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Music
Examinations
Board

2025

Manual of Syllabuses



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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Foreword

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

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

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

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

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

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

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Shop at www.ameb.edu.au

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

ENQUIRIES

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

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

FEDERAL OFFICE

Bernard Depasquale, Chief Executive Officer

Level 27, 150 Lonsdale Street,

Melbourne, Victoria 3000

Phone: 1300 725 709

Email: online@ameb.edu.au

Websites: www.ameb.edu.au

<https://score.ameb.edu.au> (Online Theory Exams and Courses)

www.ameb.edu.au/p-plate-piano (P-Plate Piano)

<https://rockschool.ameb.edu.au> (Rockschool)

<https://rockschoolnz.co.nz> (Rockschool NZ)

www.ameb.com.vn (AMEB Vietnam)

Tasmania

Michelle Forbes, State Manager

AMEB (Tas)

University of Tasmania

Office address: Centre for the Arts, UTAS – Room 119,

37 Hunter Street, Hobart Tasmania 7000

Mailing address: Private Bag 57, Hobart Tasmania 7001

Phone: (03) 6226 7337

Email: infotas@ameb.edu.au

Website: www.utas.edu.au/ameb

New South Wales

Tegan Redinbaugh, Head of AMEB (NSW)

Level 6, 117 Clarence Street

Sydney New South Wales 2000

Phone: 02 9367 8456

Email: office@ameb.nsw.edu.au

Website: www.ameb.nsw.edu.au

Victoria

Alwyn Mott, General Manager

Andrew Snell, Deputy General Manager

AMEB (Vic) Ltd

Office address: 259 Auburn Road

Hawthorn Victoria 3122

Mailing address: PO Box 4149 Auburn South Victoria 3122

Phone: (03) 9035 8888

Email: ameb-vic@unimelb.edu.au

Website: www.ameb.vic.edu.au

Queensland

Kiley Tierney, State Manager

AMEB (Qld)

Office address: 9 Nathan Avenue

Ashgrove Queensland 4060

Mailing address: PO Box 21 Ashgrove Queensland 4060

Phone: (07) 3634 0933

Email: enquiries.ameb@qed.qld.gov.au

Website: www.ameb.qld.edu.au

South Australia and Northern Territory

Dr Melisande Thompson, State Manager

AMEB (SA & NT)

The University of Adelaide

1st Floor, Hartley Building, Kintore Avenue

Adelaide South Australia 5005

Phone: (08) 8313 8088

Email: ameb@adelaide.edu.au

Website: www.adelaide.edu.au/ameb

Western Australia

Sarah Brittenden, State Manager

AMEB (WA)

The University of Western Australia

Office address: UWA Claremont Campus, Cnr of Princess and

Goldsworthy Roads, Claremont, WA 6010

Mailing address: M421, 35 Stirling Highway, Crawley, WA 6009

Phone: (08) 6488 3059

Email: amebwa@uwa.edu.au

Website: www.ameb.uwa.edu.au

AMEB EXAMINATIONS

ONLINE EXAMINATIONS

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

WRITTEN EXAMINATIONS

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

PRACTICAL EXAMINATIONS

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

NEWS 2025

SYLLABUSES

Regulations review

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

Viola

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

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

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

Band

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

Technical work

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

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

This includes:

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

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

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

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

Syllabus developments

Syllabus reviews

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

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

Notice of withdrawal from examination

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

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

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

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

AMEB AWARD

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

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

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

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

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

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

ONLINE

AMEB Federal Office website

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

Visit www.ameb.edu.au.

AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. Free shipping is available for orders over \$125.00 AUD, with express post options also available. In addition, all AMEB syllabuses, a number of past exam papers, and study resources, including Recorded Accompaniments, are available for purchase as digital downloads from www.ameb.edu.au/shop.

AMEB eNews

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

PREPARING FOR THE PRACTICAL EXAMINATION

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

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

GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

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

1. Introduction

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

2. Technical Work

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

3. List pieces

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

4. Extra List pieces

- (a) Two Extra List works are required for Comprehensive exams for all instrumental subjects and Singing from Grade 2 to Grade 7, both inclusive. Two Extra List songs are required in Musical Theatre from Grade 2 to Grade 6, both inclusive. Extra list works are not required for Piano for Leisure, Saxophone for Leisure, Singing for Leisure or Repertoire exams.
- (b) Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.
- (c) Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

5. Own Choice pieces

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

6. Repeats

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

7. Memorisation

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

8. Scores

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

9. Editions

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

10. Pencil Marks on Scores

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

11. Metronome Marks

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

12. Page Turners

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

13. Accompanists/Collaborative Artists

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

14. Recorded accompaniment or backing tracks

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

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

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

19. Other requirements

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

20. Time allowed for Practical Examinations

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

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

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

21. Aural Test Requirements

For candidates in comprehensive practical examinations only.

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are adjusted to the standards of the respective Grades.

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

In tests where interval recognition is required:

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

Grade	Test Requirements	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.
	RHYTHM:	To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.
	PITCH:	To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.
	PITCH:	To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.
Grade 1	PITCH:	To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
Grade 2	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.
Grade 3	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.
	MELODY:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.
	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.

Grade 4	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.
	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.
Grade 5	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.
	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.
Grade 6	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.
	HARMONY:	The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.
	HARMONY:	To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
Grade 7	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.
	HARMONY:	To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.
Grade 8	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).
	HARMONY:	To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

22. Sight-Reading Test Requirements

For candidates in comprehensive practical examinations only.

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

23. General Knowledge Test Requirements

For candidates in comprehensive practical examinations only.

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1, examinations on solo instruments and voice, questions are asked from the candidate's part (not the accompaniment part)
- In Levels 2 and 3, examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

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

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

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.
Level 2	Grades 5 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7, 8 & Certificate of Performance	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: • Grades 7 & 8: Brief knowledge of its relationship to the other movements in the work is expected. • Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required. Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate: 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: 1. Terminology, including the significance of titles and the meaning of all markings contained in the score 2. Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly). 3. Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time. 4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points 5. For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed. In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements. Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.

REGULATIONS

1. Purpose

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

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

2. Authorisation

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

3. Definitions

Unless otherwise defined the following definitions apply:

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

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

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

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

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

"candidate" means a person enrolled in an examination.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Syllabuses, Subjects and Awards

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

5. Enrolment for Examination

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

6. Examination Scheduling

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

7. General Entry Requirements

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

8. Prerequisite and Corequisite Entry Requirements

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

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

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

EXAMINATION REQUIREMENTS

9. General Examination Requirements

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

10. Time Allowed for Examination

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

11. Allowable and Required Materials in the Examination

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

12. Academic Honesty

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

EXAMINATIONS and ASSESSMENT

13. Examination Structure

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

Time limitations for some examinations in sections

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

14. Reasonable Adjustments to Examination Conditions

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

15. English as an Additional Language Candidates

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

16. Inability to attend a scheduled examination

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

17. Examination Performance

Scores

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

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

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

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

Pieces Not Prescribed by the Syllabus

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

18. Examiners for Diploma Examinations

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

19. Examination Reports

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

20. Certificates

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

RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT

21. Results and Grading

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

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

- 21.3 Practical Examinations – Marks, Gradings and Descriptors

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

Grading Code	Grading Name	Descriptor
A+	High Distinction	In addition to satisfying the requirements for an A grading, the candidate demonstrates outstanding achievement in meeting the syllabus objectives in all Sections, performance flair, consistent technical fluency and penetrating stylistic insight.
A	Honours	The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives in all Sections, in terms of musicianship, security of technique (including intonation, tone, phrasing, articulation, rhythm), and stylistic awareness.
B+	Credit	In addition to satisfying the requirements for a B grading, the candidate demonstrates meritorious achievement against most of the syllabus objectives.
B	Credit	The candidate demonstrates an overall creditable level of achievement with appropriate development of musicianship, technique, and stylistic awareness in accordance with the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination, is observed.
C+	Satisfactory	In addition to satisfying the requirements for a C grading, the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.
C	Satisfactory	The candidate demonstrates an overall adequate level of achievement in musicianship, technique, and style in accordance with the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives, or between different Sections of the examination, may be apparent.
D	Not Satisfactory	The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.

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

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

Fellowship in Music Australia (FMusA)

Grading	Award
Qualified	Award
Not Qualified	No Award

21.4 Teaching awards – Marks, Gradings and Descriptors

TEACHING EXAMINATIONS GRADINGS AND DESCRIPTORS		
Grading	Award	Descriptor
Distinction	Award with Distinction	The candidate has fulfilled the criteria for a pass award and in addition demonstrated outstanding ability in all areas assessed (including written and practical tasks). An aggregate mark of at least 255 from a possible 300 marks is required, with no section receiving a mark of less than 80%.
Pass	Award	The candidate has fulfilled the syllabus objectives for each of the sections assessed, demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 65% is required in each section (Section I, Section II, Section III).
No Award	No Award	The candidate has not fulfilled the syllabus objectives, demonstrates an inadequate level of achievement in one or more of the areas assessed. A mark of less than 65% in one or more of the Sections will result in a 'No award' classification until the Section or Sections are re-assessed and receive the required marks.

22. Final Results and Grading Adjustments

22.1 Adjustment for incomplete pieces or missing pieces.

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

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

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

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

23. Academic Dress

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

24. Complaints and Appeals

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

24.2 Fees may apply to complaints and appeals.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

EXAMINATION AND TEST REQUIREMENTS – SCHEDULE A

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

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How To Use This Schedule

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

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

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

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

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

[AMEB Queensland](#)

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

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

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

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

PART A – THE PRACTICAL EXAMINATION

Preparing for the Practical examination.

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

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

On the examination day

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

In the examination room

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

PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

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

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

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

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

PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

Section 1 – General requirements for practical examinations

1. Allowable Materials in the Examination

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

2. Scores

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

3. Editions

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

4. List pieces

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

5. Extra List pieces

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

6. Own Choice pieces

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

7. Pencil Marks on Scores

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

8. Repeats

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

9. Memorisation

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

10. Metronome Marks

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

11. Page Turners

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

12. Accompanists/Collaborative Artists

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

13. Recorded accompaniment or backing tracks

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

14. Technical Work

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

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

19. Other requirements

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

Section 2 – P Plate Piano

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

Section 3 – Comprehensive Practical examinations – General Requirements

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

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

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are adjusted to the standards of the respective Grades.

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

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

Grade	Test Requirements	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.
	RHYTHM:	To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.
	PITCH:	To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.
	PITCH:	To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.
Grade 1	PITCH:	To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
Grade 2	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.
Grade 3	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.
	MELODY:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.
	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.
Grade 4	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.
	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.
Grade 5	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.
	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.
Grade 6	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.
	HARMONY:	The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.
	HARMONY:	To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

Grade 7	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.
	HARMONY:	To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.
Grade 8	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).
	HARMONY:	To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

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

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1 (Preliminary to Grade 4), examinations on solo instruments and voice, questions are asked from the candidate's part (not the accompaniment part)
- In Level 2 (Grades 5 to 8), examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

In Grade 7 and 8, candidates are asked about the composer. Candidates should interpret 'period' as an historical time frame; 'style' as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo etc.).

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

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.
Level 2	Grades 5 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7 & 8	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, brief knowledge of its relationship to the other movements in the work is expected. Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate: 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.

TABLE D – Practical Examinations Total Time allowed (in minutes) – Preliminary to Grade 8

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

Section 4 – Certificate of Performance examinations – General Requirements

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

Section I – Pieces

Section II – General Knowledge test

 - By referring to the score of each piece, candidates can be asked to:
 - Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
 - Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
 - Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.
 - Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:
 - Knowledge of the period and style appropriate to the piece;
 - Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
 - Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
- [TABLE E](#) sets out the time limits for the examination.

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

Section 5 – For Leisure examinations – General Requirements

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

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

- Certificate of Performance – For Leisure examinations are in two (2) sections:
 - Section I: Pieces
 - Section II: General Knowledge test. The General Knowledge section is based on the score of the performed pieces which the candidate must bring to the examination.
- (a) The examiner, by referring to the score of each piece, may ask the candidate to:
 - (i) Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
 - (ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
 - (iii) Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.

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

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

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

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

Section 6 – Repertoire examinations – General Requirements

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

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

Section 7 – Ensemble Performance examinations – General Requirements

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

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

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

Section 8 – Teaching Award examinations – General Requirements

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

Certificate Teacher of Music Australia

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

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

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

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

Associate Teacher of Music Australia

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

Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration

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

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

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

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

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

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

Section I – Pieces.

Section II – General Knowledge test.

Questions are based on the full piano score and focus on the following areas:

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

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

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

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

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

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

FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

The Award

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

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

The examination performance for this award is expected to reveal the following characteristics:

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

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

SUBJECT CODE:

9999

Content

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

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

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

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

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

Memorisation

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

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

Entry

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

Candidates need to take three steps to enter for FMusA. A fee will be charged for each step.

Step 1 – Programme submission:

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

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

Step 2 – Video audition:

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

The video audition should be treated as a formal recital performance, conducted in a high quality environment, with live audience if desired. The video must be recorded in a single session on a single day and must include each individual work in the com-

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

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

Step 3 – Enrolment for examination:

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

Recital

The examination takes the form of a public recital.

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

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

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

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

Assessment

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. The other two examiners will be an AMEB examiner and a person who is not a current examiner, both of whom are either specialists in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

Strings

Violin	115	Double Bass	190
GENERAL	115	GENERAL	190
LEVEL 1 PRELIMINARY	120	LEVEL 1 PRELIMINARY	193
LEVEL 1 GRADE 1	121	LEVEL 1 GRADE 1	194
LEVEL 1 GRADE 2	122	LEVEL 1 GRADE 2	195
LEVEL 1 GRADE 3	124	LEVEL 1 GRADE 3	196
LEVEL 1 GRADE 4	125	LEVEL 1 GRADE 4	197
LEVEL 2 GRADE 5	129	LEVEL 2 GRADE 5	199
LEVEL 2 GRADE 6	130	LEVEL 2 GRADE 6	200
LEVEL 2 GRADE 7	133	LEVEL 2 GRADE 7	201
LEVEL 2 GRADE 8	134	LEVEL 2 GRADE 8	202
LEVEL 2 CERTIFICATE OF PERFORMANCE	136	LEVEL 2 CERTIFICATE OF PERFORMANCE	202
LEVEL 3 AMUSA	137	LEVEL 3 AMUSA	204
LEVEL 3 LMUSA	139	LEVEL 3 LMUSA	205
REPERTOIRE EXAM	142	REPERTOIRE EXAM	206
Viola	145	Classical Guitar	208
GENERAL	145	GENERAL	208
LEVEL 1 PRELIMINARY	148	LEVEL 1 PRELIMINARY	211
LEVEL 1 GRADE 1	150	LEVEL 1 GRADE 1	212
LEVEL 1 GRADE 2	151	LEVEL 1 GRADE 2	213
LEVEL 1 GRADE 3	153	LEVEL 1 GRADE 3	215
LEVEL 1 GRADE 4	154	LEVEL 1 GRADE 4	217
LEVEL 2 GRADE 5	157	LEVEL 2 GRADE 5	220
LEVEL 2 GRADE 6	159	LEVEL 2 GRADE 6	221
LEVEL 2 GRADE 7	160	LEVEL 2 GRADE 7	223
LEVEL 2 GRADE 8	162	LEVEL 2 GRADE 8	225
LEVEL 2 CERTIFICATE OF PERFORMANCE	164	LEVEL 2 CERTIFICATE OF PERFORMANCE	227
LEVEL 3 AMUSA	166	LEVEL 3 AMUSA	229
LEVEL 3 LMUSA	168	LEVEL 3 LMUSA	230
REPERTOIRE EXAM	171	REPERTOIRE EXAM	232
Cello	173	Harp	233
GENERAL	173	GENERAL	233
LEVEL 1 PRELIMINARY	175	LEVEL 1 PRELIMINARY	236
LEVEL 1 GRADE 1	176	LEVEL 1 GRADE 1	237
LEVEL 1 GRADE 2	177	LEVEL 1 GRADE 2	238
LEVEL 1 GRADE 3	178	LEVEL 1 GRADE 3	239
LEVEL 1 GRADE 4	180	LEVEL 1 GRADE 4	240
LEVEL 2 GRADE 5	182	LEVEL 2 GRADE 5	242
LEVEL 2 GRADE 6	183	LEVEL 2 GRADE 6	246
LEVEL 2 GRADE 7	184	LEVEL 2 GRADE 7	249
LEVEL 2 GRADE 8	184	LEVEL 2 GRADE 8	252
LEVEL 2 CERTIFICATE OF PERFORMANCE	185	LEVEL 2 CERTIFICATE OF PERFORMANCE	254
LEVEL 3 AMUSA	186	LEVEL 3 AMUSA	256
LEVEL 3 LMUSA	187	LEVEL 3 LMUSA	258
REPERTOIRE EXAM	189	REPERTOIRE EXAM	260



Viola

Viola (Comprehensive)

Foreword

Transition arrangements

This syllabus is available for examination from 2024. This syllabus will be examined concurrently with the Viola syllabus that last appeared in the 2023 *Manual of syllabuses* for two years after the release of the new syllabus. No combination of the syllabuses is permitted. From the start of 2026 the previous Viola syllabus will no longer be available for examination. For further information see Regulation 9 in the front section of the *Manual of syllabuses*.

Aim

This syllabus aims to:

- Offer a structured and systematic progression of viola study with emphasis on a broad range of repertoire.
- Encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- Provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

This syllabus emphasises the consolidation of fundamental aspects of playing the viola including tone production, intonation, rhythmic skills and the relationship of the instrument and bow to the body. It also allows candidates to demonstrate progressive mastery of the instrument through the development and integration of right-hand and left-hand skills.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources. By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing.

Syllabus structure

The syllabus comprises three levels:

- Level 1* – Preliminary to Grade 4
- Level 2* – Grade 5 to Certificate of Performance
- Level 3* – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means through which candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grad-

ing in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 8 in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by two series of grade books, *Viola Series 2* (AMEB, 2023) from Preliminary to Grade 4 and *Viola Series 1* from Preliminary to Grade 4 (AMEB, 2007) and from Grade 5 to Grade 6 (AMEB, 2011). These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Viola Technical work* (AMEB, 2023), which contains all of the technical work for this syllabus, and *Viola Sight-reading* (AMEB, 2023), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination. *Viola Technical work* (2007) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Viola Technical work* (AMEB, 2023).

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical work, Sight-reading, Aural test, or General knowledge requirement (see 'General Requirements for Practical Examinations' in the front section of the *Manual of syllabuses* for further information):

Level 1

Candidates must prepare one work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Level 2 (excluding Certificate of Performance)

Candidates must prepare one work from each of Lists A, B, C, and D, in addition to any Extra List requirements (see *Extra Lists* below) for presentation at examination.

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

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

Level 3 (Associate Diploma)

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

No more than one work by any composer should be selected.

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

Level 3 (Licentiate Diploma)

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least three works, one from each of Lists A, B, and C.
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, and C.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmus-practical.

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

Extra lists

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

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

Listing of works

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

In the case of works that have not been arranged (i.e. works originally for viola), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the viola, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

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

Examination conduct

Accompaniment

Where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Extra List pieces do not need to be accompanied.

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination.

For further information, see 'General Requirements for Practical Examinations – 13. Accompanists/Collaborative Artists' and Regulation 22.1 in the front section of the *Manual of syllabuses*.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 8) in order to complete the requirements for practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

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

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by examiners. For further information, see 'General Requirements for Practical Examinations – 8. Scores' in the front section of the *Manual of syllabuses*.

Fingering and bowing

Fingering and bowing indications in AMEB grade books and Manual list works should be considered entirely editorial and may be altered as desired, unless otherwise indicated to achieve specific pedagogical goals.

Fingerboards

With the exception of Preliminary, the use of marked or fretted fingerboards is not permitted in any grade.

Presentation of Technical work from memory

Scales and arpeggios must be presented from memory.

Technical exercises and orchestral excerpts may be read from the music.

Presentation of List pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation

from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General Requirements for Practical Examinations – 7. Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations

The time allotted for all examinations is outlined in 'General Requirements for Practical Examinations – 20. Time allowed for Practical examinations' in the front section of the *Manual of syllabuses*.

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the violist's training. Candidates must tune their own instruments from Grade 5. Teachers may tune the candidate's instrument from Preliminary to Grade 4, both inclusive.

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Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. The AMEB does not necessarily endorse the views expressed on any website.

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Harvey, C. *Second position for the viola* (Philadelphia, PA: C. Harvey Publications, 2015)
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Kimber, M. *Scales, arpeggios and double stops for the violist* 4th edn (Iowa City, IA: Soundpoint Music, 2011)
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Knox, G. *Viola spaces: Contemporary viola studies* Volume 1 (Mainz: Schott, 2009)
Mackay, N. *Easy position tunes for viola: exercises and melodies for class and individual use* (Oxford: Oxford University Press, 1965)
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Mogill, L. *Scale studies for viola: Based on the Hrimaly scale studies for the violin* (New York, NY: Schirmer, 1967)
Moyer, C. *Scales and arpeggios with shifting practice for viola* (New York, NY: Galaxy Music/ECS Publishing, 2018)
Rose, E. *eXtreme viola: A 12-week guided course in scales, arpeggios, & double-stops* (Dallas, TX: ESOR Publications, 2016)
Sassmannshaus, K. *Violin masterclass* (www.violinmasterclass.com)
Sitt, H. *Praktische Bratschenschule* [Practical viola school] (Leipzig: Peters, 1920)
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Karen Ritscher and Carol Rodland] (New York, NY: Carl Fischer, 2020)
Volmer, B. *Bratschenschule* [Viola school] Books 1 and 2 (Mainz: Schott, 1985)
Weinberger, R. *A new common sense approach to violin & viola technique. Includes major, minor, jazz, blues & pentatonic scales in first position* (Independently published, 2019)
Werff, I.-J. van der. *A notebook for viola players* (New York, NY: OUP, 2022)

Further references may be found in the Violin syllabus.

LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 the candidate is expected to demonstrate the ability to play with musicality, aural awareness and a soundly developing technique while conveying musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Performance of all Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Systematic fingering of scales and arpeggios
- Balanced alignment with the instrument that allows freedom and ease of execution of both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone
- Rhythmic precision
- Accurate intonation with consistency of control and an ability to adjust pitch where necessary
- A developing sense of tonality
- An understanding of left-hand formations/finger patterns in relation to tonality
- Development of left-hand facility in the range of positions appropriate to each grade
- Double stopping to serve as the basis for further development in Level 2
- Fluid shifting action showing secure aural awareness and a developing knowledge of the fingerboard within the limits of the level
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Development of a variety of bow strokes as appropriate to the individual grade technical requirements
- Bowing patterns as specified
- Clean articulation and even *legato*
- Effective coordination of left-hand finger action with bowing movements

An ability to tune the instrument is desirable by the later stages of this Level.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting

styles and tempi, drawn from the lists, and exhibiting all the technical resources listed above, the candidate must demonstrate:

- A developing command of the objectives outlined in Section I
- Accurate and fluent performance of all works presented
- Performance of each work at the indicated tempo
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato* etc. appropriate to each work
- Rhythmic precision with an underlying sense of rhythmic stability and buoyancy
- Ability to establish and maintain tempo and to vary it expressively in accordance with score markings and the musical demands of each work
- Experience of *vibrato* begun at a stage appropriate to the candidate, developing at later stages of this Level
- Understanding and projection of the style and character of each work with appropriate phrasing, dynamics and articulations, reflective of the candidate's expressive engagement
- Developing use of ornaments where appropriate to each style
- Ensemble playing that displays good understanding and communication with the accompanist

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:

- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner

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

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

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

PRELIMINARY

5230

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

- From AMEB *Viola Preliminary Series 2*:
TEYCHENNÉ, E. *Pirates crossing*
TRADITIONAL arr. HODGSON. *La cucuracha*
TRADITIONAL arr. HOFMANN and WIESENFELT. *Tanzlied*
TRADITIONAL arr. HOWELL. *Moreton Bay*

● **From AMEB Viola Preliminary Series 1:**

- COHEN, M. *Gliding along at the octopus ball*
LUMSDEN, C. *Martelé march*
NELSON, S. *Fiddler's fancy*
TRADITIONAL arr. CHIN. *What shall we do with the drunken sailor?*

Manual list

- ALTHAUS, B. arr. SASSMANNSHAUS. *March of the little soldiers* (Sassmannshaus: Viola recital album Volume 1 – Bärenreiter)
BLACKWELL, D. and BLACKWELL, K. *Patrick's reel* (No 41 in *Viola time joggers* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *That's how it goes* (No 25 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
CHIN, S. *Red light, green light* (No 3 in *Twenty terrific tunes* – Everything String)
COHEN, M. *Running for the bus with the viola* (Superstart viola – Faber)
COHEN, M. *Operation space station* (No 2 in *Superstudies Book 1* – Faber)
COHEN, M. *Rockets to the rescue* and *Rocking rowboats* (No 3 and No 6 in *Superstudies Book 1* – Faber)
FIN, L. *Arpeggio bounce* (15 fiddle flavours for viola – Wilfin Music)
GREGORY, T. *Fiery fiddler* (No 25 in *Vamoosh viola Book 1* – vamooshmusic.com) [accompaniment published separately]
NELSON, S. *Drummer's march* (Stringsongs – Boosey and Hawkes)
NELSON, S. *On the ice* (No 11 in *Piece by piece Book 1* – Boosey and Hawkes)
NELSON, S. *Flag dance* (No 17 in *Piece by piece Book 1* – Boosey and Hawkes)
NELSON, S. *Square dance* (No 21 in *Piece by piece Book 1* – Boosey and Hawkes)
SUZUKI, S. *Allegro* (No 9 in *Suzuki viola school Volume 1* – Summy-Birchard) [accompaniment published separately]
SUZUKI, S. *Etude* (No 14 in *Suzuki viola school Volume 1* – Summy-Birchard) [accompaniment published separately]
TELEMANN, G. arr. DUNCAN. *Gavotte* (Easy solos for beginning viola – Mel Bay)
WILKINSON, M. and BASS, P. *By the brook* (Viva viola! – Faber)

List B

● **From AMEB Viola Preliminary Series 2:**

- BYRD, W. arr. ROSS. *Wolsey's wilde*
HANDEL, G. arr. BRODSZKY. *Menuet*
MOURET, J.-J. arr. CHIN. *Fanfares* première suite from *Fanfares pour des trompettes, timbales, violons et hautbois*
TRADITIONAL arr. FIN. *Greensleeves*
TRADITIONAL arr. HOWELL. *Mo li hua*

● **From AMEB Viola Preliminary Series 1:**

- BACH, J.S. arr. CHIN. *Mer hahn en neue Oberkeet* from BWV 212
BEETHOVEN, L. van. arr. CHIN. *Theme* from *Symphony No 9 Op. 125*
BRAHMS, J. arr. WERETKA. *Sandmännchen* No 4 from *Volks-Kinderlieder*
DUNCOMBE, W. arr. CHIN. *Fanfare minuet*

Manual list

- BACH, J.S. arr. SUZUKI. *Minuet No 1* (No 15 in *Suzuki viola school Volume 1* – Summy-Birchard) [accompaniment published separately]
CLARKE, J. arr. DUNCAN. *King William's march* (Easy solos for beginning viola Level 1 – Mel Bay)
DAVEY, P. *Off to France in the morning* (No 36 in *Abracadabra viola Book 1* – A. and C. Black) [accompaniment published separately]
GREGORY, T. *Sinfonia* (No 26 in *Vamoosh viola Book 1.5* – vamooshmusic.com) [accompaniment published separately]

- HANDEL, G. arr. SUZUKI. *Chorus from Judas Maccabaeus* (No 1 in *Suzuki viola school Volume 2* – Summy-Birchard) [accompaniment published separately]
HAUPTMANN, M. arr. SASSMANNSHAUS. *Vivace* (Sassmannshaus: Viola recital album Volume 1 – Bärenreiter)
HAYDN, J. arr. ERRANTE. *Andantino* (A viola player's solo album – Shawnee Press)
KROGMANN, C. arr. SASSMANNSHAUS. *March* (Sassmannshaus: Viola recital album Volume 2 – Bärenreiter)
LOSÝ, J.A. *Bourrée* in G major (Early music for viola – Editio Musica Budapest)
PAXTON, S. arr. HART and WILKINSON. *Scots air* (First repertoire for viola Book 1 – Faber)
RAMEAU, J. arr. HART and WILKINSON. *Rigaudon* (First repertoire for viola Book 1 – Faber)
TRADITIONAL arr. CHIN, S. *Dancing in Provence* (No 6 in *Twenty terrific tunes* – Everything String)
TRADITIONAL arr. DOKTOR. *The ash grove* from *Folksong suite* (First solos for the viola player – Schirmer)
WILKINSON, M. and BASS, P. *Jenny's reel* (Viva viola! – Faber)
ZANETTI, G. arr. HART and WILKINSON. *La Mantovana* (First repertoire for viola Book 1 – Faber)

List C

● **From AMEB Viola Preliminary Series 2:**

- GRETCHANINOFF, A. arr. STEGMÜLLER. *Morning stroll* from *In aller Frühe* Op. 126b
OOSTENBROEK, N. *March of the trolls*
TCHAIKOVSKY, P.I. arr. HODGSON. *Old French song* No 16 from *Album for the young* Op. 39
TRADITIONAL arr. HOWELL. *Mango walk*

● **From AMEB Viola Preliminary Series 1:**

- ELGAR, E. *Andante* from Op. 22
NORTON, C. *Snooker table*
SZELÉNYI, I. *Játékdal* No 1 from *Huszonnégy könnyű kis eloadási darab*
WILSON, P. and RANGER, M. *Cha cha bowing*

Manual list

- BAYLY, T. arr. SUZUKI. *Long, long ago* (No 8 in *Suzuki viola school Volume 1* – Summy-Birchard) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Heat haze* (No 3 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *On the go!* (No 17 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
COLLEDGE, H. and COLLEDGE, K. *Clever clogs* (No 9 in *Fast forward* – Boosey and Hawkes)
FIN, L. *Dance of the Cossacks* (15 fiddle flavours for viola – Wilfin Music)
HOLST, G. arr. DAVEY. *Jupiter* (Abracadabra viola Book 1 – A. and C. Black) [accompaniment published separately]
HUWS JONES, E. *Hen-coop rag* (More time pieces for viola Volume 1 – ABRSM)
KABALEVSKY, D. arr. HART and WILKINSON. *Waltz* (No 8 in *First repertoire for viola Book 1* – Faber)
LUMSDEN, C. and WEDGWOOD, P. *Lazy tyrannosaurus rex* (Jurasic blue – Faber)
O'CONNOR, M. *Appalachia waltz* (O'Connor method viola Book 1 – oconnormethod.com) [accompaniment published separately]
TEYCHENNÉ, E. *Bushfire moon* (No 13 in *Possums in the roof* – playingpossums.com)
TEYCHENNÉ, E. *The Min Min lights* (No 14 in *Possums in the roof* – playingpossums.com)
TEYCHENNÉ, E. *Something fishy* (No 3 in *Possums at sea* – playingpossums.com)

TEYCHENNÉ, E. *Starry night* (No 6 in *Possums at sea* – playingpossums.com)
WOHLFAHRT, F. arr. NELSON. *Polka* (No 9 in *Piece by piece* Book 1 – Boosey and Hawkes)

Section III. Aural tests, General knowledge

GRADE 1

5231

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

- From AMEB *Viola Grade 1 Series 2*:
CARTER, T. *Snowy Mountain dance* No 9 from *Tesselétudes for viola*
CHIN, S. *Tijuana tango*
COLLEDGE, K. and COLLEDGE, H. *Cossacks*
KIMBER, M. *Cheerful bells*
MACKAY, N. *Caprice*
- From AMEB *Viola Grade 1 Series 1*:
BARTÓK, B. *Párnas-tánc* No 14 from *44 duos* Sz 98
HAYDN, J. arr. MAZAS. *Theme* from *Quartet Hob III:77*
KINSEY, H. *Study* No 21 from *Elementary progressive studies*
TRADITIONAL arr. CHIN. *Boda valsen*

Manual list

- ARLEN, H. arr. DAVEY. *We're off to see the wizard* (*Abracadabra viola* Book 1 – A. and C. Black) [accompaniment published separately]
BAYLY, T. arr. SUZUKI. *Long, long ago* and *Variation* (No 4 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (No 8 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Chromatic cats* (No 32 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
COHEN, M. *Toffee nut fudge cake* and *Vanilla icecream* (No 13 and No 15 in *Superstudies* for viola Book 1 – Faber)
COHEN, M. *Overture and beginners ...* (No 1 in *Superstudies* for viola Book 2 – Faber)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato cantabile* in F major No 3 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato* in C major No 5 from Op. 84 (*36 melodious and easy studies* – Schott)
FROST, R.S. *Dude ranch special* (No 10 in *Especially for strings* – Kjos)
KINSEY, H. *Study* (*Allegretto*) (No 17 in *Elementary progressive studies* Set I – ABRSM)
LUMSDEN, C. and WEDGWOOD, P. *Dotty diplodocus* (*Jurassic blue* – Faber)
O'CONNOR, M. *Boogie woogie* (*O'Connor method* Viola Book 1 – oconnormethod.com) [accompaniment published separately]
O'CONNOR, M. *Dill pickle rag* (*O'Connor method* Viola Book 2 – oconnormethod.com) [accompaniment published separately]
STREABBOG, L. arr. APPLEBAUM. *Waves at play* (*String festival solos* Volume 1 viola solo – Belwin-Mills) [accompaniment published separately]
WILKINSON, M. and BASS, P. *Banana bay* (*Viva viola!* – Faber)

WINNER, S. arr. SASSMANNSHAUS. *Favorite melody* (*Sassmannshaus: Viola recital album* Volume 3 – Bärenreiter)
WOHLFAHRT, F. *Moderato* in C major No 3 from Op. 45 (No 3 in *Foundation studies for the viola* Book I – Carl Fischer)
WOHLFAHRT, F. *Allegro moderato* in C major No 2 from Op. 54 (No 4 in *Foundation studies for the viola* Book I – Carl Fischer)

List B

- From AMEB *Viola Grade 1 Series 2*:
BACH, C.P.E. arr. HOWELL. *March* from *Notenbüchlein für Anna Magdalena* Bach BWV Anh. 122
CLARKE, J. arr. CHIN. *The Prince of Denmark's march*
COWAN, M. arr. HILL. *Waltzing Matilda*
GREENWALD, M. arr. HODGSON. *Arminta*
- From AMEB *Viola Grade 1 Series 1*:
CAIX d'HERVELOIS, L. de. arr. WERETKA. *La Monguichet* from Op. 3
HANDEL, G. arr. CHIN. *March* from *Scipio* HWV 20
MARAIS, M. arr. WERETKA. *La trompette* and *Double* from *Troisième livre de pièces de viole*
MOZART, W. arr. CHIN. *Theme* from *Sonata K 331*

Manual list

- ANON. arr. RADMALL. *The king's morisco* (*Chester string series* Volume 1 for viola and piano – Chester)
BACH, J.S. arr. SUZUKI. *Musette* (No 2 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
BACH, J.S. arr. SUZUKI. *Minuet No 2* (No 16 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
BEETHOVEN, L. arr. HART and WILKINSON. *Two German dances* (No 11 in *First repertoire for viola* Book 1 – Faber)
COUPERIN, L. arr. SALTER. *Gavotte* in E minor (*Starters for viola* – ABRSM)
EMMETT, D. arr. DUNCAN. *Dixie* (*Easy solos for beginning viola* – Mel Bay)
FARNABY, G. arr. RADMALL. *Tower hill* (*Chester string series* Volume 1 for viola and piano – Chester)
FIN, L. *Celtic meditation* (*15 fiddle flavours for viola* – Wilfin Music)
GLUCK, C. arr. DOKTOR. *Gavotte* from *Gluck suite* (No 6 in *First solos for the viola player* – Schirmer)
HANDEL, G. arr. DUNCAN. *Rigaudon* (*The student violist: Handel* – Mel Bay)
MOZART, W. arr. RHODA. *Minuet* (No 52 in *The ABCs of viola for the intermediate* Book 2 – Carl Fischer)
MURRAY, E. and BROWN, S. *Musette* (No 6 in *Tunes for my viola* – Boosey and Hawkes)
PURCELL, H. *Air* (No 1 in *Alte Meister für Junge Spieler* – Schott)
SCHUBERT, F. arr. HART and WILKINSON. *Ländler* (No 19 in *First repertoire for viola* Book 1 – Faber)
TELEMANN, G. arr. SALTER. *Bourrée* in G major (*Starters for viola* – ABRSM)
VIGUERIE, B. arr. APPLEBAUM. *Sonatina in C* (*String festival solos* Volume 1 viola solo – Alfred) [accompaniment published separately]

List C

- From AMEB *Viola Grade 1 Series 2*:
BAJO, F. ed. and arr. WILKINSON and HART. *Habanera*
BARRETT, J. *Cha cha boom*
COLLEDGE, K. and COLLEDGE, H. *Stiffkey blues*
WILKINSON, M. and BASS, P. *Romans on the march*
- From AMEB *Viola Grade 1 Series 1*:
BAILEY, K. *Summer sojourn*
HAJDU, M. *Kolomeika*
MACKAY, N. *Rebecca* from *Four modern dance tunes*
TRADITIONAL arr. CHIN. *Roaring jelly*

Manual list

- BAILEY, K. *Dainty steps* (No 2 in *Jazzin' around for strings* – Kerin Bailey Music)
- BLACKWELL, D. and BLACKWELL, K. *Caribbean sunshine* (No 33 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
- BLACKWELL, D. and BLACKWELL, K. *Still reeling* (No 21 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
- BRAHMS, J. arr. SUZUKI. *Waltz No 15* from Op. 39 (No 5 in *Suzuki viola school Volume 2* – Summy-Birchard) [accompaniment published separately]
- BRUMBY, C. *Nocturne* (AMC)
- BRUMBY, C. *Chaconne* (AMC)
- COLLEDGE, H. and COLLEDGE, K. *Morris dancers* (No 3 in *Shooting stars* – Boosey and Hawkes)
- COLLEDGE, H. and COLLEDGE, K. *Look lively!!* (No 18 in *Shooting stars* – Boosey and Hawkes)
- FIN, L. *South Brisbane tango* (15 fiddle flavours for viola – Wilfin Music)
- GORDON, L. arr. DOKTOR. *Choros No 1* from *Brazilian set* (First solos for the viola player – Schirmer)
- HUMPERDINCK, E. arr. HART and WILKINSON. *Clapping dance* from *Hansel and Gretel* (No 24 in *First repertoire for viola Book 1* – Faber)
- HUWS JONES, E. *Estampie* (No 12 in *The really easy viola book* – Faber)
- LUMSDEN, C. and WEDGWOOD, P. *Triceratops rocks* (No 9 in *Jurassic blue* – Faber)
- O'CONNOR, M. *Gypsy fantastic* (O'Connor method viola Book 2 – oconnormethod.com) [accompaniment published separately]
- ROSSINI, G. arr. BLACKWELL and BLACKWELL. *William Tell* (No 11 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]

- SCHUMANN, R. arr. SUZUKI. *The happy farmer No 10* from *Album for the young* Op. 68 (No 18 in *Suzuki viola school Volume 1* – Summy-Birchard) [accompaniment published separately]
- TEYCHENNÉ, E. *Reel* (No 11 in *Possums at sea* – playingpossums.com)
- TRADITIONAL arr. HART and WILKINSON. *Hatikvah* (No 10 in *First repertoire for viola Book 1* – Faber)
- WORK, H. arr. APPLEBAUM. *Grandfather's clock* (String festival solos Volume 1 – Belwin-Mills) [accompaniment published separately]

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

GRADE 2

5232

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

- From AMEB *Viola Grade 2 Series 2*:
BAILEY, K. *Blue notoriety*
BLACKWELL, K. and BLACKWELL, D. *Escape attempt*
MAREE, J. *The dancing doll*
PALASCHKO, J. *Cantilena* No 2 from *Venticinque studi facili e melodici* Op. 87
TRADITIONAL arr. FIN. *Viva Italia*

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● **From AMEB Viola Grade 2 Series 1:**

GREENBLATT, D. *Barefoot fiddler*
 MAREE, J. *Scherzo*
 NELSON, S. *German dance*
 WOHLFAHRT, F. *Study (Allegretto)* No 4 from Op. 45

Manual list

BLACKWELL, D. and BLACKWELL, K. *Spy movie and Midnight song* (No 24 and No 29 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
 CARSE, A. *Study* in G major No 6 from *Viola school* Book 2 (Augener, Stainer and Bell)
 CARSE, A. *Study* in A minor No 11 from *Viola school* Book 2 (Augener, Stainer and Bell)
 CARSE, A. *Study* in D minor No 16 from *Viola school* Book 2 (Augener, Stainer and Bell)
 COHEN, M. *Village bagpipes* (No 6 in *Technique takes off! 14 intermediate studies for solo viola* – Faber)
 COHEN, M. *Heidi Hi!* (No 5 in *Superstudies* Book 2 – Faber)
 COLLEDGE, H. and COLLEDGE, K. *Moto perpetuo* (No 19 in *Shooting stars* – Boosey and Hawkes)
 DANCLA, C. arr. MÜLLER-RUNTE. *Andante con moto* in D minor No 8 from Op. 84 (*36 melodious and easy studies* – Schott)
 DANCLA, C. arr. MÜLLER-RUNTE. *Chasse du jeune Henry* – *Allegro* in G major No 17 from Op. 84 (*36 melodious and easy studies* – Schott)
 KINSEY, H. *Study* No 15 *Chromatic intervals* (*Easy progressive studies* Set II – ABRSM)
 KINSEY, H. *Study* No 17 *Changing positions on open strings* (*Easy progressive studies* Set II – ABRSM)
 WOHLFAHRT, F. arr. ISAAC and LEWIS. *Allegro non tanto* in G major No 15 [No 14 from Op. 45] (*Foundation studies for the viola* Book 1 – Carl Fischer)
 WOHLFAHRT, F. arr. ISAAC and LEWIS. *Moderato* in F major No 13 [No 16 from Op. 45] (*Foundation studies for the viola* Book 1 – Carl Fischer)

List B

● **From AMEB Viola Grade 2 Series 2:**

ANONYMOUS arr. HARRIS and BASS. *La nouvelle carel*
 CHARPENTIER, M.-A. arr. HOWELL. *Prelude* from *Te Deum* H.146
 DIABELLI, A. ed. and arr. WILKINSON and HART. *Siciliano*
 HAYDN, J. arr. ROSS. *Minuets I and II* 2nd movement from *Klaversonate* No 35 Hob. XVI:43

● **From AMEB Viola Grade 2 Series 1:**

MARAIS, M. arr. WERETKA. *La precieuse* from *Cinquième livre*
 MOZART, W. arr. CHIN. *Polonaise* K 487
 PURCELL, H. arr. CHIN. *Rondo* from *Abdelazar, or the Moor's revenge* Z 570
 TELEMANN, G. arr. WERETKA. *Adagio* 1st movement from *Concerto* TWV 51:D7

Manual list

BACH, J.S. arr. DUNCAN. *Gavotte* from *Sixth violoncello solo sonata* (*The student violist: Bach* – Mel Bay)
 BACH, J.S. arr. DUNCAN. *Musette* from *Magdalena's Notebook* (*The student violist: Bach* – Mel Bay)
 BACH, J.S. arr. PALASCHKO. *Zwei Menuette* (No 8 in *Alte Meister für Junge Spieler* Book 1 – Schott)
 BEETHOVEN, L. van. arr. DUNCAN. *Sonatina* (*The student violist: Beethoven* – Mel Bay)
 BEETHOVEN, L. van. arr. PALASCHKO. *Liebeslied* [*Ich liebe dich* WoO 123] (No 9 in *Alte Meister für Junge Spieler* Book 1 – Schott)
 BONONCINI, G. arr. PALASCHKO. *Rondeau* (*Alte Meister für Junge Spieler* Book 1 – Schott)
 HANDEL, G. arr. DUNCAN. *March* from *Opus 5 Number 2* (*The student violist: Handel* – Mel Bay)

MARTINI, G. arr. HART and WILKINSON. *Gavotte* (No 1 in *First repertoire for viola* Book 2 – Faber)

MENDELSSOHN, L. arr. SASSMANNSHAUS. *Serioso* (*Sassmannshaus: Viola recital album* Volume 4 – Bärenreiter)

MOZART, W. arr. HUGHES. *Figaro's aria* (*Non più andrai*) from *The Marriage of Figaro* K. 492 (*More time pieces for viola* Volume 1 – ABRSM)

MÜLLER, J. *Valse caprice* in A major (Kjos)

PEARSON, S. arr. CHIN *The fall of the leaf* (No 29 in *Twenty terrific tunes* – Everything String)

RIEDING, O. arr. LAINE. *Andante* 2nd movement from *Concerto* in B minor Op. 35 (Bosworth)

TARTINI, G. arr. PALASCHKO. *Sarabanda* (No 10 in *Alte Meister für Junge Spieler* Book 1 – Schott)

TELEMANN, G. arr. HART and WILKINSON. *Gavotte* (No 6 in *First repertoire for viola* Book 3 – Faber)

WEBER, C. von. arr. SUZUKI. *Hunters' chorus* from 3rd act of opera *Der Freischütz* (No 3 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]

List C

● **From AMEB Viola Grade 2 Series 2:**

CHIN, S. *The silver forest*
 GEAREN, J. ed. and arr. WILKINSON and HART. *Big foot Lou*
 KYRIAKOU, K. *Mahogany ship*
 OOSTENBROEK, N. *Kelly's kaleidoscope*

● **From AMEB Viola Grade 2 Series 1:**

BRUMBY, C. *Andante cantabile*
 ELGAR, E. arr. POPE. *Allegro* from Op. 22
 MACDOWELL, E. arr. CHIN. *To a wild rose* No 1 from *Woodland sketches* Op. 51
 SZELÉNYI, I. *Magyaros* and *A kis fecsegő* No 7 and No 8 from *Huszonnégy könnyű kis előadási darab*

Manual list

AKERMAN, A. *A piece of rag* (*Tricks to tunes* Volume 3 – Flying Strings) [accompaniment published separately]
 BAILEY, K. *Fragile world* (No 3 in *Jazzin' around for strings* – Kerin Bailey Music)
 BLACKWELL, D. and BLACKWELL, K. *Wade in the water* (No 30 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
 BLACKWELL, D. and BLACKWELL, K. *Wild West* (No 28 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
 GRAINGER, P. arr. McLEAN. *Country gardens* (*Solos for young violists* Volume 1 – Summy-Birchard)
 IRELAND, W. *Sonnolento gatto* (AMC)
 JACOB, G. *A little minuet* (*New pieces for viola* Book 1 – ABRSM)
 JOPLIN, S. arr. HEGER. *The entertainer* (No 4 in *Let's rag* – Noetzel)
 KOTCHIE, J. *Wind through the trees* (Wirripang)
 NORTON, C. *Steering wheel blues* (No 10 in *Microjazz for viola* – Boosey and Hawkes)
 O'CONNOR, M. *Florida blues* (*O'Connor method viola* Book 2 – oconnormethod.com) [accompaniment published separately]
 PAGANINI, N. arr. SUZUKI. *Theme from witches' dance* (No 8 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
 SCHUMANN, R. arr. PALASCHKO. *Erinnerung* No 16 from Op. 68 (No 12 in *Alte Meister für junge Spieler* Book 1 – Schott)
 SCHUMANN, R. arr. SUZUKI. *The two grenadiers* Op. 49 No 1 for *voice and piano* (No 7 in *Suzuki viola school* Book 2 – Summy-Birchard) [accompaniment published separately]
 SCHUMANN, R. arr. HART and WILKINSON. *Allegro* (*Kinder-sonate*) (*First repertoire for viola* Book 2 – Faber)
 TRADITIONAL arr. HUWS JONES. *Blackberry blossom* (No 10 in *Fiddler playalong collection* for viola – Boosey and Hawkes)

TRADITIONAL arr. BLACKWELL and BLACKWELL. *No man's jig*
(No 2 in *Solo time for viola* Book 1 – Oxford University Press)

Extra list: Two works required.

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

GRADE 3

5233

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

- From AMEB *Viola Grade 3 Series 2*:
CARTER, T. *Katoomba blues* No 12 from *Tessellétudes for viola*
COHEN, M. *Helter skelter*
DANCLA, C. arr. HODGSON. *Thème varié* No 18 from Op. 84
PALASCHKO, J. *Allegro moderato* No 2 from *12 studies* Op. 55
- From AMEB *Viola Grade 3 Series 1*:
COHEN, M. *Make it snappy*
COHEN, M. *Magic carpet ride*
LUMSDEN, C. *Spinner's waltz*
MACKAY, N. *Dance of the elephants*

Manual list

- BLACKWELL, D. and BLACKWELL, K. *Habanera* (No 35 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
CARSE, A. *Study* in G minor No 3 from *Viola school* Book 4 (Augener, Stainer and Bell)
CARSE, A. *Study* No 4 in F major from *Viola school* Book 4 (Augener, Stainer and Bell)
COHEN, M. *Overnight mail express* (No 9 in *Superstudies* Book 2 – Faber)
DANCLA, C. arr. MÜLLER-RUNTE. *Allegretto* in B $\flat$ major No 14 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato* in G major No 19 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Voi che sapete* in G major No 20 from Op. 84 (*36 melodious and easy studies* – Schott)
HOFMANN, R. *Allegro moderato* in C major No 1 from Op. 86 (*Die ersten Studien für Viola* – Peters)
HOFMANN, R. *Allegro* in A minor No 2 from Op. 86 (*Die ersten Studien für Viola* – Peters)
HOFMANN, R. *Allegro risoluto* in G major No 3 from Op. 86 (*Die ersten Studien für Viola* – Peters)
MAZAS, J. *Moderato grazioso* in G major (No 28 in *Emil Kreuz: Select studies for the viola* Book 1 – Augener, Stainer and Bell)
O'CONNOR, M. *Herman's hornpipe* (*O'Connor method* Book 3 for viola – oconnormethod.com)
WOHLFAHRT, F. ed. VIELAND *Allegro* in C major No 21 from Op. 45 (*60 Studies Op. 45 for viola* Volume 1 – IMC)

Terry Shade & Jeremy Woolstenhulme

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List B

- From AMEB Viola Grade 3 Series 2:
 attrib. BACH, J.S. arr. ROSS. *Siciliano* 2nd movement from *Flute sonata* BWV 1031
 FARNABY, R. arr. RADMALL. *Nobody's gigge*
 GABRIEL-MARIE, J. arr. HODGSON. *La cinquantaine*
 TCHIKOVSKY, P.I. arr. HOWELL. *Neapolitan song* No 18 from *Album for the young* Op. 39
- From AMEB Viola Grade 3 Series 1:
 BIZET, G. arr. CHIN. *Seguidilla* from *Carmen*
 KÜCHLER, F. *Siciliano* and *Allegro assai* 2nd and 3rd movements from *Concertino* Op. 15
 MARAIS, M. arr. WERETKA. *Petit rondeau* from *Troisième livre de pièces de viole*
 MOZART, W. arr. WERETKA. *An Chloë* K 524

Manual list

- BACH, J.S. arr. PREUCIL. *Bist du bei mir* (No 7 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/Ludwig Masters)
- BACH, J.S. arr. FORBES. *A merry tune (from the Peasant cantata BWV 212)* (*Baroque pieces for viola and piano* – Oxford University Press)
- BEETHOVEN, L. van. arr. ARNOLD. *Noble theme from Violin concerto Op. 61* (*Beethoven's best for the young violist* – Viola World)
- CLEMENTI, M. arr. BIERWALD. *Andante* 2nd movement and *Vivace* 3rd movement from *Sonatina* in C Major Op. 36 No 1 (*Klassische Sonatinen* – Zimmermann)
- HANDEL, G. arr. KLENGEL. *Courante* (No 2 in *Album of Classical pieces* Volume 3 – Kalmus)
- HASSE, J. arr. BARBER and MOFFAT. *Two dances* (*Solos for young violists* Volume 1 – Summy-Birchard)
- HAYDN, J. arr. PIATIGORSKY. *Adagio* (*Haydn divertimento* – Elkan-Vogel)
- HOOK, J. arr. APPLEBAUM. *Sonatina* (*String festival solos* Volume 2 viola solo – Belwin-Mills) [accompaniment published separately]
- LULLY, J. arr. KLENGEL. *Aria* (No 3 in *Album of Classical pieces* Volume 3 – Kalmus)
- MOZART, W. arr. PREUCIL. *Ave verum corpus* (No 10 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/Ludwig Masters)
- MOZART, W. arr. KLENGEL. *Andante* (No 7 in *Album of Classical pieces* Volume 3 – Kalmus)
- MOZART, W. arr. LANNING. *Turkish rondo from Piano sonata in A* (*The classic experience* – Cramer)
- RAMEAU, J.-P. arr. KLENGEL. *Allegretto* (*Les tendres plaintes*) (No 4 in *Album of Classical pieces* Volume 3 – Kalmus)
- SCARLATTI, D. arr. FORBES. *Larghetto* from *Sonata* Kp.34 (*Baroque pieces for viola and piano* – Oxford University Press)
- SCHUBERT, F. arr. BARBER. *Marche militaire* Op. 51 No 1 (*Solos for young violists* Volume 2 – Summy-Birchard)
- VIOTTI, G. arr. RADMALL. *Pastorale* No 1 from *Two serenade movements* (*Chester string series* Book 2 for viola and piano – Chester)
- VIVALDI, A. arr. BLACKWELL and BLACKWELL. *Allegro* from *Sonata* No 1 in B^b for cello and continuo RV 47 (*Solo time for viola* Book 2 – Oxford University Press)

List C

- From AMEB Viola Grade 3 Series 2:
 DAWES, M. *The Gipsy fiddler*
 FAURÉ, G. arr. HODGSON. *Pie Jesu* from *Requiem* Op. 48
 OOSTENBROEK, N. *Sallyway rag*
 STRELNIKOV, N. trans. and ed. NOREN. *Dreaming*
 TRADITIONAL arr. BLACKWELL and BLACKWELL. *Joshua fit the battle of Jericho*

● From AMEB Viola Grade 3 Series 1:

- BOHM, C. *Galop*
 HUMMEL, B. *Finale – Toccata* 3rd movement from *Sonatina* No 2 Op. 52b
 MASSENET, J. arr. CHIN. *Elegie* No 5 from *10 pièces de genre* Op. 10
 SZELÉNYI, I. *Circuszbán* No 16 from *24 könnyű kis előadási darab*
- ## Manual list
- BORODIN, A. arr. LANNING. *Nocturne* from *String quartet* No 2 (*Classic experience encores* – Cramer)
- DELIBES, L. arr. LANNING. *Waltz* from *Coppelia* (*Classic experience encores* – Cramer)
- FIN, L. *Danza Hellenica* (*15 fiddle flavours for viola* – Wilfin Music)
- FOSTER, S. arr. WHISTLER and HUMMEL. *Jeanie with the light brown hair* (*Concert and contest collection for viola* – Rubank)
- HYDE, M. *Canzonetta* (AMC)
- JOPLIN, S. arr. HEGER. *The easy winners* (No 1 in *Let's rag* – Noetzel)
- KÜCHLER, F. arr. ARNOLD. *Allegro moderato* 1st movement from *Concertino* in G major (*Concertino in G in the style of Vivaldi* Op. 15 – Bosworth)
- MILLER, M. *Allegretto* No 1 and *Lento quasi recitativo* No 2 (*Three miniatures* – Hinrichsen)
- MILLER, M. *Lento quasi recitativo* No 2 and *Allegro con brio, alla marcia* No 3 (*Three miniatures* – Hinrichsen)
- MOSZKOWSKI, M. arr. APPLEBAUM. *Spanish dance* (No 3 in *String festival solos* Volume 2 – Belwin-Mills)
- MURRILL, H. *Les marionnettes* No 1 and *Bateau sur l'eau* No 2 OR *Bateau sur l'eau* No 2 and *Bateau batelier* No 4 from *Four French nursery songs* (Chester)
- NORMAN, P. *A wasp met a bee* (*When gravity fails* – reedmusic.com)
- NORTON, C. *A sad tale* and *A minor tribute* (No 6 and No 9 in *Microjazz for viola* – Boosey and Hawkes)
- PAPINI, G. arr. BARBER. *The sleeping princess* Op. 101 No 5 (*Solos for young violists* Volume 1 – Summy-Birchard)
- PROKOFIEV, S. arr. LANNING. *Two themes from Peter and the wolf* (*Classic experience encores* – Cramer)
- RIEDING, O. arr. LAINE. *Allegro moderato* 1st movement from *Concerto* in B minor Op. 35 (Bosworth)
- RODRIGUES, G.M. arr. HUWS JONES. *La Cumparsita* (*Fiddler playalong collection* – Boosey and Hawkes)
- SCHMITT, J. arr. APPLEBAUM. *Spring song* (*String festival solos* Volume 2 viola solo – Alfred) [accompaniment published separately]
- SHOSTAKOVICH, D. ed. NOREN. *Lament* (*Russian melodies for viola* – One World Strings)
- WEBSTER, C. arr. GERALD. *Scherzo* (*Solos for young violists* Volume 1 – Alfred)
- WIGGINS, C. *Valse* No 4 from *Pieces of eight* Op. 157 (www.cdwigginsmusic.com)

Extra list: Two works required.

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

GRADE 4

5234

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A

- From AMEB Viola Grade 4 Series 2:
COHEN, M. *Swirling arabesques*
PALASCHKO, J. *Allegro agitato* No 10 from *Venticinque studi facili e melodici* Op. 87
TRADITIONAL arr. PREUCIL. *Amazing grace*
TROT, J. arr. FERNANDES. *Study* No 12 from *Melodious double stops* Book 1
- From AMEB Viola Grade 4 Series 1:
COHEN, M. *Prelude*
KREUTZER, R. *Study* No 2 from *42 études ou caprices*
MAZAS, J. *Study*
ŠEVČÍK, O. arr. MAJOR. *Theme and variations* from *40 variations* Op. 3

Manual list

- CARSE, A. *Study* in F major No 17 from *Viola school* Book 3 (Augener, Stainer and Bell)
- CARSE, A. *Andantino* in D minor No 19 from *Viola school* Book 3 (Augener, Stainer and Bell)
- COHEN, M. *Carriage parade* (No 5 in *Technique takes off!* – Faber)
- DANCLA, C. *Molto moderato* in A minor No 5 from *15 Etüden* Op. 68 (Peters) [top line only required for examination]
- DANCLA, C. *Allegro vivo* in D minor No 12 from *15 Etüden* Op. 68 (Peters) [top line only required for examination]
- KIMBER, M. *Scorrevole (smoothly flowing)* in C major No 2 (*Eight studies* for solo viola – Pedagogical Music, m_kimber.tripod.com)
- KREUTZER, R. arr. PAGELS. *Allegro moderato* No 5 (*42 studies* viola – IMC)
- MAZAS, J. arr. PAGELS. *Moderato* in F Major No 2 (*Etudes spéciales* Op. 36 Book 1)
- MAZAS, J. arr. PAGELS. *Allegro moderato* in D minor No 3 (*Etudes spéciales* Op. 36 Book 1)
- SITT, H. arr. KLEMM. *Andantino* in G minor No 4 from Op. 32 (*26 Etüden* – Kunzelmann)
- SITT, H. arr. KLEMM. *Andantino* in A minor No 5 from Op. 32 (*26 Etüden* – Kunzelmann)
- TROT, J. *Vigoro* No 11 in C major (*Melodious double-stops* Book I – Schirmer)
- TROT, J. *Moderato con moto* No 13 in C major (*Melodious double-stops* Book I – Schirmer)
- UHL, A. *Andante con moto* No 2 (*Dreißig Etüden für Viola* – Schott)
- UHL, A. *Tempo ad libitum* No 3 (*Dreißig Etüden für Viola* – Schott)
- WOHLFAHRT, F. arr. ISAAC and LEWIS. *Allegretto* in C major No 2 [No 27 from Op. 74] (*Foundation studies for the viola* Book 2 – Carl Fischer)

List B

- From AMEB Viola Grade 4 Series 2:
DANCLA, C. arr. HOWELL. *Bolero* No 5 from *6 petites fantaisies faciles* Op. 126
MÉHUL, E.-N. arr. HODGSON. *Romance* from *Ariodant*
PEPUSCH, J. arr. ROSS. *Allegro* 2nd movement from *Sonata* No 2 from *6 sonatas* Op. 1 No 2
VIOTTI, G. arr. RADMALL. *Allegretto più tosto vivo* 3rd movement from *Serenade* No 5 from *6 serenades* Op. 23 No 5
- From AMEB Viola Grade 4 Series 1:
CORELLI, A. arr. KENT. *Sarabanda* and *Giga* 3rd and 4th movements from *Sonata* Op. 5 No 8
CORETTE, M. arr. KENT. *Allegro* 1st movement from *Sonate pour l'alto*
MENDELSSOHN, F. arr. WERETKA. *Lied ohne Worte* Op. 62 No 1
VALENTINE, R. arr. KENT. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 6 No 9

Manual list

- BACH, J.S. arr. FORBES. *Jesu, joy of man's desiring* (Solos for young violists Volume 2 – Summy-Birchard)
- DANCLA, C. arr. BLACKWELL and BLACKWELL. *Petite fantaisie* from *Petite fantaisie – Boléro* (Solo time for viola Book 2 – Oxford University Press)
- GLUCK, C. von. arr. KLENGEL. *Andante* and *Gavotte* (No 5 in *Album of Classical pieces* Volume 3 – Kalmus)
- GRIEG, E. arr. SASSMANNSHAUS. *Im Balladenton* Op. 65 No 5 (*Concert pieces* for viola and piano – Bärenreiter)
- HANDEL, G. arr. FORBES. *Giga* (No 5 in *Classical and romantic pieces* – Oxford University Press)
- KELLERMANN, A. *Hebräische melodie* Op. 23 (*Jewish prayer* – Bärenreiter)
- MARTINI, G. arr. KLENGEL. *Minuet* (No 6 in *Album of classical pieces* Volume 3 – Kalmus)
- PEPUSCH, J.C. arr. DINN. *Largo* 1st movement OR *Largo* and *Allegro* 3rd and 4th movements from *Sonata* in D minor for viola (Schott)
- RAMEAU, J.-P. arr. APPLEBAUM. *Rigaudon* in D minor (*String festival solos* Volume 2 – Belwin-Mills) [accompaniment published separately]
- SCHUBERT, F. arr. FORBES. *Ballet music* (*Classical and romantic pieces* – Oxford University Press)
- SIMONETTI, A. arr. PREUCIL. *Madrigale* (No 6 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/Ludwig Masters)
- SITT, H. *Moderato* in C major No 1 from Op. 39 (*Solos for young violists* Volume 4 – Summy-Birchard or *Album leaves* – IMC and Peters)
- SITT, H. *Andante sostenuto* in G minor No 2 from Op. 39 (*Album leaves* – IMC and Peters)
- SITT, H. *Allegro* in G major No 3 from Op. 39 (*Album leaves* – IMC and Peters)
- TELEMANN, G. arr. BIRTEL. *Vivace* 2nd movement from *Sonatina* No 4 in C major (*6 Sonatinen* – Schott)
- VALENTINE, R. arr. DINN. *Adagio* 3rd movement and *Giga* – *Allegro* 4th movement from *Sonata* No 9 in A minor Op. 6 (Schott)

List C

- From AMEB Viola Grade 4 Series 2:
BIZET, G. arr. HODGSON. *Chanson Bohème* from *Carmen*
BLOM, D. *Funk*
HUMMEL, B. *Allegro* 1st movement from *Kleine suite* Op. 19c
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Odessa Bulgar*
TRADITIONAL arr. DOKTOR. *I'm just a-goin' over Jordan*
 - From AMEB Viola Grade 4 Series 1:
BAILEY, K. *Swing and swang*
DOHENY, A. *Little tango*
ERNST, H. arr. HUMMEL. *Rondo alla zingaresa* 2nd movement from *Miniature suite*
WEBB, P. *Scherzo*
- Manual list**
- ABBOTT, K. *Autumn song* (reedmusic.com)
- BAILEY, K. *Bossa nouveau* (No 7 in *Jazzin' around for strings* – Kerin Bailey Music)
- BLOM, D. *Grunge* (*Cool grooves* – Wirripang)
- BRIDGE, F. arr. JACOBS. *Heart's ease* (No 2 in *Ten pieces for viola and piano* Volume 1 – Thames)
- BRIDGE, F. arr. JACOBS. *Lullaby* (No 3 in *Ten pieces for viola and piano* Volume 1 – Thames)
- ELGAR, E. arr. BLACKWELL and BLACKWELL. *Sonatina* (Solo time for viola Book 3 – Oxford University Press)
- ELGAR, E. arr. ARNOLD. *Salut d'amour* (Viola World)

FAURE, G. arr. STAUDT. *Les berceaux* (4 melodies – Bärenreiter)
FAURE, G. arr. STAUDT. *Toujours* (4 melodies – Bärenreiter)
GRIEG, E. arr. FORBES. *Herzstunden* No 1 from *Two elegiac melodies* (Classical and Romantic pieces – Oxford University Press)
GRIEG, E. arr. FORBES. *Letzter Frühling* No 2 from *Two elegiac melodies* (Classical and Romantic pieces – Oxford University Press)
HELLER, S. arr. RADMALL. *Andantino* No 1 from *Two miniatures* (Chester string series Book 2 for viola and piano – Chester)
HELLER, S. arr. RADMALL. *Allegro vivace* No 2 from *Two miniatures* (Chester string series Book 2 for viola and piano – Chester)
HOLLAND, D. *Summer afternoon* (AMC)
MASCAGNI, P. arr. ARNOLD. *Intermezzo* from *Cavalleria rusticana* (Viola World)
REBIKOV, W. arr. FORBES. *Berceuse and Dance* (Chester music for viola – Chester)
RIEDING, O. arr. LAINE. *Allegro moderato* 3rd movement from *Concerto* in B minor Op. 35 (Bosworth)
RIMSKY-KORSAKOV, N. arr. LANNING. 3rd movement from *Scheherazade* (The classic experience – Cramer)
TCHAIKOVSKY, P. arr. FORBES. *Reverie* (No 1 in *Classical and Romantic pieces* – Oxford University Press)
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Jiana* (No 9 in *Solo time for viola* Book 3 – Oxford University Press)

Extra list: Two works required.

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

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8 the candidate is expected to demonstrate the ability to communicate expressive ideas and musical understanding with aural awareness and assured technical control according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Fluent performance of the Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Balanced alignment with the instrument that allows freedom and ease of execution in both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone through a wide range of dynamics and timbre
- Rhythmic precision
- Accurate intonation with consistency of control and an increased awareness of fine pitch discrimination, including double stops
- A well-established sense of tonality
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, *ricochet*, Viotti stroke, up-bow *staccato*, *collé*, mixed bowings etc. at tempi faster than that required at Level 1
- Bowing patterns as specified for each Grade

- Fluent and enhanced co-ordination of left-hand finger action with bowing movements
 - Increasing development of left-hand facility in the range of positions appropriate to each grade
 - Fluid shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
 - Confident use of natural and artificial harmonics
- Candidates must tune their own instruments without assistance from Grade 5.

Section II. Studies and pieces and Extra lists

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all technical qualities listed above, the candidate must demonstrate:

- A developing command of the objectives outlined in Section I
- Accurate performance of all works presented
- Fluent performance of chosen works at the indicated tempi
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting refined intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Developing use of the bow as a phrasing tool, including evidence of growing ability to discern articulation options
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Increasing competence in the use of the *vibrato*
- Ensemble playing that displays good communication and interaction between violist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

Extra lists (Grades 5, 6 and 7 only)

The candidate is required to demonstrate:

- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

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

Aural tests

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

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

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

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

The programme must demonstrate assured technical control, including:

- Fluent and accurate performance of all works presented at the indicated tempi
- Expressive interpretation demonstrating the ability to project an increased maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting reliable intonation and understanding of accentuation and phrasing
- A warm, resonant, clear and well projected tone through a wide variety of dynamic and timbral variations
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Competence in the use of the bow and technique of the left hand, demonstrating initiative in choice of fingerings and ability to discern articulation options in the interpretation of musical markings
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

GRADE 5

5235

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

- From AMEB *Viola Grade 5 Series 2*:
CAMPAGNOLI, B. arr. BASTOS. *Study*
CARSE, A. *Study* No 2 from *Viola school Book 5*
COHEN, J. *Chorito* from *Stylistic etudes for solo viola*
DANCLA, C. arr. HODGSON *Study* No 11 from *15 studies for violin Op. 68*
SITT, H. *Andante* No 16 from *Practical viola school*
- From AMEB *Viola Fifth Grade Series 1*:
COHEN, M. *Looping the loop*
DAVID, F. arr. WERETKA. *Etüde* No 16 from Op. 44
DONT, J. arr. SVEČENSKI. *Study* No 6 from Op. 38
WOHLFAHRT, F. arr. WERETKA. *Allegro* No 35 from Op. 45

Manual list

- BRUNI, A. *Allegretto* in C minor No 3 (25 studies)
BRUNI, A. *Allegro vivace* in G major No 13 (25 studies)
CAMPAGNOLI, B. arr. KREUZ. *Allegro arioso* in F major No 30 (*Kreuz: Select studies for the viola Book 2*)
COHEN, M. *The bees' knees!* (No 9 in *Technique takes off!* – Faber)
COHEN, M. *Sequenza* in G minor (No 11 in *Technique takes off!* – Faber)
COHEN, M. *Reflection* (No 13 in *Technique takes off!* – Faber)
HOFMANN, R. *Allegretto* in A minor Op. 86 No 14 (*First studies Op. 86* – IMC)
KIMBER, M. *Tempo di valse* No 5 from *Ten short pieces in five and a half positions for viola solo* (m_kimber.tripod.com/)
KIMBER, M. *Moderato* No 7 from *Ten short pieces in five and a half positions for viola solo* (m_kimber.tripod.com/)
KIMBER, M. *Sereno* No 3 from *Eight studies for viola solo* (m_kimber.tripod.com/)
KREUTZER, R. *Moderato* in F major No 4 (42 studies – Schirmer) (IMC)(Peters)
MAZAS, J. arr. PAGELS. *Allegro non troppo* in C major No 6 (30 *etudes spéciales Op. 36 Book 1* – IMC)
MAZAS, J. arr. PAGELS. *Andante espressivo* in A minor No 8 (30 *etudes spéciales Op. 36 Book 1* – IMC)
MAZAS, J. arr. PAGELS. *Allegro maestoso* in E minor No 9 (30 *etudes spéciales Op. 36 Book 1* – IMC)
MAZAS, J. arr. PAGELS. *Allegretto* in D major No 21 (30 *etudes spéciales Op. 36 Book 1* – IMC)
OOSTENBROEK, N. *Danza viola* (notablenotes.com.au)
PALASCHKO, J. *Andante moderato* in F major No 3 (12 studies Op. 55 – IMC)
SITT, H. arr. KLEMM. *Allegretto* in D minor No 8 (26 *Etüden Op. 32* – Kunzelman)
UHL, A. *Vivo* No 5 (30 *Etüden für Viola* [30 etudes] – Schott)
WOHLFAHRT, F. arr. VIELAND. *Andante cantabile* in D minor No 47 from Op. 45 (IMC)

List B

- From AMEB *Viola Grade 5 Series 2*:
BEETHOVEN, L. van. arr. FORBES. *Rondo* WoO 41
ECCLES, H. arr. NICOLSON. *Largo* 1st movement and *Corrente* 2nd movement of *Sonata* No 11 from *Violin sonatas Book 1*
GUERRE, E.J. de la. real. NICOLSON. *Presto* 7th movement of *Sonata* No 1 from *6 violin sonatas*
MARCELLO, B. real. O'DONNELL. *Adagio* 1st movement and *Allegro* 2nd movement of *Sonata* No 2 from *Six sonatas for cello*
- From AMEB *Viola Fifth Grade Series 1*:
BACH, J.S. arr. WERETKA. *Bourrée I* and *Bourrée II* 5th movement from *Suite* BWV 1009
MARCELLO, B. arr. HODGSON. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 2 No 6
TELEMANN, G. arr. WERETKA. *Largo* and *Allegro* 1st and 2nd movements from *Concerto* TWV 51:G9
TELEMANN, G. arr. WERETKA. *Largo* and *Allegro* 1st and 2nd movements from *Sonata* TWV 41:a6

Manual list

- BACH, J.S. *Gigue* 7th movement from *Suite* in G major BWV 1007 (*Six suites for solo violoncello* BWV 1007-1012)
- DITTERSDORF, C. von. arr. PRIMROSE. *Andantino* in A major (IMC)
- FLACKTON, W. arr. BERGMANN. *Largo grazioso* 1st movement and *Allegro* 2nd movement from *Sonata* in C major Op. 2 No 4 (Schott)
- FLACKTON, W. arr. BERGMANN. *Siciliano* 3rd movement and *Minuetto 1–Variation–Minuetto 2* 4th movement from *Sonata* in C major Op. 2 No 4 (Schott)
- HAYDN, J. arr. PIATIGORSKY. *Allegro di molto* from *Divertimento* (Elkan-Vogel)
- HOFMANN, R. *Moderato con moto* 1st movement from *Sonatina* for viola and piano in F Major Op. 46
- KOCZWARA, F. *Moderato* 1st movement from *Sonata* in C major Op. 1 No 2 (BrahmsBench – raquelbastos.com)
- MARAIS, M. arr. ROWE and ALDIS. *L'agréable* and *La provençale* (*Five old French dances* – Chester)
- MARCELLO, B. arr. VIELAND. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in C major (*Two sonatas in C major and in G major* – IMC)
- MARCELLO, B. arr. VIELAND. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major (*Two sonatas in C major and in G major* – IMC)
- MOZART, W. arr. PIATIGORSKY. *Allegro brillante* 1st movement from *Sonatina* in C major K 439b (Theodore Presser)
- MOZART, W. arr. PIATIGORSKY. *Menuetto and trio* 2nd movement from *Sonatina* in C major K 439b (Theodore Presser)
- MOZART, W. arr. PIATIGORSKY. *Adagio* 3rd movement from *Sonatina* in C major K 439b (Theodore Presser)
- MOZART, W. arr. PIATIGORSKY. *Allegro* 4th movement from *Sonatina* in C major K 439b (Theodore Presser)
- PERGOLES, G. arr. SCIANNAMEO. *Andante comodo* 1st movement and *Allegro* 2nd movement from *Sinfonia* in F major (Rarities for Strings)
- PERGOLES, G. arr. SCIANNAMEO. *Adagio* 3rd movement and *Presto* 4th movement from *Sinfonia* in F major (Rarities for Strings)
- SCHUBERT, F. arr. BENEDICT, R. *Auf dem Flusse* (*Eight songs from Winterreise* Op. 89 DV 911 – Partitura)
- TELEMANN, G. arr. SCHULZ and VIELAND. *Soave* 3rd movement and *Allegro* 4th movement from *Sonata* in A minor TWV 41:a6 (IMC)
- TELEMANN, G. arr. BERGMANN and FORBES. *Courante* and *Double* 6th movement from *Suite* in D major (Schott)
- VIVALDI, A. arr. MOGILL. *Allegro* 1st movement from *Concerto* in D minor RV 356/Op. 3 No 6 (Schirmer)
- VIVALDI, A. arr. MOGILL. *Presto* 3rd movement from *Concerto* in D minor RV 356/Op. 3 No 6 (Schirmer)

List C

- From AMEB Viola Grade 5 Series 2:
 BLOOD, B. *Barcarolle*
 BOHM, C. arr. HOWELL. *Introduction* and *Polonaise* No 12 from *Arabesken*
 KALLIWODA, J. *Nocturne* No 4 from *6 nocturnes* Op. 186
 PIERNÉ, G. arr. HODGSON. *Cantilène* No 2 from *3 pièces* Op. 29
- From AMEB Viola Fifth Grade Series 1:
 DANCLA, C. arr. WERETKA. *Plaisir d'amour* No 12 from *Twelve easy fantasias* Op. 86
 GRANADOS, E. arr. WERETKA. *Andaluza* No 5 from *12 danzas españolas*
 MUSORGSKY, M. arr. CHIN. *Gopak* from *Sorochinskaya yarmaka*
 SITT, H. *Allegro, molto vivace* No 6 from *Albumblätter* Op. 39

Manual list

- ALBÉNIZ, I. arr. FORBES. *Tango* (Oxford University Press)

- BRAHMS, J. arr. FORBES. *Hungarian dance* in F major No 3 (Peters)
- BRUMBY, C. *Abendlied* (Wirripang)
- DANCLA, C. arr. APPLEBAUM. *Fantasia – La cenerentola* (*String festival solos* Volume 2 – Alfred)
- FAURE, G. arr. O' MALLEY. *Au bord de l'eau* (*Two songs from 20 mélodies* – SJ Music)
- FAURE, G. arr. STAUDT. *Sylvie* (*4 mélodies* – Bärenreiter)
- GRANADOS, E. arr. KASHKASHIAN and LEVIN. *El majo discreto* (*Asturiana 2, ten songs from Spain and Argentina* – Partitura)
- KALLIWODA, J. arr. VIELAND. *Poco adagio* No 3 from *Sechs nocturnes* Op. 186 (*Nocturnes* – IMC)
- RUBINSTEIN, A. arr. BIRTEL. *Melodie* Op. 3 No 1 (Schott)
- SITT, H. *Moderato* No. 1 from *Album leaves* Op. 39 (*Album leaves* – IMC)
- SITT, H. *Allegro* No 4 from *Albumblätter* Op. 39 (*Album leaves* – IMC)
- SITT, H. *Lento* No 5 from *Albumblätter* Op. 39 (*Album leaves* – IMC)
- TCHAIKOVSKY, P. arr. FORBES. *Barcarolle* Op. 37 No 6 (*Chester music for viola* – Chester)
- VIERNE, L. *Légende* No 2 from *Deux pièces* [Two pieces] Op. 5

List D

- From AMEB Viola Grade 5 Series 2:
 KIMBER, M. *Danza* No 2 from *Two pieces in Spanish style*
 NORMAN, P. *The Flingamango tango* from *When gravity fails*
 OOSTENBROEK, N. *Fantasy*
 STALLING, C. arr. GROH. *Galop* from *The three bears*
 TRADITIONAL arr. CLARKE. *I'll bid my heart be still*
- From AMEB Viola Fifth Grade Series 1:
 DOHENY, A. *Siciliano in the style of Francœur/Kreisler*
 HAJDU, M. *Rondo*
 SCHULTZ, A. *Master mariner – dead at sea*
 TRADITIONAL arr. FORBES and RICHARDSON. *Whaur Gadie rins*

Manual list

- BARKL, M. *Night words* (AMC)
- BENFALL, S. arr. WOOD. *Blues at eleven* (notable.au)
- BLUFF, K. *Milonga de Navidad* (musicnotes.com)
- BOULANGER, N. *Sans vitesse et à l'aise* No 2 from *Trois pièces* (Leduc)
- BRANDMAN, M. *Dance of life* (AMC)
- BRIDGE, F. *Amaryllis* (*Ten pieces for viola* Book 1 – Thames)
- BRIDGE, F. *Country dance* (*Ten pieces for viola* Book 1 – Thames)
- COSTA, L. *Allegro* 1st movement of *Sonatina* Op. 19 (Ava Musical Editions)
- COSTA, L. *Vivo* 4th movement from *Sonatina* Op. 19 (Ava Musical Editions)
- DAVIDSON, L. *Tango for Ady* (lachlandavidson.com.au)
- DOHENY, A. *Kreislerian gavotte* (AMC)
- ELGAR, E. arr. KLENGEL. *Sospiri* Op. 70 (Breitkopf und Härtel)
- FALCINELLI, R. *Recurrence* No 1 from Op. 70 (*Collection panorama* Book 2 – Billaudot)
- FAURE, G. arr. GUTHRIE. *Berceuse* Op. 16 (sheetmusicdirect.com)
- GAL, H. *Impromptu* (Schott)
- HOPKINS, S. *Journey to the east* (AMC)
- HUMMEL, B. *Maestoso* 1st movement and *Elegie* 2nd movement from *Sonatina* Op. 35b (Simrock)
- HUMMEL, B. *Allegro maestoso* 1st movement and *Andante cantabile* 2nd movement from *Sonatina* Op. 52b (Simrock)
- HYDE, M. *Canzonetta* (AMC)
- HYDE, M. *Passing thoughts* (*Two pieces* – Wirripang)
- LAWRENCE, B. *Elegy* (AMC)
- LEEK, S. *Goombungee* (AMC)
- NORMAN, P. *Aerobics* (*When gravity fails* – reedmusic.com)
- NORMAN, P. *Isla's blues* (*When gravity fails* – reedmusic.com)
- PRICE, F. arr. MARTIN. *Adoration* (Schirmer)
- SIBELIUS, J. arr. HERMANN. *Valse triste* Op. 44 No 1 (Breitkopf & Härtel)

SKRYABIN, A. arr. BORISSOVSKY. *Prelude* Op. 9 No 1 (IMC)
 TERTIS, L. arr. WHITE. *Sunset* (Lionel Tertis: The early years Book 1 – Comus)
 TOURNIER, F. *Jeux de cordes* (Collection panorama Book 2 – Billau-dot)
 TOURNIER, F. *Jeux de doigts* (Collection panorama Book 2 – Billau-dot)
 VAUGHAN WILLIAMS, R. arr. BARBER. *The pride of Kildare* No 5 and *Unknown folksong* No 6 from 6 studies in English folksong (Solos for young violists Volume 4 – Summy-Birchard)
 WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONDSON. *The chamber of secrets* (Harry Potter and the chamber of secrets – Alfred)
 WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONDSON. *Harry's wondrous world* (Harry Potter and the chamber of secrets – Alfred)

Extra list: Two works required.

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

GRADE 6

5236

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

- From AMEB Viola Grade 6 Series 2:
 COHEN, J. *The retake samba* from *Stylistic etudes for solo viola*
 HOFFMEISTER, F. *Study* No 3 from *Studies for viola*
 KEEBLE, A. *A study in black*
 KIMBER, M. *Étude-caprice in F* from 6 *étude-caprices for viola solo*
 MAZAS, J.-F. arr. PAGELS. *Study* No 16 from *Études mélodiques et progressives* Op. 36 Book 1
- From AMEB Viola Sixth Grade Series 1:
 COHEN, M. *Sarabande with variations*
 PALASCHKO, J. *Allegro vivace* No 4 from 12 studies Op. 55
 PARADIES, D. arr. WERETKA. *Toccata* 2nd movement from *Sonata*
 SKINNER, J. *Back to the hills*

Manual list

BRUNI, A. *Adagio* in E $\flat$ major No 14 (25 studies)
 CAMPAGNOLI, B. *Allegro assai* in D major No 12 (41 caprices Op. 22)
 CHOPIN, F. arr. BORISSOVSKY. *Prelude* Op. 28 No 14 (No 4 in *Borissovsky: 4 artistic studies* – IMC)
 COHEN, J. *Tango eight* in C minor from *Stylistic etudes for solo viola* (Violinjazz Editions)
 COHEN, M. *Romance* in E $\flat$ major No 12 (*Technique takes off!* – Faber)
 COHEN, M. *Ride like the wind!* in C minor No 14 (*Technique takes off!* – Faber)
 KAYSER, H.E. *Allegretto* in C major No 20 (36 studies Op. 20 – IMC)
 KIMBER, M. *Gracefully* No 9 from *Ten pieces in five and a half positions for viola solo* (m_kimber.tripod.com)
 KIMBER, M. *Tempo di valse* No 8 from *Eight studies for viola* (m_kimber.tripod.com)
 KIMBER, M. *Tenderly* No 1 from *Four melodious etudes* (m_kimber.tripod.com)

KREUTZER, R. *Allegro moderato* in F major No 3 from 42 studies
 KREUTZER, R. *Andante* in A major No 11 from 42 studies
 MAZAS, J. arr. PAGELS. *Allegro non troppo* in G major No 5 (30 *études spéciales* Op. 36 Book 1 – IMC)
 MAZAS, J. arr. PAGELS. *Polonaise: Allegro non troppo* in C major No 26 (30 *études spéciales* Op. 36 Book 1 – IMC)
 PALASCHKO, J. *Andante con espressione* in B $\flat$ major No 6 (12 studies Op. 55 – IMC)
 POLO, E. *Tempo di marcia* No 10 from *Trenta studii a corde doppie*
 SCHUMANN, R. arr. BORISSOVSKY. *Pastorale* Op. 115 No 4 (*Borissovsky: 4 artistic studies* – IMC)
 UHL, A. *Agitato* No 20 (20 *Etüden für Viola* – Schott)
 WOHLFAHRT, F. arr. VIELAND. *Allegro* in G major No 41 (60 studies Book 2 – IMC)
 WOHLFAHRT, F. arr. VIELAND. *Allegro* in D major No 55 (60 studies Book 2 – IMC)

List B

- From AMEB Viola Grade 6 Series 2:
 HANDEL, G. real. O'DONNELL. *Andante larghetto* 1st movement and *Allegro* 2nd movement of *Viola da gamba sonata* HWV 364b
 MATTEI, B. *Allegro* 1st movement of *Sonata for viola and harpsichord*
 MOZART, W. arr. BENEDICT. *Allegro* 1st movement of *Basoon concerto* KV191
 VANHAL, J. arr. WOLLENWEBER. *Allegro moderato* 1st movement of *Sonata* WX1a:26
- From AMEB Viola Sixth Grade Series 1:
 BOHM, C. arr. WERETKA. *Sarabande*
 MARAIS, M. arr. WERETKA. *Gigue et double* and *Gavotte* 6th and 7th movements from *Suite*
 MARCELLO, B. arr. HODGSON. *Largo* and *Allegro* 1st and 2nd movements from *Sonata* Op. 2 No 1
 TELEMANN, G. arr. WERETKA. *Andante* and *Presto* 3rd and 4th movements from *Concerto* TWV 51:G9

Manual list

ECCLES, H. arr. KLENGEL. *Adagio* 3rd movement and *Allegro vivace* 4th movement from *Sonata* in G minor (Peters)
 FIOCCO, J. arr. ARNOLD. *Allegro* (Viola World)
 HANDEL, G. arr. PILKINGTON. *Larghetto* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor HWV 364a/Op. 1 No 6 (Stainer and Bell)
 HANDEL, G. arr. PILKINGTON. *Adagio* 3rd movement and *Allegro* 4th movement from *Sonata* in G minor HWV 364a/Op. 1 No 6 (Stainer and Bell)
 HANDOSHKIN, I. arr. VIELAND. *Allegro moderato* 1st movement from *Concerto* in C major (IMC)
 HANDOSHKIN, I. arr. VIELAND. *Canzona* 2nd movement from *Concerto* in C major (IMC)
 MARAIS, M. arr. DOKTOR. *Tema con variazioni* (couplets des folies d'Espagne) (Solos for the viola player – Schirmer)
 MARAIS, M. arr. ROWE and ALDIS. *La matelotte* and *Le basque* (Five old French dances – Chester)
 SENAILLE, J. arr. MORGAN. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor Op. 5 No 9 (Stainer and Bell)
 SENAILLE, J. arr. MORGAN. *Largo* (non lento, quasi andante) 3rd movement and *Aria: Poco allegretto* 4th movement from *Sonata* in G minor Op. 5 No 9 (Stainer and Bell)
 VANHAL, J. arr. WEINMANN. *Allegro vivace* 1st movement from *Sonata* in E $\flat$ major Op. 5 No 3 (Doblinger)
 VANHAL, J. arr. WEINMANN. *Poco adagio* 2nd movement from *Sonata* in E $\flat$ major Op. 5 No 3 (Doblinger)
 VANHAL, J. arr. WEINMANN. *Rondo: Allegretto* 3rd movement from *Sonata* in E $\flat$ major Op. 5 No 3 (Doblinger)

- VERACINI, F. arr. KATIMS. *Largo* (IMC)
 VIVALDI, A. arr. DALLAPICCOLA and PRIMROSE. *Largo*
 1st movement and *Allegro con spirito* 2nd movement from *Sonata*
 in E minor RV 40 (IMC)
 VIVALDI, A. arr. DALLAPICCOLA and PRIMROSE. *Largo*
 3rd movement and *Allegro* 4th movement from *Sonata* in E mi-
 nor RV 40 (IMC)

List C

- From AMEB Viola Grade 6 Series 2:
 COATES, E. *Ballad* Op. 13
 DIMITRESCU, C. arr. BARBER and VIDAS. *Romanian peasant dance* Op. 15
 KALLIWODA, J. *Nocturne* No 1 from *6 nocturnes* Op. 186
 SITT, H. *Mazurka* Op. 132 No 2
- From AMEB Viola Sixth Grade Series 1:
 CUI, C. arr. LEPIKOV. *Appassionato* No 14 from *Kaleydoskop* Op. 50
 FAURE, G. arr. WERETKA. *Sicilienne* Op. 78
 LISZT, F. *Romance oubliée* LWD 16a/S 132
 RITTER, H. *Pastorale* and *Gavotte* Op. 32 No 1

Manual list

- ELGAR, E. arr. ARNOLD. *Chanson de matin* Op. 15 No 2 (Novello)
 FAURE, G. arr. KATIMS. *Après un rêve* [After a dream] (IMC)
 GRANADOS, E. arr. KASHKASHIAN & LEVIN. *Punto de Habanera*
(siglo VIII) (Asturiana 1: twelve songs from Spain and Argentina –
 Partitura)
 HERZOGENBERG, H. von. *Andantino* No 1 from *Legends* Op. 62
 HERZOGENBERG, H. von. *Moderato* No 2 from *Legends* Op. 62
 HERZOGENBERG, H. *Andante* No 3 from *Legends* Op. 62
 KALLIWODA, J. *Allegretto ma un poco vivo* No 2 from *Sechs nocturnes*
 Op. 186
 KALLIWODA, J. *Adagio con molta espressione* No 5 from *Sechs noc-
 turnes* Op. 186
 KIEL, F. *Allegro con passione* No 3 from *Drei romanzen* [Three ro-
 mances] Op. 69
 MASSENET, J. arr. ARNOLD. *Meditation from Thaïs* (Viola World)
 REGER, M. arr. SITT. *Romanze* (Breitkopf & Härtel)
 RUESS, H. [Prince Heinrich XXIV]. *Allegro* 1st movement from
Sonata Op. 22
 RUESS, H. [Prince Heinrich XXIV]. *Andante sostenuto e maestoso* 2nd
 movement from *Sonata* Op. 22
 RUESS, H. [Prince Heinrich XXIV]. *Finale* 3rd movement from
Sonata Op. 22
 SCHUBERT, F. arr. RITTER. *Allegro molto* 1st movement from *Sona-
 tina* in D major D 384/Op. 137 No 1 (IMC)
 SIBELIUS, J. *Rondo* (Fennica Gehrmann)
 SITT, H. *Rêverie* No 2 from *3 morceax* Op. 75
 SITT, H. *Barcarolle* No 3 from *3 morceax* Op. 75
 SITT, H. arr. BARBER. *Gavotte* Op. 132 No 1 (*Solos for young violists*
 Volume 3 – Summy-Birchard)
 TCHAIKOVSKY, P. arr. ARNOLD. *Valse sentimentale* (Viola World)

List D

- From AMEB Viola Grade 6 Series 2:
 CLARKE, R. *Lullaby*
 HYDE, M. *Scherzino* from *Two pieces for viola and piano*
 KIMBER, M. *Vif* 1st movement of *Concertino pour alto et
 orchestre à cordes*
 OOSTENBROEK, N. *Celtic lullaby*
 WYATT, A. *Aloft*
- From AMEB Viola Sixth Grade Series 1:
 BLOCH, E. *Processional*
 DOHENY, A. *Gymnastics*
 KATS-CHERNIN, E. *Slicked back tango* No 4 from *After dinner music*
 PROKOFIEV, S. arr. CHIN. *Montagues and Capulets* from *Romeo I
 Dzhuletta*

Manual list

- BEN-HAIM, P. *Arioso* 1st movement and *Ballad* 2nd movement
 from *Three songs without words* (Israel Music Institute)
 BEN-HAIM, P. *Ballad* 2nd movement and *Sephardic melody*
 3rd movement from *Three songs without words* (Israel Music
 Institute)
 BEN-HAIM, P. *Arioso* 1st movement and *Sephardic melody*
 3rd movement from *Three songs without words* (Israel Music
 Institute)
 BRIDGE, F. *Elégie* from *Four pieces* (Faber)
 BRIDGE, F. *Serenade* from *Four pieces* (Faber)
 BRUMBY, C. *Passacaglia* 2nd movement and *Presto* 3rd move-
 ment from *Sonatina* (AMC)
 BUCCI, T. *Concertante* (*Solos for young violists* Volume 2 – Summy-
 Birchard)
 DIXON, J.W. *Waltz for Obi* Op. 26a (Wirripang)
 ELTON, C. *On the bank of the river's flow* (raquelbastos.com)
 ELTON, C. *El camino en soledad* (raquelbastos.com)
 FERGUSON, H. *Prelude* No 1 and *Scherzo* No 2 from *Four short pieces*
 Op. 6 (Boosey and Hawkes)
 FERGUSON, H. *Pastoral* No 3 and *Burlesque* No 4 from *Four short
 pieces* Op. 6 (Boosey and Hawkes)
 GROSS, E. *Euphonism 1B* Op. 230 (AMC)
 KERRY, G. *Antiphon* (reedmusic.com)
 McKIMM, B. *Concert piece* (Kookaburra Music)
 NIBLOCK, J. *Dialogue, Andante sostenuto* and *Scherzando* (*Collection
 panorama* Book 2 – Billaudot)
 RICHARDSON, A. *Sussex lullaby* (Comus)
 RIMSKY-KORSAKOV, N. arr. ARNOLD. *The young prince and prin-
 cess* from *Scheherezade* Op. 35 (Viola World)
 ROCHE, R. *Vacances* (Editions M Combré)
 SABIN, N. *Resting point* (AMC)
 STRONG, C. *Frost crystals* (AMC)
 TERTIS, L. *Old Irish air* (Schott)
 TERTIS, L. arr. WHITE. *The blackbirds* No 2 of *Three sketches* (*Lionel
 Tertis: The early years* Book 2 – Comus)
 TIUTIUNNIK, K. *Prayer* (AMC)
 VAUGHAN WILLIAMS, R. *Carol* Group 1 No 2 (*Suite* – Oxford
 University Press)
 WILSON, J. *Seguidillas* (Weinberger)

Extra list: Two works required.

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

GRADE 7

5237

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

Manual list

- BRUNI, A. *Allegretto* in E $\flat$ major No 5 (*25 studies*)
 BRUNI, A. *Allegro con moto* in B $\flat$ major No 7 (*25 studies*)
 BRUNI, A. *Allegretto grazioso* in D major No 19 (*25 studies*)
 CAMPAGNOLI, B. *Andante con moto* in G major No 2 (*41 caprices
 Op. 22*)
 CAMPAGNOLI, B. *Preludio* in C major No 14 (*41 caprices Op. 22*)
 CARSE, A. *Andante cantabile* in E minor No 16 (*Viola school of pro-
 gressive studies* Book 5)

FIORILLO, F. arr. VIELAND. *Allegro* in E♭ major No 5 (31 selected studies – IMC)
 FIORILLO, arr. VIELAND. *Allegro* in D minor No 16 (31 selected studies – IMC)
 FUCHS, L. *Moderato* in C major No 1 (15 characteristic studies – Oxford University Press)
 FUCHS, L. *Allegretto* in A minor No 2 (15 characteristic studies – Oxford University Press)
 FUCHS, L. *Andante* in E minor No 3 (15 characteristic studies – Oxford University Press)
 HOFFMEISTER, F. *Allegro moderato* in F♯ major No 11 from 12 études
 KIMBER, M. *Moderato* No 4 from *Ten pieces in five and a half positions* for viola solo (m_kimber.tripod.com)
 KREUTZER, R. *Moderato* in F major No 6 (42 studies)
 KREUTZER, R. *Moderato* in G major No 7 (42 studies)
 MAZAS, J. arr. PAGELS. *Andante grazioso* in A major No 18 (30 études spéciales Op. 36 Book 1 – IMC)
 MAZAS, J. arr. PAGELS. *The chatterbox* in D major No 29 (30 études spéciales Op. 36 Book 1 – IMC)
 PALASCHKO, J. *Moderato* in A minor No 7 (12 studies Op. 55 – IMC)
 POLO, E. *Tempo di barcarola* No 13 from *Trenta studii a corde doppie*
 SCHUMANN, R. arr. BORISSOVSKY. *A little study* No 14 from Op. 68 (Borissovsky: 4 artistic studies – IMC)
 SITT, H. arr. KLEMM. *Allegro moderato* in F major No 17 (26 Etüden Op. 32 – Kunzelman)
 SITT, H. *Allegro moderato* No 9 (15 études for viola Op. 116 – Kunzelmann)
 UHL, A. *Allegretto capriccioso* No 20 (30 Etüden für Viola – Schott)
 UHL, A. *Allegro risoluto* No 24 (30 Etüden für Viola – Schott)
 UHL, A. *Vivace* No 26 (30 Etüden für Viola – Schott)
 UHL, A. *Allegro brillante* No 18 (20 Etüden für Viola – Schott)

List B

Manual list

BACH, C.P.E. arr. RUF. *Sonata* in G minor H 510/Wq 88 (Schott)
 BACH, J.S. *Prelude* 1st movement from *Suite* in G major BWV 1007 (Six suites for violoncello)
 BACH, J.S. *Allemande* 2nd movement from *Suite* in G major BWV 1007 (Six suites for violoncello)
 BACH, J.S. *Courante* 3rd movement from *Suite* in G major BWV 1007 (Six suites for violoncello)
 BENDA, G. *Allegro* 1st movement from *Concerto* in F major (Schott)
 BENDA, G. *Largo* 2nd movement from *Concerto* in F major (Schott)
 BENDA, G. *Rondo* 3rd movement from *Concerto* in F major (Schott)
 DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Allegro moderato* 1st movement and *Menuetto I – Trio – Adagio – Menuetto II* 2nd movement from *Sonata* in E♭ major (Hofmeister)
 DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Menuetto I – Trio – Adagio – Menuetto II* 2nd movement and *Tema con variazioni* 3rd movement from *Sonata* in E♭ major (Hofmeister)
 DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Allegro moderato* 1st movement and *Tema con variazioni* 3rd movement from *Sonata* in E♭ major (Hofmeister)
 FRANCŒUR, F. arr. ARNOLD. *Adagio* 1st movement and *Allemande* 2nd movement from *Sonata* in A major (Viola World)
 FRANCŒUR, F. arr. ARNOLD. *Sarabande* 3rd movement, *Gavotte* 4th movement and *Gigue* 5th movement from *Sonata* in A major (Viola World)
 GIARDINI, F. arr. COOPER and WELLER. *Andante* 1st movement from *Solo per alto viola* ('The billiard sonata') (IMC)
 GIARDINI, F. arr. COOPER and WELLER. *Minuet* 2nd movement from *Solo per alto viola* ('The billiard sonata') (IMC)
 GIARDINI, F. arr. COOPER and WELLER. *Allegro scherzoso* 3rd movement from *Solo per alto viola* ('The billiard sonata') (IMC)

GIORDANI, T. arr. RUF. *Allegro* 1st movement from *Sonata* in B♭ major (Schott)
 GIORDANI, T. arr. RUF. *Largo* 2nd movement and *Rondo* 3rd movement from *Sonata* in B♭ major (Schott)
 MARCELLO, B. arr. KATIMS. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in F major Op. 1 No 1 (2 sonatas F major and G minor – IMC)
 MARCELLO, B. arr. KATIMS. *Largo* 3rd movement and *Presto* 4th movement from *Sonata* in F major Op. 1 No 1 (2 sonatas F major and G minor – IMC)
 MARCELLO, B. arr. KATIMS. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor Op. 1 No 4 (2 sonatas F major and G minor – IMC)
 MARCELLO, B. arr. KATIMS. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in G minor Op. 1 No 4 (2 sonatas F major and G minor – IMC)
 MOZART, W. arr. VIELAND. *Allegro* 1st movement from *Sonata* in E minor K 304 (IMC)
 MOZART, W. arr. VIELAND. *Tempo di menuetto* 2nd movement from *Sonata* in E minor K 304 (IMC)
 PLEYEL, I. arr. BASTOS. *Allegro moderato* 1st movement from *Concerto* in D major Op. 31 (raquelbastos.com)
 PLEYEL, I. arr. BASTOS. *Adagio ma non troppo* 2nd movement from *Concerto* in D major Op. 31 (raquelbastos.com)
 PLEYEL, I. arr. BASTOS. *Rondo: Allegro* 3rd movement from *Concerto* in D major Op. 31 (raquelbastos.com)
 SCHUBERT, J. arr. HAUSER and SCHULTZ. *Allegro* 1st movement from *Concerto* in C major (Schott)
 SCHUBERT, J. arr. HAUSER and SCHULTZ. *Romance* 2nd movement and *Rondo* 3rd movement from *Concerto* in C major (Schott)
 SCHUBERT, F. arr. RITTER. *Rondo* 3rd movement from *Sonatina* in D major Op. 137/D 384 (IMC)
 STAMITZ, C. arr. LEBERMANN. *Allegro* 1st movement from *Sonata* in B♭ major (Schott)
 STAMITZ, C. arr. LEBERMANN. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Sonata* in B♭ major (Schott)
 STAMITZ, J. arr. WOJCIECHOWSKI. *Allegro* 1st movement and *Adagio* 2nd movement from *Concerto* in G major (Peters)
 STAMITZ, J. arr. WOJCIECHOWSKI. *Adagio* 2nd movement and *Presto* 3rd movement from *Concerto* in G major (Peters)
 TELEMANN, G. arr. ROOD. *Fantasia* in A♭ major No 7 (12 fantasias for viola unaccompanied Book 2 – McGinnis and Marx)[Unaccompanied]
 ZELTER, C. *Allegro* 1st movement from *Concerto* in E♭ major
 ZELTER, C. *Adagio non troppo* 2nd movement and *Rondo* 3rd movement from *Concerto* in E♭ major

List C

Manual list

ACCOLAY, J. arr. DOTY. *Concerto* in D minor (Schirmer)
 ALBÉNIZ, I. arr. WALTER. *Malaguena* (Billaudot)
 DVOŘÁK, A. arr. HALLMANN. *Allegro risoluto* 1st movement from *Sonatina* Op. 100 (Peters)
 DVOŘÁK, A. arr. HALLMANN. *Larghetto* 2nd movement and *Scherzo* 3rd movement from *Sonatina* Op. 100 (Peters)
 DVOŘÁK, A. arr. HALLMANN. *Allegro* 4th movement from *Sonatina* Op. 100 (Peters)
 ELGAR, E. arr. FINE. *Romance* Op. 1 (IMC)
 FUCHS, R. *Ländler tempo* No 1 from *Phantasiestücke* Op. 117
 FUCHS, R. *Ruhig und ausdrucksvoll* No 2 from *Phantasiestücke* Op. 117
 FUCHS, R. *Leicht bewegt* No 3 from *Phantasiestücke* Op. 117
 FUCHS, R. *Mäßig bewegt* No 5 from *Phantasiestücke* Op. 117
 FUCHS, R. *Allegretto con delicatezza* No 6 from *Phantasiestücke* Op. 117
 GLAZUNOV, A. *Elégie* Op. 44

GRANADOS, E. arr. KATIMS. *Oriente* (Spanish dance No 2) (IMC)
KALLIWODA, J. arr. VIELAND. *Allegro moderato* No 6 from *Sechs nocturnes* (Nocturnes Op. 186 – IMC)
KIEL, F. *Allegretto semplice* No 2 from *Three romances* Op. 69
KIEL, F. *Allegro* 1st movement from *Sonata* in G minor Op. 67
KIEL, F. *Scherzo* 2nd movement from *Sonata* in G minor Op. 67
KIEL, F. *Andante con moto* 3rd movement from *Sonata* in G minor Op. 67
KIEL, F. *Allegro molto* 4th movement from *Sonata* in G minor Op. 67
KREISLER, F. arr. BIRTEL. *Liebesleid* [Love's sorrow] (Schott)
KREISLER, F. arr. BIRTEL. *Liebesfreud* [Love's joy] (Schott)
MENDELSSOHN, F. arr. KATIMS. *Adagio – Allegro* 1st movement from *Sonata* in C minor (IMC)
MENDELSSOHN, F. arr. KATIMS. *Andante con variazioni* 3rd movement from *Sonata* in C minor (IMC)
PUCCINI, G. arr. ARNOLD. *O mio babbino caro* (Viola World)
RACHMANINOFF, S. arr. DAVIS. *Vocalise* Op. 34 No 14 (IMC)
RYELANDT, J. *Allegro molto* 1st movement from *Sonata* Op. 73 (Partitura)
SITT, H. *Romanze* for viola and orchestra Op. 72
SITT, H. *Allegro un poco agitato* No 1 from *3 fantasy pieces* Op. 58
SITT, H. *Andante* No 2 from *3 fantasy pieces* Op. 58
SITT, H. *Allegretto* No 3 from *3 fantasy pieces* Op. 58
SITT, H. *Elegie* No 1 from *3 morceux* Op. 75
SVENDSEN, J. arr. KALINOVSKY. *Romance* in G major Op. 26 (Peters)
TCHAIKOVSKY, P. arr. ARNOLD. *Canzonetta* (Viola World)
TCHAIKOVSKY, P. arr. DAVIS. *Nocturne* No 4 from *Six morceux* Op. 19 (*Nocturne in D minor, Opus 19, No 4* – IMC)
VASILENKO, S. *Meno mosso amoroso* 1st movement and *Allegro impetuoso* from *Sonata* Op. 46
VIEUXTEMPS, H. *La nuit* (Theme from *Félicien David*) (*Concert Favourite* – Schott)

List D

Manual list

BARTÓK, B. arr. VACZI. *An evening in the village and Slovak peasant's dance* (Editio Musica Budapest)
BLOCH, E. *Processional* No 2 from *Suite hébraïque* (Schirmer)
BOULANGER, N. *Moderato* No 1 from *Trois pièces* (Leduc)
BOULANGER, N. *Vite et nerveusement rythmé* No 3 from *Trois pièces* (Leduc)
BRANDMAN, M. *Jucaro rhumba d'amor* (AMC)
CARMICHAEL, J. *Flamenco* No 3 from *Contrasts* (AMC)
CLARKE, R. arr. JOHNSON. *Lullaby* in D $\flat$ major (*Shorter pieces for viola and piano* – Oxford University Press)
CLARKE, R. arr. BARBER. *Passacaglia on an old English tune* (*Solos for young violists* Volume 5 – Summy-Birchard)
FALLA, M. de. arr. MATEU-ZANETTI. *Asturiana* No 3 from *Siete canciones populares españolas* (Manuel de Falla Ediciones)
FELDMAN, M. *The viola in my life* (III) (Universal)
GORB, A. *Humoresque* (Corda)
HINDEMITH, P. *Meditation* (Schott)
HOLLAND, D. *Allegro moderato* 1st movement from *Sonatina for Viola and Piano* (Wirripang)
HOVHANESS, A. *Chahagir* Op. 56a for viola solo (Rongwen Music)
HOVHANESS, A. *Chant* 1st movement from *Talin: concerto* Op. 93 (Schirmer)
HOVHANESS, A. *Estampie* 2nd movement from *Talin: concerto* Op. 93 (Schirmer)
HOVHANESS, A. *Canzona* 3rd movement from *Talin: concerto* Op. 93 (Schirmer)
HUMMEL, B. *Sostenuto* Op. 11b (Simrock)
HYDE, M. *Andante cantabile* 2nd movement from *Sonata* in B minor (Wirripang)

JACOB, G. *Allegro giusto* 1st movement from *Sonatina* (Novello)
JACOB, G. *Andante espressivo* 2nd movement from *Sonatina* (Novello)
JACOB, G. *Allegro con brio* 3rd movement from *Sonatina* (Novello)
JOPLIN, S. arr. ARNOLD. *Solace* (Viola World)
KATS-CHERNIN, E. *Russian rag* (AMC)
KATS-CHERNIN, E. *Naive interlude* No 1 from *Three interludes for viola and piano* (AMC)
KATS-CHERNIN, E. *Rag interlude* No 2 from *Three interludes for viola and piano* (AMC)
KATS-CHERNIN, E. *Tranquil interlude* No 3 from *Three interludes for viola and piano* (AMC)
KEAL, M. arr. KEELEY and WHITE. *Ballade* in F minor (Corda)
KERR, L. *Toccata* (*Viola music by women* Volume 3 – Sleepy Puppy)
LAWRENCE, B. *Allegro moderato* 1st movement from *Sonata* (AMC)
LAWRENCE, B. *Scherzo: Presto* 2nd movement from *Sonata* (AMC)
MINSKY, A. arr. DALTON. *The flag waver* from *Three American pieces* (Oxford)
PATTERSON, M. *Moderato: Viola Concertino I* (moonmusic.com.au)
PENDERECKI, K. *Tanz* (Schott)
POTTER, K. *Here we are* from *Nocturnes* (AMC)
RAYNER, A. *Three times* (www.alysrayner.com)
ROJAS, D. *Navegar* (AMC)
TANEYEV, A. arr. DAVIS. *Albumleaf* [Feuillet d'album] in D major Op. 33 (IMC)
TIUTIUNNIK, K. *Al-Hisar* (AMC)
VAUGHAN WILLIAMS, R. *Prelude* Group 1 No 1 (*Suite* – Oxford University Press)
VAUGHAN WILLIAMS, R. *Christmas dance* Group 1 No 3 (*Suite* – Oxford University Press)
VAUGHAN WILLIAMS, R. arr. FORBES. *Fantasia on Greensleaves* (*Solos for young violists* Volume 3 – Summy-Birchard)
WILLIAMS, N. *Incantation* (AMC)[Unaccompanied]
WOLSTENHOLME, W. arr. WHITE. *Canzona* (Corda)
YSAÏE, E. arr. FINE. *Rêve d'enfant* Op. 14 (IMC)

Extra list: Two works required.

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

GRADE 8

5238

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

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

List A

Manual list

BACH, J.S. arr. BORISSOVSKY. *Pedal study* (Borissovsky: 4 artistic studies – IMC)
BRUNI, A. *Allegro scherzando* in D major No 11 (25 studies)
BRUNI, A. *Allegro* in E $\flat$ major No 15 (25 studies)
BRUNI, A. *Adagio con espressione* in C major No 16 (25 studies)
BRUNI, A. *Adagio cantabile* in B $\flat$ major No 20 (25 studies)
BRUNI, A. *Tempo di menuetto* in B $\flat$ major No 23 (25 studies)
CAMPAGNOLI, B. arr. HERRMANN. *Allegro moderato* No 15 (41 caprices – Peters)
CAMPAGNOLI, B. arr. HERRMANN. *Vivace* No 37 (41 caprices – Peters)
CAMPAGNOLI, B. arr. CONSOLINI. *Siciliano: Andante* in A minor 2nd movement from *Divertimento* No 1 from *7 Divertimenti* Op. 18 (Ricordi)(Digital Sheet Plus)

- FIORILLO, F. arr. VIELAND. *Andante sciolto* in A $\flat$ major No 6 (31 selected studies – IMC)
- FIORILLO, F. arr. VIELAND. *Allegro* in D minor No 22 (31 selected studies – IMC)
- FUCHS, L. *Giocoso* in G major No 4 (15 characteristic études – Oxford University Press)
- FUCHS, L. *Allegro* in A major No 8 (15 characteristic études – Oxford University Press)
- FUCHS, L. *Amabile* in B $\flat$ major No 12 (15 characteristic études – Oxford University Press)
- HOFFMEISTER, F. *Menuettino* in A major No 2 from 12 études (Hoffmeister: Studies – IMC)
- HOFFMEISTER, F. *Andante (Lento)* in A minor No 6 from 12 études (Hoffmeister: Studies – IMC)
- HOFFMEISTER, F. *Andante* in E major No 12 from 12 études (Hoffmeister: Studies – IMC)
- KIMBER, M. *Freely* No 8 from Ten pieces in five and a half positions for viola solo (m_kimber.tripod.com/)
- KREUTZER, R. *Allegro non troppo* in E major No 8 (42 studies – Schirmer) (IMC) (Peters)
- KREUTZER, R. *Allegro moderato* in D minor No 12 (42 studies – Schirmer) (IMC) (Peters)
- KREUTZER, R. *Allegro* in C minor No 24 (42 studies – Schirmer) (IMC) (Peters)
- KREUTZER, R. *Moderato* in E $\flat$ major No 30 (42 studies – Schirmer) (IMC) (Peters)
- PALASCHKO, J. *Allegro* in A minor No 8 (12 studies Op. 55 – IMC)
- PALASCHKO, J. *Moderato* in A major No 9 (12 studies Op. 55 – IMC)
- RODE, P. arr. PAGELS. *Vivacissimo* in D $\flat$ major No 17 (24 caprices – IMC)
- SITT, H. *Andante - Allegretto* No 11 (15 études for viola Op. 116 – Kunzelmann)
- UHL, A. *Maestoso* No 27 (30 Etüden für Viola – Schott)
- UHL, A. *Con anima* No 15 (20 Etüden für Viola – Schott)

List B

Manual list

- BACH, J.S. *Allemanda* 1st movement and *Giga* 4th movement from *Partita* in G minor BWV 1004 (Six sonatas and partitas)
- BACH, J.S. *Allemanda* 1st movement and *Sarabande* 3rd movement from *Partita* in G minor BWV 1004 (Six sonatas and partitas)
- BACH, J.S. *Prelude* 1st movement and *Courante* 3rd movement from *Suite* in C major BWV 1009 (Six suites for solo violoncello)
- BOCCHERINI, L. arr. KOCH. *Allegro* 1st movement and *Largo* 2nd movement from *Sonata* in C minor (Schott)
- BOCCHERINI, L. arr. KOCH. *Largo* 2nd movement and *Minuet and trio* 3rd movement from *Sonata* in C minor (Schott)
- BRUNI, B. *Allegro moderato* 1st movement from *Viola sonata* in C major No 1 from Op. 27
- BRUNI, B. *Tempo di polacca* 2nd movement from *Viola sonata* in C major No 1 from Op. 27
- CAMPAGNOLI, B. *Romanze* in A major
- CASADESUS, H. *Allegro molto ma maestoso* 1st movement from *Concerto* in C minor (Salabert) [erroneously attributed to BACH, J.C.]
- CASADESUS, H. *Allegro moderato* 1st movement and *Andante ma non troppo* 2nd movement from *Concerto* in B minor (Durand) [erroneously attributed to HANDEL, G.]
- CASADESUS, H. *Andante ma non troppo* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in B minor (Durand) [erroneously attributed to HANDEL, G.]
- KOCZWARA, F. arr. DRUNER. *Moderato* 1st movement from *Sonata* in C major Op. 2 No 2 (Schott)
- KOCZWARA, F. arr. DRUNER. *Adagio* 2nd movement and *Rondo* 3rd movement from *Sonata* in C major Op. 2 No 2 (Schott)

- LOCATELLI, P. arr. DOKTOR. *Largo* 1st movement and *Allemanda* 2nd movement from *Sonata* in G minor Op. 6 No 12 (IMC)
- LOCATELLI, P. arr. DOKTOR. *Adagio* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G minor Op. 6 No 12 (IMC)
- MOZART, W. arr. BENEDICT. *Andante ma adagio* 2nd movement and *Rondo: Tempo di menuetto* 3rd movement from *Concerto* in G major K 191 (Partitura)
- TARTINI, G. arr. ARNOLD. *Adagio* 1st movement and *Non troppo presto* 2nd movement from *Sonata angelique* (Viola World)
- TELEMANN, G. arr. LIEBNER. *Lento* 1st movement and *Allegro* 2nd movement from *Sonata* in D major (Schott)
- TELEMANN, G. arr. LIEBNER. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in D major (Schott)
- TELEMANN, G. arr. ROOD. *Fantasia* No 1 in E $\flat$ major (12 fantasias for viola unaccompanied Book 1 – McGinnis and Marx) [Unaccompanied]
- TELEMANN, G. arr. ROOD. *Fantasia* No 5 in D major (12 fantasias for viola unaccompanied Book 1 – McGinnis and Marx) [Unaccompanied]
- TELEMANN, G. arr. ROOD. *Fantasia* No 9 in E minor (12 fantasias for viola unaccompanied Book 2 – McGinnis and Marx) [Unaccompanied]
- TELEMANN, G. arr. ROOD. *Fantasia* No 10 in G major (12 fantasias for viola unaccompanied Book 2 – McGinnis and Marx) [Unaccompanied]
- VERACINI, F. arr. VIELAND. *Ritornello: Largo* and *Allegro con fuoco* from *Sonata* in E minor (IMC)
- VINCI, L. arr. DAVIS. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major (IMC)

List C

Manual list

- HUMMEL, J. arr. OUBRADOUS. *Fantasie* (Transatlantique)
- JOACHIM, J. *Sostenuto* No 1 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
- JOACHIM, J. *Grave* No 2 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
- JOACHIM, J. *Andante cantabile* No 3 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
- KIEL, F. *Andante con moto* No 1 from *Three romances* Op. 69
- KREISLER, F. arr. ARNOLD. *Sicilienne* and *Rigaudon* (Viola World)
- MENDELSSOHN, F. arr. KATIMS. *Song without words* Op. 109 (IMC)
- MUSSORGSKY, M. arr. BORISOVSKY. *Hopak* No 2 (Album of 6 pieces – IMC)
- ROLLA, A. *Allegro* 1st movement from *Sonata* in C major (Edizioni Suvini Zerboni)
- ROLLA, A. *Romance: Andante* 2nd movement from *Sonata* in C major (Edizioni Suvini Zerboni)
- ROLLA, A. *Prestissimo* 3rd movement from *Sonata* in C major (Edizioni Suvini Zerboni)
- ROLLA, A. arr. TRAMPLER. *Rondo* in G major (Rarities for Strings)
- SCHUBERT, F. arr. ARNOLD. *Ave Maria* (Viola World)
- SCHUMANN, R. arr. DAVIS. *Zart und mit Ausdruck* No 1 and *Lebhaft leicht* No 2 (Fantasy pieces Op. 73 – IMC)
- SCHUMANN, R. arr. DAVIS. *Zart und mit Ausdruck* No 1 and *Rasch und mit Feuer* No 3 (Fantasy pieces Op. 73 – IMC)
- SCHUMANN, R. arr. DAVIS. *Lebhaft leicht* No 2 and *Rasch und mit Feuer* No 3 (Fantasy pieces Op. 73 – IMC)
- VANHAL, J. *Allegro moderato* 1st movement and *Adagio and cadenza* 2nd movement from *Concerto* in C major (IMC)
- VANHAL, J. *Adagio and cadenza* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in C major (IMC)
- VANHAL, J. arr. WEINMANN. *Allegro moderato* 1st movement from *Concerto* in F major (Doblinger)

VANHAL, J. arr. WEINMANN. *Adagio* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in F major (Doblinger)
 WIENIAWSKI, H. arr. KAMASA. *Reverie* (PWM)
 WIENIAWSKI, H. arr. ARNOLD. *Romanza* from *Concerto* No 2 in D minor Op. 22 (Viola World)
 YSAÏE, E. arr. FINE. *Rêve d'enfant* Op. 14 (IMC)

List D

Manual list

ANDERSON, L. arr. ARNOLD. *Fiddle-faddle* (Viola World)
 BARTÓK, B. arr. ARNOLD. *Allegro moderato* No 1, *Allegro* No 2, *Molto moderato* No 4, *Allegro* No 5 and *Allegro* No 6 from *Roumanian folk dances* (Viola World)
 BEATH, B. *Slowly, with freedom* 1st movement and *Adagio* 2nd movement from *From a quiet place* (Wirripang)
 BEATH, B. *Adagio* 2nd movement and *Allegro vivace* 3rd movement from *From a quiet place* (Wirripang)
 BLOCH, E. *Affirmation* No 3 from *Suite hébraïque* (Schirmer)
 BLOCH, E. *Meditation from Meditation and processional* (Schirmer)
 BRITTEN, B. *Elegy* (Faber)
 BRUMBY, C. *Campo dei fiori* 1st movement from *Viola concerto: Tre aspetti di Roma* (AMC)
 BRUMBY, C. *Il Pincio* 2nd movement from *Viola concerto: Tre aspetti di Roma* (AMC)
 BRUMBY, C. *Trastevere* 3rd movement from *Viola concerto: Tre aspetti di Roma* (AMC)
 CARTER, E. *Elegy* (Peer International)
 CARTER, E. *Pastoral* (Merion)
 CLARKE, R. *Untitled (Shorter pieces)* – Oxford University Press
 DAVID, G. *Adagio – Allegro assai – Adagio* from *Sonatina* (Editio Musica Budapest)
 DOHENY, A. *Romanza* (AMC)
 ELLENWOOD, C. *And the world, opening* (Gems Publications)
 FAURE, G. arr. TERTIS. *Elegy* No 1 (*Lionel Tertis: The early years* Book 2 – Comus)
 FORSYTH, C. *Chanson celtique* (Schott)
 GERSHWIN, G. arr. ARNOLD. *Porgy and Bess: Grand fantasy on themes from George Gershwin's opera* (Viola World)
 GRAINGER, P. *Arrival platform Humlet* (Schott)
 GROSS, E. *Violamorosa* Op. 268 (AMC)
 HINDEMITH, P. arr. WILLMS. *Trauermusik* (Schott)
 HOLLAND, D. *Andante* 1st movement and *Allegro vivo* 3rd movement from *Sonatina* (Wirripang)
 HOVHANESS, A. Any three movements from *Sonata for solo viola* Op. 423 (Broude International)
 HYDE, M. *Allegro* 1st movement from *Sonata* in B minor (Wirripang)
 HYDE, M. *Poco presto–Scherzando* 3rd movement from *Sonata* in B minor (Wirripang)
 IBERT, J. arr. ARNOLD. *The little white donkey* (Leduc)
 ISAACS, M. *Night song* No 1 and *Lullaby* No 2 from *Night songs* (AMC)
 ISAACS, M. *Lullaby* No 2 and *Dream chant* No 3 from *Night songs* (AMC)
 JACOB, G. *Tema* and *Variation 1, Variation 2* and *Variation 9* and two further variations of the candidate's choice from *Viola variations* (Musica Rara)
 JACOB, G. *Air and dance (Solos for young violists* Volume 4 – Summy-Birchard)
 JACOB, G. *Allegro giusto* 1st movement and *Andante espressivo* 2nd movement from *Sonatina* (Novello)
 JACOB, G. *Andante espressivo* 2nd movement and *Allegro con brio* 3rd movement from *Sonatina* (Novello)
 JOPLIN, S. arr. ARNOLD. *Pineapple rag* (Viola World)
 JOPLIN, S. arr. ARNOLD. *Maple leaf rag* (Viola World)
 McKIMM, B. *Andante tranquillo* (Kookaburra Music)
 MILHAUD, D. *Entrée* 1st movement and *Française* 2nd movement from *Sonata* No 1 (Leduc)

MILHAUD, D. *Air* 3rd movement and *Finale* 4th movement from *Sonata* No 1 (Leduc)
 NIN, J. arr. DALTON. *Montañesa* No 1 and *Granadina* No 2 from *Chants d'Espagne* (Max Eschig)
 PETERSON, J. *At the still point* (AMC)
 PÜTZ, E. *Blues for Benni* (Schott)
 RAINIER, P. *Allegro ricercare* 1st movement and *Andante tranquillo* 2nd movement from *Sonata* (Schott)
 RAINIER, P. *Andante tranquillo* 2nd movement and *Presto* 3rd movement from *Sonata* (Schott)
 RIVIER, J. *Allegretto rustico* 1st movement and *Adagio molto cantando* 2nd movement from *Concertino* (Salabert)
 RIVIER, J. *Adagio molto cantando* 2nd movement and *Allegro vivace e leggiero* 3rd movement from *Concertino* (Salabert)
 SABIN, N. *Moon and beach* 1st movement and *Light on water* 2nd movement from *Summer music* (AMC)
 SABIN, N. *Light on water* 2nd movement and *Solitude* 3rd movement from *Summer music* (AMC)
 STANHOPE, P. *Dawn lament* (reedmusic.com)
 TOLDRA, E. arr. AMAZ. *La font de 'Seis sonetos'* (Union Musical Espagnol)
 VAUGHAN WILLIAMS, R. *Galop* Group 3 No 3 (*Suite* – Oxford University Press)
 VINE, C. *Miniature I* (AMC)
 WEBB, J. *Here's fine rosemary, sage and thyme* (Corda)
 WILKINS, K. *Chiron* (Wirripang)

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

CERTIFICATE OF PERFORMANCE

5239

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

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

List A – Unaccompanied works

Manual list

BACH, J. S. *Presto* 4th movement from *Sonata* in C minor BWV 1001 (*Sonatas and partitas*)
 BACH, J. S. *Allemanda* 1st movement and *Giga* 4th movement from *Partita* in G minor BWV 1004 (*Sonatas and partitas*)
 BACH, J. S. *Allemanda* 1st movement and *Sarabande* 3rd movement from *Partita* in G minor BWV 1004 (*Sonatas and partitas*)
 BRUNI, A. *Andante sostenuto* No 22 in D major (*25 studies*)
 BRUNI, A. *Andante sostenuto* No 24 in B $\flat$ major (*25 studies*)
 CAMPAGNOLI, B. *Adagio* in G minor No 6 from *41 caprices* Op. 22
 CAMPAGNOLI, B. *Allegro* in B $\flat$ major No 9 from *41 caprices* Op. 22
 CAMPAGNOLI, B. *Allegro vivace* in F major No 22 from *41 caprices* Op. 22
 CAMPAGNOLI, B. *Presto* No 31 from *41 caprices* Op. 22
 CAMPAGNOLI, B. arr. CONSOLINI. *Capriccio: Largo – Allegro* 4th movement from *Divertimento* 1 from *7 Divertimenti* Op. 18
 D'ALMEIDA, A.V. *À mana* for viola solo (AVA Musical Editions)

- FÁBREGAS, E. *Ball ceremonial de purificació* No 3 from *Danses de la terra* (elisendafabregas.com)
- FÁBREGAS, E. *Records de Sardana* No 4 from *Danses de la terra* (elisendafabregas.com)
- FORD, A. *In my solitude* (AMC)
- FUCHS, L. *Comodo* in C $\sharp$ minor No 9 (*Fifteen characteristic études* – Oxford University Press)
- FUCHS, L. *Amorevole: Allegretto* No 5 (*16 Fantasy Etudes* – IMC)
- FUCHS, L. *Fantasia: Maestoso* 1st movement from *Sonata pastorale* (Associated Music Publishers Inc)
- FUCHS, L. *Fuga* in A $\flat$ major No 14 (*Fifteen characteristic studies* – Oxford University Press)
- FUCHS, L. *Preludio: Moderato* in A minor No 1 (*16 fantasy études* – IMC)
- HERMANN, F. *Praeludium and Fughette* No 1 from *Concert pieces* Op. 18
- HOFFMEISTER, F. *Theme and variations* in G major No 5 (*12 études* – IMC)
- HOFFMEISTER, F. *Allegro* in B $\flat$ minor No 10 (*12 études* – IMC)
- KEEBLE, A. and DIMOND, J. *Variations on a theme by J. Dimond* in D minor for solo viola (andreakeeble.com)
- KIMBER, M. *Gisherayin yerazhtutium* [Night music] No 1 from *Yereg Haikakan Patkeratsum* [Three Armenian impressions] (Sound-point Music)
- KREUTZER, R. *Allegretto* in A minor No 36 from *42 Etudes* (Schirmer)(IMC)(Peters)
- KREUTZER, R. *Allegretto moderato* in G major No 38 from *42 Etudes* (Schirmer)(IMC)(Peters)
- MARTINON, J. arr. BILLAUDOT. *Sonatine* No 5 (Gerard Billaudot Editeur)
- MILES, J. *Prelude* 1st movement and *Gigue* 5th movement from *Suite* for solo viola (Jamie Miles)
- MILES, J. *Theme (Courante) and Variations* 4th movement from *Suite* for solo viola (Jamie Miles)
- PERSICHETTI, V. *Parable XVI* for solo viola Op. 130 (Theodore Presser Company)
- POCHON, A. *Passacaglia* for solo viola (Hug Musikverlage)
- SAINSBURY, C. *Yanu* for solo viola (sainsburymusic.com)
- SCHNEIDER, G.A. *Adagio and Allegro* No 1 from *6 solos* for solo viola Op. 19 (Gems Music Publications)
- SHAW, C. *In manus tuas* (Caroline Shaw Editions) [player is required to vocalise/sing]
- SHEPPARD, E. *Aftermath* for viola and voice (AMC) [player is required to vocalise/sing]
- ELTON, C. *Tango, Insomnio de la Ciudad* (raquelbastos.com)
- FALLA, M. de. MATEU and ZANETTI. *El paño moruno* [The Moorish cloth] No 1 from *Siete Canciones Populares Españolas* (Manuel de Falla Editions)
- FALLA, M. de. MATEU and ZANETTI. *Canción* No 4 from *Siete Canciones Populares Españolas* (Manuel de Falla Editions)
- FALLA, M. de. MATEU and ZANETTI. *Polo* No 5 from *Siete Canciones Populares Españolas* (Manuel de Falla Editions)
- FALLA, M. de. MATEU and ZANETTI. *Nana* No 6 from *Siete Canciones Populares Españolas* (Manuel de Falla Editions)
- FALLA, M. de. MATEU and ZANETTI. *Jota* No 7 moruno from *Siete Canciones Populares Españolas* (Manuel de Falla Editions)
- HUBAY, J. arr. HERMANN. *Elegy* (Wiltshire Music/Cor Publishing)
- HUMMEL, J.N. *Allegro moderato* 1st movement from *Sonata* in E flat major Op. 5 No. 3 (Henle)
- HUMMEL, J.N. *Adagio e cantabile* 2nd movement and *Rondo con moto* 3rd movement from *Sonata* in E $\flat$ major Op. 5 No. 3 (Henle)
- JANSA, L. *Cantilène* Op. 84 (Schott)
- KALLIWODA, J.W. *Fantasia: Souvenir de cherubini* Op. 204
- KATS-CHERNIN, E. No 1, No 2 and No 3 from *Still life* (AMC)
- KATS-CHERNIN, E. No 4, No 5 *Tango*, and No 6 *Archaic* from *Still life* (AMC)
- NEDBAL, O. arr. KREISLER/ROHDE. *Romantisches Stuck* Op. 18 (*Concert favourites* – Schott)
- NICOLAS, N. *The end* (AMC)
- OVERMAN, M. *Sonata* for viola and piano (AMC)
- RAVEL, M. arr. NEUBERTH. *Pièce en forme d'habanera* (Leduc)
- REGGER, M. *Moderato* 1st movement from *Klarinettensonate* [version for viola] Op. 107 (Henle)
- REGGER, M. *Allegretto con grazia* 4th movement from *Klarinetten-sonate* [version for viola] Op. 107 (Henle)
- RITTER, H. *Elegie Roma* Op. 37/2 (Schott)
- ROLLA, A. *Andante: Romance* 2nd movement from *Sonata* in C major (Zerboni)
- ROUGNON, P. *Allegro appassionato* (*Pièces de concours* Volume 1 – Schott)
- ROUGNON, P. *Concertino Romantique* Op. 138 (*Pièces de concours* Volume 1 – Schott)
- ROUGNON, P. *Fantasia de concert* (*Pièces de concours* Volume 1 – Schott)
- RUBINSTEIN, A. *Moderato* 1st movement from *Sonata* in F minor for viola and piano Op. 49
- RUBINSTEIN, A. *Allegro non troppo ma molto con fuoco* 4th movement from *Sonata* in F minor for viola and piano Op. 49
- SCHOLES, C. *Diwali Aukilani II* (*Viola music by women* Volume 3: Intermediate 2 – sleepypuppypress.com)
- SCHUMANN, R. Any two from *Moderato* No 1, *Semplice, con sentimento* No 2, and/or *Moderato* No 3 from *Drei Romanzen* Op. 94 (Stainer & Bell)
- SITT, H. *Allegro un poco agitato* No 1 from *3 Fantasy pieces* Op. 58
- WILLIAMS, N. *Explanations* 1st movement, *Recollections* 2nd movement, *Declamations* 3rd movement, and *Reflections* 4th movement from *Talking Points* (AMC)

List B – Works originally written with Piano/keyboards accompaniment

Manual list

- AHN, J. *Froggy froggy*
- BEACH, A. arr. WISE. *Romance* Op. 23 (mollywiseviola.com)
- BEACH, A. arr. HANNAY. *Allegro moderato* 1st movement from *Sonata* Op. 34 (Peters)
- BEETHOVEN, L. van. arr. PRIMROSE. *Marcia* 1st movement and *Allegretto alla pollaca* 3rd movement from *Notturmo* Op. 42 (Schott)
- BOWEN, Y. *Melody for the C-string* in F major Op. 51 No. 2 (Josef Weinberger)
- BOWEN, Y. *Romance* in A major No 1 from *Romance and Allegro* Op. 21 (Josef Weinberger)
- BOWEN, Y. *Romance in D flat* (Comus)
- BRAHMS, J. arr. KATIMS. *Sonatenatz (Scherzo)* Op. posth. (IMC)
- BRIDGE, F. *Pensiero and Allegro appassionato* H. 82 (*Two pieces* for viola and piano – Stainer and Bell)
- COATES, E. *First meeting 'Souvenir'* (No 3 in *A Lionel Tertis album* – Josef Weinberger)
- COOLS, E. *Andante serio* Op. 98 (Wiltshire Music/Cor Publishing)
- DEBUSSY, C. arr. BENEDICT. *Des pas sur la neige* L 123 No 6 (Partitura)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)

Manual list

- BRUCH, M. arr. HERMANN. *Canzona* for cello and orchestra Op. 55 (Breitkopf & Härtel)
- CASADESUS, H. *Adagio molto espressivo* 2nd movement and *Allegro molto energico* 3rd movement from *Concerto* in C minor (Peters) [erroneously attributed to BACH, J.C.]
- COOLS, E. *Poème* Op. 74 (Schott)
- FLEURY, H. *Fantaisie* Op. 18
- FORSYTH, C. 1st movement from *Concerto* in G minor (Schott)

- FORSYTH, C. 3rd movement from *Concerto* in G minor (Schott)
- GOLESTAN, S. *Arioso et Allegro de concert* (*Pièces de concours* Volume 2 – Schott)
- GROVLEZ, G. *Romance, scherzo et finale* (*Pièces de concours* Volume 2 – Schott)
- HANDOSHKIN, I. *La Chasse* 3rd movement from *Concerto* in C major (IMC)
- HINDSON, M. *Lament* (Faber)
- HINDSON, M. *Baroquerie* (Faber)
- HOLST, G. *Lyric movement* for viola and small orchestra (OUP)
- KIMBER, M. *Fantasia Hispana* for viola and string orchestra (m_kimber.tripod.com)
- KIMBER, M. *Dreamily* No 2 from *Evocations* (m_kimber.tripod.com)
- SANTOS, J.B. 1st movement from *Concerto* Op. 34 (AVA Musical Editions)
- SERLY, T. arr. BARTOK. *Rhapsody* for viola and orchestra (Peer-music Classical)
- STAMITZ, A. *Allegro* 1st movement and *Andante moderato* 2nd movement from *Concerto* No 4 in D major Op. 1 (Peters)
- STAMITZ, A. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Concerto* No 4 in D major Op. 1 (Peters)
- STEINER, H. *Allegro con fuoco* 1st movement and *Andante* 2nd movement from *Concerto* No 1 Op. 43 (IMC)
- STEINER, H. *Andante* 2nd movement and *Allegro* 3rd movement from *Concerto* No 1 Op. 43 (IMC)
- VASKS, P. *Andante* 1st movement from *Concerto* for viola and string orchestra (Schott)
- VASKS, P. *Allegro moderato* 2nd movement from *Concerto* for viola and string orchestra (Schott)
- VAUGHAN WILLIAMS, R. *Musette* No 1 and *Polka mélancolique* No 2 from Group 3 from *Suite* (OUP)
- WYATT, A. *Djeran* (AMC)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate is expected to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist

- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. *vibrato*, *glissando*, extended techniques etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

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

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

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

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

In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the viola and the meaning of any terms and signs commonly used in viola music.

ASSOCIATE

5240

Section I. Studies and pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

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

List A – Unaccompanied works

Manual list

- BACH, J.S. arr. ROWLAND-JONES. *Prelude* and any two other movements from *Suite* in D minor BWV 1008 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Prelude* and any two other movements from *Suite* in C major BWV 1009 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Andante* and *Allegro* from *Sonata* No 2 in D minor BWV 1003 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Allemanda*, *Corrente* and *Giga* from *Partita* No 2 in G minor BWV 1004 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)
- BIBER, H. arr. LEBERMANN. *Passacaglia* in C minor (Peters)
- BLOCH, E. *Suite for viola solo* (Broude brothers)
- CAMPAGNOLI, B. arr. HERRMANN. *Andantino* in E minor No 17 (*41 caprices* Op. 22 – Peters)
- CAMPAGNOLI, B. arr. HERRMANN. *Andantino* in G major No 25 (*41 caprices* Op. 22 – Peters)
- CAMPAGNOLI, B. arr. HERRMANN. *Allegretto* in F major No 28 (*41 caprices* Op. 22 – Peters)
- FIORILLO, F. arr. VIELAND. *Allegretto* in C major No 18 (*31 selected studies* – IMC)
- FUCHS, L. *Piacevole (Allegro moderato)* in E minor No 3 (*16 fantasy études* – IMC)
- FUCHS, L. *Precipitoso (Vivace)* in A^b major No 16 (*16 fantasy études* – IMC)
- HINDSON, M. *Basement art guru* (Faber)
- HOFFMEISTER, F. *Allegro* in B major No 8 from *12 études (Hoffmeister: Studies* – IMC)
- KERRY, G. *Etude* (reedmusic.com)
- KREUTZER, R. arr. BLUMENAU. *Marcia (Moderato)* in A^b major No 35 (*42 studies* – Schirmer)
- MINSKY, A. arr. DALTON. *Like crazy* No 1 from *Three American pieces* (Oxford University Press)
- MINSKY, A. arr. DALTON. *Truckin' through the south* No 2 from *Three American pieces* (Oxford University Press)
- RODE, P. arr. PAGELS. *Moderato* in G major No 5 from *24 caprices* (IMC)
- RODE, P. arr. PAGELS. *Allegro brillante* in E major No 11 from *24 caprices* (IMC)
- ROLLA, A. arr. BIANCHI. *Esercizio ed arpeggio* No 1 from *Tre pezzi per viola solo* (Edizioni Suvini Zerboni)
- ROLLA, A. arr. BIANCHI. *Esercizio primo* No 2 from *Tre pezzi per viola solo* (Edizioni Suvini Zerboni)
- ROLLA, A. arr. BIANCHI. *Esercizio secondo* No 3 from *Tre pezzi per viola solo* (Edizioni Suvini Zerboni)
- RÓZSA, M. *Introduction and Allegro* for solo viola Op. 44 (Broude Brothers)
- RUBBRA, E. *Meditations on a Byzantine hymn* Op. 117 (Lengnick)
- SCHULTZ, A. *Attack* (Wirripang)
- WILLIAMSON, M. *Partita* for viola on themes of Walton (Weinberger)

List B – Works originally written with piano/keyboard accompaniment

Manual list

- ADÈS, T. *Three berceuses* from *The exterminating angel* for viola and piano (Faber Music)
- BACH, J.S. *Adagio* 1st movement and *Allegro ma non tanto* 2nd movement from *Sonata* in G major BWV 1027 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)
- BACH, J.S. *Andante* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G major BWV 1027 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)

- BACH, J.S. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major BWV 1028 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)
- BACH, J.S. *Andante* 3rd movement and *Allegro* 4th movement from *Sonata* in D major BWV 1028 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)
- BANTOCK, G. *Allegro con anima* 1st movement from *Sonata* in F major ('Colleen') for viola and piano
- BEETHOVEN, L. van. arr. KASHKASHIAN. "*Bei Männern, welche Liebe fühlen*": 7 variations from the *Magic flute* WoO 46 (Partitura)
- BERKELEY, L. arr. FORBES. *Allegro ma non troppo* 1st movement from *Sonata* in D minor Op. 22 (Chester)
- BERKELEY, L. arr. FORBES. *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in D minor Op. 22 (Chester)
- BLOCH, E. *Rapsodie* 1st movement from *Suite hébraïque* (Schirmer)
- BOWEN, Y. *Allegro assai* 1st movement from *Sonata* No 2 in F major (Schott)
- BOWEN, Y. *Grave* 2nd movement from *Sonata* No 2 in F major (Schott)
- BOWEN, Y. *Finale–Allegro giocoso* 3rd movement from *Sonata* No 2 in F major (Schott)
- BRITTEN, B. *Reflection* (Faber)
- BRUCH, M. arr. DE SMET. *Kol nidrei* Op. 47 (Peters)
- BRUCH, M. *Romance* in F major Op. 85 (Henle)
- CLARKE, R. *Morpheus* (Oxford University Press)
- DEBUSSY, C. arr. ARNOLD. *La plus que lente* (Viola World)
- DVOŘÁK, A. arr. ARNOLD. *Romance* (Viola World)
- ELGAR, E. arr. JACOBS. *Allegro* 1st movement from *Sonata* Op. 82 (Novello)
- ELGAR, E. arr. JACOBS. *Allegro, non troppo* 3rd movement from *Sonata* Op. 82 (Novello)
- FIRKET, L. *Concertino* (Schott)
- FUCHS, R. *Allegro moderato ma passionato* 1st movement and *Andante grazioso* 2nd movement from *Sonata* in D minor Op. 86 (Amadeus)
- FUCHS, R. *Andante grazioso* 2nd movement and *Allegro vivace* 3rd movement from *Sonata* in D minor Op. 86 (Amadeus)
- GLINKA, M. *Allegro moderato* 1st movement from *Sonata* in D minor (Musica Rara)
- GRIEG, E. arr. RIEBL. *Allegro molto ed appassionata* 1st movement and *Allegro espressivo alla* 2nd movement from *Sonata* in C minor Op. 45 (Partitura)
- HAHN, R. *Soliloque et Forlane* for viola and piano (Max Eschig)
- HANDOSHKIN, I. *Theme*, three contrasting Variations and from Variation 12 to the end from *Variations on a Russian song of love* (IMC)
- HINDSON, M. *Prelude and estampie* (Faber)
- HONNORÉ, L. *Morceau de concert* (Schott)
- HUBAY, J. arr. ARNOLD. *Hejre Kati* (Viola World)
- JANSA, L. *Cantilène* Op. 84 (Schott)
- JOACHIM, J. *Variationen über ein eigenes Thema* Op. 10 (*Variations* Op. 10 – Musica Rara)
- KERRY, G. *Parardi* (reedmusic.com)
- KODÁLY, Z. *Adagio* (Edito Musica Budapest)
- KREISLER, F. arr. PASCUCCHI. *Præludium und Allegro* (Schott)
- MARTINŮ, B. *Poco andante* 1st movement from *Sonata* No 1 (Associated Music Publishers)
- MARTINŮ, B. *Allegro non troppo* 2nd movement from *Sonata* No 1 (Associated Music Publishers)
- MILHAUD, D. *Champêtre* 1st movement and *Dramatique* 2nd movement from *Sonata* Op. 244 (Leduc)
- MILHAUD, D. *Dramatique* 2nd movement and *Rude* 3rd movement from *Sonata* Op. 244 (Leduc)
- MILHAUD, D. Any two from *4 visages* Op. 238 (Leduc)
- PAGANINI, N. arr. ARNOLD. *Variations on the G string* (Viola World)

PÄRT, A. arr. TOMTER. *Fratres* (Universal)
 PIAZZOLLA, A. arr. ALLEN. *Le grand tango* (Edizioni Berben)
 PORUMBESCU, C. arr. MAURICE. *Balada* (Comus)
 RIES, F. arr. ARNOLD. *Perpetuum mobile* (Viola World)
 RIMSKY-KORSAKOV, N. arr. ARNOLD. *The flight of the bumble-bee* (Viola World)
 RIVIER, J. *Doloroso et giocoso* (Billaudot)
 ROCHBERG, G. *Allegro moderato* 1st movement from *Sonata* for viola and piano (Theodore Presser Company)
 ROCHBERG, G. *Adagio lamentoso* 2nd movement and *Fantasia: Epilogue* 3rd movement *Sonata* for viola and piano (Theodore Presser Company)
 ROSLAVETS, N. *Sonata* No 1 for viola and piano (Schott)
 ROTA, N. *Intermezzo* (Ricordi)
 ROTA, N. *Allegro moderato* 1st movement, *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in G major (Schott)
 SCHUMANN, R. arr. KATIMS. *Mit leidenschaftlichem Ausdruck* 1st movement from *Sonata* No 1 in A minor Op. 105 (IMC)
 SCHUMANN, R. *Nicht schnell* 1st movement and *Rasch* 3rd movement from *Märchenbilder* [Fairy-tale pictures] Op. 113 (Henle)
 SCHUMANN, R. *Lebhaft* 2nd movement and *Rasch* 3rd movement from *Märchenbilder* [Fairy-tale pictures] Op. 113 (Henle)
 SCHUMANN, R. *Adagio and Allegro* Op. 70 (Peters)
 SCHUMANN, R. Any two from *Moderato* No 1, *Semplice, con sentimento* No 2, *Moderato* No 3 from *Drei Romanzen* Op. 94 (Partitura)
 SHOSTAKOVICH, D. arr. BARTHOLDY. *Allegro non troppo* 1st movement and *Allegro* 2nd movement from *Sonata* in D minor Op. 40 (Boosey and Hawkes)
 SILVESTROV, V. *Epitaph L.B.* [Епитафія Л.Б.; Epitaphium L.B.] for viola and piano (M.P. Belaieff)
 STRAVINSKY, I. arr. KASHKASHIAN. *Introduzione* and 3 other movements from *Suite italienne* (Boosey and Hawkes)
 SUTHERLAND, M. *Sonata* for clarinet or viola and piano (Currency Press)
 VAUGHAN WILLIAMS, R. arr. SHORE. *Romance* (Oxford University Press)
 VIEUXTEMPS, H. *Elégie* Op. 30 (Stainer and Bell)
 VILLA-LOBOS, H. arr. PRIMROSE. *Aria* from *Bachianas brasileiras* No 5 (Associated Music Publishers)
 VITALI, T. arr. ARNOLD. *Chaconne* (Viola World)
 WEINBERG, M. 1st movement *Allegro* and 2nd movement *Allegretto* from *Sonata* for clarinet (or viola) and piano Op. 28 (Peer-music Classical)
 WIENIAWSKI, H. arr. ARNOLD. *Légende* (Viola World)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)

Manual list

ARNOLD, M. *Allegro con spirito* 1st movement from *Concerto* Op. 108 (Faber)
 ARNOLD, M. *Allegro vivace* 3rd movement from *Concerto* Op. 108 (Faber)
 BEETHOVEN, L. van. arr. HERMANN. *Romance* in G major (*Romances Op. 40 & Op. 50* – Peters)
 BEETHOVEN, L. van. arr. HERMANN. *Romance* in F major (*Romances Op. 40 & Op. 50* – Peters)
 BOWEN, Y. *Allegro assai* 1st movement from *Concerto* in C minor Op. 25 (Josef Weinberger)
 DITTERSDORF, K. von. arr. LEBERMANN. *Allegro moderato* 1st movement from *Concerto* in F major (Schott)
 GLANVILLE-HICKS, P. 1st movement from *Concerto romantico* (Peters)
 HARRISON, H. *Hotwire* (TSO House)

HILL, A. *Moderato* 1st movement from *Concerto* (AMC)
 HILL, A. *Andantino* 2nd movement and *Decisivo* 3rd movement from *Concerto* (AMC)
 HOFFMEISTER, F. *Allegro* 1st movement from *Concerto* in D major (Henle)
 JACOB, G. *Allegro assai* 1st movement from *Concerto* in C minor No 1 (Oxford University Press)
 JACOB, G. *Andante cantabile* 2nd movement from *Concerto* in C minor No 1 (Simrock)
 JACOB, G. *Allegro scherzando* 3rd movement from *Concerto* in C minor No 1 (Simrock)
 MARTINŮ, B. *Moderato* 1st movement from *Rhapsody – Concerto* H 337 (Bärenreiter)
 MARTINŮ, B. *Molto adagio – Poco allegro – Andante molto tranquillo* 2nd movement from *Rhapsody – Concerto* H 337 (Bärenreiter)
 ROLLA, A. arr. SCIANNAMEO. *Allegro maestoso* 1st movement and *Andante un poco sostenuto* 2nd movement from *Concertino* in E♭ major BI 328 (Gems Music)
 ROLLA, A. arr. SCIANNAMEO. *Andante un poco sostenuto* 2nd movement and *Allegretto alla polonese* 3rd movement from *Concertino* in E♭ major BI 328 (Gems Music)
 RUBBRA, E. *Introduzione quasi una fantasia* 1st movement and *Molto vivace* 2nd movement from *Concerto* in A minor Op. 75 (Lengnick)
 RUBBRA, E. *Molto vivace* 2nd movement and *Collana musicale* 3rd movement from *Concerto* in A minor Op. 75 (Lengnick)
 SCHMITT, F. *Légende* Op. 66 (Durand)
 SITT, H. *Concertstück* Op. 46 (*Concertino* – Schott)
 STAMITZ, C. *Allegro* 1st movement from *Concerto* in D major No 1 Op. 1 (IMC) (Henle)
 STAMITZ, C. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Concerto* in D major No 1 Op. 1 (IMC) (Henle)
 VAUGHAN WILLIAMS, R. *Moto perpetuo* No 2 Group 2 (*Suite* – Oxford University Press)
 WEBER, C. von. *Andante e rondo ungarese* J 79 (Schott)

Section II. General knowledge

LICENTIATE

5241

Section I. Studies and pieces

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least three works, one from each of Lists A, B, and C.
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, and C.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmus-practical.

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

List A – Unaccompanied works

Manual list

- ALBÉNIZ, I. arr. MISCIAGNA. *Asturias* (Viola virtuosa – Partitura)
- BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 4 in E♭ major BWV 1010 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 5 in C minor BWV 1011 (*Six suites for violoncello BWV 1007-1012* [Edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 6 in G major BWV 1012 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters Edition)
- BACH, J.S. arr. ROWLAND-JONES. *Adagio, Siciliana and Presto* from *Sonata* No 1 in C minor BWV 1001 (*Sonatas and partitas for violin* [edition for solo viola] – Peters)
- BACH, J.S. arr. ROWLAND-JONES. *Ciaccona* from *Partita* No 2 in G minor BWV 1005 (*Sonatas and partitas for violin* [edition for solo viola] – Peters)
- BACH/KODÁLY. arr. PRIMROSE. *Chromatic fantasia* (Boosey and Hawkes)
- BEAMISH, S. *Ariel* for viola solo (Norsk Musikforlag)
- BRITTEN, B. arr. IMAI. *Ciaccona* 5th movement from *Suite* No 2 for cello Op. 80 (*Three suites* Opp. 72, 80 & 87 – Faber)
- DEAN, B. *In Ständiger Bewegung* (*Perpetuum mobile*) 2nd movement from *Skizzen für Siegfert* (Boosey and Hawkes/Bote & Bock)
- EDWARDS, R. *Prelude and white cockatoo spirit dance* (*Enyato II*) (AMC)
- FORD, A. *Swansong* (AMC)
- HINDEMITH, P. *Breit* 1st movement, *Sehr frisch und straff* 2nd movement and *Sehr langsam* 3rd movement from *Sonata* Op. 25 No 1 (Schott)
- HINDEMITH, P. *Rasendes Zeitmaß* 4th movement and *Langsam, mit viel Ausdruck* 5th movement from *Sonata* Op. 25 No 1 (Schott)
- HINDEMITH, P. *Lebhaft, aber nicht geeilt* 1st movement, *Mäßig schnell, mit viel Wärme vortragen* 2nd movement and *Scherzo* 3rd movement from *Sonata* Op. 11 No 5 (Schott)
- HINDEMITH, P. *In Form und Zeitmaß einer Passacaglia* 4th movement from *Sonata* Op. 11 No 5 (Schott)
- JOLIVET, A. Any three movements from *5 églogues* (Billaudot)
- KHACHATURIAN, A. *Sonata* (Sikorski)
- KNOX, G. *Fuga libre* (Schott)
- KRENEK, E. *Allegro moderato, energico* 1st movement and *Adagio* 2nd movement from *Sonata* for viola solo Op. 92 No 3 (Universal)
- KRENEK, E. *Scherzo: Vivace* 3rd movement and *Chaconne: Allegro con vigore* 4th movement from *Sonata* for viola solo Op. 92 No 3 (Universal)
- KURTÁG, G. Any 5 movements from *Signs, games and messages Jelek* Op. 5 [2005 edition] (Editio Musica Budapest)
- LENTZ, G. *Anyente* from *Mysterium* ('*Caeli enarrante...*' VII) (Universal Edition)
- LIGETI, G. *Hora Lungā* 1st movement from *Sonata* for viola solo (Schott)
- LIM, L. *Amulet* (AMC)
- MOORE, K. *Tarantella* for solo viola (AMC)
- NEY, C. arr. LAINE. *Prélude* No 2 from *24 Préludes* (Billaudot)
- NEY, C. arr. LAINE. *Prélude* No 15 from *24 Préludes* (Billaudot)
- NØRGÅRD, P. *Libro per Nobuko* for viola solo (Edition Wilhelm Hansen)
- PAGANINI, N. arr. NARVAEZ. *Moderato* in E minor No 2 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)
- PAGANINI, N. arr. NARVAEZ. *Allegretto* in A major No 9 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)
- PAGANINI, N. arr. NARVAEZ. *Allegretto* in G major No 20 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)

PENDERECKI, K. *Cadenza* (Schott)

- REGER, M. *Molto sostenuto* 1st movement and *Vivace* 2nd movement from *Suite* No 1 in G minor Op. 131d (*Drei Suiten* – Henle)
- REGER, M. *Andante sostenuto* 3rd movement and *Molto vivace* 4th movement from *Suite* No 1 in G minor Op. 131d (*Drei Suiten* – Henle)
- REGER, M. *Con moto* 1st movement and *Andante* 2nd movement from *Suite* No 2 in D major Op. 131d (*Drei Suiten* – Henle)
- REGER, M. *Allegretto* 3rd movement and *Vivace* 4th movement from *Suite* No 2 in D major Op. 131d (*Drei Suiten* – Henle)
- REGER, M. *Moderato* 1st movement and *Vivace* 2nd movement from *Suite* No 3 in E minor Op. 131d (*Drei Suiten* – Henle)
- REGER, M. *Adagio* 3rd movement and *Allegro vivace* 4th movement from *Suite* No 3 in E minor Op. 131d (*Drei Suiten* – Henle)
- SHENG, B. *The stream flows* (Schirmer)
- STRAVINSKY, I. *Élégie* (Schott)
- TOWER, J. *Wild purple* for solo viola (Associated Music Publishers)
- VIEUXTEMPS, H. arr. DRÜNER *Capriccio* from *6 morceaux, suivis d'un capriccio* Op. posth. (Schott)
- WIESENBERG, M. *Monodialogue* fantasy for solo viola (Schott)
- YOUNAN, E. *Fantasia* No 1 for solo viola (AMC)

List B – Works originally written with piano/keyboard accompaniment

Manual list

- BAX, A. *Legend* (Studio Music)
- BAX, A. *Molto moderato – Allegro* 1st movement from *Sonata* in G major (Studio Music)
- BAX, A. *Allegro energico* 2nd movement and *Molto lento* 3rd movement from *Sonata* in G major (Studio Music)
- BENJAMIN, A. *Le Tombeau de Ravel* (Boosey & Hawkes)
- BERGSMA, W. *Fantastic variations on a theme from Tristan and Isolde* (Galaxy)
- BLISS, A. *Moderato* 1st movement from *Sonata* for viola and piano F. 91 (Oxford University Press)
- BLISS, A. *Molto Allegro* 3rd movement and *Coda* 4th movement from *Sonata* for viola and piano F. 91 (Oxford University Press)
- BLOCH, E. *Lento – Allegro* 1st movement from *Suite* (1919) (Schirmer)
- BLOCH, E. *Allegro ironico* 2nd movement from *Suite* (1919) (Schirmer)
- BLOCH, E. *Molto vivo* 4th movement from *Suite* (1919) (Schirmer)
- BOWEN, Y. *Rhapsody* (Josef Weinberger)
- BOWEN, Y. *Finale: Presto* 3rd movement from *Sonata* No 1 in C minor (Schott)
- BOWEN, Y. arr. WHITE. *Phantasy* Op. 54 (Josef Weinberger)
- BRAHMS, J. arr. BROWN. *Allegro appassionato* 1st movement and *Andante un poco adagio* 2nd movement from *Sonata* in F minor Op. 120 No 1 (*Sonatas in F minor and E-flat major* – Bärenreiter)
- BRAHMS, J. arr. BROWN. *Andante un poco adagio* 2nd movement and *Allegretto grazioso* 3rd movement from *Sonata* in F minor Op. 120 No 1 (*Sonatas in F minor and E-flat major* – Bärenreiter)
- BRAHMS, J. arr. BROWN. *Allegro amabile* 1st movement and *Allegro appassionato* 2nd movement from *Sonata* in E♭ major Op. 120 No 2 (*Sonatas in F minor and E-flat major* – Bärenreiter)
- BRAHMS, J. arr. BROWN. *Andante con moto* 3rd movement from *Sonata* in E♭ major Op. 120 No 2 (*Sonatas in F minor and E-flat major* – Bärenreiter)
- BRITTEN, B. *Lachrymæ* Op. 48 (Boosey and Hawkes)
- BÜSSER, H. *Appassionato* Op. 34
- CLARKE, R. *Impetuoso* 1st movement and *Vivace* 2nd movement from *Sonata* in E minor (Chester)
- CLARKE, R. *Vivace* 2nd movement and *Adagio* 3rd movement from *Sonata* in E minor (Chester)
- DALE, B. arr. TERTIS. *Romance* 2nd movement from *Suite* Op. 2 (Lauren)
- DANCLA, C. arr. ARNOLD. *Carnival of Venice* (Viola World)

ENESCU, G. *Concertstück* (Enoch and Cie)
 FRANCK, C. arr. CASADESUS. *Allegretto ben moderato* 1st movement and *Allegro* 2nd movement from *Sonata* in A major (IMC)
 FRANCK, C. arr. CASADESUS. *Recitativo-fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major (IMC)
 GAUBERT, P. *Ballade* (Schott)
 HENZE, H. arr. KNOX. *Serenade* (Schott)
 HINDEMITH, P. *Ruhig* 1st movement and *Thema mit Variationen* 2nd movement from *Sonata* Op. 11 No 4 (Schott)
 HINDEMITH, P. *Finale (mit Variationen)* 3rd movement from *Sonata* Op. 11 No 4 (Schott)
 JONGEN, J. *Concertino* for viola and piano, Op. 111 (Max Eschig)
 JONGEN, J. *Allegro appassionato* Op. 79
 KOECHLIN, C. *Adagio* 1st movement and *Scherzo* 2nd movement from *Sonata* for viola and piano, Op. 53 (Salabert)
 KOECHLIN, C. *Final* 4th movement from *Sonata* for viola and piano, Op. 53 (Salabert)
 NOVÁČEK, O. arr. ARNOLD. *Perpetual motion* (Viola World)
 NYMAN, M. *Viola and piano* (Chester)
 PERSICHETTI, V. *Infanta marina* Op. 83 (Theodore Presser)
 PROKOFIEV, S. arr. BORISOVSKY. Any four *Selected pieces from the ballet 'Romeo and Juliet'* [version with 8 pieces] (Sikorski)
 ROLLA, A. arr. BIANCHI. *Rondo andantino* 2nd movement from *Sonata* in A $\flat$ major (Edizioni Suvini Zerboni)
 SCHUBERT, F. arr. WEBER. *Allegro moderato* 1st movement from *Sonata* in A minor ('Arpeggione') D 821 (Henle)
 SCHUBERT, F. arr. WEBER. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata* in A minor ('Arpeggione') D 821 (Henle)
 SCHULTZ, A. *Duo variations* (AMC)
 SHOSTAKOVICH, D. arr. BARTHOLDY. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in D minor Op. 40 (Boosey and Hawkes)
 SHOSTAKOVICH, D. *Moderato* 1st movement and *Allegretto* 2nd movement from *Sonata* in C major Op. 147 (Sikorski)
 SHOSTAKOVICH, D. *Allegretto* 2nd movement and *Adagio* 3rd movement from *Sonata* Op. 147 (Sikorski)
 TAKEMITSU, T. *Tori ga michi ni orite kita* [A bird came down the walk] (Schott)
 VIEUXTEMPS, H. *Maestoso* 1st movement and *Barcarolla: Andante con moto* 2nd movement from *Sonata* in B $\flat$ major Op. 36 (Kunzelmann)
 VIEUXTEMPS, H. *Barcarolla: Andante con moto – Allegretto tranquillo – Animato* 2nd movement and *Finale scherzando: Allegretto* 3rd movement from *Sonata* in B $\flat$ major Op. 36 (Kunzelmann)
 WIENIAWSKI, H. arr. ARNOLD. *Scherzo-tarantella* Op. 16 (Viola World)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)

BACEWICZ, G. *Moderato* 1st movement and *Andante* 2nd movement from *Concerto* (PWM)
 BACEWICZ, G. *Molto allegro* 3rd movement from *Concerto* (PWM)
 BARTÓK, B. *Moderato* 1st movement from *Concerto* BB 28 (Boosey and Hawkes)(Promethean)
 BARTÓK, B. *Andante religioso* 2nd movement and *Allegro vivace* 3rd movement from *Concerto* BB 128 (Boosey and Hawkes) (Promethean)
 BAX, A. *Phantasy* in D minor (Lauren)
 BOWEN, Y. *Andante cantabile* 2nd movement from *Concerto* in C minor Op. 25 (Josef Weinberger)
 BOWEN, Y. *Allegro scherzando* 3rd movement from *Concerto* in C minor Op. 25 (Josef Weinberger)

DAVID, G. *Allegro* 1st movement and *Adagio ma non troppo* 2nd movement from *Concerto* [Brácsaverseny] in A minor (Editio Musica Budapest)
 DAVID, G. *Adagio ma non troppo* 2nd movement and *Vivace* 3rd movement from *Concerto* [Brácsaverseny] in A minor (Editio Musica Budapest)
 ELGAR, E. *Lento – Allegro molto* 2nd movement from *Concerto* in E minor Op. 85 (Novello)
 ELGAR, E. *Allegro – Moderato* 4th movement from *Concerto* in E minor Op. 85 (Novello)
 FRANCAIX, J. arr. DORNHEIM. *Rhapsodie* (Schott)
 HAYDN, J. arr. SPITZNER. *Allegro moderato* 1st movement from *Concerto* in D major Hob. VIIb No 2 (IMC)
 HINDEMITH, P. *Langsam – Mäßig bewegt mit Kraft* 1st movement from *Der Schwanendreher* (Schott)
 HINDEMITH, P. *Sehr ruhig – Fugato* 2nd movement from *Der Schwanendreher* (Schott)
 HINDEMITH, P. *Variationen (Mäßig schnell)* 3rd movement from *Der Schwanendreher* (Schott)
 HINDEMITH, P. *Schnell* 1st movement and *Langsam* 2nd movement from *Kammermusik* No 5 Op. 36 No 4 (Schott)
 HINDEMITH, P. *Mäßig schnell* 3rd movement and *Variante eines Militärmarsches* 4th movement from *Kammermusik* No 5 Op. 36 No 4 (Schott)
 MILHAUD, D. *Animé* 1st movement and *Lent* 2nd movement from *Concerto* No 1 Op. 108 (1929) (Universal)
 MILHAUD, D. *Souple et anime* 3rd movement and *Vif* 4th movement from *Concerto* No 1 Op. 108 (1929) (Universal)
 PAGANINI, N. *Sonata per la grand' viola* Op. 35 (Schott)
 SCHNITTKE, A. *Allegro molto* 2nd movement from *Concerto* (Sikorski)
 WALTON, W. *Andante comodo* 1st movement from *Concerto* (Oxford University Press)
 WALTON, W. *Vivo con molto preciso* 2nd movement from *Concerto* (Oxford University Press)
 WALTON, W. *Allegro moderato* 3rd movement from *Concerto* (Oxford University Press)

Section II. General knowledge

Viola (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Viola (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements for Practical Examinations' in the front section of this Manual (noting that '2. Technical Work', '4. Extra List pieces', '21. Aural Test Requirements', '22. Sight-reading Test Requirements' and '23. General Knowledge Test Requirements' do not apply to Repertoire exams).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6340

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6341

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6342

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6343

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6344

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 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) 6345

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6346

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6347

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6348

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.