



Australian
Music
Examinations
Board

2025

Manual of Syllabuses



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

AMEB Ltd.
Level 27, 150 Lonsdale Street,
Melbourne, Victoria, 3000

ABN 27 102 374 587

© Copyright Australian Music Examinations Board, 2024

All rights reserved.

Apart from any fair dealing for the purposes of study, research, criticism or review as permitted by the Copyright Act, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means electronic, mechanical, recording, photocopying or otherwise, without the prior written permission of the Publisher.

ISSN 0729-3569

Cover design Studio Alto/Eunice Yip
Text design by Alice Graphics
Typesetting by AMEB

Disclaimer

AMEB Ltd does not endorse, support, sanction, or verify the information or material that is provided in advertising in this Manual. Unless otherwise specifically indicated, AMEB Ltd has no affiliation with any of the organisations advertising in this Manual, and it makes no representations or warranties with regard to those organisations. AMEB Ltd does not endorse or affiliate itself with any of the organisations advertising in this Manual unless otherwise specified.

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.

Contents

Foreword	iii
Enquiries	vi
AMEB Examinations	vi
News 2025	vii
General Requirements for Practical Examinations	viii
– Aural Tests	xi
– General Knowledge	xiii
Regulations	xiv
– Examination Requirements	xvi
– Examinations and Assessment	xvii
– Results, Grading and Standards of Achievement	xviii
– Schedule A – Examination and Test Requirements	xxi
– Schedule B – Fellowship in Music Australia	xxxii

Teaching Syllabuses

CTMusA	2
ATMusA	9

Theory

Music Craft	19
Theory of Music	32
Musicianship	39

Keyboard

P Plate Piano	48
Piano	51
Piano for Leisure	87
Organ	104

Strings

Violin	115
Viola (New grade books)	145
Cello	173
Double Bass	190
Classical Guitar	208
Harp	233

Woodwind

Recorder	263
Flute	278
Oboe	300
Clarinet	319
Bassoon	335
Saxophone	350
Saxophone for Leisure	365

Orchestral Brass

Horn	384
Trumpet	402
Trombone	420
Bass Trombone	434
Tuba	440
Euphonium	452

Percussion

Percussion	468
------------	-----

Voice

Singing	488
Singing for Leisure	518
Musical Theatre	531

Board Members	568
State Committees	569
Successful Candidates 2023	570
List of Advertisers	573
AMEB Stockists	574

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](#).

Contents

How To Use This Schedule	xxi
PART A – THE PRACTICAL EXAMINATION	xxi
PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS	xxii
PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS	xxiii
Section 1 – General requirements for practical examinations	xxiii
Section 2 – P Plate Piano	xxiv
Section 3 – Comprehensive Practical Examinations – General Requirements	xxiv
Section 4 – Certificate of Performance examinations – General Requirements	xxvii
Section 5 – For Leisure examinations – General Requirements	xxviii
Section 6 – Repertoire examinations – General Requirements	xxix
Section 7 – Ensemble Performance examinations – General Requirements	xxix
Section 8 – Teaching Award examinations – General Requirements	xxx
Section 9 – Associate Diploma and Licentiate Diploma examinations – General Requirements	xxx

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.

Keyboard

Plate Piano	48	Organ	104
GENERAL	48	GENERAL	104
Piano	51	LEVEL 1 GRADE 3	105
GENERAL	51	LEVEL 1 GRADE 4	105
LEVEL 1 PRELIMINARY	54	LEVEL 2 GRADE 5	106
LEVEL 1 GRADE 1	55	LEVEL 2 GRADE 6	107
LEVEL 1 GRADE 2	57	LEVEL 2 GRADE 7	108
LEVEL 1 GRADE 3	60	LEVEL 2 GRADE 8	109
LEVEL 1 GRADE 4	63	LEVEL 3 AMUSA	110
LEVEL 2 GRADE 5 (SOLO)	66	LEVEL 3 LMUSA	111
LEVEL 2 GRADE 5 (COLLABORATIVE)	68	REPERTOIRE EXAM	112
LEVEL 2 GRADE 6 (SOLO)	69		
LEVEL 2 GRADE 6 (COLLABORATIVE)	71		
LEVEL 2 GRADE 7 (SOLO)	71		
LEVEL 2 GRADE 7 (COLLABORATIVE)	74		
LEVEL 2 GRADE 8 (SOLO)	74		
LEVEL 2 GRADE 8 (COLLABORATIVE)	76		
LEVEL 2 CERTIFICATE OF PERFORMANCE	77		
LEVEL 3 AMUSA	80		
LEVEL 3 LMUSA	82		
REPERTOIRE EXAM	85		
Piano for Leisure	87		
GENERAL	87		
LEVEL 1 PRELIMINARY	89		
LEVEL 1 GRADE 1	90		
LEVEL 1 GRADE 2	91		
LEVEL 1 GRADE 3	92		
LEVEL 1 GRADE 4	94		
LEVEL 2 GRADE 5	95		
LEVEL 2 GRADE 6	96		
LEVEL 2 GRADE 7	98		
LEVEL 2 GRADE 8	99		
LEVEL 2 CERTIFICATE OF PERFORMANCE	101		
REPERTOIRE EXAM	103		



Piano

Piano (Comprehensive)

Foreword

Aim

The Piano syllabus has the following aims:

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

Syllabus structure

The syllabus comprises three levels:

- Level 1* – Preliminary to Grade 4
- Level 2* (solo) – Grade 5 to Grade 8, Certificate of Performance
- Level 2* (collaborative) – Grade 5 to Grade 8
- Level 3* – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

Publications

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

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

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

Summary

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

GRADE BOOKS

Piano Series 18 (Preliminary – Grade 8)

Piano Series 17 (Preliminary – Grade 8)

REPERTOIRE ANTHOLOGIES

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

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

TECHNICAL WORK BOOK

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

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

SIGHT READING

Piano Sight-reading (2018)

HANDBOOKS

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

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

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

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

Piano Series 17 Recording & Handbooks (Preliminary – Grade 8) [print edition, including CD recordings]

Programme structure

Number of works to be presented

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

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

Piano Level 1 (Preliminary to Grade 4)

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

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

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

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

Grade 5 and Grade 6

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

Grade 7 and Grade 8

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

Piano Level 2 (Certificate of Performance)

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

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

Piano Level 3 (Associate)

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

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

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

Piano Level 3 (Licentiate)

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

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

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

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.

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

Listing of works

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

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

For further information, see 'General Requirements for Practical

Examinations – 8. Scores and 9. Editions' in the front section of this Manual.

Examination conduct

Additional requirements

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

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

Collaborative Artists

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

Copies of works to be provided

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

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

Fingering

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

Instruments

Candidates are encouraged to use acoustic pianos for all examinations.

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

Digital pianos must meet the following specifications:

Keyboard size – 88 notes

Action – weighted and touch sensitive

Pedals – fixed, and functioning as for acoustic pianos

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

Page turning

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

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

Technical work

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

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

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

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

Presentation of List Pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades. Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

For further information, see 'General Requirements for Practical Examinations – 7. Memorisation' in the front section of this Manual.

Selection of examination music

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

Timing of examinations

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

Bibliography

PEDAGOGY

- Agay, D. [ed.] *Teaching piano: A comprehensive guide and reference book for the instructor* Volumes I and II (New York: Yorktown Music Press, 1981)
- Anderson, R.P. [ed.] *The pianist's craft: Mastering the works of great composers* (Lanham, MD: Scarecrow Press, 2012)
- Bastien, J. *How to teach piano successfully* 3rd edn (San Diego: Kjos, 1988)
- Bolton, H. *On teaching the piano* (London: Novello, 1954)
- Booth, V. *We piano teachers* Revised edn (London: Hutchinson Educational, 1984)
- Brown, W. *Menahem Pressler: Artistry in piano teaching* (Bloomington, IN: Indiana University Press, 2008)
- Buck, P.C. *Psychology for musicians* (London: Oxford University Press, 1975)
- Clementi, M. *Introduction to the art of playing on the piano forte: Containing the elements of music, preliminary notions on fingering, and fifty fingered lessons* (New York: Da Capo Press, 1974) [New introduction by Sandra P. Rosenblum]
- Duke, R. *Intelligent music teaching: Essays on the core principles of effective instruction* (Austin, TX: Learning and Behaviour Resources, 2009)
- Enoch, Y. *Group piano teaching* (London: Oxford University Press, 1974)
- Gunn, D.L. *Discoveries from the fortepiano: A manual for beginners and seasoned performers* (London: Oxford University Press, 2015)
- Harrison, S. *The young person's guide to playing the piano* (London: Faber, 1982)
- Last, J. *Interpretation in piano study* (London: Oxford University Press, 1978)
- Neuhaus, H. [trans. Leibovitch] *The art of piano playing* (London: Barrie and Jenkins, 1983)

- Parncutt, R. and McPherson, G. *The science and psychology of music performance: Creative strategies for teaching and learning* (Oxford: New York: Oxford University Press, 2002)
- Peterson, N. *Equipping pianists for superior sight reading* (Insight)
- Slenczynska, R. *Music at your fingertips: Advice for the artists and amateur on playing the piano* 2nd edn (New York: Da Capo, 1974)
- Spillman, R. *Sightreading at the keyboard* (New York: Schirmer, 1990)
- Thompson, E. *Teaching and understanding contemporary piano music* (San Diego: Kjos, 1976)
- Thompson, M. *Fundamentals of piano pedagogy: Fuelling authentic student musicians from the beginning* (Springer International Publishing, 2018)
- Waterman, F. *On piano teaching and performing* (London: Faber, 1983)

REPertoire, PERFORMANCE AND INTERPRETATION

- Bach, C.P.E. *Essay on the true art of playing keyboard instruments* (New York: Norton, 1948)
- Berman, B. *Notes from the pianist's bench* (New Haven, CN; London: Yale University Press, 2001)
- Burge, D. *Twentieth century piano music* (Lanham, MD: Scarecrow Press, 2004)
- Couperin, F. *The art of playing the harpsichord* (Van Nuys: Alfred, 1974)
- Donington, R. *Baroque music: Style and performance. A handbook* (London: Faber, 1982)
- Ferguson, H. *Keyboard interpretation: From the 14th to the 19th century* (London: Oxford University Press, 1983)
- Hinson, M. & Roberts, W. *Guide to the pianist's repertoire* 4th edn (Bloomington, IN: Indiana University Press, 2013)
- Howat, R. *The art of French piano music: Debussy, Ravel, Fauré, Chabrier* (New Haven, CT; London: Yale University Press, 2009)
- Jost, M. *Practice, interpretation, performance: Aspects of the pianoforte repertoire* (Melbourne: Jenkin Buxton, 1984)
- Lhevinne, J. *Basic principles in pianoforte playing* (New York: Dover, 1972)
- Magrath, J. *The pianist's guide to standard teaching and performance literature* (Van Nuys: Alfred, 1995)
- Peres Da Costa, N. *Off the record: Performing practices in romantic piano playing* (New York: Oxford University Press, 2012)
- Rosen, C. *Piano notes: The world of the pianist* (New York: Free Press, 2002)
- Rosenblum, S. *Performance practices in classic piano music: Their principles and applications* (Bloomington, IN: Indiana University Press, 1988)
- Sitsky, L. *Australian piano music of the twentieth century* (Westport, CN: Praeger, 2005)
- Whiteside, A. [Prostakoff and Rosoff eds] *Abby Whiteside on piano playing: Indispensables of piano playing – mastering the Chopin Etudes and other essays* (Portland, OR: Amadeus Press, 1997)
- Wolff, K. *Schnabel's interpretation of piano music* 2nd edn (New York: Norton & Co, 1979)

TECHNIQUE

- Cooke, M. *Tone, touch and technique for the young pianist* 5th edn (Melbourne: EMI Music Publishing, 2004)
- Cooke, M. *The advanced pianists' tone, touch and technique* (Melbourne: EMI Music Publishing)
- Gât, J. *The technique of piano playing* (London: Boosey & Hawkes, 1980)
- Gerig, R. *Famous pianists and their technique* New edn (Bloomington, IN: University of Indiana, 2007)
- Gieseking, W. and Leimar, K. *Piano technique* (New York: Dover, 1972)
- Holtham, I. *The essentials of piano technique* (Melbourne: AWM Publishing, 1992)
- Kentner, L. *Piano* (London: Kahn & Averill, 1998)

- Kochevitsky, G. *The art of piano playing: A scientific approach* (Evanston, IL: Summy-Birchard, 1967)
Neuhaus, H. *The art of piano playing* (London: Kahn and Averill, 1993)
Newman, W.S. *The pianist's problems* 4th edn (New York: Da Capo, 1986)
Sandor, G. *On piano playing: Motion, sound and expression* (Boston, MA: Schirmer Books, 1995)
Taylor, K. *Principles of piano technique and interpretation* (London: Novello, 2000)

PEDALLING

- Banowetz, J. *The pianist's guide to pedalling* (Bloomington, IN: Indiana University Press, 1992)
Last, J. *Introduction to pedalling* (London: Stainer & Bell, 1963)

LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

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

Section I. Technical work

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

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

In addition, the candidate is required to demonstrate:

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

Section II. Studies and pieces and Extra lists

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

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

- Understanding of the style and expressive character of each work
- Execution of ornaments according to stylistic conventions
**Legato* pedalling is not an assessed objective at Level 1. Occasionally, however, works may be encountered that invite other forms of pedalling as a source of particular tonal effects. If such works are presented for examination, the use of pedal will be assessed within the context of this objective.

Extra lists (Grades 2, 3 and 4 only)

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

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

Aural tests

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

Sight-reading (Grade 1 to Grade 4 only)

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

- Accuracy of notes, time and rhythm
- Fluency

General knowledge

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

PRELIMINARY

9940

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

Section I. Technical work

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

Section II. Studies and pieces

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

List A

- From AMEB *Piano Preliminary Series 18*:
EAGLES, M. *Let's sing a duet*
HIRSCHBERG, D. *The fisherman*
SPINDLER, F. *Theme* No 12 from Op. 308
TELEMANN, G. arr. HODGSON. *Minuet* No 11 from TWV 34
- From AMEB *Piano Preliminary Series 17*:
COUPPEY, F. Le. *Study* No 2 from Op. 17
McKERN, B. *Scherzo*
MILNE, E. *Salt and pepper* from *Very easy little peppers*
TRYNES, J. *The banjo*

AMEB Manual List:

- BARTÓK, B. *Round dance* No 10 from *Kezdők zongoramuzsikája* [First term at the piano] BB 66 (No 6 in *Études with Technique* Book 2 – FJH Music Company)
CARLEY, I. *Play-party* No 3 from *Eleven miniatures* (All Music Publishing)
CROSBY, A. *Celebration* (*In my dreams* – Frederick Harris Music)
GURLITT, C. *Allegro* (No 19 in *The best traditional piano études* Book 2 – Alfred)
GURLITT, C. *Mutiger Knabe* [Brave boy] from *Der Hausfreund* Op. 197 (*Exploring preliminary* – Hal Leonard)

- KABALEVSKY, D. *A little tune* No 1 and *Polka* No 2 from *24 little pieces* Op. 39 (*Exploring preliminary* – Hal Leonard)
- KABALEVSKY, D. *A porcupine dance* No 8 [also listed as *The little hedgehog*] from *35 easy pieces* Op. 89 (*Getting to preliminary* – Hal Leonard)
- KABALEVSKY, D. *Funny event* No 7 from *24 pieces for children* Op. 39 (Schirmer)
- KÖHLER, L. *Etude* in A minor Op. 190 No 31 (*First favorite classics* Solo book 1 – Alfred)
- MOURET, J. *La Montagnarde* [The highlander] (*More classics to moderns* [Second series] Book 1 – Yorktown)
- MÜLLER, A. *Study* (*Andante*) in A minor (No 9 in *Instructive pieces for piano* Book 1 – Peters)
- REINAGLE, A. *Minuet* (*Getting to grade one* – Hal Leonard)
- RYBA, J. *Short invention* No 1 and *Short invention* No 2 (*Classics for pleasure* Volume 2 – Fentone)
- SWINSTEAD, F. *Follow my leader* (*Work and play* – ABRSM)

List B

- From **AMEB Piano Preliminary Series 18:**
BRESLAUR, E. *Walzer* No 25 from Op. 46
GURLITT, C. *Andante* No 35 from Op. 82
HOOK, J. *Tempo di minuetto* Position lesson II from Op. 37
TÜRK, D. arr. FABER and FABER. *Little dance*
 - From **AMEB Piano Preliminary Series 17:**
DUNCOMBE, W. *Trumpet tune*
HOOK, J. *Allegretto* No 4 from Op. 81
REINAGLE, A. *Allegretto* No 11 from Op. 2
TÜRK, D. *Die Jugend tanzt* No 32 from *120 Handstücke für angehende Klavierspieler* Volume 2
- AMEB Manual List:**
- BEYER, F. *Circle dance* No 60 from *Vorschule in Klavierspiel* Op. 101 (*Exploring preliminary* – Hal Leonard)
- CLEMENTI, M. *Arietta* in C major (*Melodious masterpieces* Book 1 – Alfred)
- DIABELLI, A. *Vivace* No 7 from *Die ersten 12 Lektionen* Op. 125
- HÄSSLER, J. *Minuetto* (*Piano repertoire: Baroque and Classical* Level 1 – Kjos)
- HAYDN, J. *Allegretto* in D major Hob IX:22 No 2 (*German dance in D major in Piano masterworks for teaching and performance* Volume 1 – Alfred)
- HAYDN, J. *Quadrille* (*Getting to Preliminary* – Hal Leonard)
- HOOK, J. *Gavotta in C* (*Getting to Preliminary* – Hal Leonard)
- HOOK, J. *Gavotte* (*Discovering piano literature* Book 1 – Alfred)
- KÖHLER, L. *Song without words* Op. 190 No 27 (*Premier piano course* Masterworks 3 – Alfred)
- SPINDLER, F. *Song without words* (*Melodious masterpieces* Book 1 – Alfred)
- WILTON, C.H. *Moderato* 1st movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)
- WILTON, C.H. *Minuet* (*Andante*) 2nd movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)

List C

- From **AMEB Piano Preliminary Series 18:**
BAUMGARTNER, E. *Mini toccata*
EL-DABH, H. *Soufiane* from *Mekta' in the art of Kita'* Book 2
GILLOCK, W. *Little flower girl of Paris*
MCFARLANE, D. *Creepy crawlies*
RICHERT, T. *Bouncing ball*
- From **AMEB Piano Preliminary Series 17:**
CHUA, S. *Dripping fairy* from *Assorted fairies*
HYDE, M. *Gnomes marching*
SCHAWERSASCHWILI, T. *Nun rate mal!*
TRADITIONAL arr. HEUMANN. *Malagueña*
- From **AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):**
CARR-BOYD, A. *Staccato imitation*

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

Section III. Aural tests, General knowledge

GRADE 1 9941

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

Section I. Technical work

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

Section II. Studies and pieces

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

List A

- From **AMEB Piano Grade 1 Series 18:**
BEYER, F. *Etude* No 93 from Op. 101

- CONCONE, G. arr. HODGSON. *Prelude* No 8 from Op. 37
PURCELL, H. *Minuet* Z 649
VANDALL, R. *Summer toccatina* No 2 from *Short suite*
● **From AMEB Piano Grade 1 Series 17:**
ARNOLD, S. *Giga* No 3 in *Lesson II* from Op. 12
KABALEVSKY, D. *A merry tune* No 26 from Op. 89
LULLY, J. *Menuett*
TRYNES, J. *Puddles*
AMEB Manual List:
BACH, J.S. *Shaffs mit mir* [Deal with me, Lord, according to your will] from *Clavierbüchlein für Anna Magdalena Bach* BWV 514 (No 1 in *The children's Bach* – EMI Music Publishing)
BARTÓK, B. *Dance in canon form* No 31 from *Mikrokosmos* Volume I BB 105
BAUMGARTNER, E. *Scherzando* (*Composer's choice: Eric Baumgartner* – Willis Music Company)
BERTINI, H.J. *Study* (*Piano time pieces* Book 3 – Oxford University Press)
BOBER, M. *Roaming river* (*Solo xtreme* Book 3 – Alfred)
BURGMÜLLER, J. *La candeur* [Sincerity] No 1 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *L'arabesque* No 2 from *25 easy and progressive studies* Op. 100
CHAPPLE, B. *Copycat* from *In the pink* (*New classics to moderns* [Third series] Book 1 – Yorktown)
CLARKE, J. *King William's march* (*The developing artist: Piano literature* Book 2 – Faber)
CONCONE, G. *Clouds* (*Technic is fun* Book 1 – Alfred)
CORELLI, A. *Sarabande* (*Discovering piano literature* Book 2 – Alfred)
DUVERNOY, J. *Moderato* No 3 from *25 elementary studies for piano* Op. 176
GILLOCK, W. *A stately sarabande* (*Accent on rhythm & style* – Willis) (*Classic piano repertoire: William Gillock Elementary level* – Willis)
GOEDICKE, A. *Etude in A minor* (*Piano time pieces* Book 3 – Oxford University Press)
GOEDICKE, A. *Tarantella* in D minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
GURLITT, C. *Arabesque* (*Piano repertoire: Etudes Level Two* – Kjos)
GURLITT, C. *Etude* in F major from *The first steps of the young pianist* Op. 82 No 39 (*Essential keyboard études* – Alfred)
GURLITT, C. *Study in triplets* (*First favourite classics Solo* Book 2 – Alfred)
HANDEL, G. *Gavotte* (*Classics for pleasure* Volume 2 – Fentone)
HANDEL, G. *Menuet* in G from *Suite (Partita)* HWV 450 (*Anthology of Baroque keyboard music* – Alfred)
HASLINGER, T. *Allegro non tanto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber)
HOLLAND, D. *In the dark cave* (*Learn the piano* Book 3 – EMI Music Publishing)
HYDE, M. *Hide and seek* (*Children's suite* No 2 – Chappell)
KABALEVSKY, D. *Jumping* No 15 [also listed as *Skachka* [Riding]] from *24 pieces for children* Op. 39 (Schirmer)
KOTCHIE, J. *Raindrops on the window* (*Australian piano anthology* Book 1 – Wirripong)
KRIEGER, J. *Minuet* in A minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
LULLY, J. *Minuet* in D minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
MAYS, S. *Follow me* (*Australian piano music* Volume 1 – Currency Press)
McFARLANE, D. *Daybreak* (*Supersonics piano method* Level 3 – supersonicspiano.com)
SCARLATTI, A. *Arioso* (*New classics to moderns* [Third series] Book 1 – Yorktown)
SCARLATTI, D. *Sonata* in C major K 73b (*Melodious masterpieces* Book 1 – Alfred)

- SCHYTTE, L. *Etude* in B $\flat$ major from *25 melodious studies* Op. 108 No 10 (*Essential keyboard études* – Alfred)
SCHYTTE, L. *Melody for the left hand* from *25 melodious studies* Op. 108 No 12 (*Piano repertoire: Etudes Level 1* – Kjos)
SEIXAS, C. de. *Minuet* in C minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
SHEELES, J. *Jigg* (*Music through time* Book 2 – Oxford University Press)
SPEER, D. *Air* in D minor (*The developing artist: Piano literature* Book 2 – Faber Piano Adventures)
SPINDLER, F. *Ice skating* (*Technic is fun* Book 1 – Alfred)
TELEMANN, G. *Gayement* 2nd movement from *Klavierfantasie* TWV 33:14 (*Gavotte* in C major in *Getting to preliminary* – Hal Leonard)

List B

- **From AMEB Piano Grade 1 Series 18:**
HÄSSLER, J. *Allegro* from *Klavier- und Singstücke verschiedener Art* Attrib. HAYDN, J. *Minuet* 3rd movement from *Sonata* Hob XVI:15
NIELSEN, C. *Allegretto* No 2 from Op. 53
SZYMANOWSKA, M. *Mazurka* No 3 from *24 mazurkas*
● **From AMEB Piano Grade 1 Series 17:**
DIABELLI, A. *Allegretto* No 10 from Op. 125
GRAUPNER, C. *Bourrée* GWV 827
MÜLLER, A. ed. BULLARD and BULLARD. *Rustic dance*
NEEFE, C. *Kanzonetta*
AMEB Manual List:
BEETHOVEN, L. van. *Allemande* (*Music through time* Book 2 – Oxford University Press)
BEETHOVEN, L. van. *Russian folk song* Op. 107 No 3 (*Getting to grade one* – Hal Leonard)
DIABELLI, A. *Allegretto* Op. 125 No 3 (*Easy original pieces for beginners* 1 – Bosworth)
DUNCOMBE, W. *Sonatina* in C major (*Melodious masterpieces* Book 1 – Alfred)
FRANCK, C. *Les plaintes d'une poupée* [The complaints of a doll] (Schott)
GOEDICKE, A. *Dance* (*Getting to grade one* – Hal Leonard)
GRECHANINOV, A. *Fairy tale* No 1 from *Detskiy al bom* [Children's book] Op 98 (Schott)
GURLITT, C. *Mazurka* No 47 from *54 Kleine melodische Etüden für Anfänger* Op. 187
GURLITT, C. *Scherzo* No 17 from *Album for the young* Op. 140 (*Piano time pieces* Book 3 – Oxford University Press)
GURLITT, C. *Unverzagt* [Undaunted] No 6 from *Der erste Vortrag* Op. 210 (No 4 in *The new Gurlitt* Volume 1 – Schott)
HÄSSLER, J. *Tempo di minuetto* No 4 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Easy original pieces for beginners* 1 – Bosworth)
HENKEL, H. *Piano piece for the young* No 13 (*Best of grade 1 piano* – Faber)
HUMMEL, J. *Écossaise* in C Major No 5 from *6 pièces très faciles* Op. 52 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
KÖHLER, L. *Theme and variation* from Op. 300 (*Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)
LATOUR, J. *Allegretto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)
LYNES, F. *Tarantella* Op. 14 No 8 (*Journey through the classics: complete* – Hal Leonard)
MOZART, L. *Minuet* in D minor (*Classical piano anthology* 1 – Schott)
MOZART, W.A. *Bourrée* (*Discovering piano literature* Book 1 – Alfred)
MOZART, W.A. *Minuet* in F major K 2 (*Mozart: 14 of his easiest pieces* – Alfred)
MOZART, W.A. *Minuet* in C major K 6 (*Essential keyboard repertoire* Volume 1 – Alfred)

- PLEYEL, I. *Moderato* from *Minuet* in C major (*Piano masterworks for teaching and performance* – Alfred)
- ROLLIN, C. *The flying horseman* (*Pathways to artistry Repertoire Book 3* – Alfred)
- SALUTRINSKAYA, T. *Sonatina* in D (*The developing artist: Piano sonatinas Book 1* – Faber Piano Adventures)
- SARTORIO, A. *Two frogs* No 12 from Op. 783 (*A romantic sketchbook for piano Book 1* – ABRSM)
- STEIBELT, D. *Adagio* from *Sonatina* (*Getting to grade one* – Hal Leonard)
- TÜRK, J.G. *Arioso* (*Exploring piano classics: Level 2 Repertoire* – Alfred)

List C

- **From AMEB Piano Grade 1 Series 18:**
 - BULLARD, A. *Goblin dance*
 - DIEMER, E. *A rainy Saturday*
 - MILNE, E. *Mozzie*
 - TANSMAN, A. *Sailors' dance*
- **From AMEB Piano Grade 1 Series 17:**
 - BARTÓK, B. *Quasi adagio* No 3 from *Gyermekneknek* Volume 1 BB 53
 - HOLLAND, D. *Around the pool*
 - HOPKINS, A. *Ghosts* from *For talented beginners Book 2*
 - SUTHERLAND, M. *Sea shanty* No 1 from *Holiday tunes*
- **From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):**
 - HANNAN, M. *Prayer*
 - HISCOCKS, W. *The apple bough*
 - HOLLAND, D. *The ghostly huntsman*
 - MAGEAU, M. *Forecasts*

AMEB Manual List:

- ALT, H. *I hear a guitar* (*Piano time pieces Book 2* – Oxford University Press)
- BAILEY, K. *Raggy blues* (*Jazzin' around 2* – Bailey)
- BARRAUD, H. *Complainte* [Lament] (*L'album de Marguerite* – Salabert)
- BARTÓK, B. *Allegro* No 1 from *Gyermekneknek* [For children] Volume 1 BB 53 (Listed as *A toyshop tune* in *Musical cameos* – Allans)
- BAUMGARTNER, E. *A mingus among us* (Willis)
- BAUMGARTNER, E. *Black cat chat* (Willis)
- BAUMGARTNER, E. *Funkasaurus* (*Jazz piano basics: Encore* – Willis)
- BRANDMAN, M. *Mongolian knights* (*Contemporary piano method: Twelve timely pieces* – Jazzem Music)
- BULLARD, A. *Sorrow and joy* (*Piano time 3* – Oxford University Press)
- CARLSON, R. *The dancing brolgas* (*Australian piano pieces for children* – Flexi-Fingers)
- CASTERÉDE, J. *La chanson du vent* [The Wind Song] (*L'album de Marguerite* – Salabert)
- CHAPPLE, B. *March hare* (*Getting to grade one* – Hal Leonard)
- CHAPPLE, B. *Tango* (*Lazy days* – Chester)
- CHUA, S. *Headache crawl* from *Bogus boogies* (*Piano music of Sonny Chua* Volume 1 – Midnight Editions)
- CHUA, S. *Waltz it all about I* (*Sonny Chua piano music* Volume I – All Music Publishing)
- DONKIN, C. *Detectives* (*Comics & card tricks* – Frederick Harris Music)
- DURO, S. *Jaunty blues* (*Finger jogging boogie* – ABRSM)
- GILLOCK, W. *Stormy weather* (*Classic piano repertoire: William Gillock Elementary* – Willis)
- HOULIHAN, P. *Albatross* (*Getting to grade one* – Hal Leonard)
- HYDE, M. *Cherry blossom time* (*Neighbours suite* – Wirripang)
- HYDE, M. *Echo song* (*Children's suite No 1* – Warner/Chappell)
- KLOSE, C. *Leap frog* (*Getting to grade one: The new mix* – Hal Leonard)
- KOEHN, G. *A perfect prelude to whatever next* (*Aphorisms* – Schirmer)

- LUKOMSKY, L. *Little tune with variations* (*The joy of Russian piano music* – Yorktown)
- MILNE, E. *Rhyme time* (*Little peppers* – Faber)
- MILNE, E. *Starlight* (*Easy little peppers* – Faber)
- NORTON, C. *A short walk* No 16 (*The microjazz collection 1* – Boosey and Hawkes)
- NORTON, C. *Inter-city stomp* (*Microjazz collection 2* – Boosey and Hawkes)
- NORTON, C. *Snow scene* No 8 (*The microjazz collection 1* – Boosey and Hawkes)
- POE, J.R. *Poseidon's throne* from *Sea pictures* (Carl Fischer)
- RAHBEE, D.G. *Hobby horse* Op. 107 No 5 (*Modern miniatures for piano solo* Volume 1 – FJH Music Company)
- REA, G. *Skate park* (*The playground* – Piano for Schools)
- ROLLIN, C. *Chromatic etude* (*Pathways to artistry Repertoire Book 3* – Alfred)
- ROLLIN, C. *El conquistador* (*Catherine Rollin's favorite solos Book 2* – Alfred)
- ROLLIN, C. *Little toccata* (*Pathways to artistry Repertoire Book 2* – Alfred)
- SEBBA, J. *Jane's zebra* (*Getting to grade one* – Hal Leonard)
- SHOSTAKOVICH, D. *In waltz tempo* No 2 from *Detskaya tetrad'* [Children's notebook] Op. 69
- SHOSTAKOVICH, D. *March* No 1 from *Detskaya tetrad'* [Children's notebook] Op. 69
- TANAKA, K. *Child of light 2* – *Green paradise* (*Children of light* – Chester)
- TANSMAN, A. *Reflections* (*Happy time Book 1* – Universal/Hal Leonard)
- TREMAIN, R. *Ghosts* (*Eight children's pieces* – Chappell & Co/ SOUNDZ)
- WEDGWOOD, P. *Minnie Mouse hits town!* (*Up-grade! Piano grades 0-1* – Faber)
- WHITTON, J. *Winter* (*An alphabet of piano pieces* – Stainer and Bell)

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

GRADE 2

9942

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

- **From AMEB Piano Grade 2 Series 18:**
 - BACH, C.P.E. *March* from *Clavierbüchlein für Anna Magdalena* Bach BWV Anh. 122
 - BORTKIEWICZ, S. *Through the steppes* No 5 from Op. 21
 - GILLOCK, W. *Dragon fly* No 10 from *Lyric preludes*
 - STANLEY, J. arr. LOCKETT. *Minuet*
- **From AMEB Piano Grade 2 Series 17:**
 - BARTÓK, B. *Allegro* No 4 from *Gyermekneknek* Volume 1 BB 53
 - BURGMÜLLER, F. *Innocence* No 5 from Op. 100
 - COUPPEY, F. Le. *Study* No 15 from *L'art du piano*
 - FISCHER, J. *Balet anglois* 5th movement of *Clio suite* from *Musicalischer Parnassus*

AMEB Manual List:

- ANON. *Menuet* in A minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 120 (listed as *A little canonic piece* or *Minuet* No 13 in *The children's Bach* – EMI Music Publishing)
- ANON. *Menuet* in B $\flat$ major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 118 (listed as *Minuet* No 15 in *The children's Bach* – EMI Music Publishing)
- ANON. *Menuet* in C minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 121 (listed as *Minuet* No 11 in *The children's Bach* – EMI Music Publishing)
- ANON. *Menuet* in D minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 132 (listed as *Minuet* in D minor No 9 in *The children's Bach* – EMI Music Publishing)
- ANON. *Menuet* in G major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 116 (listed as *Minuet* in G No 8 in *The children's Bach* – EMI Music Publishing)
- ANON. *Musette* in D major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 126 (listed as *Musette* No 12 in *The children's Bach* – EMI Music Publishing)
- BABELL, W. *Rigaudon* (*Music through time* Book 3 – Oxford University Press)
- BACH, J.S. *Menuett I* 5th movement from *Suite* in G minor BWV 822 (listed as *Minuet in G minor* in *Exploring piano classics: Level 2 Repertoire* – Alfred)
- BACH, J.S. *Gavotte II* (or *Musette*) 6th movement from 'English' *Suite* in G minor BWV 808 (listed as *Musette in G major* in *Piano masterworks for teaching and performance* Volume 1 – Alfred)
- BACH, J.S. *So oft ich meine Tobakspfeife* from *Clavierbüchlein für Anna Magdalena Bach* BWV 515a (listed as *A song of contentment* or *Aria* No 4 in *The children's Bach* – EMI Music Publishing)
- BACH, W.F. *Menuett* in G major (*Easy piano pieces from Bach's sons to Beethoven* – Schott)
- BACH, W.F. *Minuet* in G major (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
- BURGMÜLLER, J. *Progrès* [Progress] No 6 from *25 easy and progressive studies* Op. 100
- BURGMÜLLER, J. *Tendre fleur* [Tender flower] No 10 from *25 easy and progressive studies* Op. 100
- BURGMÜLLER, J. *La bergeronnette* [The young shepherdess/The wagtail] No 11 from *25 easy and progressive studies* Op. 100
- BURGMÜLLER, J. *Inquiétude* [Discomfort] No 18 from *25 easy and progressive studies* Op. 100
- BUTTSTEDT, J. *Minuet* in D minor from *Musicalische Clavier-Kunst und Voraths-Kammer* (*The developing artist: Piano literature* Book 4 – Faber)
- CLARKE, J. *The Prince of Denmark's march* from *A choice collection of ayres for the harpsichord* (*Essential keyboard repertoire* Volume 7 – Alfred)
- CLARKE, J. *Trumpet tune* from *A choice collection of ayres for the harpsichord* (*Essential keyboard repertoire* Volume 7 – Alfred)
- COUPERIN, F. *The benevolent cuckoos* [Les Coucous Bénévoles] from *Pièces de clavecin* Book 3 (listed as *Benevolent cuckoos under yellow dominos* in *Three centuries of piano music* Early intermediate level – Schirmer)
- COUPERIN, F. *The trifle* [Le Petit Rein] from *Pièces de clavecin* Book 3; 14e ordre 1722 (*Essential keyboard repertoire* Volume 7 – Alfred)
- CZERNY, C. *Etude* in G major No 45 from *Practical exercises for beginners* Op. 599
- DUVERNOY, J. *Study* (*Moderato*) No 4 from *25 elementary studies for piano* Op. 176
- DUVERNOY, J. *Study* (*Allegro comodo*) No 13 from *25 elementary studies for piano* Op. 176
- GILLOCK, W. *Yo-yo tricks* (*Hello, Mister Gillock! Carl Czerny! – Breitkopf und Härtel*)
- GURLITT, C. *Study* (*Con grazia*) in C Op. 50 No 3 (*A romantic sketchbook for piano* Book 1 – ABRSM)

- GURLITT, C. *Study* (*Allegretto scherzando*) in A minor from Op. 228 (*The new Gurlitt Volume 2* – Schott)
- HANDEL, G. *Bourée* ('Impertinence') HWV 494 (*Getting to grade two* – Hal Leonard)
- HANDEL, G. *Gavotte* in G major HWV 491
- HANDEL, G. *Menuett* (*Easy original pieces for beginners* 1 – Bosworth)
- HOLLAND, D. *Staccato study* (*Man on stilts*) from *Ten study pieces* (Allans)
- KOTCHIE, J. *Chasing tornados* (*Another Pinch... and a Stronger Dash* – Wirripang)
- KOTCHIE, J. *Circus invention* (*Australian piano anthology* Book 1 – Wirripang)
- LABURDA, J. *Prelude* No 1 from *10 little polyphonic pieces* (Theodore Presser)
- LABURDA, J. *Canzona* No 2 from *10 little polyphonic pieces* (Theodore Presser)
- MCDONAGH, A. *Rat race* (*It's a piano thing* Book 2 – Boosey and Hawkes)
- MILNE, E. *Gold rush* (*Getting to grade two* – Hal Leonard)
- MILNE, E. *Mister bumble* (*More little peppers* – Faber)
- MOZART, L. *Burleske* (*Essential keyboard études* – Alfred)
- PASCAL, C. *Le quadrille des amateurs de gammes* [Quadrille for beginners at scales] (*L'album de Lisette et Poulot* – Durand)
- PEZOLD, C. *Minuet* in G major BWV Anh 114 from *Clavierbüchlein für Anna Magdalena Bach* (listed as *Minuet I* No 5 in *The children's Bach* – EMI Music Publishing)
- PEZOLD, C. *Minuet* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 115 (listed as *Minuet II* No 6 in *The children's Bach* – EMI Music Publishing)
- PURCELL, H. arr. MILNE. *Air* in D minor (*Getting to grade two* – Hal Leonard)
- PURCELL, H. *Hornpipe* in B $\flat$ major (*Getting to grade two* – Hal Leonard)
- RAMEAU, J. *Menuet* in A minor from *Premier livre de pièces de clavecin* (Durand)
- ROWLEY, A. *Two's company* from *Four little inventions: for piano* (*Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)
- TELEMANN, G. *Jig* (*First favourite classics Solo* Book 2 – Alfred)
- TELEMANN, G. *Rigaudon* (*Piano repertoire, Baroque and classical* Level 2 – Kjos)

List B

- **From AMEB Piano Grade 2 Series 18:**
 - GOEDICKE, A. *Petite pièce* No 5 from Op. 6
 - LYNES, F. *Allegro* 1st movement of *Sonatina* No 1 from Op. 39
 - MOZART, W. *Minuet* KV 5
 - ROLLIN, C. *Mazurka* for Chopin from *Dancing on the keys*
- **From AMEB Piano Grade 2 Series 17:**
 - MOZART, W. *Menuetto I* and *Menuetto II* 3rd movement from *Sonata* KV 13
 - REICHARDT, J. *Scherzo*
 - TÜRK, D. *Poco presto e con allegrezza* 3rd movement of *Sonata* No 3 from *12 leichte Klaviersonaten*
 - VANHAL, J. *Allegretto* 2nd movement of *Sonatina* No 2 from Op. 41

AMEB Manual List:

- ATTWOOD, T. *Allegretto* 1st Movement from *Sonatina* in F major No 3 (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)
- ATTWOOD, T. *Sonatina* in G Major No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
- BACH, J.C. *Risoluta* (*Discovering piano literature* Book 3 – Alfred)
- BACH, J.C. *Tempo giusto* (*Essential keyboard repertoire* Volume 8 – Alfred)
- BEETHOVEN, L. van. *Moderato* 1st movement from *Sonatina* in G major WoO Anh 5/1
- BEETHOVEN, L. van. *Romanza* – *Allegretto* 2nd movement from *Sonatina* in G major WoO Anh 5/1

- BURGMÜLLER, J. *Pastorale* No 3 from *25 easy and progressive studies* Op. 100
- CLEMENTI, M. *Vivace* 3rd movement from *Sonatina* in C major Op. 36 No 1 (Peters)
- DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 168 No 3
- DIABELLI, A. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 168 No 3
- DUNCOMBE, W. *Gigue* in C major (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
- GILLOCK, W. *Mazurka* (*Accents around the World* – Willis)
- GRECHANINOV, A. *Horse and rider* [also listed as *Riding the hobby-horse*] No 5 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)
- GRECHANINOV, A. *In a woodland glade* No 6 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)
- GURLITT, C. *A little flower* No 11 from *Kleine Blumen* [Little flowers] Op. 205 (*Essential keyboard repertoire* Volume I – Alfred)
- GURLITT, C. *Bolero* (*Easy original pieces for beginners* 1 – Bosworth)
- GURLITT, C. *Gavotte* No 9 from *Der erste Vortrag* Op. 210 (*Romantic piano anthology* 1 – Schott)
- GURLITT, C. *Serenade* No 18 from *Album for the young* Op. 140
- GURLITT, C. *The festive dance* (*Viennese Waltz*) No 7 from *Album for the young* Op. 140
- GURLITT, C. *The little horse* from Op. 179 (No 25 in *The new Gurlitt* Volume 1 – Schott)
- HÄSSLER, J. *Allegro assai* in A major No 34 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Fifty pieces for beginners* Op. 38 – ABRSM)
- HÄSSLER, J. *Ecosaise* in G major No 23 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Getting to grade two* – Hal Leonard)
- HAYDN, J. *German dance* in B $\flat$ major Hob IX:12 No 2 (*Succeeding with the masters: Classical era* Volume 1 – FJH Music Company)
- HAYDN, J. *German dance* in G major (*Waltzes: 48 original piano pieces* – Schott)
- HAYDN, J. *German dance* No 1 in G major Hob IX:12 No 1 (*Succeeding with the masters: Classical era* Volume 1 – FJH Music Company)
- HAYDN, J. *Minuet* in C major (*Music through time* Book 1 – Oxford University Press)
- KIRCHNER, T. *Allegretto scherzando* No 11 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
- LACK, T. *Finale* 4th movement from *Sonatina* in F major Op. 257 No 2
- LICHTNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 66 No 1
- LICHTNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 49 No 1
- LISZT, F. *La cloche sonne* LW A169/S 238
- LYNES, F. *Allegro* 3rd movement from *Sonatina* in C Major Op. 39 No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
- REICHARDT, J. *Schäfers Klage* [Shepherd's Lament] (*Toll in Moll* – Breitkopf und Härtel)
- REINECKE, C. *Gavotte* 4th movement from *Serenade* in C major Op. 183 No 1 (*Essential keyboard repertoire* Volume 2 – Alfred)
- SCHUBERT, F. *Ländler* (*More classics to moderns* [Second series] Book 1 – Yorktown)
- SCHUMANN, R. *Soldatenmarsch* [Soldier's march] No 2 from *Album für die Jugend* Op. 68
- SOMERVELL, A. *Plaintive waltz* from *Holiday pictures* (*A romantic sketchbook for piano* Book 1 – ABRSM)
- STREABBOG, L. *In the swing* No 4 from *12 very easy and melodious studies* Op. 63 (*Piano masterworks* Early intermediate level – Schirmer)
- TCHAIKOVSKY, P. *Legend* (*Music through time* Book 1 – Oxford University Press)
- WASHBURN, R. *Valse triste* (*Piano time pieces* Book 2 – Oxford University Press)

List C

- From **AMEB Piano Grade 2 Series 18:**
 - KOTCHIE, J. *Meandering mazurka*
 - PESKANOV, A. *Circus*
 - SCHMITZ, M. *Tango for two*
 - WAXMAN, D. *The troll at the edge of the woods*
 - From **AMEB Piano Grade 2 Series 17:**
 - BULLARD, A. *Thin ice* No 3 from *Fantasies*
 - CHUA, S. *T-rex hungry* from *A day in the life of a T-rex*
 - KUTNOWSKI, M. *Stars and galaxies*
 - SUTHERLAND, M. *Patter dance* No 5 from *Miniature ballet suite*
 - From **AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):**
 - FORD, A. *A brolga behaves like Bartók*
 - MILNE, E. *Cloak and dagger*
 - SCULTHORPE, P. *Singing sun*
 - WHITICKER, M. *Speckled grasshopper*
- AMEB Manual List:**
- ALEXANDER, D. *Toccata robusto* (*Keys to artistic performance* Book 1 – Alfred)
- BAILEY, K. *Little song* (*Jazzin' around 2* – Bailey)
- BAILEY, K. *Two part intention* (*Jazzin' around 2* – Bailey)
- BARTÓK, B. *Allegro molto* No 10 from *Gyermekeknek* [For children] Volume 1 BB 53 (listed as *A train journey* in *Musical cameos* – Allans)
- BARTÓK, B. *Lento* No 17 from *Gyermekeknek* [For children] Volume 1 BB 53 (listed as *Gipsy dance* in *Musical cameos* – Allans)
- BARTÓK, B. *Little scherzo* (*Essential keyboard repertoire* Volume 8 – Alfred)
- BARTÓK, B. *Melody against double notes* No 70 from *Mikrokosmos* Volume III BB 105
- BARTÓK, B. *Allegro deciso* No 17 from *Kezdők zongoramuzsikája* [First term at the piano] BB 66 (*Rhythmic dance* in *Getting to grade two* – Hal Leonard)
- BARTÓK, B. *Andante* No 7 from *Gyermekeknek* [For Children] Volume 2 BB 53 (listed as *The vagabond* in *Musical cameos* – Allans)
- BERKOVICH, I. *Variations on a Russian folk song* (*Discovering piano literature* Book 3 – Alfred)
- BOBER, M. *Twilight tarantella* (*In all keys* Book 2: Flat Keys – Alfred)
- BRANDMAN, M. *Canon: The albino koala* (*Contemporary modal pieces* Levels 2 to 3 – Jazzem Music)
- CARLSON, R. *The galloping horse* (*Flexi-fingers: Five concert pieces* – Flexi-Fingers)
- CHAPPLE, B. *Lazy days* (*Lazy days* – Chester)
- CHAPPLE, B. *Petite valse* (*Lazy days* – Chester)
- CHAPPLE, B. *The snow melts* (*Lazy days* – Chester)
- CHUA, S. *Funky fairy* (*Sonny Chua piano music* Volume II – All Music Publishing)
- CHUA, S. *Out of my way* (*Sonny Chua piano music* Volume I – All Music Publishing)
- CORNICK, M. *Bach to the conga* (*30 easy piano studies* – Universal)
- CORNICK, M. *Chromatic fantasia* (*30 easy piano studies* – Universal)
- CORNICK, M. *Contrariwise* (*30 easy piano studies* – Universal)
- DONKIN, C. *Witches and wizards* (*Legends & lore* – Frederick Harris Music)
- EMONTS, F. *Little tango* (*The European piano method* Volume 3 – Schott)
- FORD, A. *Whole world waltz* (*10 easy waltzes from 'The waltz book'* – AMC)

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

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

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

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

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

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

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

HYDE, M. *Starry night* (*Wirripang*)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROLLIN, C. *Inversion rag* (*Pathways to artistry Repertoire 2 – Alfred*)

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

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

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

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

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

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

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

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

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

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

Extra lists: Two pieces required

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

GRADE 3

9943

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

- **From AMEB Piano Grade 3 Series 18:**
 - CONCONE, G. *Study* No 5 from Op. 24
 - HANDEL, G. *Preludio* from *Chaconne* HWV 442
 - SCHOENMEHL, M. *Banjo tune*
 - TELEMANN, G. *Loure* 3rd movement from *Overture* TWV 32:12
 - **From AMEB Piano Grade 3 Series 17:**
 - BURGMÜLLER, F. *Ballade* No 15 from Op. 100
 - HANDEL, G. *Sonatina* HWV 585
 - HUMMEL, J. *Etude* No 32 from *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel* s157
 - RAICHEV, A. *The water mill*
- AMEB Manual List:**
- ANON. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 119 (listed as *Polonaise* No 10 in *The children's Bach* – EMI Music Publishing)
 - BACH, C.P.E. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 125 (listed as *Polonaise* No 19 from *The children's Bach* – EMI Music Publishing)
 - BACH, J.C.F. *Solfeggio* (*Journey through the classics Book 3 – Hal Leonard*)
 - BACH, J.S. *Minuet* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 842 (listed as *Minuet* No 17 in *The children's Bach* – EMI Music Publishing)
 - BACH, J.S. *Polonaise* 5th movement from 'French' suite in E major BWV 817
 - BACH, J.S. *Præambulum* in C major from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 924
 - BACH, J.S. *Prelude* in C major BWV 939 (*Getting to grade three – Hal Leonard*)
 - BACH, J.S. *Prelude* in C minor BWV 999
 - BACH, W.F. *Allemande* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 836 (listed as *Allemande* No 18 in *The children's Bach* – EMI Music Publishing)
 - BAUSTETTER, J. *Spanish folia* (*Anthology of Baroque music – Alfred*)
 - BERTINI, H. *Andantino quasi allegretto* in G major No 16 from 25 études Op. 100
 - BERTINI, H. *Movimento di Valtzer* in D major No 10 from 25 études Op. 100
 - BRANDMAN, M. *The ring-tail 'possum* No 9 (*Contemporary modal pieces Levels 2 to 3 – Jazzem Music*)
 - BURGMÜLLER, J. *Le courant limpide* [*The limpid stream*] No 7 from 25 easy and progressive studies Op. 100
 - BURGMÜLLER, J. *La chasse* [*The chase*] No 9 from 25 easy and progressive studies Op. 100
 - BURGMÜLLER, J. *Douce plainte* [*Sweet sorrow*] No 16 from 25 easy and progressive studies Op. 100

- BURGMÜLLER, J. *La tarentelle* No 20 from *25 easy and progressive studies* Op. 100
- COBURN, W. *Frolicky rollicky wind* (*Getting to grade three* – Hal Leonard)
- CZERNY, C. *Etude* in B $\flat$ major No 83 from *Practical exercises for beginners* Op. 599 (listed as *The Bird and the Bullfrog* in *Technic is Fun* Book 3 – Alfred)
- CZERNY, C. *Etude* in B minor No 98 from *Hundert Übungsstücke* [100 progressive studies] Op. 139
- DUVERNOY, J. *Allegretto* in A minor No 18 from *25 elementary studies for piano* Op. 176
- GURLITT, C. *Stormy Weather* [also listed as *Hurry skurry; Sturm und Drang*] No 20 from *Album for the young* Op. 140
- HANDEL, G. *Minuet* in A minor HWV 549 (*Succeeding with the masters* Baroque Era Volume 2 – FJH Music Company)
- HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 447
- HANDEL, G. *Sarabande II* 5th movement from *Suite* in D minor HWV 448 (*Succeeding with the masters* Baroque Era Volume 1 – FJH Music Company)
- HELLER, S. *Etude (Allegro vivace)* in A minor No 2 from *25 études mélodiques* [25 melodious studies] Op. 45
- HELLER, S. *Etude (Allegretto)* in C major No 1 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47
- HELLER, S. *Etude (Allegretto con moto)* in A minor No 3 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47
- HELLER, S. *Etude (Andante quasi Allegretto)* in C minor No 16 from *24 études d'expression et de rythme* Op. 125
- HOEY, D. *Lydian* No 3 from *Five moods in five modes (First light* Volume 1 – Wirripang)
- KABALEVSKY, D. *A little joke* No 13 from *30 pieces for children* Op. 27 (Boosey and Hawkes)
- KIRCHNER, T. *Study* in D minor No 24 from *100 kleine Studien* Op. 71
- KIRNBERGER, J. *Invention (The Baroque piano* – Alfred)
- KIRNBERGER, J. *La lutine* from *Clavierstücke (Anthology of Baroque keyboard music* – Alfred)
- LABURDA, J. *Gavotte* No 6 from *10 little polyphonic pieces* (Theodore Presser)
- MAYER, C. *Study* in A minor Op. 340 No 2 (*A romantic sketchbook for piano* Book 2 – ABRSM)
- NEUGASIMOV, V. *Butterfly (Piano sketches* Book 1 – Oxford)
- PESKANOV, A. *Invention – Tribute to J.S. Bach* (Classical Video Concepts)
- PURCELL, H. arr. MILNE. *Hornpipe* in E minor Z T685 (*Getting to grade three* – Hal Leonard)
- ROLLIN, C. *Winter wind (The new virtuoso* Book 1 – Alfred)
- SCARLATTI, A. *Aria* in D minor (*Three centuries of piano music* Early intermediate level – Schirmer)
- SCARLATTI, A. *Folia (The developing artist: Piano literature* Book 4 – Faber Piano Adventures)
- SEIXAS, C. de. *Toccata* in C major (*An anthology of piano music* Volume 1: The Baroque period – Yorktown)
- SOLER, A. *Sonata* in D minor R115 (*Essential keyboard repertoire* Volume 7 – Alfred)

Looking for the right edition for your exam?

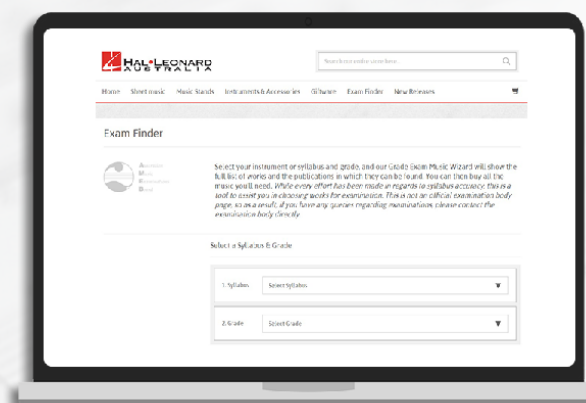
EXAM FINDER from Hal Leonard

The exam finder allows teachers and students to find approved exam editions by:

- Syllabus
- Instrument
- Grade

Each title contains extensive information including:

- Full description - including publisher
- Stock availability
- Contents and sample pages (when available)



Find it online!
print.halleonard.com.au

STREABBOG, L. *Allegretto* No 11 from *12 very easy and melodious studies* Op. 63 (listed as *Chasing butterflies* in *Piano masterworks* Early intermediate level – Schirmer)
 STREABBOG, L. *Allegro moderato* No 9 from *12 easy and melodious studies* Op. 64 (listed as *The whirlwind* in *Piano masterworks* Early intermediate level – Schirmer)
 WEBER, C.M. von. *Scherzo* and *Trio* (*Essential keyboard études* – Alfred)
 ZILCHER, P. *The gossip* [Die Schwätzerin] No 4 from Op. 55 (*A romantic sketchbook for piano* Book 2 – ABRSM)

List B

- From AMEB Piano Grade 3 Series 18:
 BEACH, A. *Gavotte* No 2 from *Children's album* Op. 36
 BENDA, G. *Sonatina* No 11 from *34 Sonatinas*
 ELGAR, E. *Andantino* 1st movement from *Sonatina*
 HAYDN, J. *Menuet and Trio* 3rd movement from *Divertimento* Hob XVI:1
- From AMEB Piano Grade 3 Series 17:
 BENDA, G. *Sonatine* No 3 from *34 Sonatinas*
 DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 2 from Op. 168
 LICHNER, H. *Rondo* 3rd movement of *Sonatina* No 3 from Op. 4
 VANHAL, J. *Alla tedesca* 2nd movement of *Sonatina* No 9 from Op. 41

AMEB Manual List:
 attrib. BEETHOVEN, L. van. *Allegro assai* 1st movement from *Sonatina* in F major WoO Anh 5/2
 attrib. BEETHOVEN, L. van. *Rondo – Allegro* 2nd movement from *Sonatina* in F major WoO Anh 5/2
 BACH, C.P.E. *La Pott* H 80/W 117.18 (C.P.E. Bach: 23 *pièces caractéristiques* – Oxford University Press)
 BEETHOVEN, L. van. *German dance* [Deutscher Tanz] in B $\flat$ major No 6 from *12 German dances* WoO 13 (*Easy original pieces for beginners* 2 – Bosworth)
 BENDA, G. *Sonatina* in G minor No 16 from *34 piano sonatinas* (Editio Supraphon Praha)
 BENDA, G. *Sonatina* in F major No 10 from *34 piano sonatinas* (*Three centuries of piano music* Early intermediate level – Schirmer)
 BENDA, G. *Sonatina* in D major No 17 from *34 piano sonatinas* (*The Classical piano* – Alfred)
 CHOPIN, F. *Wiosna* [Spring] Op. 74 No 2/CT 130 (*Melodious masterpieces* Book 2 – Alfred)
 CLEMENTI, M. *Waltz* in G major No 8 from *12 waltzes* Op. 38 (*Waltzes: 48 original piano pieces* – Schott)
 DIABELLI, A. *Moderato cantabile* 1st movement from *Sonatina* in F major Op. 168 No 1
 DIABELLI, A. *Scherzo* 2nd movement from *Sonatina* in G major Op. 151 No 1 (*Succeeding with the masters: Festival collection* Book 3 – FJH Music Company)
 GRECHANINOV, A. *My dear mother* No 1 from *Dedushkin al'bom* [Grandfather's Album] Op. 119 (Schott)
 GRECHANINOV, A. *Orientale* No 11 from *Historiettes* Op. 118 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)
 GURLITT, C. *In the garden* No 4 from *Album for the young* Op. 140 (*Succeeding with the masters: Festival Collection* Book 3 – FJH Music Company)
 GURLITT, C. *Andantino* [Wild Mignonette] No 1 from *Kleine Blumen* [Little flowers] Op. 205 (ABRSM)
 GURLITT, C. *Longing* No 11 from *Album for the young* Op. 140 (*Melodious masterpieces* Book 1 – Alfred)
 GURLITT, C. *Träumerei* No 32 from *Der erste Vortrag* Op. 210 (*Easy original pieces for beginners* 2 – Bosworth)
 HAYDN, J. *Menuetto and Trio* in C minor (*Toll in Moll* – Breitkopf und Härtel)
 HAYDN, J. *Piano piece* in D Major (*Essential keyboard études* – Alfred)

HOOK, J. *Rondo* from *Sonatina* Op. 12 No 9 (*Classical piano anthology* 2 – Schott)
 IORDANSKY, M. *An old ballad* from Op. 24 (*The joy of Russian piano music* – Yorktown)
 KIRCHNER, T. *Andantino* No 3 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
 KIRCHNER, T. *Allegretto* No 10 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
 KIRCHNER, T. *Ruhig, ausdrucksvoll* No 8 from *Miniaturen* [Miniatures] Op. 62 (ABRSM)
 KIRCHNER, T. *Allegretto, poco agitato* No 9 from *Miniaturen* [Miniatures] Op. 62 (ABRSM)
 KOZELUCH, L. *Menuetto* 2nd movement from *Sonata* No 37 in G major (*Complete sonatas for keyboard* Volume III – Bärenreiter)
 KUHLAU, F. *Allegro* 1st movement from *Sonatina* in C major Op. 55 No 1
 KUHLAU, F. *Rondo – Vivace* 2nd movement from *Sonatina* in C major Op. 55 No 1
 KULLAK, T. *Die Wanduhr* No 2 from *Kinderleben* [Scenes from childhood] Op. 62 (listed as *The clock* in *Three centuries of piano music* Early intermediate level – Schirmer)
 LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in F major Op. 4 No 2
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 4 No 3
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 49 No 2
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 66 No 3
 MENDELSSOHN, F. *Romanze* (*Getting to grade three* – Hal Leonard)
 MOROVSKY, A. *Valsette* (*Essential keyboard repertoire* Volume 7 – Alfred)
 MOZART, W. *Larghetto* 1st movement from *Viennese sonatina* No 5 in F major (Schirmer)
 MOZART, W. *Polonaise* 3rd movement from *Viennese sonatina* No 5 in F major (Schirmer)
 MOZART, W. *Rondo* in C major (*Three centuries of piano music* Intermediate level – Schirmer)
 REBIKOV, V. *Shepherd playing his pipe* No 8 from Op. 31 (*The joy of Russian piano music* – Yorktown)
 REINECKE, C. *Scherzo* 3rd movement from *Serenade* Op. 183 No 5 (*A romantic sketchbook* Book 2 – ABRSM)
 SANDRÉ, G. *Go to sleep* (*A romantic sketchbook for piano* Book 1 – ABRSM)
 SCHUBERT, F. *Waltz* Op. 18 No 6 D 145 (*Easy classics to moderns* Volume 17 – Music Sales)
 SCHUMANN, R. *Erster Verlust* [First loss] No 16 from *Album für die Jugend* Op. 68
 SCHUMANN, R. *Schnitterliedchen* No 18 from *Album für die Jugend* Op. 68
 SCHUMANN, R. *Wilder Reiter* No 8 from *Album für die Jugend* Op. 68
 SPINDLER, F. *Flying Leaf* Op. 123 No 10 (*The romantic piano* – Alfred)
 TCHAIKOVSKY, P. *Chanson italienne* [Italian song] No 15 from *Album pour enfants* Op. 39

List C

- From AMEB Piano Grade 3 Series 18:
 BENJAMIN, A. *A song with a sad ending* No 3 from *Fantasies*
 HILLER, W. *Butterfly waltz* from 2 *Miniaturen für Kinder*
 MUCZYNSKI, R. *Fable* No 9 from *Fables*
 TANSMAN, A. *La poupée* No 2 from *Pour les enfants*
- From AMEB Piano Grade 3 Series 17:
 BENJAMIN, A. *Soldiers in the distance* No 3 from *Fantasies*
 KOEHNE, G. *A closed world of fine feelings and grand design* No 2 from *Aphorisms*

- SEIBER, M. *Foxtrot* No 2 from *Leichte Tänze*
SHOSTAKOVICH, D. *Eine lustige Geschichte* No 4 from *Detskaya tetrad'*
- **From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):**
BRANDMAN, M. *Spider on the mirror*
BROADSTOCK, B. *Cool...*
HINDSON, M. *Gentle giant*
POLDEN, A. *5 to 4*
SYMONS, J. *Ambling along*
- AMEB Manual List:**
BAILEY, K. *Breezin' (Jazzin' around 2 – Bailey)*
BAILEY, K. *Study in Latin (Jazzin' around 2 – Bailey)*
BARTÓK, B. *Little study* No 77 from *Mikrokosmos* Volume III BB 105
BARTÓK, B. *Moderato* No 26 from *Gyermekeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Lassú vergődés* [Frustration] No 2 from *Ten easy pieces* BB 51 (listed as *Painful scuffle* in *Three centuries of piano music* Early intermediate level – Schirmer)
BARTÓK, B. *Tót legények tánca* [Slovak boys' dance] No 3 from *Ten easy pieces* BB 51 (listed as *Slovak peasant dance* in *Three centuries of piano music* Early intermediate level – Schirmer)
BARTÓK, B. *Teasing song* No 18 from *Gyermekeknek* [For children] Volume 2 BB 53 (Boosey and Hawkes)
BRANDMAN, M. *The squirrel glider* (*Contemporary modal pieces – Levels 2 to 3 – Jazzem Music*)
CAPERS, V. *Ella scats the little lamb* (*Portraits in jazz – Oxford University Press*)
CHUA, S. *Midnight snack* from *Scenes of childhood* (All Music Publishing)
CORNICK, M. *Ballad* (*Easy jazzy piano – Universal*)
CORNICK, M. *Blues in two* (*Easy jazzy piano – Universal*)
CORNICK, M. *Minor event* (*Dixieland piano – Universal*)
CORNICK, M. *Tango in A minor* (*In the groove and more – Universal*)
DIEMER, E.L. *Serenade* (*Anthology of 20th century piano music – Alfred*)
DIEMER, E.L. *Gigue* (*Anthology of 20th century piano music – Alfred*)
FORD, A. *Life in a shell* No 14 from *The waltz book* (10 easy waltzes from 'The waltz book' – AMC)
GILLOCK, W. *Autumn sketch* (*Toll in Moll – Breitkopf und Härtel*)
GILLOCK, W. *Castanets* (*Getting to grade three – Hal Leonard*)
GILLOCK, W. *Flamenco* (*William Gillock recital collection – Willis*)
GILLOCK, W. *Valse triste* (*William Gillock recital collection – Willis*)
GOLDSTON, M. *Tumbling waterfall* (*The virtuosic performer* Book 2 – Alfred)
HANNAN, M. *Full sail* (*Fortune pieces – AMC*)
HOLLAND, D. *Popcorn* (*Lucky dip – EMI Music Publishing*)
HOLLAND, D. *Sailor song* (*Tale of a mouse – EMI Music Publishing*)
HYDE, M. *Eastern temple* (*Little sketchbook – Warner/Chappell*)
JACOBY, R. *Sonatina* (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
KABALEVSKY, D. *Sad story* No 6 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Toccata* No 12 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Slow waltz* No 23 from *24 pieces for children* Op. 39 (Schirmer)
KHACHATURIAN, A. *Melody* (*Getting to grade three – Hal Leonard*)
LINN, J. *La marée de soir* [Evening tide] (*Les petites impressions – Hal Leonard*)
MAYKAPAR, S. *Fleeting vision* (*Getting to grade three – Hal Leonard*)
MENOTTI, G. *Winter wind* (*Poemetti – Alfred*)
NIELSEN, C. *Marziale* No 7 from *Piano music for young and old* Volume I Op. 53
NORTON, C. *A spy story* (Funky rock) No 25 (*The microstyles collection – Boosey and Hawkes*)
- NORTON, C. *A whimsy* (12/8 ragtime) No 26 (*The microstyles collection – Boosey and Hawkes*)
NORTON, C. *Heavy work* (Mancini stomp) No 38 (*The microstyles collection – Boosey and Hawkes*)
NORTON, C. *Hebridean song* (Slow waltz) No 36 (*The microstyles collection – Boosey and Hawkes*)
NORTON, C. *Piano exchange rag* (4/4 ragtime) No 20 (*The microstyles collection – Boosey and Hawkes*)
NORTON, C. *Plus fives* (5/4 jazz) No 35 (*The microstyles collection – Boosey and Hawkes*)
NORTON, C. *Rhapsody* (romantic piano style) No 11 (*The microstyles collection – Boosey and Hawkes*)
PEETERS, F. *Valse enfantine* [Children's waltz] No 10 from *Sketches from childhood* Op. 27 (*Toys: 44 easy original piano pieces – Schott*)
PEETERS, F. *Conte* [Fairy tale] No 6 from *Sketches from childhood* Op. 27 (Schott)
PEETERS, F. *Berceuse de la petite poupée* [Lullaby for the little doll] No 9 from *Sketches from childhood* Op. 27 (Schott)
POLDINI, E. *The enchanted castle* from *Musical moments* (Ricordi)
PROKOFIEV, S. *Promenade* No 2 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants – Boosey and Hawkes*)
RIEGGER, W. *The tritone* (*Anthology of 20th century piano music – Alfred*)
ROLLIN, C. *Jazz cat* (*Best of Catherine Rollin* Book 1 – Alfred)
ROLLIN, C. *Rockin' in New Orleans* (*Best of Catherine Rollin* Book 2 – Alfred)
SCHMITZ, M. *Tango Aurora* (*Mini tango* Book 1 – Deutscher Verlag)
SCHOENMEHL, M. *Melancholy reflections* (*Piano studies in Pop – Schott*)
SCULTHORPE, P. *Koori dancing* No 5 (*A little book of hours – Faber*)
SCULTHORPE, P. *Left bank waltz* No 2 (*Two easy pieces – Faber*)
SCULTHORPE, P. *Sea chant* No 1 (*Two easy pieces – Faber*)
SHEFTEL, P. *Tango* (*Preludes, interludes and a postlude: Studies in styles for piano – YBK Publishers*)
SHOSTAKOVICH, D. *Sad story* No 5 from *Detskaya tetrad'* [Children's notebook] Op. 69
SLAVICKÝ, K. *Im Wechseltakt* (No 27 in *Das Pianobuch: Klaviermusik für Neugierige* Volume 1 – Peters)
TANSMAN, A. *Fin des vacances* [Vacation is over] No 8 (*Pour les enfants* Book 1 – Eschig)
TSITSAROS, C. *Little mazurka* (*Piano recital showcase* Book 3 – Hal Leonard)
WAXMAN, D. *The mosquito* (*The new recital pageants* Book 3 – Galaxy Music)
WESLEY-SMITH, M. *Grey's beach* (*Three little piano pieces – AMC*)
YU, J. *Flower riddle* No 6 (*24 Chinese folk songs – AMC*)

Extra lists: Two pieces required

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

GRADE 4

9944

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

- **From AMEB Piano Grade 4 Series 18:**
 FISCHER, J. *Chaconne* 5th movement from *Melpomène* suite from *Musicalischer Parnassus*
 HELLER, S. *Etude* No 7 from *30 études progressives* Op. 46
 OLSON, K. *Machines on the loose*
 YU, J. *Mountain village scene* No 2 from *Easy piano pieces*
- **From AMEB Piano Grade 4 Series 17:**
 DARGOMÍZHSKY, A. *Tabakerochniy val's* (*Snuffbox waltz*)
 HELLER, S. *Study* No 1 from Op. 46
 SCHUMANN, R. *Kleine Studie* No 14 from Op. 68
 TELEMANN, G. *Bourrée* 2nd movement of *Suite* No 12 from *Exercizii musici TWV 32:4*
- AMEB Manual List:**
 BACH, J.C.F. *Trio* (*The joy of Baroque* – Yorktown)
 BACH, J.S. *Allemande* 1st movement from *Suite* in F major BWV Anh 80 (*Dances of J.S. Bach* – Alfred)
 BACH, J.S. *Gavotte I* 5th movement from 'English' suite in G minor BWV 808
 BACH, J.S. *Invention* No 1 in C major BWV 772
 BACH, J.S. *Invention* No 4 in D minor BWV 775
 BACH, J.S. *Little prelude* in C major BWV 933
 BACH, J.S. *Little prelude* in C minor BWV 934
 BACH, J.S. *Little prelude* in E minor BWV 938
 BACH, J.S. *Little prelude* in E minor BWV 941
 BACH, W.F. *Aria* in G minor (*The classical piano* – Alfred)
 BRANDMAN, M. *The wombat* (*Contemporary modal pieces* – Levels 2 to 3 – Jazzem Music)
 BURGMÜLLER, J. *L'harmonie des anges* [Angels' voices] No 21 from *25 easy and progressive studies* Op. 100
 BURGMÜLLER, J. *L'hirondelle* [The swallow] No 24 from *25 easy and progressive studies* Op. 100
 BURGMÜLLER, J. *Le retour* [Returning home] No 23 from *25 easy and progressive studies* Op. 100
 CONCONE, J. *Allegro brillante* [also listed as *Winter Wind*] Op. 24 No 25 (*Masterpieces with flair!* Book 3 – Alfred)
 CZERNY, C. *Etude* in B♭ major No 7 from *25 studies for small hands* Op. 748
 HANDEL, G. *Aria* from *Suite* in G HWV 441 (*Anthology of Baroque keyboard music* – Alfred)
 HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 437 (*Three centuries of piano music* Early intermediate level – Schirmer)
 HELLER, S. *Etude* (*Allegretto*) in A minor No 3 from *30 études progressives* Op. 46
 HELLER, S. *Etude* (*Andantino*) in B minor No 11 from *30 études progressives* Op. 46
 HELLER, S. *Etude* (*Adagio*) in E minor No 15 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47 (listed as *Duetto: Souvenir of Beethoven* in *Essential keyboard repertoire* Volume 6 – Alfred)
 HEL LER, S. *Etude* (*Andante*) in A♭ major No 23 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47
 HELLER, S. *Etude* (*Tempo di Marcia*) in D minor No 11 from *24 études d'expression et de rythme* Op. 125 (*Etudes with technique* Book 5 – FJH Music Company)
 HOEY, D. *Phrygian* No 2 from *Five moods in five modes* (*First light* Volume 1 – Wirripang)
 HYDE, M. *Melody* (*for left hand*) (AMC)
 KABALEVSKY, D. *Etude* (*Allegro vivace*) in A minor No 3 from *30 pieces for children* Op. 27 (Schirmer)
 KABALEVSKY, D. *Dance* No 27 from *30 pieces for children* Op. 27 (Schirmer)
 KIRNBERGER, J. *Les Carillons* [The Chimes] (*Three centuries of piano music* Intermediate Level – Schirmer)
 LEMOINE, A. *Study* in G major No 23 from *Etudes enfantines* Op. 37

- MAYER, C. *Etude* in G minor Op. 340 No 15 (*Toll in Moll* – Breitkopf und Härtel)
- MAYKAPAR, S. *Chez le forgeron* [At the blacksmith] No 5 from *Novelettes mignonnes* Op. 8 (*Exploring piano classics: Level 4 Repertoire* – Alfred)
- PURCELL, H. *Air* (*Easy Baroque piano music* – Schott)
- PURCELL, H. arr. MILNE. *Festival rondo* (*Getting to grade three* – Hal Leonard)
- ROLLIN, C. *Sparks* (*The new virtuoso* Book 1 – Alfred)
- SCARLATTI, D. *Sonata* in G major K 63 (*Masterpieces with flair!* Book 3 – Alfred)
- SCARLATTI, D. *Sonata* in G minor K. deest (*Selected piano sonatas* Volume 1 – Henle)
- ZIPOLI, D. *Verso* in E minor from *Sonata d'intavolatura*, parte prima (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)

List B

- **From AMEB Piano Grade 4 Series 18:**
 CHAMINADE, C. *Orientale* No 9 from Op. 123
 HAYDN, J. *Allegro* No 2 from *12 kleine Stücke* Hob XVII:anh
 HUMMEL, J. *Romanze* No 4 from Op. 52
 TCHAIKOVSKY, P.I. *Mazurka* No 10 from Op. 39
- **From AMEB Piano Grade 4 Series 17:**
 attrib. BACH, W. *Allegro*
 BENDA, G. *Sonatine* No 6 from *34 Sonatines*
 HUMMEL, J. *Allegro* No 2 from Op. 52
 VANHAL, J. *Cantabile* and *Allegro* 2nd and 3rd movements of *Sonatina* No 6 from Op. 41
- AMEB Manual List:**
 ALBÉNIZ, I. *L'automne* from *Les saisons* [The seasons] Op. 201 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)
 BACH, C.P.E. *La Gabriel H* 97/W 117.35 (*C.P.E. Bach: 23 pièces caractéristiques* – Oxford University Press)
 BACH, C.P.E. *Les langueurs tendres* H 110/W 117.30 (*C.P.E. Bach: 23 pièces caractéristiques* – Oxford University Press)
 CHOPIN, F. *Prelude* in B minor Op. 28 No 6
 CHOPIN, F. *Waltz* in A minor KK IVb/11 (posth)/CT 224
 CLEMENTI, M. *Allegretto* 1st movement from *Sonatina* in G major Op. 36 No 2 (Peters)
 CLEMENTI, M. *Spiritoso* 1st movement from *Sonatina* in C major Op. 36 No 3 (Peters)
 DUSSEK, J. *Allegro non tanto* 1st movement from *Sonatina* in G major Op. 20 No 1
 FIBICH, Z. *Capriccio* (*Romantic piano anthology 2* – Schott)
 GILLOCK, W. *Legend* (*Lyric preludes in romantic style* – Alfred)
 GLINKA, M. *Mazurka* (*The joy of Russian piano music* – Yorktown)
 GRANADOS, E. *Dedicatoria* [Dedication] No 1 from *Cuentos de las juventud* [Stories of the young] Op. 1 (*Melodious masterpieces* Book 2 – Alfred)
 GRIEG, E. *Alfedans* [Fairly dance] No 4 from *Lyriske småstykker* [Lyric pieces] Op. 12
 GRIEG, E. *Vaegtersang* [Watchman's Song] No 3 from *Lyriske småstykker* [Lyric pieces] Op. 12
 GURLITT, C. *Valse noble* No 14 from *Albumleaves for the young* Op. 101
 HAYDN, J. *Allegro* 1st movement from *Divertimento* in C major Hob XVI:1
 HAYDN, J. *Finale* – *Presto* 3rd movement from *Sonata* in D major Hob XVI:24
 HUMMEL, J. *Gigue* in D major (*Best of grade 4 piano* – Faber)
 HUMMEL, J. *Tempo di menuetto* in C major No 3 from *6 pièces très faciles* Op. 52 (*Sixteen short pieces* – ABRSM)
 KIRCHNER, T. *Andantino* No 12 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

- KIRCHNER, T. *Allegretto* No 20 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
- KIRCHNER, T. *Moderato* No 25 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
- KOZELUCH, L. *Moderato* 1st movement from *Sonata* No. 37 in G (*Complete sonatas for keyboard* Volume III – Bärenreiter)
- KUHLAU, F. *Allegretto* 1st movement from *Sonatina* in G major Op. 55 No 2 (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)
- KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in C major Op. 55 No 3
- MAYKAPAR, S. *The turbulent waters* No 18 from *Miniatures* Op. 33 (attrib. Op. 33 No 1 in *Masterpieces with flair!* Book 3 – Alfred)
- MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 1 in C major (Schirmer)
- MOZART, W. *Allegro* 4th movement from *Viennese sonatina* No 1 in C major (Schirmer)
- MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 6 in C major (Schirmer)
- MOZART, W. *Finale – Allegro* 4th movement from *Viennese sonatina* No 6 in C major (Schirmer)
- MUSORGSKY, P. *Une larme* [A tear] Op. post. 70 No 18 (*A romantic sketchbook for piano* Book 4 – ABRSM)
- PACHULSKI, H. *Valse Mignonne* (*Exploring piano classics: Level 4 Repertoire* – Alfred)
- PESKANOV, A. *Mazurka* (Classical Video Concepts)
- SCHUMANN, R. *Kleine Romanze* No 19 from *Album für die Jugend* Op. 68
- SCHUMANN, R. *Lebhaft* 1st movement from *Drei Clavier-Sonaten für die Jugend* in G major Op. 118 No 1
- SCHUMANN, R. *Wiegenliedchen* No 6 from *Albumblätter* Op. 124 (*Nacht und Träume* [Night and dreams] – Schott)
- SIBELIUS, J. *Valsette* No 1 from *Pensées lyriques* Op. 40 (*Beyond the romantic spirit* Book 1 – Alfred)
- TCHAIKOVSKY, P. *Chant de l'alouette* [Song of the lark] No 22 from *Album pour enfants* Op. 39
- TCHAIKOVSKY, P. *Douce reverie* [Sweet dream] No 21 from *Album pour enfants* Op. 39
- BARTÓK, B. *Evening in the country* [also listed as *Evening with the Széklers*] No 5 from *Tíz könnyű zongoradarab* [10 easy pieces] BB 51 (*Essential keyboard repertoire* Volume 5 – Alfred)
- BARTÓK, B. *In folksong style* No 100 from *Mikrokosmos* Volume IV BB 105
- CHAPPLE, B. *Washtub rag* (*On the cool side* – Chester)
- CHUA, S. *Angel – Intermezzo* from *Sonatina* (*Piano music of Sonny Chua Solos* Volume 1 – Midnight Editions)
- CORNICK, M. *Bossa nova* (*Easy jazzy piano* – Universal)
- DELLO JOIO, N. *Prayer of the matador* No 2 from *Lyric pieces for the young* (*The Boosey and Hawkes 20th century piano collection from 1945* – Boosey and Hawkes)
- EASTON, M. *In a reflective mood* No 1 from *Moods* (AMC)
- EASTON, M. *Toccata* No 1 from *Five for ten* (Schirmer)
- EDWARDS, R. *Allegretto* No 1 from *Five little piano pieces* (AMC)
- EDWARDS, R. *Lento* No 4 from *Five little piano pieces* (AMC)
- GOEDICKE, A. *Miniature* Op. 8 No 10
- HARRY, E. *On the Wanganui* (*Australian heritage collection* Volume II – Wirripang)
- HOLLAND, D. *The lost seagull* (*Lucky dip* – EMI Music Publishing)
- HYDE, M. *Bourrée* (*Four dances* – Wirripang)
- KABALEVSKY, D. *March* No 15 from *30 pieces for children* Op. 27 (Schirmer)
- KABALEVSKY, D. *Ballade* No 16 [also listed as *Lyric piece*] from *30 pieces for children* Op. 27 (Schirmer)
- KABALEVSKY, D. *A short story* No 20 [also listed as *Fairy tale*] from *30 pieces for children* Op. 27 (Schirmer)
- KHACHATURIAN, A. *The little horse* No 7 (*Pictures of childhood: Children's album* Book 1 – Hal Leonard)
- LEAHY, C. *Lace* from *Skins* (AMC)
- LIEBERMANN, L. *Boogieman* No 4 from *Album from the young* Op. 43 (Theodore Presser)
- MILNE, E. *Daylight robbery* (*Pepperbox jazz* Book 1 – Faber)
- MILNE, E. *Drill* (*Pepperbox jazz* Book 1 – Faber)
- MILNE, E. *Vendetta* (*Pepperbox jazz* Book 2 – Faber)
- NEWNHAM, H. *Feelin' Phrygian* (*Australian piano miniatures* – Red House Editions)
- NORTON, C. *Haiku* No 20 (*Microjazz collection* 3 – Boosey and Hawkes)
- PETERSON, J. *A quiet obsession* (*Australian piano anthology* Book 1 – Wirripang)
- PROKOVIEV, S. *Cortège de sauterelles* [March of the grasshoppers] No 7 from *Music for children* Op. 65 (*Serge Prokofieff: Musique d'enfants* – Boosey and Hawkes)
- REBIKOV, V. *Evening in the meadow* No. 5 from *Silhouettes* Op. 31 (Alfred)
- ROCHEROLLE, E. *Court jester* (*Seven scenes* – Kjos)
- ROCHEROLLE, E. *Island breeze* (*Rainbow's end* Level 3 – Kjos)
- ROLLIN, C. *Summer's nocturne* (*Best of Catherine Rollin* Book 2 – Alfred)
- SCHOENMEHL, M. *Train-journey* (*Piano studies in pop* – Schott)
- SHOSTAKOVICH, D. *A clockwork doll* No 6 (also listed as *Mechanical doll*) from *Detskaya tetrad'* [Children's notebook] Op. 69
- SISKIND, J. *Pineapple woman* (*Jazz etude inspirations* – Hal Leonard)
- TANSMAN, A. *Night mood* [Nocturne] (*Happy time* Book 3 – Hal Leonard) (Universal)
- VINE, C. *Semplice* from *Red blues* (*Getting to grade four* – Hal Leonard)
- YU, J. *March fair* (*Easy piano pieces* – AMC)

List C

- From AMEB Piano Grade 4 Series 18:
 - KABALEVSKY, D. *Sonatina* No 18 from Op. 27
 - KATS-CHERNIN, E. *Russian waltz* No 5 from *12 one-page piano pieces*
 - LIEBERMANN, L. *Rainy day* No 8 from Op. 43
 - MILNE, E. *Tartan* No 5 from *Pepperbox jazz* Book 1
- From AMEB Piano Grade 4 Series 17:
 - BAILEY, K. *Summer rain*
 - CASELLA, A. *Bolero* No 4 from Op. 35
 - CHAMINADE, C. *Gavotte* No 4 from *Album des enfants* 1st series Op. 123
 - KABALEVSKY, D. *Scherzo* No 14 from *15 children's pieces* Op. 27
- From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):
 - EDWARDS, R. *Emily's song*
 - JUN YU, J. *The puppet*
 - LEEK, S. *As you like it*

AMEB Manual List:

- ADAMS, E. *Witches in the wind* (*Getting to grade four* – Hal Leonard)
- BAILEY, K. *Triplet falls* (Bailey)
- BARTÓK, B. *Allegro non troppo* No 33 [No 35 in 1st edition] from *Gyermeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
- BARTÓK, B. *Allegro robusto* No 21 from *Gyermeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
- BARTÓK, B. *Bulgarian rhythm* No 113 from *Mikrokosmos* Volume IV BB 105

Extra lists: Two pieces required

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

LEVEL 2

DEVELOPING

GRADE 5 TO GRADE 8, CERTIFICATE OF PERFORMANCE

Objectives

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

Section I. Technical work

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

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

In addition, the candidate is required to demonstrate:

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

Section II. Studies and pieces and Extra lists

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

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

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

- Strong ensemble awareness, including confident cueing and a unified treatment of tempo variations and *fermatas*
- Refined listening skills, leading to a sensitive handling of tonal balance and blend together with an integrated approach to style and musical character

- The ability to exercise musical leadership and to respond to the initiative of the collaborating player, according to context

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

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

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

Aural tests

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

Sight-reading

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

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

General knowledge

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

GRADE 5 (SOLO)

9945

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

- From AMEB *Piano Grade 5 Series 18*:
BACH, J.S. *Invention* No 14 from BWV 785
BURGMÜLLER, F. *Confidence* No 1 from Op. 109
SCARLATTI, D. *Sonata* K 95
ZIPOLI, D. *Giga* 4th movement from *Suite* Op. 1 No 18
- From AMEB *Piano Grade 5 Series 17*:
BACH, J.S. *Invention* No 3 from *15 inventions* BWV 774
BURGMÜLLER, F. *La source* No 5 from Op. 109
SEIXAS, C. de. *Toccata*
TANSMAN, A. *Gigue* No 4 from *Ten easy pieces*

AMEB Manual List:

- ARNE, T. *Gigue (Presto)* 2nd movement from *Sonata* No 6 in G major (*Thomas Augustine Arne: Eight sonatas* – Kalmus)
- BACH, J.S. *Invention* No 8 in F major BWV 779
- BACH, J.S. *Invention* No 11 in G minor BWV 782
- BACH, J.S. *Invention* No 13 in A minor BWV 784
- BACH, J.S. *Little prelude* in D major BWV 925
- BACH, J.S. *Little prelude* in E major BWV 937
- BACH, J.S. *Gigue* from *Sarabande con partite* in C major BWV 990

- BERENS, H. *Etude* in F minor No 10 from *Die Pflege der linken Hand* [Training of the left hand] Op. 89 Book II
- COUPERIN, F. *Le moucheron* No 8 from *Deuxième livre de pièces de clavecin 6th ordre*
- CZERNY, C. *Etude* in C major No 11 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (Alfred)
- CZERNY, C. *Etude* in E♭ major No 18 from *Etudes de mécanisme* Op. 849
- FARRENC, L. *Etude* in A major No 16 from *20 études de moyenne difficulté* Op. 42 (*Etudes of Louise Farrenc – Mel Bay*)
- HANDEL, G. *Gigue* (*Presto*) 4th movement from *Suite* in D minor HWV 436 (*George Frideric Handel keyboard works for solo instrument – Dover*)
- HELLER, S. *Etude* (*Andantino con tenerezza*) in B♭ major No 16 from *25 études mélodiques* [25 melodious studies] Op. 45
- HELLER, S. *Etude* (*Allegro*) in G minor No 18 from *25 études mélodiques* [25 melodious studies] Op. 45
- HELLER, S. *Etude* (*Allegro vivace*) in C minor No 18 from *30 études progressives* [30 progressive studies] Op. 46
- KABALEVSKY, D. *Etude* (*Allegro marcato*) in F major No 24 from *30 pieces for children* Op. 27 (Schirmer)
- KABALEVSKY, D. *Etude* (*Allegro*) in A major No 26 from *30 pieces for children* Op. 27 (Schirmer)
- KHACHATURIAN, A. *Etude* from *Detskiy al'bom 1* [Children's Album No 1] (*Essential keyboard repertoire Volume 6 – Alfred*)
- KÖHLER, L. *Study* in E minor Op. 195 (*Selected studies for pianoforte Grades 5-7 – EMI Music Publishing*)
- MARCELLO, B. *Presto* 2nd movement from *Sonata* in G major (A keyboard anthology [Third series] Book 4 – ABRSM)
- MOSZKOWSKI, M. *Etude* (*Vivace*) in C major No 2 from *20 petites études* Op. 91 Book One
- NIELSEN, C. *Snurretoppen* [Spinning top] No 2 from *Humoreske-bagateller* Op. 11 (*Nielsen: Humorous bagatelles* Op. 11 – ABRSM)
- PESCETTI, G. *Presto* from *Sonata* No 6 in C minor (*Encore Book 2 – Alfred*) (*The developing artist: Piano literature Book 4 – Faber*)
- SCARLATTI, D. *Sonata* in G K 391 (*Essential keyboard repertoire Volume 6: Baroque to modern – Alfred*)
- SCARLATTI, D. *Sonata* in G major K 455 (*Selected studies for pianoforte Grades 5-7 – EMI Music Publishing*)
- SHCHEDRIN, R. *Thirds* No 5 from *Notebook for young people* (Universal)
- TELEMANN, G. *Vivace* from *Fantasia* No 8 in G minor (first dozen) TWV 33:8
- ZIPOLI, D. *Gavotta* 4th movement from *Keyboard Suite* (*Sonata*) in B minor Op. 1 No 17

List B

- From AMEB Piano Grade 5 Series 18:
BEETHOVEN, L. van. *Bagatelle* No 3 from Op. 33
EBERL, A. *Rondo* 3rd movement from *Sonatine* Op. 5
HAYDN, J. *Moderato* 1st movement from *Sonata* Hob XVI:4
HUMMEL, J. *Alla Polacca* No 53 from *Ausführliche theoretisch-practische Anweisung zum Piano-forte Spiel*
 - From AMEB Piano Grade 5 Series 17:
DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 4 from Op. 168
DUSSEK, J. *Rondo* 2nd movement of *Sonatina* No 6 from Op. 20
HAYDN, J. *Finale* 3rd movement from *Divertimento* Hob XVI:10
MOZART, W. *Rondo* 4th movement of *Divertimento* from K. Anh. 229/439b
- AMEB Manual List:**
BEETHOVEN, L. van. *Bagatelle* (*Allegretto*) in G minor No 1 from *11 bagatelles* Op. 119
BEETHOVEN, L. van. *Allegretto* 2nd movement from *Sonata* [No 9] in E major Op. 14 No 1

- BEETHOVEN, L. van. *Scherzo* and *Trio* 3rd movement from *Sonata* [No 2] in A major Op. 2 No 2
- BEETHOVEN, L. van. *Bagatelle* (*Allegretto quasi andante*) in D No 6 from *7 bagatelles* Op. 33 (*Klavierstücke – Henle*)
- BEETHOVEN, L. van. *Rondo* in C major WoO 48 (*Klavierstücke – Henle*)
- CLEMENTI, M. *Con spirito* 1st movement from *Sonatina* in F major Op. 36 No 4 (Peters)
- CLEMENTI, M. *Allegro con spirito* 1st movement from *Sonatina* in D major Op. 36 No 6 (*Sonatinen für Klavier II: Klassik – Henle*)
- CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in G major Op. 38 No 1 (*Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
- CLEMENTI, M. *Rondo* 2nd movement from *Sonatina* in B♭ major Op. 38 No 2 (*Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
- CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in F major Op. 38 No 3 (*Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
- DIABELLI, A. *Rondo* 3rd movement from *Sonatina* in F Op. 168 No 1
- DUSSEK, J. *Allegretto moderato* 1st movement from *Sonatina* in C major Op. 20 No 5 (Schirmer) (Ricordi)
- HÄSSLER, J. *Allegro* in B♭ major (*Leichte Klaviermusik aus zwei Jahrhunderten* Book 1 – Henle)
- HAYDN, F. *Allegro* 1st movement from *Sonata* in G major Hob XVI:G1
- HAYDN, F. *Menuetto* and *Trio* 2nd movement from *Sonata* (*Partita*) in E major Hob. XVI:13
- KUHLAU, F. *Allegro* 1st movement from *Sonatina* in F major Op. 60 No 1
- KUHLAU, F. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 88 No 1
- KUHLAU, F. *Allegro molto* 1st movement from *Sonatina* in F major Op. 88 No 4 (*The best of grade 5 piano – Faber*)
- MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 2 in A major
- PLEYEL, I. *Rondo – Allegretto* 2nd movement from *Sonatina II* in F major B 656 (*Sonatinen für Klavier II: Klassik – Henle*)
- VORŠEK, J.V. *Rondeau mignon* in C major Op. 18 No 2 (*Composizioni per piano solo – Henle*)

List C

- From AMEB Piano Grade 5 Series 18:
CHAMINADE, C. *Tarentelle* No 10 from Op. 123
GLIER, R. *Rondo* No 6 from Op. 43
HELLER, S. *Waltz* No 7 from Op. 97
KÖLLING, C. *Lose Blätter* No 2 from Op. 147
- From AMEB Piano Grade 5 Series 17:
GLIER, R. *Romanze* No 7 from Op. 31
MACDOWELL, E. *Alla tarantella* No 2 from Op. 39
SÉVERAC, D. de. *Invocation à Schumann* from *En vacances*
WOLLENHAUPT, H. *la mazurka* No 3b from Op. 41

AMEB Manual List:

- ALBÉNIZ, I. *Prelude* 1st movement from *España* Op. 165 (Schott)
- BEACH, A. *March* No 4 from *Children's album* Op. 36 (*Beach: Young people's album* Op. 36 – Alfred)
- BRUCH, M. *Andante con Larghezza* No 6 from *6 Klavierstücke* Op. 13
- CHAMINADE, C. *Valse mignonne* No 12 from *Album des enfants* [2nd series] Op. 126
- CHOPIN, F. *Polonaise* in G minor Op. post./CT 161/KK IIa/1 (*Chopin selected works for piano* Book 1 – Kjos)
- CUI, C. *Spanish marionettes* (*Essential keyboard repertoire Volume 6: Baroque to Modern – Alfred*)
- GADE, N. *Kanzonette* No 3 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke – Henle*)
- GLIER, R. *Valse* in B♭ major No 6 from *12 pièces enfantines* [12 pieces for children] Op. 31
- GLIER, R. *Prélude* No 1 from *8 pièces faciles* Op. 43
- GLIER, R. *Mazurka* No 3 from *8 pièces faciles* Op. 43

GLIER, R. *Arietta No 7* from *8 pièces faciles* Op. 43
GRECHANINOV, A. *Ballade* Op. 99 No 3 (*The Grechaninov collection* – Schott)
GRIEG, E. *Allegro ma non troppo* No 1 from *Poetische Tonbilder* Op. 3 (Peters)
GRIEG, E. *Vals* [Waltz] No 2 from *Lyriske småstykker* [Lyric pieces] Op. 12
GRIEG, E. *Walzer* No 7 from *Neue Lyrische Stückchen* [Lyric pieces] Op. 38 (Henle)
GRIEG, E. *Vöglein* No 4 from *Lyrische Stückchen* [Lyric pieces] Op. 43 (Schirmer)
HELLER, S. *Gedenkblatt* No 7 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
HELLER, S. *Scherzetto* No 8 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
MACDOWELL, E. *Gnomentanz* [Dance of the gnomes] No 6 from *12 Etüden* Op. 39
MAYKAPAR, S. *Tarantella* No 6 from *Miniatures* Op. 33
MENDELSSOHN, F. *Venetianisches Gondellied* No 6 in G minor from *Lieder ohne Worte* [Songs Without Words] Op. 19b (Alfred)
NIELSEN, C. *Spilleværket* [The musical clock] No 6 from *Humoreske-bagateller* Op. 11 (Nielsen: *Humorous bagatelles* Op. 11 – ABRSM)
REGER, M. *Fast zu keck!* No 12 from *Aus der Jugendzeit* Op. 17
REINECKE, C. *Moderato* 1st movement from *Sonatina* Op. 98 No 2 (*Bärenreiter Sonatinen Album für Klavier* Volume 2 – Bärenreiter)
SCHUMANN, R. * * * No 30 from *Album für die Jugend* [Album for the young] Op. 68
SCHUMANN, R. *Lied italienischer Marinari* [Italian Mariners' Song] No 36 from *Album für die Jugend* [Album for the young] Op. 68 (Henle)
SCHUMANN, R. *Eisame Blumen* [Lonely flowers] No 3 from *Waldscenen* Op. 82
SIBELIUS, J. *Joueur de harpe* [The harpist] No 8 from *10 bagatelles* Op. 34

List D

- From **AMEB Piano Grade 5 Series 18:**
BARTÓK, B. *Merry Andrew* No 139 from *Mikrokosmos* Volume V
BENJAMIN, A. *Haunted house*
PROKOFIEV, S. *La pluie et l'arc-en-ciel* No 8 from Op. 65
RUSSELL-SMITH, G. *Wistful prelude*
- From **AMEB Piano Grade 5 Series 17:**
HANDEL, A. *Stalactite* No 1 from *Migrations in music*
IBERT, J. *A giddy girl* No 4 from *Histoires*
LUTOSŁAWSKI, W. *Marsz* No 3 from *3 pieces for the young*
SITSKY, L. *Jewish folksong – dance*
- From **AMEB Piano Australian anthology (Fifth – Eighth Grades) (2001):**
BENJAMIN, A. *March*
EAGLES, M. *Pastorale*

AMEB Manual List:

BAILEY, K. *Boogie rock* (Jazzin' around 4 – Bailey)
BAILEY, K. *Left hand drive* (Jazzin' around 5 – Bailey)
BARTÓK, B. *Harmonics* No 102 from *Mikrokosmos* Volume IV BB 105 (Boosey & Hawkes)
BARTÓK, B. *Stamping dance* No 128 from *Mikrokosmos* Volume V BB 105 (listed as *Peasant dance* in *Mikrokosmos* Volume V – Boosey & Hawkes)
BRUMBY, C. *Arlecchino* No 1 from *Harlequinade* (Fentone)
BRUMBY, C. *Columbina* No 2 from *Harlequinade* (Fentone)
CAPERS, V. *Waltz for Miles* (*Portraits in jazz* – Oxford University Press)
CHUA, S. *Around the world in 2 minutes ... or less* from *Scenes of childhood* (All Music Publishing)
CHUA, S. *Zeitgeist 22* (*Sonny Chua piano music* Volume 3 – All Music Publishing)

COREA, C. *Children's song No 7* (*Schott's 20th century piano classics* – Schott)
CORNICK, M. *Blue ballad* (*Blue piano* – Universal)
CORNICK, M. *First impression* (*Blue piano* – Universal)
DE JONG, S. *In the wind* [to be played with repeats] from (*Australian piano miniatures* Book 3 – Red House)
DELLO JOIO, N. *Russian dancer* (*The Boosey and Hawkes 20th century piano collection: From 1945* – Boosey and Hawkes)
DURHAM, B. *Birds in the swamp* (*Relaxation for piano: Back to nature* – Wirripang)
EASTON, M. *High spirits* No 2 from *Moods* (AMC)
EASTON, M. *Practical jokes* No 4 from *Moods* (AMC)
GLANVILLE-HICKS, P. *Pastoral* (*Australian heritage collection* Volume III – Wirripang)
HOLLAND, D. *Dancing shadows* from *Five story pieces for young pianists: Medium difficulty* (EMI Music Publishing)
HUTCHENS, F. *Two little birds* (EMI Music Publishing)
HYDE, M. *Dragonflies* (Wirripang)
HYDE, M. *Reverie* (EMI Music Publishing)
KABALEVSKY, D. *Caprice* No 28 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KABALEVSKY, D. *Cavalryman* No 29 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KABALEVSKY, D. *A dramatic event* No 30 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KHACHATURIAN, A. *Two ladies gossiping* No 6 from *Detskiy al'bom 2* [Children's Album No 2] (*Encore Book 1* – Alfred)
LUTOSŁAWSKI, W. *Allegro vivace* 1st movement from *Bukoliki* (*The century of invention* – PMW)
MCCOMBE, C. *Asphyxied* (*Australian piano miniatures* Book 2 – Red House)
MILHAUD, D. *Romance* (*The century of invention* – Universal)
PROKOFIEV, S. *Tarantella* No 4 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
PROKOFIEV, S. *Marche* No. 10 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
SHOSTAKOVICH, D. *Country dance* (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)
SITSKY, L. *Only one note* No 108 and *Interjections* No 109 from *Century* Volume 3 (Wirripang)
TCHEREPNIN, A. *Bagatelle* No 9 from *Bagatelles: 10 pieces for piano* Op. 5 (Alfred)
VILLA-LOBOS, H. *Samba-lêlê* No 4 from *Guia prático* Volume 2 (Durand)

Extra lists: Two pieces required

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

GRADE 5 (COLLABORATIVE)

9965

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

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

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

List C – Collaborative Piano

For piano duet

- GRIEG, E. *Norwegian dance (Allegretto tranquillo e grazioso)* No 2 in A major [Primo or Secondo] from *Norwegisch Tänze* [Norwegian dances] Op. 35 (*Essential keyboard duets* Volume 1 – Alfred) (*Piano duets (Everybody's favorite series 7)* – Amsco) (Grieg: *Norwegian dances* for piano four hands Op. 35 Nos 1-4 – Peters)
- MOSZKOWSKI, M. *Spanish dance (Moderato)* No 2 in G minor [Primo or Secondo] from *Spanische Tänze* Op. 12 (*Essential keyboard duets* Volume 2 – Alfred) (*Spanish dances* Op. 12 – Peters)
- SCHUBERT, F. *March ('Kindermarsch')* [Children's march] in G major [Primo or Secondo] D 928
- SCHUMANN, R. *Gartenmelodie* [Garden melody] No 3 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (*Das vierhändige Pianobuch* Volume 1 – Peters)

List D – Collaborative Piano

For piano duet

- CORNICK, M. *Ringling the changes* [Secondo] (*Easy jazzy duets* Piano – Universal)
- CORNICK, M. *Conga* 3rd movement [Primo] from *Latin Suite* for piano duet No 1 (*Das vierhändige Pianobuch* Volume 1 – Peters) (*Cornick: Latin piano duets* for piano 4 hands – Universal)
- MILNE, E. *Mulga Bill* [Primo or Secondo] (*Pepperbox jazz* Book 1 – Faber)
- RAVEL, M. *Petit poucet* [Little Tom Thumb] No 2 [Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)

GRADE 6 (SOLO)

9946

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

- From AMEB Piano Grade 6 Series 18:
BACH, J.S. *Menuet I* and *Menuet II* 5th movement from *French suite* No 3 BWV 814
DAQUIN, L. *Le coucou* from *Troisième suite*
LUTOŚLAWSKI, W. *Four-finger exercise* No 1 from *3 pieces for the young*
SCARLATTI, D. *Sonata* K 35
- From AMEB Piano Grade 6 Series 17:
BACH, J.S. *Gigue* 8th movement of *Suite* No 6 from BWV 817
BACH, J.S. *Sinfonia* BV 794
HELLER, S. *Etude* No 20 from Op. 45

AMEB Manual List:

- ALBÉNIZ, M. *Sonata* in D major (*Masterpieces with Flair* Book 3 – Alfred)
- BACH, C.P.E. *Presto* in C minor H 230/W 114.3 (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)
- BACH, J.S. *Courante* 2nd movement from 'French' suite No 2 in C minor BWV 813
- BACH, J.S. *Sinfonia* in C major BWV 787
- BACH, J.S. *Sinfonia* in D major BWV 789
- BACH, J.S. *Sinfonia* in E major BWV 792
- BACH, J.S. *Sinfonia* in E minor BWV 793

- BACH, J.S. *Gigue* 6th movement from 'French' suite No 3 in B minor BWV 814
- BACH, J.S. *Little prelude* in D major No 4 from 6 *Kleine Praeludien* BWV 936
- BURGMÜLLER, F. *Le retour de pâtre* [The shepherd's return] in G major No 3 from 18 *characteristic studies* Op. 109 (Schirmer)
- CHUA, S. *Study* No 20 from *Zeitgeist: 13 urban studies for solo piano* Book 2 (All Music Publishing)
- CIMAROSA, D. *Sonata* in A major (No 14 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch)
- CZERNY C. *Study* in E major No 29 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)
- CZERNY C. *Study* in C major No 5 from *Die Schule der Geläufigkeit* [The School of Velocity] Op. 299
- CZERNY C. *Study* in C major No 6 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299
- CZERNY C. *Study* in D major No 24 from *Etudes de Mécanisme* Op. 849 (Universal)
- HANDEL, G. *Air con variazioni* 3rd movement from *Suite* in B $\flat$ major HWV 434 (*Piano masterworks* Intermediate level – Alfred)
- HANDEL, G. *Sonatina* in D minor HWV 581 (Alfred) (Bärenreiter)
- HELLER, S. *Etude (Andante, quasi allegro)* in E major No 9 from 25 *études mélodiques* [25 melodious studies] Op. 45
- HELLER, S. *Etude (Allegro vivace)* in G minor No 21 from 25 *études mélodiques* [25 melodious studies] Op. 45
- HELLER, S. *Etude (Allegro con moto)* in D major No 22 from 25 *études mélodiques* [25 melodious studies] Op. 45
- KREBS, J. *Courante* in C major 4th movement from *Clavierübung* Part 2 (Due West Editions)
- MOSZKOWSKI M. *Etude (Con moto)* in G major No 1 from 20 *petites études* Op. 91 Book 1
- PURCELL, H. *Prelude* from *Suite* in G minor Z 661
- SCARLATTI, D. *Sonata* in F major K 85
- SCARLATTI, D. *Sonata* in A minor K 3 (*Scarlatti: 60 sonatas in one volume* – Schirmer)
- TANSMAN, A. *Fughetta* (*The Tansman collection* – Universal)
- TELEMANN, G. *Allegro* from *Fantasia* No 4 in E minor (first dozen) TWV 33:4
- TELEMANN, G. *Vivace* from *Fantasia* No 5 in F major (first dozen) TWV 33:5
- TELEMANN, G. *Allegro* from *Fantasia* No 9 in A major (first dozen) TWV 33:9

List B

- From AMEB Piano Grade 6 Series 18:
BACH, J.C. *Allegro* 2nd movement from *Sonata* WA 9/Op. 17 No 3
EBERL, A. *Allegro* 1st movement from *Sonatine* Op. 5
KOZELUCH, L. *Allegretto* 2nd movement from *Sonata* Op. 35 No 3
SCHUMANN, C. *Scherzo* No 4 from Op. 15
- From AMEB Piano Grade 6 Series 17:
BACH, C.P.E. *Vivace* 3rd movement from *Sonata* No 1 from W 50
BEETHOVEN, L. van. *Six variations on an original theme* WoO 77
HADYN, J. *Finale* 3rd movement of *Sonata* Hob XVI/21
VOŘÍŠEK, J. *Rondo* No 1 from Op. 18

AMEB Manual List:

- BACH, C.P.E. *Allegro di molto* 3rd movement from *Sonata* in C major H 59/W 62.10
- BACH, J.C. *Allegretto* 1st movement from *Sonata* in B $\flat$ Op. 5 No 1/WA 1
- BEETHOVEN, L. van. *Minuet* 3rd movement from *Sonata* in B $\flat$ major Op. 22 (Henle)
- BEETHOVEN, L. van. *Andante* 1st movement from *Sonata* in G minor Op. 49 No 1
- BENDA, J. *Sonatina (Allegro non troppo)* No 13 in C minor (Editio Supraphon Praha)

- CARR, B. *Yankee doodle* (Anthology of American music Intermediate to early advanced – Alfred)
- CLEMENTI, M. *Rondo – Allegro vivace* 3rd movement from *Sonatina* in F major Op. 36 No 4 (Peters)
- CLEMENTI, M. *Presto* 1st movement from *Sonatina* in G major Op. 36 No 5 (Peters)
- CLEMENTI, M. *Allegro moderato* 1st movement from *Sonatina* in B $\flat$ Op. 38 No 2 (Peters)
- CLEMENTI, M. *Allegretto* 2nd movement from *Sonatina* in F major Op. 38 No 3 (Peters)
- DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in F Op. 151 No 3
- DUSSEK, J. *Moderato* 1st movement from *Sonatina* in A major Op. 20 No 4
- DUSSEK, J. *Allegro* 1st movement from *Sonatina* in E $\flat$ major Op. 20 No 6
- HAYDN, J. *Moderato* 1st movement from *Sonata* in B $\flat$ Hob XVI:2
- HAYDN, J. *Moderato* 1st movement from *Sonata* in E major Hob XVI:13
- HAYDN, J. *Finale – Allegro* 3rd movement from *Sonata* in D Hob XVI:14
- HAYDN, J. *Finale – Presto* 3rd movement from *Sonata* in G major Hob XVI:27
- HAYDN, J. *Scherzando – Allegro con brio* 2nd movement from *Sonata* in C $\sharp$ minor Hob XVI:36
- HAYDN, J. *Variations* in G major from Hob XVII:2 (Haydn: *Leichte Klavierstücke und Tänze* – Bärenreiter)
- KUHLAU, F. *Allegro maestoso* 1st movement from *Sonatina* in C major Op. 55 No 6
- KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in A major Op. 60 No 2
- KUHLAU, F. *Allegro burlesco* 3rd movement from *Sonatina* in A minor Op. 88 No 3
- MOZART, W. *Allegro* 3rd movement from *Sonata* K 282
- MOZART, W. *Minuet and Trio* 2nd Movement from *Sonata* in A major K 331
- NEEFÉ, C. *Toccata* in D minor (Anthology of Classical piano music – Alfred)
- PLEYEL, I. *Rondo – Allegro* 2nd movement from *Sonatina III* in G major (Sonatinen für Klavier II: Klassik – Henle)
- SCHUBERT, F. *Scherzo* No 1 in B $\flat$ major from 2 *scherzos* D 593 (Schubert: *Kleinere Stücke* – Breitkopf & Härtel)

List C

- From AMEB Piano Grade 6 Series 18:
 GRIEG, E. *Nocturno* No 4 from Op. 54
 HILL, A. *Berceuse*
 SÉVERAC, D. de. *Mimi se déguise en 'Marquise'* No 4 from *En vacances I*
 WOLLENHAUPT, H. *Scherzino* No 6 from Op. 29
 - From AMEB Piano Grade 6 Series 17:
 DELIBES, L. arr. DELIBES. *Passepied* No 6 from *Le roi s'amuse*
 GADE, N. *Andantino*
 GRIEG, E. *Allegro moderato* No 5 from Op. 3
 LYADOV, A. *Mazurka* No 3 from Op. 57
- AMEB Manual List:**
 ALBÉNIZ, I. *Malagueña* from *España* Op. 165
 ALKAN, C.-V. *La chanson de la folle au board de la mer* [The song of the mad woman on the sea shore] No 8 from *Vingt-cinq préludes* Op. 31 (Billaudot)
 BENJAMIN, A. *Waltz* from *Fantasies* Book 2 (AMC)
 BORTKIEWICZ, S. *Erster Schmerz* [First sorrow] from *Aus Meiner Kindheit* [From my childhood] Op. 14 No 5 (Boosey & Hawkes) (D. Rahter)
 CHOPIN, F. *Prelude* in D $\flat$ Op. 28 No 15
 COLERIDGE-TAYLOR, S. *Tempo di minuetto* No 3 from *Scenes from an imaginary ballet* Op. 74 (Allans) (Schirmer)

- FIELD, J. *Nocturne* No 13 in D minor H 59A (A Keyboard anthology Book 4 Grade 6 – Alfred)
- GADE, N. *Scherzo* No 2 from *Aquarellen* Op. 19 (Peters)
- GLIER, R. *Prelude* No 1 from 12 children's pieces Op. 31 (Melodious masterpieces Volume 3 – Alfred)
- GRANADOS, E. *Danza de la rosa* No 3 from *Escenas poeticas I* (Enrique Granados: *Goyescas, Spanish dances and other works for solo piano* – Dover)
- GRIEG, E. *In der Heimat* [In the home] No 3 from *Lyrische Stückchen* [Lyric pieces] Op. 43 (Peters)
- GRIEG, E. *Småtroid* [Puck] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 71 (Complete lyric pieces – Schirmer)
- GURLITT, C. *Allegretto grazioso* No 4 from *Blüthen unde Knospen* [Buds and blossoms] Op. 107 (Melodious Masterpieces Book 3 – Alfred)
- GURLITT, C. *Moderato grazioso* No 7 from *Blüthen unde Knospen* [Buds and blossoms] Op. 107 (Melodious Masterpieces Book 3 – Alfred)
- HENSEL, F. *Bagatelle* No 1 (Anthology of romantic piano music – Alfred)
- HOFMANN, H. *Hungarian* (Animations: 27 pieces on the lively side – Boosey & Hawkes)
- KALINNIKOV, V. *Chanson triste* (Succeeding with the masters: The festival collection Book 6 – FJH Music Company) (The joy of Russian piano music – Yorktown)
- MACDOWELL, E. *Of a tailor and a bear* No 2 from *Forgotten fairy tales* Op. 4 (Anthology of Romantic piano music – Alfred)
- MACDOWELL, E. *Song* No 5 from *Sea pieces* Op. 55 (Classics for the advancing pianist: Edward MacDowell Book 1 – Alfred)
- SCHUMANN, R. *Buntes blatt* [Coloured leaf] No 1 from *Bunte blätter* Op. 99
- SKRYABIN, A. *Prelude* in A minor No 2 from 24 preludes Op. 11
- SKRYABIN, A. *Prelude* in E minor No 4 from 24 preludes Op. 11

List D

- From AMEB Piano Grade 6 Series 18:
 BENJAMIN, A. *Silent and soft and slow descends the snow* from *Fantasies* Book 2
 HANDEL, A. *Dreamboat blues*
 SEIBER, M. *Ap agapak: variations on a Bashkirian folk song*
 TURINA, J. *Fiesta* No 7 from *Miniaturas*
- From AMEB Piano Grade 6 Series 17:
 IBERT, J. *La cage de cristal* No 8 from *Histoires*
 KATS-CHERNIN, E. *Cinema* No 12 from *Twelve one-page piano pieces*
 PROKOFIEV, S. *Soir* No 11 from Op. 65
- From AMEB Piano Australian anthology (Fifth – Eighth grades) (2001):
 AGNEW, R. *A child's dream*
 BENJAMIN, A. *Dance at dawn*
 HYDE, M. *Tap tune*
 ISAACS, M. *Tender earth*
 MEALE, R. *Bagatelle*
 SITSKY, L. *Fantasia* No 11, 'E'

AMEB Manual List:

- BAILEY, K. *Dance on the nightingale floor* (Jazzin' around 6 – Bailey)
- BAILEY, K. *Morning song* (Jazzin' around 4 – Bailey)
- BAILEY, K. *Reflection* (Six sketches – Bailey)
- BARBELER, D. *Fragment of gratification* No 3 from *Fragments of gratification* (Reed Music)
- BARTÖK, B. *Grasshopper's wedding* No 42 from *Gyermekeknek* [For children] BB 53
- BARTÖK, B. *Andante* No 1 from *Három rondó népi dallamokkal* [Three rondos on (Slovak) folk tunes] BB 92 (Universal)
- BARTÖK, B. *Bagpipe music* No 138 from *Mikrokosmos* Volume V BB 105
- BONSOR, B. *Feelin' good* (Jazzy piano 2 – Universal)
- BONSOR, B. *Girl on a catwalk* (Jazzy piano 2 – Universal)

- BONSOR, B. *Willie Wagglestick's walkabout* (Jazzy piano 2 – Universal)
- BURLEIGH, H. *On bended knees* (Nobody Knows the Trouble I've Seen) (Anthology of American piano music: Intermediate to Early Advanced works by 31 composers – Alfred)
- CHUA, S. *Yo ho ho and a bottle of rum* from *Scenes of childhood* (All Music Publishing)
- CORNICK, M. *Romance* No 3 from *Six jazz piano solos* (Universal)
- DEBUSSY, C. *Pièce pour le vêtement du blessé* [Piece for the dressing of the wounded] L 133 (*Klavierstücke* – Henle)
- DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite* L 113
- EDWARDS, R. *Vivace* No 5 from *Five little piano pieces* (AMC)
- GERSHWIN, G. *Prelude* (Novelette in fourths) (Gershwin: Complete works for solo piano – Alfred)
- GILLOCK, W. *Happy birthday to you* (William Gillock recital collection – Willis)
- GOOSSENS, E. *Good morning* No 1 from *Kaleidoscope* Op. 18 (AMC)
- GOOSSENS, E. *The hurdy-gurdy man* No 3 from *Kaleidoscope* Op. 18 (AMC)
- HYDE, M. *Prelude* in B $\flat$ from *Five piano pieces* (Wirripang)
- HYDE, M. *Woodland sketch* (Piano works of Miriam Hyde – Allans)
- KABALEVSKY, D. *Allegro assai e lusingando* 1st movement from *Sonatina* in C major Op. 13 No 1
- KABALEVSKY, D. *Presto* 3rd movement from *Sonatina* in C major Op. 13 No 1
- KABALEVSKY, D. *Novelette* No 25 from *30 pieces for children* Op. 27 (Schirmer)
- LABUNSKI, W. *Four variations on a theme by Paganini* (Carl Fischer)
- MILNE, E. *Bittersweet* No 9 from *Pepperbox jazz Book 2* (Faber)
- MOMPOU, F. *Cris dans la rue* No 1 from *Scènes d'enfants* (Salabert)
- NORTON, C. *Prelude* 2 (Rumba 1) (*Latin preludes collection* – Boosey and Hawkes)
- NORTON, C. *Prelude* 5 (Bossa Nova) (*Latin preludes collection* – Boosey and Hawkes)
- PROKOFIEV, S. *Repentirs* [Regrets] No 5 from *Music for children* Op. 65 (*Serge Prokofiev: Musiques d'enfants* – Boosey and Hawkes)
- PROKOFIEV, S. *Attrape qui peut* [Playing 'Tag'] No 9 from *Music for children* Op. 65 (*Serge Prokofiev: Musiques d'enfants* – Boosey and Hawkes)
- RAVEL, M. *Prélude* (1913) (Durand) (Alfred)
- SCHMITZ, M. *Jenny's Boogie* (*Blues and boogie-woogie* – Breitkopf und Härtel)
- SHOSTAKOVICH, D. *Lyric waltz* No 1 from *Dance of the dolls* (Sikorski)
- SHOSTAKOVICH, D. *Polka* No 4 from *Dances of the dolls* (Sikorski)
- SUTHERLAND, M. *Chorale prelude* from *Second suite* (*The piano works of Margaret Sutherland* – All Music Publishing)
- TCHEREPNIN, A. *Bagatelle* Op. 5 No 4 (*Melodious masterpieces Book 3* – Alfred)
- VILLA-LOBOS, H. *Carangueijo* [Crab] No 3 from *Guia práctico* Volume 6

Extra lists: Two pieces required

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

GRADE 6 (COLLABORATIVE)

9966

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

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above,

but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the following lists.

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

List C – Collaborative Piano

For piano duet

- BIZET, G. *La poupée* [The doll] No 3 [Secondo] from *Jeux d'enfants* [Children's games]
- FAURÉ, G. *Berceuse* No 1 [Secondo] from *Dolly* Op. 56 (IMC)
- RACHMANINOFF, S. *Thème russe* [Russian theme] No 3 [Primo or Secondo] from *Six Morceaux* Op. 11
- SCHUMANN, R. *Trauer* No 6 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (*Das vierhändige pianobuch* Volume 1 – Peters)

List D – Collaborative Piano

For piano duet

- CORNICK, M. *Blues in F* [Secondo] (*Jazzy duets piano 2* – Universal)
- GRAINGER, P. *Country gardens* No 22 [Primo] from *British folk music settings* for one piano four hands [1936 version] (*Grainger: Country gardens*. British folk-music settings. For piano duet – Schott)(Schirmer)
- NORTON, C. *Mambo* [Primo or Secondo] from *Latin duets* (*Latin Duets* – Boosey and Hawkes)
- PETER-HORAS, T. *Tabasco* [Primo or Secondo] (*Das vierhändige Pianobuch* Volume 2 – Peters)
- POULENC, F. *Prelude* (*Modéré*) 1st movement [Primo] from *Sonata* for four hands Schmidt 8 (Chester)

GRADE 7 (SOLO)

9947

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

Section I. Technical work

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

Section II. Studies and pieces and Extra lists

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

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

List A

● From AMEB Piano Grade 7 Series 18:

- BACH, J.S. *Sinfonia* 15 BWV 801
- CIMAROSA, D. *Sonata* No 11
- MOSZKOWSKI, M. *Etude* No 17 from Op. 91
- SIBELIUS, J. *Etude* No 2 from Op. 76

● From AMEB Piano Grade 7 Series 17:

- BACH, J.S. *Fugue* BWV 953
- COUPERIN, F. *Les tricoteuses* No 2 from *23e ordre of Quatrième livre de pièce de clavecin*
- HYDE, M. *Concert waltz, for left hand*
- SCARLATTI, D. *Sonata* K 239

AMEB Manual List:

- BACH, C.P.E. *Presto* 3rd movement from *Sonata* in G minor H 118/W 62.18
- BACH, C.P.E. *Allegro di molto* 1st movement from *Sonata* in F minor H 75/W 63:6

BACH J.S. *Prelude and Fugue* in D major BWV 850 from *Das Wohltemperierte Clavier* Book I
 BACH J.S. *Prelude and Fugue* in B $\flat$ major BWV 866 from *Das Wohltemperierte Clavier* Book I
 BACH J.S. *Prelude and Fugue* in E $\flat$ major BWV 876 from *Das Wohltemperierte Clavier* Book II
 BACH J.S. *Prelude and Fugue* in G Major BWV 884 from *Das Wohltemperierte Clavier* Book II
 BACH J.S. *Sinfonia* No 2 in C minor BWV 788
 BERENS, H. *Study* in A minor No 32 from *Neueste Schule der Geläufigkeit* [Newest school of velocity] Op. 61 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)
 BURGMÜLLER, F. *La fileuse* [Spinning song] in D major No 18 from *18 characteristic studies* Op. 109 (listed as *Study* (*At the Spinning Wheel*) No 9 in *18 characteristic studies* – Schirmer)
 CIMAROSA, D. *Sonata* in B $\flat$ major (No 40 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 2 – Carisch) [Numbering refers to the work in the Carisch edition only]
 CIMAROSA, D. *Sonata* in E $\flat$ major (No 21 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch) [Numbering refers to the work in the Carisch edition only]
 CZERNY, C. *Study* in B $\flat$ major No 13 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299
 FISCHER, L. *Study* in C major No 3 from Op. 11 (*Selected studies for pianoforte* Grade 5-7 – EMI Music Publishing)
 GILLOCK, W. *Valse étude* (*William Gillock recital collection* – Willis)
 GOUNOD, C. *Matinée de Mai* [May morning] (*French romantic repertoire* Level 2 – Faber)
 HANDEL, G. *Preludio* 1st movement from *Suite (Partita)* in G Major HWV 450
 HYDE, M. *Rhapsodic study for the left hand* (Wirripang)
 MOSCHELES, I. *Etude (Vivace)* in A major No 19 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)
 MOSZKOWSKI, M. *Etude (Veloce)* in C major No 12 from *20 petites études* Op. 91 Book 2
 MOSZKOWSKI, M. *Etude (Animato e leggiero)* in C major No 14 from *20 petites études* Op. 91 Book 2
 MOSZKOWSKI, M. *Etude (Allegro non troppo ma molto energico)* in E $\flat$ major No 15 from *20 petites études* Op. 91 Book 2
 MOSZKOWSKI, M. *Etude (Vivo)* in A minor No 18 from *20 petites études* Op. 91 Book 2
 PARADIES, D. *Allegro* 2nd movement from *Sonata* No 6 in A major from *12 Sonate for gravicembalo* [12 harpsichord sonatas] (Schott)
 SHCHEDRIN, R. *Arpeggio* No 1 from *Notebook for young people* (Universal)
 SHCHEDRIN, R. *Etude* in A No 15 from *Notebook for young people* (Universal)
 SOLER, A. *Sonata* in D major R 84
 TANSMAN A. *Study (Vivo)* (*The Tansman collection* – Universal)

List B

- **From AMEB Piano Grade 7 Series 18:**
 BACH, C.P.E. *Allegro* 1st movement from *Sonata* Wq 62:22
 HAYDN, J. *Allegro* 1st movement from *Sonata* Hob XVI:24
 MOZART, W. *Allegro* 1st movement from *Sonata* K 332
 SCHUBERT, F. *Allegro moderato* 1st movement from *Sonata* D 557
- **From AMEB Piano Grade 7 Series 17:**
 BACH, C.P.E. *Sonata* No 3 from *Clavier-Sonaten nebst einigen Rondos*
 BACH, J.C. *Allegro* 1st movement of *Sonata* No 3 from Op. 5
 KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 20 No 1
 MOZART, W. *Allegro moderato* 1st movement of *Sonata* K 330

AMEB Manual List:

BACH C.P.E. *La Böhmer* H 81/W 117.26 (*C.P.E. Bach: 23 pièces caractéristiques* – Oxford University Press)
 BACH, J.C. *Allegro di molto* 1st movement from *Sonata* in D major Op 5 No 2/WA 2

BEETHOVEN, L. van. *Rondo – Allegro* 3rd movement from *Sonata* [No 8] in C minor Op. 13
 BEETHOVEN, L. van. *Largo appassionato* 2nd movement from *Sonata* in A major Op. 2 No 2
 BEETHOVEN, L. van. *Rondo* in C major Op. 51 No 1 (*Klavierstücke* – Henle)
 BEETHOVEN, L. van. *Allegro cantabile* 1st movement from *Sonata* in E $\flat$ major WoO 47 (*Klavierstücke* – Henle)
 BENDA, J. *Sonatina (Allegro moderato)* No 7 in B $\flat$ major
 HAYDN, J. *Tempo di Menuetto* 2nd movement from *Sonata* in A major Hob XVI:30
 HAYDN, J. *Moderato* 1st movement from *Sonata* in C $\sharp$ minor Hob XVI:36
 HAYDN, J. *Vivace assai* 2nd movement from *Sonata* in D major Hob XVI:42
 HOFFMEISTER, F. *Allegro* 1st movement from *Sonatina* in E $\flat$ major (*Sonatinen für Klavier II Klassik* – Henle)
 MOZART, W. *Allegro* 1st movement from *Sonata* K 283
 MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in C major K 309
 MOZART, W. *Rondo – Allegretto grazioso* 3rd movement from *Sonata* in C major K 309
 MOZART, W. *Allegro* 1st movement from *Sonata* in C minor K 457
 MOZART, W. *Rondo* in D major K 485

List C

- **From AMEB Piano Grade 7 Series 18:**
 FALLA, M. de. *Canción*
 GRIEG, E. *Gade* No 2 from Op. 57
 MACDOWELL, E. *Scotch poem* No 2 from Op. 31
 SÉVERAC, D. de. *Où l'on entend vieille boîte à musique* No 6 from *En vacances* Vol I
- **From AMEB Piano Grade 7 Series 17:**
 ARENSKY, A. *Le coucou* No 2 from Op. 34
 MENDELSSOHN, F. *Allegro non troppo* No 2 from Op. 38
 TCHAIKOVSKY, P. *Feuillet d'album* No 6 from Op. 19
 SCHUMANN [née Wieck], C. *Larghetto* No 1 from Op. 15

AMEB Manual List:

ALBÉNIZ, I. *Tango* 2nd movement from *España* Op. 165
 ALBÉNIZ, I. *Serenata* 4th movement from *España* Op. 165
 BRIDGE, F. *Rosemary* No 2 from *Three sketches* (Boosey and Hawkes)
 CHOPIN, F. *Waltz* in A minor Op. 34 No 2/CT 209
 CHOPIN, F. *Nocturne* in F minor Op. 55 No 1/CT 122
 CHOPIN, F. *Nocturne* in C minor Op. post. (*Chopin: Selected works for piano* Book 1 – Kjos)
 FAURÉ, G. *Andante moderato* No 3 from *Romances sans paroles* Op. 17 (Peters)
 FAURÉ, G. *Andante moderato* in C $\sharp$ minor No 5 from *Pieces brèves pour piano* Op. 84 (*Gabriel Fauré: Pieces brèves pour piano – Hinrichsen*) (*Improvisation from melodious masterpieces* Volume 3 – Peters)
 FIELD, J. *Nocturne* No 5 in B $\flat$ major H 37A (Henle)
 GADE, N. *Andantino con moto* No 2 from *Frühlingsblumen* Op. 2B (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
 GADE, N. *Novellette* No 9 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
 GRANADOS, E. *Danza española (Andantino, quasi Allegretto)* No 5 from *12 danzas españolas*
 GRIEG, E. *Scherzo* No 5 from *Lyrische Stücke* [Lyric pieces] Op. 54
 GRIEG, E. *Vivace* No 3 from *Albumblätter* Op. 28
 GRIEG, E. *Trolldotg* [March of the dwarfs] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 54 (Henle)
 GRIEG, E. *Bådnålt* [Lullaby] No 5 from *Lyrische Stücke* [Lyric Pieces] Op. 68
 GRÜTZMACHER, F. *Albumblatt* Op. 66 (*Recital gems* Book 2 – Alfred)

HENSEL, F. *Allegretto* in C# minor No 2 from *Six mélodies pour le piano* Op. 4
KÖLLING, C. *Rhapsodie Mignonne* (Hungary) Op. 410 (*Recital Gems* Book 2 – Alfred)
LYADOV, A. *The musical snuff box* Op. 32 (*The library of piano classics* – Music Sales)
MACDOWELL, E. *The Brook* No 2 from *Four little poems* Op. 32 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
MACDOWELL, E. *To a humming bird* No 2 from *Six fancies* Op. 7 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
MENDELSSOHN, F. *Lied ohne Worte* in C major No 3 from *Lieder ohne Worte* Op. 102
MENDELSSOHN, F. *Lied ohne Worte* in G minor No 4 from *Lieder ohne Worte* Op. 102
MENDELSSOHN, F. *Lied ohne Worte* In E♭ major No 2 from *Lieder ohne Worte* Op. 53
NEVIN, E. *Narcissus* No 4 from *Water scenes* Op. 13
PADEREWSKI, I. *Minuet* in G major No 1 from *Humoresques de concert* Op. 14 (*Piano masterworks for teaching and performance* Volume 2 – Alfred)
SCHUBERT, F. *Moments musicals* in F minor No 3 from *Moments musicaux* Op. 94/D 780

List D

- From AMEB Piano Grade 7 Series 18:
COPLAND, A. *Sentimental melody*
LIGETI, G. *Tempo di valse* No 4 from *Musica ricercata*
SCULTHORPE, P. *Stars* No 3 from *Night pieces*
TAKÁCS, J. *Merry Andrew*
- From AMEB Piano Grade 7 Series 17:
AGNEW, R. *Prelude* No 4 from *Four preludes*
BARTÓK, B. *Finale* 3rd movement of *Sonatina* BB 69
DEBUSSY, C. *Minstrels* No 12 from *Preludes* Book 1
MARTINŮ, B. *Tanec loutek* No 5 from *Loutky* Book 1 H 92
- From AMEB Piano Australian anthology (*Fifth – Eighth grades*) (2001):
HUMBLE, K. *Waltz*
HUTCHENS, F. *The enchanted isle*

AMEB Manual List:

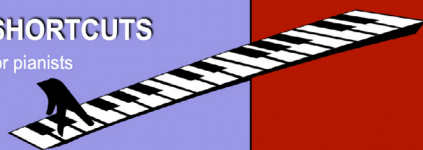
BAILEY, K. *Faster blaster* from (*Jazzin' around 5* – Bailey)
BARRATT, C. *Etude* (No 6 in *Pattern preludes* – Boosey and Hawkes)
BARRATT, C. *In der Nacht* (No 1 in *Fantasy preludes* – Boosey and Hawkes)
BARRATT, C. *Fantasia* (No 9 in *Fantasy preludes* – Boosey and Hawkes)
BARTÓK, B. *Bagpipers* 1st movement from *Sonatina* BB 69

BARTÓK, B. *Medvetánc* [Bear dance] No 10 from *Tíz könnyű zongoradarab* [Ten easy pieces] BB 51
BARTÓK, B. *Free variations* No 140 from *Mikrokosmos* BB 105
BEATH, B. *Contrasts* (AMC)
COPLAND, A. *Jazzy* No 3 from *Three moods* (Boosey and Hawkes)
DEBUSSY, C. *Golliwogg's cake-walk* No 6 from *Children's corner suite* L113
DEBUSSY, C. *Arabesque* No 1 from *Deux arabesque*
DEBUSSY, C. *Arabesque* No 2 from *Deux arabesque*
DEBUSSY, C. *La fille aux cheveux de lin* [The girl with the flaxen hair] No 8 from *Preludes* Book 1 L 117
DETT, N. *Dance* (Juba) from *In the bottoms* (*Piano music of Africa and the African diaspora* Volume 3 – OUP) (Alfred)
GERSHWIN, G. *'S wonderful* (*The essential collection: Gershwin gold* – Chester) (*Gershwin at the keyboard* – Alfred)
HOLLAND, D. *Rig-a-jig* No 3 from *Three dances for a new doll* (EMI Music Publishing)
HYDE, M. *Ear-rings from Spain* (7 pieces for solo piano – Wirripang)
IBERT, J. *Le petit âne blanc* No 2 from *Histoires* (Alphonse Leduc)
KATS-CHERNIN, E. *Waltz of things past ...* from *Piano village* (Boosey and Hawkes)
NAZARETH, E. *Remando: Tango* (*Nazareth brazilian tangos and dances for the piano* – Alfred)
NORTON, C. *Prelude VI* (*Beguine*) from *Latin preludes collection* (Boosey and Hawkes)
NORTON, C. *Prelude VII* (*Mambo*) from *Latin preludes collection* (Boosey and Hawkes)
POULENC, F. *Valse* (*The century of invention* – Universal)
PROKOFIEV, S. *Lentamente* No 1 and *Andante* No 2 from *Visions fugitives* Op. 22
PROKOFIEV, S. *Con eleganza* No 6 and *Ridicolosamente* No 10 from *Visions fugitives* Op. 22
PROKOFIEV, S. *Dolente* No 16 and *Poetico* No 17 from *Visions fugitives* Op. 22
RAVEL, M. *Assez lent avec une expression intense* No 2 from *Valses nobles et sentimentales*
RAVEL, M. *A la manière de ... Borodine* [In the style of ... Borodin] (*Maurice Ravel: Easy piano pieces and dances* – Bärenreiter)
RAVEL, M. *Menuet sur le nom d'Haydn*
SHCHEDRIN, R. *Let's play an opera by Rossini* No 3 from *Notebook for young people*
SITSKY, L. *Zig-zag and Zig-zag mirror* No 152 and 153 from *Century* Volume 3 (Wirripang)
VINE, C. *Spartacus* from *Red Blues* (Faber)

Extra lists: Two pieces required

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

SHORTCUTS
for pianists



Cook & Co.
www.cookandco.com.au

- EXPRESSION
- TECHNIQUE
- CONFIDENCE

Efficient, Effective and Enjoyable
keyboard excerpts selected and
annotated by JANIS COOK



SHORTCUTS: for pianists
THE REST: for pianists
encoremusic.au

GRADE 7 (COLLABORATIVE)

9967

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 7, this option allows candidates to present TWO collaborative works as part of the repertoire requirements for the syllabus.

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

In Grade 7, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

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

- BACH, J.C.F. *Allegro con spirito* 1st movement [Primo] from *Sonata* in A major BR A 40/ W XIII/1 (Noetzel)
- BEETHOVEN, L. van. *March (Allegro ma non troppo)* No 1 in C major [Primo or Secondo] from *Three marches* Op. 45
- MOZART, W. *Allegro* 1st movement [Primo or Secondo] from *Sonata* in D major K 381 (123a) (*Mozart: Werke für Klavier zu vier Händen* – Henle)
- SCHUBERT, F. *Allegro moderato* in C major [Primo or Secondo] D 968 [excluding the *Andante*]

For piano and violin

- MOZART, W. *Allegro* 2nd movement from *Sonata* in G major K 301 (293a)
- MOZART, W. *Allegro* 1st movement from *Sonata* in E minor K 304 (300c)
- MOZART, W. *Allegro di molto* 1st movement from *Sonata* in A major K 305 (293d)
- SCHUBERT, F. *Allegro molto* 1st movement or *Allegro vivace* 3rd movement from *Sonata (Sonatina)* in D major Op. 137 No 1 / D 384

For piano and flute

- BACH, J.S. *Adagio ma non tanto* 1st movement from *Sonata* in E minor BWV 1034 (Henle) [Use specified edition only]
- BACH, J.S. *Allegro* 2nd movement from *Sonata* in E major BWV 1035 (Henle) [Use specified edition only]
- BACH, C.P.E. *Andante* 1st movement and *Allegretto* 2nd movement from *Sonata* in D major H 561/W 131 (Hortus Musicus) [Use specified edition only]

For piano and clarinet

- SAINT-SÄENS, C. *Allegretto* 1st movement from *Sonata* in E♭ major Op. 167
- MARTINŮ, B. *Moderato* 1st movement from *Sonatina* in B♭ H 356

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

- BIZET, G. *La toupie* [The top] No 2 [Primo or Secondo] from *Jeux d'enfants* [Children's games]
- BRAHMS, J. *Hungarian dance (Allegro)* No 5 in F♯ minor for piano four hands [Primo or secondo] from *Hungarian dances* WoO 1
- CHABRIER, E. *Cortège burlesque* [Primo or Secondo]
- RACHMANINOFF, S. *Scherzo* No 2 [Primo or Secondo] from *Six morceaux* Op. 11

For piano and violin

- DVOŘÁK, A. *Allegro appassionato* No 3 in B♭ major from *Romantické kusy* [Romantic pieces] Op. 75/B 150
- SMETANA, B. *Moderato* 1st movement from *Z domoviny* [From the homeland] (listed as *Aus der Heimat* in Peters edition) JB 1:118 (Peters)

For piano and flute

- FAURÉ, G. *Fantaisie* Op. 79
- MOUQUET, J. *Pan et les bergers* 1st movement from *La flûte du Pan* Op. 15

For piano and clarinet

- SCHUMANN, R. *Nicht schnell* No 1 or *Nicht schnell* No 3 from *Drei Romanzen* [3 romances] Op. 94
- SCHUMANN, R. *Zart und mit Ausdruck* No 1 from *Fantasiestücke* [Fantasy pieces] Op. 73

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

- BENJAMIN, A. arr. TRIMBLE. *Jamaican rumba* [Primo or Secondo] (Boosey and Hawkes) (AMC)
- DEBUSSY, C. *En bateau* [Sailing] No 1 [Primo or Secondo] from *Petite suite (Essential keyboard duets Volume 2 – Alfred)*
- RAVEL, M. *Laideronnette, Impératrice des Pagodes* [Little ugly girl, Empress of the Pagodas] No 3 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)
- VAUGHAN-WILLIAMS, R. arr. FOSS, H. *Fantasia on Greensleeves* [Primo or Secondo] (OUP)

For piano and violin

- FALLA, M. de. arr. KOCHAŃSKI. *El paño moruno* [The Moorish cloth] No 1 from *Suite populaire espagnole* [Spanish popular suite] (Durand)
- STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Introduzione* [Introduction] from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute

- COOKE, A. *Allegro moderato* 1st movement from *Sonatina*
- FOOTE, A. *Mélodie (Andantino con moto)* No 2 from *Three pieces* Op. 31 (Schott)

For piano and clarinet

- ARNOLD, M. *Allegro con brio* 1st Movement from *Sonatina* Op. 29
- FINZI, G. *Carol* No 3 from *5 Bagatelles* Op. 23

GRADE 8 (SOLO)

9948

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

Section I. Technical work

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

Section II. Studies and pieces

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

List A

- From AMEB *Piano Grade 8 Series 18*:
BACH, J.S. *Presto* 3rd movement from *Concerto nach italienischen Gusto* BWV 971
- CZERNY, C. *Molto vivace con velocità* No 24 from Op. 740
- JENSEN, A. *Andante con sentimento* No 7 from Op. 32
- SCARLATTI, D. *Sonata* K 484
- From AMEB *Piano Grade 8 Series 17*:
BACH, J.S. *Capriccio* 6th movement of *Partita* No 2 BWV 826
- HANDEL, G. *Allegro* 3rd movement of *Suite* HWV 431
- MOSZKOWSKI, M. *Etude* No 2 from Op. 72

SCARLATTI, D. *Sonata* K 209

AMEB Manual List:

- BACH, J.S. *Gigue* 7th movement from 'French' suite No 5 in G major BWV 816
- BACH, J.S. *Courante* 3rd movement and *Sarabande* 4th movement from *Partita* No 1 in B $\flat$ major BWV 825
- BACH, J.S. *Prelude and Fugue* in E major BWV 854 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in B major BWV 868 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in G $\sharp$ minor BWV 863 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in F minor BWV 881 from *Das wohltemperierte Clavier* Book 2
- BACH, J.S. *Prelude and Fugue* in B minor BWV 893 from *Das wohltemperierte Clavier* Book 2
- BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* (Also known as *Italienisches Konzert*) BWV 971
- CRAMER, J. *Study (Allegro)* in E minor No 20 from *84 studies* Op. 50 (No 2 in *Cramer: 50 selected studies* – Alfred)
- HENSELT, A. *Repos d'amour* [Love's repose] No 4 from *Douze études caractéristiques* Op. 2
- HINDEMITH, P. *Interludium (Pastorale, moderato)* and *Fuga tertia* in F from *Ludus Tonalis* (Schott's 20th century piano classics – Schott)
- MOSCHELES, A. *Etude (Allegro brillante)* in G major No 3 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
- MOSCHELES, A. *Etude (Lentamente con tranquillità)* in E major No 4 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
- MOSZKOWSKI, M. *Etude (Allegro energico)* in G minor No 16 from *20 petites études* Op. 91 Book 2
- SCARLATTI, D. *Sonata* in A major K 342
- SCARLATTI, D. *Sonata* in G major K 427 (*D. Scarlatti Sonates* Volume VII K 306-357 – Heugel et Cie)
- SCARLATTI, D. *Sonata* in C major K 513

List B

- From AMEB Piano Grade 8 Series 18:
CLEMENTI, M. *Allegro con spirito* 1st movement of *Sonata* Op. 7 No 3
- HAYDN, J. *Allegro moderato* 1st movement of *Sonata* Hob XVI:22
- KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 30 No 1
- MÉHUL, E.-N. *Fièremment* 1st movement of *Sonata* Op. 1 No 2
- From AMEB Piano Grade 8 Series 17:
HAYDN, J. *Allegro* 1st movement of *Sonata* Hob XVI:49
- KOZELUCH, L. *Allegro con brio* 1st movement of *Sonata* Op. 1 No 3
- MOZART, W. *Allegro con spirito* 1st movement of *Sonata* K 311 (284c)
- SCHUBERT, F. *Allegro moderato* 1st movement of *Sonata* D 459

AMEB Manual List:

- BEETHOVEN, L. van. *Rondo – Grazioso* 4th movement from *Sonata* in A major Op. 2 No 2
- BEETHOVEN, L. van. *Rondo – Poco allegretto e grazioso* 4th movement from *Sonata* in E $\flat$ major Op. 7
- BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in B $\flat$ major Op. 22
- BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in D major Op. 28
- BEETHOVEN, L. van. *Allegro vivace* 1st movement from *Sonata* in G major Op. 31 No 1
- BEETHOVEN, L. van. *Polonaise* in C major Op. 89
- BEETHOVEN, L. van. *Rondo a Capriccio* ('Rage over a lost penny') Op. 129 (Henle)
- CLEMENTI, M. *Rondo – Spiritoso* 2nd movement from *Sonata* in C major Op. 2 No 1 (Peters) (Schirmer)
- CLEMENTI, M. *Presto* 1st movement from *Sonata* in D major Op. 25 No 6 (*Clementi: Klaviersonaten Auswahl* Band II – Henle)

- CLEMENTI, M. *Rondo – Allegro assai* 3rd movement from *Sonata* in D major Op. 25 No 6 (*Clementi: Klaviersonaten Auswahl* Band II – Henle)
- HAYDN, J. *Moderato* 1st movement from *Sonata* in F major Hob XVI:29
- HAYDN, J. *Sonata* in G [complete] Hob XVI:40
- HAYDN, J. *Allegro* 1st movement from *Sonata* in B $\flat$ Hob XVI:41
- HAYDN, J. *Fantasia* in C Hob XVII:4
- MOZART, W. *Rondeau – Allegro* 3rd movement from *Sonata* in B $\flat$ major K 281 (189f)
- MOZART, W. *Allegro* 1st movement from *Sonata* in D major K 284 (205b)
- MOZART, W. *Allegro assai* 3rd movement from *Sonata* in F major K 332 (300k)

List C

- From AMEB Piano Grade 8 Series 18:
MACDOWELL, E. *Hexentanz* No 2 from Op. 17
- SCHUMANN, C. *Mazurka* No 3 from Op. 6
- SMETANA, B. *Polka* No 1 from Op. 8
- TCHAIKOVSKY, P.I. *Humoresque* No 2 from Op. 10
- From AMEB Piano Grade 8 Series 17:
CHADWICK, G. *Scherzino* No 3 from Op. 7
- CHOPIN, F. *Lento con gran espressione* KK IVa/16
- SCHUMANN, R. *Intermezzo* No 4 from Op. 26
- SIBELIUS, J. *Romance* No 9 from Op. 24

AMEB Manual List:

- ALBÉNIZ, I. *Prelude* No 1 from *Cantos de España* Op. 232
- CHOPIN, F. *Nocturne* in F major Op. 15 No 1
- CHOPIN, F. *Mazurka* in B $\flat$ minor Op. 24 No 4
- CHOPIN, F. *Prelude* in A $\flat$ major Op. 28 No 17
- CHOPIN, F. *Nocturne* in B major Op. 32 No 1
- CHOPIN, F. arr. FONTANA. *Waltz* in F minor Op. 70 No 2 (*Chopin Waltzer* – Henle)
- FAURÉ, G. *Andante, quasi allegretto* No 1 from *3 romances sans paroles* Op. 17
- GADE, N. *Scherzo (Allegro vivacissimo)* No 10 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
- GRIEG, E. *Albumblatt* [Album leaf] No 2 from *Lyrische Stückchen* [Lyric pieces] Op. 47
- HENSEL, F. *Lento appassionato* in B major No 4 from *Six mélodies pour le piano* Op. 5
- LISZT, F. *Klavierstück* in F $\sharp$ major S 193 (*Individual character pieces* Volume 1 – EMB)
- MACDOWELL, E. *Schattentanz* [Shadow dance] No 8 from *12 Etüden* Op. 39 (*Classics for the advancing pianist* Book 2: Edward MacDowell – Alfred)
- MACDOWELL, E. *Ungarisch* [Hungarian] No 12 from *12 Etüden* Op. 39 (*Classics for the advancing pianist* Book 2: Edward MacDowell – Alfred)
- MELARTIN, E. *Elegie* No 3 from *4 Klavierstücke* Op. 67
- SCHUBERT, F. *Momen musical* in A $\flat$ major No 2 from *Momens musicaux* Op. 94/D780
- SCHUBERT, F. *Momen musical* in C $\sharp$ minor No 4 from *Momens musicaux* Op. 94/D780
- SCHUMANN, C. *Piece fugitive (Andante espressivo)* in D major No 3 from *Quatre pièces fugitives* [Four fleeting pieces] Op. 15 (*Clara Schumann piano music* – Dover)
- SCHUMANN, C. *Piece fugitive (Un poco agitato)* in A minor No 2 from *Quatre pièces fugitives* [Four fleeting pieces] Op. 15 (*Clara Schumann piano music* – Dover)
- SCHUMANN, C. *Romance* in B Major No 3 from *Quatre pièces caractéristiques* Op. 5 (*Clara Wieck-Schumann: Ausgewählte Klavierwerke* – Henle)
- SCHUMANN, R. *Des Abends* [Evening] No 1 from *Fantasiestücke* Op. 12

- SCHUMANN, R. *Romance* in F# major No 2 from *Drei Romanzen* Op. 28
SCHUMANN, R. *Vogel als Prophet* No 7 from *Waldscenen* Op. 82
SCHUMANN, R. *Schlummerlied* [Slumber song] No 16 from *Albumblätter* Op. 124
SKRYABIN, A. *Andante* No 1 from *Two nocturnes* Op. 5
SZYMANOWSKA, M. *Nocturne* (Piano music by female composers: 24 piano pieces from the 18th-20th century – Schott)
WIDOR, C. *Valse-impromptu* No 6 from *6 morceaux de salon* Op. 15 (Crescendo)
WILCHER, P. *A rose on water* (Wilcher)

List D

- From AMEB Piano Grade 8 Series 18:
BARTÓK, B. *Allegretto* 1st movement from *Suite* Op. 14
GLANVILLE-HICKS, P. *Prelude for a pensive pupil*
GRIFFES, C. *The lake at evening* No 1 from Op. 5
TURINA, J. *Sacro-monte* No 5 from Op. 55
 - From AMEB Piano Grade 8 Series 17:
BARTÓK, B. *From the diary of a fly* No 142 from *Mikrokosmos* Volume VI
EDWARDS, R. *Frangipani* No 2 from *Mantras and night flowers*
NAZARETH, E. *Odeon*
RAVEL, M. *Rigaudon* No 4 from *Le tombeau de Couperin*
 - From AMEB Piano Australian anthology (Fifth – Eighth grades) (2001):
HOLLAND, D. *The lake*
PARKER, K. *Down Longford way*
- AMEB Manual List:**
BARRATT, C. *Capriccio* No 6 from *Fantasy preludes* (Boosey and Hawkes)
BARTÓK, B. *Dance in Bulgarian rhythm* No 153 from *Mikrokosmos* BB 105
BENJAMIN, A. *Jamaican rumba* (Piano music by British and American composers – Boosey and Hawkes)
BUTTERLEY, N. *Il Gubbo* (Wirripang)
CARR-BOYD, A. *Prelude* (Wirripang)
DEBUSSY, C. *Danseuses de Delphe* [Dancers of Delphi] No 1 from *Préludes* Book 1 L 117
DEBUSSY, C. *Voiles* [Veils/Sails] No 2 from *Préludes* Book 1 L 117
DEBUSSY, C. *Des pas sur la neige* [Footsteps in the snow] No 6 from *Préludes* Book 1 L 117
DEBUSSY, C. *La serenade interrompue* [Interrupted serenade] No 9 from *Préludes* Book 1 L 117
DEBUSSY, C. *La cathédrale engloutie* [The submerged cathedral] No 10 from *Préludes* Book 1 L 117
DEBUSSY, C. *Bruyères* No 5 from *Préludes* Book 2 L 123
DEBUSSY, C. *Canope* [Canopic jar] No 10 from *Préludes* Book 2 L 123
GERSHWIN, G. *Fascinating rhythm* (Gershwin at the keyboard – Warner)
GERSHWIN, G. *I got rhythm* (Gershwin at the keyboard – Warner)
GERSHWIN, G. *Prelude* No 1 from *Three preludes* (Gershwin: Complete works for solo piano – Alfred)
HYDE, M. *Reflected reeds* (Piano works of Miriam Hyde – All Music Publishing)
JANÁČEK, L. *Naše večery* [Our evenings] No 1 from *Po zarostlém chodníčku* [On the overgrown path] JW VIII/17 (Schott's 20th century piano classics – Schott)
KODÁLY, Z. *Allegretto grazioso* No 8 from *Nine piano pieces* Op. 3 (Kodály: Nine piano pieces Op. 3 – EMB)
LIGETI, G. *Allegro con spirito* No 3 from *Music ricercata* (György Ligeti: Musica ricercata – Schott)
MOMPOU, F. *Jeune filles au jardin* from *Scènes d'enfants* (Salabert)
POULENC, F. *Nocturne* No 1 in C major (1929)
POULENC, F. *Mouvement perpétuel* No 3 from *Trois mouvements perpétuels* Schmidt 14

- POULENC, F. *Novelette* in B♭ minor No 2 from *Deux novelettes* Schmidt 47 (*Trois novelettes* – Chester)
PROKOVIEV, S. *Allegretto* No 13 and *Feroce* No 14 from *Visions fugitives* Op. 22
PROKOVIEV, S. *Presto agitatissimo e molto accentuato* No 19 and *Lento* No 20 from *Visions fugitives* Op. 22
RAVEL, M. *Menuet* No 5 from *Le tombeau de Couperin*
RAVEL, M. *Mouvement de menuet* 2nd movement from *Sonatine*
SATIE, E. *Sonatine bureaucratique* (Anthology of 20th century piano music – Alfred)
SCHOENBERG, A. *Leicht, zart* No 1, *Langsam* No 2 and *Sehr langsam* Viertel No 3 from *6 kleine Klavierstücke* Op. 19 (Universal)
SCHOENBERG, A. *Rasch, aber leicht* No 4, *Etwas rasch* No 5 and *Sehr langsam* No 6 from *6 kleine Klavierstücke* Op. 19 (Universal)
SHOSTAKOVICH, D. *Three fantastic dances* Op. 5
SITSKY, L. *Nocturne canonique* No 154 from *Century* (Century Volume 3 – Wirripang)
TOCH, E. *Der Jongleur* [The juggler] No 3 from *Burlesken* Op. 31 (*Schott 20th century classics* – Schott)
VILLA-LOBOS, H. *Senhora Dona Viúva* No 5 from *Guia práctico* Volume 2

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

GRADE 8 (COLLABORATIVE)

9968

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

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

In Grade 8, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below.

List B – Collaborative Piano

For piano duet

- MOZART, W. *Andante mit Variationen* in G major [Primo or Secondo] K 501 (*Mozart: Werke für Klavier zu vier Händen* – Henle)
MOZART, W. *Allegro* 1st movement from *Sonata* in C major [Primo or Secondo] K 521 (*Mozart: Werke für Klavier zu vier Händen* – Henle)
SCHUBERT, F. *Rondo* in D major [Primo or Secondo] Op. 138 / D 608
WEBER, C. *Allegro* in C major No 2 [Primo] from *Huit pièces* [Eight pieces] Op. 60 (*Weber: Original compositions* for piano duet – IMC)

For piano and violin

- MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in G major K 301 (293a)
MOZART, W. *Allegro moderato* 1st movement from *Sonata* in B♭ major K 378 (317d)
MOZART, W. *Allegro* 1st movement from *Sonata* in F major K 376 (374d)
BEETHOVEN, L. van. *Tema con variazioni* 2nd movement from *Sonata* in D major Op. 12 No 1

BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in A major Op. 30 No 1

SCHUBERT, F. *Allegro moderato* 4th movement from *Sonatina* in G minor Op. post. 137 No 3 / D 408

For piano and flute

BACH, J.S. *Allegro moderato* 1st movement from *Sonata* in E flat major BWV 1031 (Henle)

HINDEMITH, P. *Sehr lebhaft* 3rd movement from *Sonata* for flute and piano

HYDE, M. *Allegro giocoso* 1st movement from *Sonata* in G minor for flute and piano (Wirripang)

HOFFMEISTER, F. *Allegro* 1st movement from *Sonata* in C major Op. 13 (Nagels Musik-Archiv)

MOZART, W. *Andante* 1st movement from *Sonata* in A major K 12 [originally for violin]

For piano and clarinet

BRAHMS, J. *Allegretto grazioso* 3rd movement from *Sonata* No 1 in F minor Op. 120 No 1

POULENC, F. *Allegro tristamente* 1st movement from *Sonata* Schmidt 184

SAINT-SAËNS, C. *Molto allegro* 4th movement from *Sonata* in E $\flat$ major Op. 167

List C – Collaborative Piano

For piano duet

BIZET, G. *Le bal* [The ball] No 12 [Primo or Secondo] from *Jeux d'enfants* [Children's games] Op. 22 (*Essential keyboard duets* Volume 2 – Alfred)

BRAHMS, J. *Hungarian dance (Allegro molto)* No 1 in G minor for piano four hands [Primo] from *Hungarian dances* WoO 1

DVOŘÁK, A. *Allegro vivace* No 5 in A major [Primo or Secondo] from *Slovanské tancey* [Slavonic dances] Op. 46 / B 78

FAURÉ, G. *Pas espagnol* No 6 [Primo or Secondo] from *Dolly* Op. 56 (IMC)

For piano and violin

GRIEG, E. *Allegretto espressivo alla romanza* 2nd movement from *Sonata* No 3 in C minor Op. 45

KREISLER, F. *Praeludium* and *Allegro*

For piano and flute

POULENC, F. *Allegro malinconico* 1st movement from *Sonata* Schmidt 164

For piano and clarinet

GADE, N. *Allegro vivace* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 43

SCHUMANN, R. *Lebhaft, leicht* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 73

SCHUMANN, R. *Einfach, innig* No 2 from *Drei Romanzen* [3 Romances] Op. 94

List D – Collaborative Piano

For piano duet

BERKELEY, L. *Palm court waltz* [Primo or Secondo] Op. 81/2a (Chester)

DEBUSSY, C. *Marche écossaise sur un thème populaire (Marche des anciens comtes de Ross)* [Scottish march on a popular theme (The Earl of Ross march)] [Primo or Secondo]

HINDEMITH, P. *Stürmisch* No 7 [Primo or Secondo] from *Walzer für Klavier vierhändig* Op. 6 (1916)

RAVEL, M. *Les entretiens de la Belle et de la Bête* [Conversations of Beauty and the Beast] No 4 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)

WHIFFIN, L. *Playtime* No 4 [Primo or Secondo] from *Suite Colette* (AMC)

For piano and violin

BARTÓK, B. arr. SZÉKELY. *Poargă românească* [Romanian polka] No 5 and *Măruntel* [Fast dance] No 6 from *Romanian folk dances* for violin and piano

STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Gavotte* from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute

BERKELEY, L. *Allegro moderato* 1st movement from *Sonatina* Op. 13 (Schott)

FOOTE, A. *Aubade villageoise* No 1 from *Three Pieces* Op. 31 (AMC)

For piano and clarinet

HOLLAND, D. *Ballad* for clarinet and piano (AMC)

HOROVITZ, J. *Lento, quasi andante* 2nd movement from *Sonatina* (Novello & Co)

CERTIFICATE OF PERFORMANCE

9949

For further information on the Certificate of Performance examination, see the Foreword of this syllabus.

Objectives

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

Section I. Pieces

This syllabus is intended to be prepared as a musical performance. The examination will last 45 minutes.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

One work must be chosen from each of Lists A, B, C, and D, with the remainder of the programme taken from Lists A, C or D at the candidate's discretion.

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

List A

BACH, J.S. *Prelude* and *Fugue* in A $\flat$ major BWV 862 from *Das Wohltemperierte Clavier* Book 1

BACH, J.S. *Prelude* and *Fugue* in C minor BWV 871 from *Das Wohltemperierte Clavier* Book 2

CRAMER, J. *Study (Moderato)* in G major No 21 from *84 studies* Op. 50 (No 20 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study (Moderato)* in D $\flat$ major No 3 from *84 studies* Op. 50 (No 6 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study (Vivace)* in D major No 33 from *84 studies* Op. 50 (No 13 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study (Maestoso energico)* No 64 in B $\flat$ major from *84 studies* Op. 50 (No 25 in *Cramer: 50 selected studies* – Alfred)

CZERNY, C. *Study* in F major No 11 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740

CZERNY, C. *Study* in A $\flat$ major No 45 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740

HANDEL, G. *Capriccio* in F major HWV 481

HENSEL, F. *Übungsstück (Allegro Moderato)* in C major (*Hensel: Ausgewählte Klavierwerke (Erstausgabe)* – Henle)

HENSEL, F. *Übungsstück (Allegro Moderato)* in G minor (*Hensel: Ausgewählte Klavierwerke (Erstausgabe)* – Henle)

LISZT, F. *Etude (Molto agitato)* in G minor No 6 from *Etude in 12 Übungen* Op. 6/LW A8 No 6/S 136 [sometimes published in error as Op. 1]

LISZT, F. *Etude (Allegro non troppo)* in B $\flat$ minor No 12 from *Etude in 12 Übungen* Op. 6/LW A8 No 12/S 136 [sometimes published in error as Op. 1]

MACDOWELL, E. *Scherzino* No 11 from *12 Etüden* Op. 39

MOSCHELES, I. *Etude (Allegro giocoso)* in D minor No 6 from 24 *études* Op. 70 (24 *études de perfectionnement* – Schott)
 MOSCHELES, I. *Etude (Agitato)* in B $\flat$ minor No 12 from 24 *études* Op. 70 (24 *études de perfectionnement* – Schott)
 MOSZKOWSKI, M. *Etude (Presto)* in F major No 6 from 15 *études de virtuosité* Op. 72
 RAMEAU, J. *Gavotte and Doubles de la Gavotte* [six doubles] in A minor from *Nouvelles suites de pièces de clavecin* (Pièces de clavecin (troisième recueil) – Bärenreiter)
 SCARLATTI, D. *Sonata* in E major K 28 (*Scarlatti: 60 Sonatas* Volume 1 – Schirmer)
 SCARLATTI, D. *Sonata* in D major K 96 (*Anthology of Baroque keyboard music* – Alfred)
 SCARLATTI, D. *Sonata* in D major K 140
 SCARLATTI, D. *Sonata* in D minor K 141 (*D. Scarlatti: Sonates* Volume 3 – Heugel & Cie)
 SCARLATTI, D. *Sonata* in F major K 366
 SCARLATTI, D. *Sonata* in D major K 535 (*D. Scarlatti: Sonates* Volume 11 – Heugel & Cie)
 SCARLATTI, D. *Sonata* in B $\flat$ major K 551 (*D. Scarlatti: Sonates* Volume 11 – Heugel & Cie)
 SCHUMANN, C. *Praeludium II and Fuga II* in B $\flat$ No 2 from *Drei Präludien und Fugen* Op. 16 (*Romantische Klaviermusik* – Bärenreiter)
 SHOSTAKOVICH, D. *Prelude and Fugue* in D major No 5 from 24 *preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in E major No 9 from 24 *preludes and fugues* Op. 87

List B

BACH, C.P.E. *Sonata* in F minor H 173/W 57.6
 BACH, J.C. *Sonata* in E major Op. 5 No 5 (*Sonatas* Volume I – Henle)
 BACH, J.C. *Sonata* in B $\flat$ major Op. 17 No 6 (*Sonatas* Volume II – Henle)
 BACH, J.S. 'French' *suite* [No 3] in B minor BWV 814
 BEETHOVEN, L. van. *Sonata* in E major Op. 14 No 1 (Henle)
 BEETHOVEN, L. van. *Rondo* in G major Op. 51 No 2
 BEETHOVEN, L. van. *Sonata* in G major Op. 79 (Henle)
 CLEMENTI, M. *Sonata* in A major Op. 10 No 1 (*Clementi: Piano sonatas* Volume 1 – Henle)
 CLEMENTI, M. *Sonata* in F minor Op. 13 No 6 (*Clementi: Piano sonatas* Volume 1 – Henle)
 CLEMENTI, M. *Sonata* in G major Op. 25 No 2
 HAYDN, J. *Sonata* in G major Hob XVI:6
 HAYDN, J. *Sonata* in D major Hob XVI:19
 HAYDN, J. *Sonata* in D major Hob XVI:37
 HAYDN, J. *Sonata* in E $\flat$ major Hob XVI:38
 HAYDN, J. *Sonata* in D major Hob XVI:42
 HAYDN, J. *Sonata* in G minor Hob XVI:44
 HAYDN, J. *Sonata* in F major Hob XVI:47
 HAYDN, J. *Sonata* in C major Hob XVI:48
 HUMMEL, J. *Sonata* VII in G major (*Musica Rara*)
 MÉHUL, E. *Sonata* in D major Op. 1 No 1
 MÉHUL, E. *Sonata* in A major Op. 1 No 3
 MOZART, W. *Sonata* in E $\flat$ major K 282
 MOZART, W. *Rondo* in A minor K 511
 MOZART, W. *Sonata* in C major K 545
 POULENC, F. *Suite for piano*
 SCULTHORPE, P. *Sonatina* (Faber)
 SUTHERLAND, M. *Sonatina* (*The piano works of Margaret Sutherland* – All Music Publishing)

List C

ARENSKY, A. *Nocturne* in D $\flat$ major No 3 from 24 *characteristic pieces* Op. 36

BRIDGE, F. *Valse capricieuse* No 3 from *Three sketches* (*The Boosey and Hawkes 20th century piano collection: 1900-1945* – Boosey and Hawkes)
 CHOPIN, F. *Polonaise* in C $\sharp$ minor Op. 26 No 1/CT 150
 CHOPIN, F. *Polonaise* in E $\flat$ minor Op. 26 No 2/CT 151
 CHOPIN, F. *Impromptu* in A $\flat$ major Op. 29/CT 43
 CHOPIN, F. *Mazurka* in B minor Op. 33 No 4/ CT 75
 CHOPIN, F. *Polonaise* in A major Op. 40 No 1/CT 152
 CHOPIN, F. *Mazurka* in C $\sharp$ minor Op. 50 No 3/CT 82
 CHOPIN, F. *Fantasie-impromptu* in C $\sharp$ minor Op. 66/CT 46
 FAURÉ, G. *Allegro molto* No 2 from *Trois romances sans paroles* Op. 17 No. 2 (Peters)
 GRIEG, E. *Brillupsdag på Trolldhaugen* [Wedding-day at Trolldhaugen] No 6 from *Lyriscche Stücke* [Lyric pieces] Op. 65
 HENSEL, F. *Andante* No 1 from 4 *Lieder für das Pianoforte* Op. 2
 HENSEL, F. *Allegretto grazioso* No 3 from 4 *Lieder für das Pianoforte* Op. 2
 HENSEL, F. *Andante cantabile* in F $\sharp$ minor No 3 from 4 *Lieder für das Pianoforte* Op. 6
 HENSEL, F. *Allegro moderato* No 1 from 4 *Lieder für das Pianoforte* Op. 8
 HENSEL, F. *Andante cantabile* in D $\flat$ (Hensel: *Ausgewählte Klavierwerke* – Henle)
 HILL, M. *The leafy lanes of Kent* (AMC)
 LISZT, F. *Au lac de Wallenstadt* [At Lake Wallenstadt] No 2 from *Années de pèlerinage: Première année* [Years of pilgrimage: First year] LW A159/S 160
 LISZT, F. *Notturmo* (*O Lieb, so lang du lieben kannst*) in A $\flat$ major No 3 from *Liebesträume* LW A103/S 541
 MENDELSSOHN, F. *Lieder ohne Worte* (*Presto e molto vivace*) in E major No 3 from *Lieder ohne Worte* Op. 38
 RACHMANINOFF, S. *Humoresque* in G major [revised version 1940] No 5 from *Morceaux de salon* Op. 10
 RACHMANINOFF, S. *Prélude* in C $\sharp$ minor No 2 from *Morceaux de fantaisie* Op. 3
 RACHMANINOFF, S. *Mélodie* in E major No 3 from *Morceaux de fantaisie* Op. 3
 RACHMANINOFF, S. *Polichinelle* in F $\sharp$ minor No 4 from *Morceaux de fantaisie* Op. 3
 SCHUBERT, F. *Impromptu* in G $\flat$ major No 3 from 4 *Impromptus* D 899
 SCHUMANN, R. *Fabel* No 6 from *Fantasiestücke* Op. 12
 SCHUMANN, R. *Arabesque* Op. 18
 SCHUMANN, R. *Novellette* in F major No 1 from 8 *Novelletten* Op. 21
 SCHUMANN, R. *Novellette* in B minor No 9 from *Bunte Blätter* [Coloured leaves] Op. 99 (*Schumann: Klavierwerke* Band 1 – Henle)
 SCHUMANN, R. arr. LISZT, F. *Liebeslied* (*Widmung*) [Dedication] LW A133/S 566 [Catalogue numbers given as for Liszt works catalogues]
 SKRYABIN, A. *Prélude* in G $\flat$ major No 13, *Prélude* in E $\flat$ minor No 14, *Prélude* in D $\flat$ major No 15 and *Prélude* in B $\flat$ minor No 16 from *Vingt-quatre préludes* [24 preludes] Op. 11
 SKRYABIN, A. *Quatre préludes* Op. 22
 TCHAIKOVSKY, P. *Polka de salon* No 2 from *Trois morceaux* Op. 9 (*Ausgewählte Klavierwerke* Volume 2 – Peters)

List D

ALBÉNIZ, I. *Oriente* No 2 from *Cantos d'España* Op. 232
 ALBÉNIZ, I. *Cordoba* No 4 from *Cantos d'España* Op. 232 (*Celebration series: Piano repertoire* Level 10 – Frederick Harris)
 ALBÉNIZ, I. *Seguidillas* No 5 from *Cantos d'España* Op. 232
 BAILEY, K. *Drowsy bees and butterflies* (Bailey)
 BARTÓK, B. *Allegro barbaro* Sz 49/BB 63
 BARTÓK, B. *Petite suite* Sz 105/ BB 113
 BENJAMIN, A. *Scherzino* (*The Boosey and Hawkes 20th Century Piano Collection: 1900-1945* – Boosey and Hawkes)

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

- BOULANGER, L. *D'un jardin clair* [Of a bright garden] (No 2 in *Trois morceaux pour piano* – Schirmer)
- CHUA, S. *Rodeo* (*Scenes of childhood: Fourteen piano solos* – Midnight Editions)
- COPLAND, A. *Le chat et la souris* [The cat and the mouse] (*The Copland piano collection* – Boosey and Hawkes)
- COPLAND, A. *Night thoughts* (*The Copland piano collection* – Boosey and Hawkes)
- DEBUSSY, C. *Les sons et les parfums tournent dans l'air du soir* [The sounds and fragrances swirl through the evening air] No 4 from *Préludes* Book 1 L 117
- DEBUSSY, C. *La puerta del vino* [Wine door] No 3 from *Préludes* Book 2 L 123
- DEBUSSY, C. *Rêverie* L 68
- DEBUSSY, C. *Prélude* 1st movement from *Suite Bergamasque* L 75
- DEBUSSY, C. *Sarabande* 2nd movement from *Pour le piano* L 95
- DEBUSSY, C. *La plus que lente* L 121
- DURHAM, B. *Wind chimes* (*Blowing in the wind: Australia* – Barbara Durham Music)
- FALLA, M. de. *Danza ritual del fuego* [Ritual fire dance] from *El amor brujo* [Love, the magician]
- GINASTERA, A. *Danza del viejo boyero* [Dance of the old herdsman] No 1 and *Danza de la moza donosa* [Dance of the beautiful maiden] No 2 [to be performed as one work] from *Danzas Argentinas* Op. 2
- GINASTERA, A. *Rondó sobre temas infantiles argentines* [Rondo on Argentine children's folk tunes]
- GOULD, M. *Boogie woogie etude* (*Anthology of American piano music* – Alfred)
- HANDEL, A. *The seduction of Andalucia* (*Australian Women Composers' Piano Anthology* – Wirripang)
- HOLLAND, D. *Nocturne* (*Australian heritage collection* Volume III – Wirripang)
- HOLLAND, D. *Piano rag* (AMC)
- KABALEVSKY, D. *Variations in A minor* Op. 40 No 2 (*Celebration series: Piano repertoire* Level 10 – Frederick Harris)
- KHACHATURIAN, A. *Tokkata* [Toccata]
- PROKOFIEV, S. arr. PROKOFIEV. *The Montagues and the Capulets* No 6 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)
- PROKOFIEV, S. *Gavotte (from Hamlet)* Op. 77bis [Also published as Op. 77 No 4]
- RAVEL, M. *Pavane pour une infante défunte* [Pavane for a dead princess]
- SCHOENBERG, A. *Sechs kleine Klavierstücke* Op. 19
- SITSKY, L. *Petra* No 155 from *Century* (Century Volume 3 – Wirripang)
- STRAVINSKY, I. *Cadenza finale* 4th movement from *Serenade in A* (Boosey and Hawkes)
- STRAVINSKY, I. *Hymne* 1st movement from *Serenade in A* (Boosey and Hawkes)
- SUTHERLAND, M. *Valse descant* (*The piano works of Margaret Sutherland* – All Music Publishing)
- VILLA-LOBOS, H. *Branquinha* No 1 from *Prole do bebê* [The baby's family] Volume 1
- VILLA-LOBOS, H. *Moreninha* No 2 from *Prole do bebê* [The baby's family] Volume 1
- VILLA-LOBOS, H. *Caboclinha* No 3 from *Prole do bebê* [The baby's family] Volume 1
- VILLA-LOBOS, H. *Mulatinha* No 4 from *Prole do bebê* [The baby's family] Volume 1
- VILLA-LOBOS, H. *O Polichinello* No 7 from *Prole do bebê* [The baby's family] Volume 1

Section II. General knowledge

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

Objectives

The candidate must demonstrate an advanced level of technical accomplishment, a mature musical understanding and the ability to feel and project the changing mood and character of the music that is performed. The repertoire should be chosen carefully so that the program fits within the prescribed timings, achieves the required balance and stylistic diversity and covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and musical elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

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

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

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

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

ASSOCIATE

9950

Candidates must prepare a program according to the following requirements:

- Duration should be not less than 25 minutes and not more than 40 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.

Section I. Pieces

List A

BACH, C.P.E. *Sonata* in A major H 186/W 55.4
BACH, J.S. 'French' *suite* [No 5] in G major BWV 816
BEETHOVEN, L. van. *Sonata* in F minor Op. 2 No 1
BEETHOVEN, L. van. *Sonata* in C minor Op. 10 No 1
BEETHOVEN, L. van. *Sonata* in F major Op. 10 No 2
BEETHOVEN, L. van. *Sonata* in C minor Op. 13
BEETHOVEN, L. van. *Sonata* in G major Op. 14 No 2
BEETHOVEN, L. van. *Sonata* in B $\flat$ major Op. 22
BEETHOVEN, L. van. *Sonata* in A $\flat$ major Op. 26
BEETHOVEN, L. van. *Sonata* in E $\flat$ major Op. 27 No 1
BEETHOVEN, L. van. *Sonata* in D major Op. 28
BEETHOVEN, L. van. *Sonata* in F $\sharp$ major Op. 78
CLEMENTI, M. *Sonata* in B $\flat$ major Op. 24 No 2
CLEMENTI, M. *Sonata* in D major Op. 25 No 6
CLEMENTI, M. *Sonata* in G major Op. 37 No 2 (Henle)
DUSSEK, J. *Sonata* [VIII] in B $\flat$ major Op. 24 (c 96) [sometimes listed as Op. 23]
FIELD, J. *Sonata* in A major No 2 from *Three sonatas* Op. 1 / H 8A
HAYDN, J. *Sonata* in C minor Hob XVI:20
HAYDN, J. *Sonata* in F major Hob XVI:23
HAYDN, J. *Sonata* in E $\flat$ major Hob XVI:28
HAYDN, J. *Sonata* in B minor Hob XVI:32
HAYDN, J. *Sonata* in D major Hob XVI:33
HAYDN, J. *Sonata* in E minor Hob XVI:34
HAYDN, J. *Sonata* in G major Hob XVI:39
HAYDN, J. *Sonata* (*Divertimento*) in A $\flat$ major Hob XVI:46
HAYDN, J. *Variations* in F minor, Hob XVII:6
KOŽELUCH, L. *Sonata* in A minor Op. 26 No 2
MENDELSSOHN, F. *Sonata* in G minor Op. 105
MOZART, W. *Sonata* in C major K 279
MOZART, W. *Sonata* in F major K 280
MOZART, W. *Sonata* in B $\flat$ major K 281
MOZART, W. *Sonata* in G major K 283
MOZART, W. *Sonata* in C major K 330
MOZART, W. *Sonata* in F major K 332
MOZART, W. *Sonata* in B $\flat$ major K 333
MOZART, W. *Sonata* in B $\flat$ major K 570
SCHUBERT, F. *Sonata* in A minor D 537/Op. 164
SCHUBERT, F. *Sonata* in A $\flat$ major D 557
SCHUBERT, F. *Sonata* in A major D 664/Op. 120

List B

BACH, J.S. *Prelude* 1st movement from 'English' *suite* in A minor BWV 807
BACH, J.S. *Prelude* 1st movement from 'English' *suite* in G minor BWV 808
BACH, J.S. *Sinfonia* 1st movement from *Partita* in C minor BWV 826
BACH, J.S. *Overture* 1st movement from *Partita* in D major BWV 828

BACH, J.S. *Tocatta* 1st movement from *Partita* in E minor BWV 830
BACH, J.S. *Prelude* and *Fugue* in F major BWV 856 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in F $\sharp$ major BWV 858 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in F $\sharp$ minor BWV 859 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in G major BWV 860 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in G minor BWV 861 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in A major BWV 864 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in C major BWV 870 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in C $\sharp$ major BWV 872 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in D minor BWV 875 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in E major BWV 878 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in A major BWV 888 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in A minor BWV 889 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Tocatta* in E minor BWV 914
HANDEL, G. *Courante* 3rd movement and *Gigue* 4th movement from *Suite* in A major HWV 426
HANDEL, G. *Adagio* 3rd movement and *Allegro* (*Fugue*) 4th movement from *Suite* in F major HWV 427
HANDEL, G. *Allegro* 1st movement from *Suite* in E minor HWV 429
MENDELSSOHN, F. *Prelude* and *Fugue* in F minor Op. 35 No 5
REGER, M. *Präludium* and *Fugue* in A minor Op. 99 No 3
SCHUMANN, R. *Fugue* in D minor Op. 72 No 2
SHOSTAKOVICH, D. *Prelude* and *Fugue* in A minor No 2 from *24 preludes and fugues* Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in E minor No 4 from *24 preludes and fugues* Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in A major No 7 from *24 preludes and fugues* Op. 87

List C

BEETHOVEN, L. *Fantasia* Op. 77
BORTKIEWICZ, S. *Etude* in D $\flat$ major No 8 from *Dix etudes* Op. 15
BORTKIEWICZ, S. *Etude* in F $\sharp$ minor No 9 from *Dix etudes* Op. 15
BRAHMS, J. *Rhapsody* in G minor No 2 from *Two rhapsodies* Op. 79
BRAHMS, J. *Capriccio* in D minor No 7 from *Fantasien* Op. 116
BRAHMS, J. *Intermezzo* in B $\flat$ minor No 2 from *Three intermezzos* Op. 117
BRAHMS, J. *Intermezzo* in A major No 2 from *Clavierstücke* Op. 118
BRAHMS, J. *Romance* in F major No 5 from *Clavierstücke* Op. 118
CHAMINADE, C. *Etude* (*Automne*) in D $\flat$ major No 2 from *6 études de concert* Op. 35
CHOPIN, F. *Nocturne* in B major No 3 from *Three nocturnes* Op. 9/CT 110
CHOPIN, F. *Nocturne* in F $\sharp$ major No 2 from *Two nocturnes* Op. 15/CT 112
CHOPIN, F. *Nocturne* in C $\sharp$ minor Op. 27 No 1/CT 114
CHOPIN, F. *Nocturne* in E $\flat$ major No 2 from *Two nocturnes* Op. 55/CT 123
CHOPIN, F. *Etude* in A $\flat$ major No 1 from *Etudes* Op. 25/CT 26
CHOPIN, F. *Etude* in F minor No 2 from *Etudes* Op. 25/CT 27
CHOPIN, F. *Etude* in C $\sharp$ minor No 7 from *Etudes* Op. 25/CT 32
CHOPIN, F. *Etude* in G $\flat$ major No 9 from *Etudes* Op. 25/CT 34
CHOPIN, F. *Waltz* in F major Op. 34 No 3/CT 210
CHOPIN, F. *Waltz* in A $\flat$ major Op. 64 No 3/CT 214
CHOPIN, F. *Waltz* in E minor Op. post./B 56/CT 222

- CHOPIN, F. *Berceuse* in D $\flat$ major Op. 57/CT 7
- CZERNY, K. *Study* in G minor No 50 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740
- FALLA, M. de. *Nocturno* (*Manuel de Falla: Music for piano Book 1* – Chester)
- FAURÉ, G. *Barcarolle* No 1 in A minor Op. 26
- FAURÉ, G. *Impromptu* No 2 in F minor Op. 31
- GLINKA, M. arr. BALAKIREV, M. *Zhavoronok* [The lark] [also listed as *L'alouette*] (Dover)
- LISZT, F. *Sonetto 47 del Petrarca* No 4 from *Années de pèlerinage, Deuxième année* S 161/L A55
- LISZT, F. *Sonetto 104 del Petrarca* No 5 from *Années de pèlerinage, Deuxième année* S 161/L A55
- LISZT, F. *Sonetto 123 del Petrarca* No 6 from *Années de pèlerinage, Deuxième année* S 161/L A55
- LISZT, F. *Sposalizio* No 1 from *Années de pèlerinage, Deuxième année* S 161/L A55
- LISZT, F. *Paysage* [Scenery] No 3 from *Etudes d'exécution transcendante* S 139/L A172
- MENDELSSOHN, F. *Scherzo* in E minor No 2 from *Trois fantaisies ou caprices* Op. 16
- MENDELSSOHN, F. *Rondo Capriccioso* Op. 14
- RACHMANINOFF, S. *Elégie* in E $\flat$ minor No 1 from *Morceaux de fantaisie* Op. 3
- RACHMANINOFF, S. *Prelude* in D major No 4 from *10 preludes* Op. 23
- RACHMANINOFF, S. *Prelude* in G major No 5 from *13 preludes* Op. 32
- RACHMANINOFF, S. *Prelude* in G $\sharp$ minor No 12 from *13 preludes* Op. 32
- RACHMANINOFF, S. *Etude-tableau* (Grave) in C minor No 3 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)(Henle)
- RACHMANINOFF, S. *Etude-tableau* (Moderato) in G minor No 8 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)(Henle)
- SCHUMANN, R. *Grillen* [Whims] No 4 from *Fantasiestücke* Op. 12
- SCHUMANN, R. *Sehr rasch, mit leidenschaftlichen Vortrag* in C minor No 1 from *Drei Fantasiestücke* Op. 111
- SKRYABIN, A. *Etude* in A $\flat$ major No 8 from *Douze études* [12 études] Op. 8
- SKRYABIN, A. *Etude* in E $\flat$ major No 8 from *Huit études* [8 Etudes] Op. 42
- SKRYABIN, A. *Nocturne* in D $\flat$ major from *Prélude et nocturne pour la main gauche seule* [Two pieces for the left hand alone] Op. 9
- SZYMANOWSKI, K. *Prélude* in C minor No 7 from *Nine preludes* Op. 1
- TCHAIKOVSKY, P. *Février: Carnaval* [February: Carnival] No 2 from *Les saisons* [The seasons] Op. 37b
- TCHAIKOVSKY, P. *Août: La moisson* [August: The harvest] No 8 from *Les saisons* [The seasons] Op. 37b
- TCHAIKOVSKY, P. *Novembre: Troika* No 11 from *Les saisons* [The seasons] Op. 37b
- TCHAIKOVSKY, P. *Valse sentimentale* No 6 from *Six morceaux* [Six pieces] Op. 51
- TCHAIKOVSKY, P. *Méditation* No 5 from *Dix-huit morceaux* [18 pieces] Op. 72
- List D**
- AGNEW, R. *Will o' the wisp* II (Agnew: Collected edited piano works Volume XI – Wirripang)
- ALBÉNIZ, I. *El puerto* from *Iberia* Book 1
- ALBÉNIZ, I. *Evocación* [Evocation] from *Iberia* Book 1
- BARTÓK, B. *Román kolinda-dallamok* [Romanian Christmas songs] Series 1 BB 67
- BARTÓK, B. *Román népi táncok* [Romanian folk dances] Sz 56/BB 68
- BOULANGER, L. *D'un vieux jardin* [Of an old garden] No 1 from *Trois morceaux* [3 pieces] (*The century of invention* – European American Music Corp)
- BRITTEN, B. *Night piece* (Notturmo)
- CARMICHAEL, J. *A courtly dance* No 4 from *Postcards* (AMC)
- DEBUSSY, C. *Et la lune descend sur le temple qui fut* [And the moon descends on the temple that was] No 2 from *Images 2ème série* L 111
- DEBUSSY, C. *Menuet* No 2 from *Suite bergamasque* L 75
- DEBUSSY, C. *La soirée dans Grenade* [Evening in Granada] No 2 from *Estampes* [Prints] L 100
- DEBUSSY, C. *La danse de Puck* No 11 from *Préludes* Book 1 L 117
- DEBUSSY, C. *Général Lavine – eccentric* No 6 from *Préludes* Book 2 L 123
- DEBUSSY, C. *Ondine* No 8 from *Préludes* Book 2 L 123
- DEBUSSY, C. *Hommage à S. Pickwick Esq. P.P.M.P.C.* No 9 from *Préludes* Book 2 L 123
- DEBUSSY, C. *Pour les sonorités opposées* No 10 from *Etudes* L 136
- GINASTERA, A. *Criolla* No 3 from *Tres piezas* Op. 6
- GRAINGER, P. *Spoon river* (Grainger: Music for solo piano Volume II – Schott)
- GRAINGER, P. *Irish tune from County Derry* (Grainger: Music for solo piano Volume I – Schott)
- GREENBAUM, S. *Lost – The moon – Don't leave me here* 1st movement from *Ice man* (Promethean)
- HAMMOND, J. *Anywhere* (Australian women composers' piano anthology – Wirripang)
- HESSE, M. *Valse gracieuse* (Australian heritage collection Volume III – Wirripang)
- HYDE, M. *To a skylark* (Wirripang)
- HYDE, M. *Wet night on the highway* (Wirripang)
- IVES, C. *The Alcotts* No 3 from *Piano sonata* No 2 'Concord'
- KATS-CHERNIN, E. *Russian rag* [original version starting in B $\flat$ minor] (Boosey and Hawkes)
- KOUVARAS, L. *Bundanon rhapsody* No 5 from *Bundanon suite* (AMC)
- LUTOSŁAWSKI, W. *Five Bukoliki* [Bucolics] (Lutosławski: Album for the young – Chester)
- MESSIAEN, O. *Instants défunts* [Dead instants] No 4 from *Préludes* I/2
- MESSIAEN, O. *Regard de l'étoile* [Contemplation of the star] No 2 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
- MESSIAEN, O. *Regard du temps* [Contemplation of time] No 9 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
- MUNRO, I. *It's time! Whitlam rag* No 1 (AMC)
- OVERMAN, M. *Dance* (Vivo e risoluto) No 3 from *3 dances* (The piano music of Meta Overman Volume II – Wirripang)
- PARKER, K. *Arc-en-ciel* [Rainbow] (Australian heritage collection Volume I – Wirripang)
- PERTOUIT, A. *Chant d'augmentation* [Song of augmentation] (Reed Music)
- POULENC, F. *Novelle* (Modéré sans lenteur) in C major No 1 from *Deux novelettes* Schmidt 47 (Trois novelettes – Chester)
- PROKOFIEV, S. *Rigaudon* No 3 from *Ten pieces* Op. 12
- PROKOFIEV, S. *The young Juliet* No 4 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)
- RAVEL, M. *Modéré* 1st movement from *Sonatine*
- RAVEL, M. *Animé* 3rd movement from *Sonatine*
- RAVEL, M. *Oiseaux tristes* [Sad birds] No 2 from *Miroirs* [Mirrors]
- RAVEL, M. *La vallée des cloches* [The valley of bells] No 5 from *Miroirs* [Mirrors]
- SABIN, N. *Another look at autumn* (AMC)
- SCHOENBERG, A. *Minuet and Trio* No 5 from *Suite* Op. 25
- SKRYABIN, A. *Quatre préludes* Op. 33
- VINE, C. *Any three of Five bagatelles* (Faber)

Section II. General knowledge

LICENTIATE

9951

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Duration should be not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.
- At least one complete work must be presented from memory.

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

Section I. Pieces

List A

BACH, J.S. 'English' suite No 2 in A minor BWV 807
BACH, J.S. Partita [No 4] in D major BWV 828
BARBER, S. Sonata Op. 26
BARTÓK, B. Sonata BB 88
BEETHOVEN, L. van. Sonata in C major Op. 2 No 3
BEETHOVEN, L. van. Sonata in E♭ major Op. 7
BEETHOVEN, L. van. Sonata in D major Op. 10 No 3
BEETHOVEN, L. van. Sonata in G major Op. 31 No 1
BEETHOVEN, L. van. Sonata in D minor Op. 31 No 2
BEETHOVEN, L. van. Sonata in E♭ major Op. 31 No 3
BEETHOVEN, L. van. Six variations on an original theme Op. 34
BEETHOVEN, L. van. Sonata in E♭ major Op. 81a
BEETHOVEN, L. van. Sonata in E major Op. 109
BEETHOVEN, L. van. Sonata in A♭ major Op. 110
BRAHMS, J. Variations on a theme by R. Schumann Op. 9
BRAHMS, J. 4 Klavierstücke Op. 119 [complete work]
CHOPIN, F. Sonata in B♭ minor Op. 35/CT 202
CHOPIN, F. Sonata in B minor Op. 58/CT 203
CLEMENTI, M. Sonata in B minor Op. 40 No 2 (Henle)
COPLAND, A. Piano variations (Boosey and Hawkes)
DUSSEK, J. Sonata in E♭ ('The farewell') Op. 44
EDWARDS, R. Sonata (AMC)
FRANCK, C. Prélude, choral et fugue M 21
GINASTERA, A. Piano sonata No 1 Op. 22
GRIEG, E. Sonata in E minor Op. 7
HAYDN, J. Sonata in C major Hob XVI:50
HAYDN, J. Sonata in E♭ major Hob XVI:52
HOLLAND, D. Sonata (EMI Music Publishing)
HYDE, M. Piano sonata in G minor (Wirripang)
KABALEVSKY, D. Sonata [No 3] in F major Op. 46
MEDTNER, N. Sonata tragica No 5 from Vergessene Weisen Op. 39
MENDELSSOHN, F. Fantasia (Sonate écossaise) [Fantasy ('Scottish sonata')] in F♯ minor Op. 28
MENDELSSOHN, F. Variations sérieuses Op. 54
MOZART, W. Sonata in D major K 311
MOZART, W. Sonata in C minor K 457
MOZART, W. Sonata in F major K 533
MOZART, W. Sonata in D major K 576
PROKOFIEV, S. Sonata No 2 in D minor Op. 14
PROKOFIEV, S. Sonata No 5 in C major Op. 38
PROKOFIEV, S. Sonata No 6 in A major Op. 82
PROKOFIEV, S. Sonata No 7 in B♭ major Op. 83
RACHMANINOFF, S. Sonata No 2 in B♭ minor Op. 36 [1931 revised version]

SCHUBERT, F. Sonata in A minor D 845/Op. 42
SCHUBERT, F. Sonata in E♭ major D 568/Op. 122
SCHUBERT, F. Sonata in B major D 575/Op. 147
SCHULTZ, A. Sea-change Op. 32 (AMC)
SCHUMANN, C. Sonata in G minor (Breitkopf)
SCHUMANN, R. Sonata No 2 in G minor Op. 22
SCHUMANN, R. Faschingsschwank aus Wien [Carnival scenes from Vienna] Op. 26
SCOTT, C. Sonata No 3
SKRYABIN, A. Sonata No 2 in G♯ minor ('Sonate-fantasie') Op. 19
SKRYABIN, A. Sonata No 3 in F♯ minor Op. 23
VINE, C. Sonata No 1 (Chester)
VINE, C. Sonata No 3 (Chester)
WESTLAKE, N. Piano sonata No 2 (AMC)

List B

BACH, J.S. Prelude and Fugue in C♯ major BWV 848 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in C♯ minor BWV 849 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in E♭ major BWV 852 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in E♭ minor BWV 853 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in F minor BWV 857 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in A minor BWV 865 from Das wohltemperierte Clavier Book 1
BACH, J.S. Prelude and Fugue in D major BWV 874 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in F major BWV 880 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in F♯ major BWV 882 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in F♯ minor BWV 883 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in G minor BWV 885 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in A♭ major BWV 886 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in G♯ minor BWV 887 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in B♭ minor BWV 891 from Das wohltemperierte Clavier Book 2
BACH, J.S. Prelude and Fugue in B major BWV 892 from Das wohltemperierte Clavier Book 2
BACH, J.S. Chromatic fantasia and fugue BWV 903
BACH, J. S. Fantasia and Fugue in A minor BWV 944
BACH, J.S. Toccata in C minor BWV 911
BACH, J.S. Toccata in D major BWV 912
BACH, J.S. Toccata in G major BWV 916
BUSONI, F. Prelude in C major and fugue in C minor Op. 5
MENDELSSOHN, F. Prelude and Fugue in E minor No 1 from Six preludes and fugues Op. 35
MENOTTI, G. Ricerare and toccata on a theme from 'The old maid and the thief'
RAVEL, M. Prélude No 1 and Fugue No 2 from Le tombeau de Couperin
SCHOENBERG, A. Präludium and Gavotte from Suite Op. 25
SHOSTAKOVICH, D. Prelude and Fugue in G major No 3 from 24 preludes and fugues Op. 87
SHOSTAKOVICH, D. Prelude and Fugue in B minor No 6 from 24 preludes and fugues Op. 87
SHOSTAKOVICH, D. Prelude and Fugue in D♭ major No 15 from 24 preludes and fugues Op. 87
SHOSTAKOVICH, D. Prelude and Fugue in D minor No 24 from 24 preludes and fugues Op. 87

List C

- BRAHMS, J. *Capriccio* in B minor No 2 from *Klavierstücke* Op. 76
 BRAHMS, J. *Rhapsody* in B minor No 1 from *Two rhapsodies* Op. 79
 BRAHMS, J. *Capriccio* in G minor No 3 from *Fantasien* Op. 116
 BRAHMS, J. *Intermezzo* in E $\flat$ minor No 6 from *Klavierstücke* Op. 118
 CHOPIN, F. *Andante spianato* and *Grand polonaise brillante* Op. 22
 CHOPIN, F. *Allegro de concert* Op. 46/CT 1
 CHOPIN, F. *Ballade* No 1 in G minor Op. 23/CT 2
 CHOPIN, F. *Ballade* No 2 in F major Op. 38/CT 3
 CHOPIN, F. *Ballade* No 3 in A $\flat$ major Op. 47/CT 4
 CHOPIN, F. *Ballade* No 4 in F minor Op. 52/CT 5
 CHOPIN, F. *Barcarolle* in F $\sharp$ major Op. 60/CT 6
 CHOPIN, F. Any two contrasting *Etudes* from Op. 10/CT 14-25 and/or Op. 25/CT 26-37
 CHOPIN, F. *Fantasy* in F minor Op. 49/CT 42
 CHOPIN, F. *Mazurkas* Op. 59/CT 86-88
 CHOPIN, F. *Nocturne* in D $\flat$ major Op. 27 No 2/CT 115
 CHOPIN, F. *Nocturne* in B major Op. 62 No 1/CT 124
 CHOPIN, F. *Polonaise* in A $\flat$ major Op. 53/CT 155
 CHOPIN, F. *Rondo* [with Introduction] Op. 16/CT 195
 CHOPIN, F. *Scherzo* No 1 in B minor No 20/CT 197
 CHOPIN, F. *Scherzo* No 2 in B $\flat$ minor Op. 31/CT 198
 CHOPIN, F. *Scherzo* No 3 in C $\sharp$ minor Op. 39/CT 199
 CHOPIN, F. *Scherzo* No 4 in E major Op. 54/CT 200
 CHOPIN, F. *Waltz* in E $\flat$ major Op. 18/CT 207
 CHOPIN, F. *Waltz* in A $\flat$ major Op. 42/CT 211
 CHOPIN, F. *Variations brillantes* in B $\flat$ major Op. 12/CT 226
 FAURÉ, G. *Valse-caprice* No 1 in A major Op. 30
 GRANADOS, E. *Los requiebros* [The compliments] No 1 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *Coloquio en la reja, duo de amor* [Conversation at the window] No 2 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *El fandango de candil* [Fandango by candlelight] No 3 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *Quejas, o La maja y el ruiseñor* [Complaint, or the girl and the nightingale] No 4 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *El amor y la muerte, balada* [Love and death, ballad] No 5 from *Goyescas, o Los majos enamorados* Book 2
 GRANADOS, E. *Epilogo, serenata del espectro* [Epilogue, serenade to a spectre] No 6 from *Goyescas, o Los majos enamorados* Book 2
 GRANADOS, E. *Allegro di concierto*
 LISZT, F. *Au bord d'une source* [Beside a spring] No 4 from *Années de pèlerinage, Première année* S 160/L A159
 LISZT, F. *Ballade* No 2 in B minor S 171/L A181
 LISZT, F. *Hungarian Rhapsody* No 12 in C $\sharp$ minor L A132/12 from *Ungarische Rhapsodien* S 244
 LISZT, F. *Un sospiro* No 3 from *Trois (grandes) études de concert* S 144/L A118
 LISZT, F. *St François de Paule marchant sur les flots* [St Francis de Paola walking on the waters] No 2 from *Deux légendes* S 175/L A219
 LISZT, F. *Ricordanza* No 9 from *Etudes d'exécution transcendante* S 139/L A172
 LISZT, F. *Etude* in E $\flat$ major No 2 from *Grandes études de Paganini* S 141/L A173
 RACHMANINOFF, S. Any two contrasting *Préludes* from 10 *preludes* Op. 23 and/or 13 *preludes* Op. 32
 RACHMANINOFF, S. *Etude-tableau (Moderato)* in D minor No 5 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
 RACHMANINOFF, S. *Etude-tableau (Allegro con fuoco)* in E $\flat$ major No 7 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
 RACHMANINOFF, S. *Etude-tableau (Allegro agitato)* in C minor No 1 from *Etudes-tableaux* Op. 39
 RACHMANINOFF, S. *Etude-tableau (Lento assai)* in A minor No 2 from *Etudes-tableaux* Op. 39
 RACHMANINOFF, S. *Etude-tableau (Allegro)* in A minor No 6 from *Etudes-tableaux* Op. 39

- SCHUMANN, C. *Variationen ... über ein Thema von Robert Schumann* [Variations on a theme of R. Schumann] Op. 20
 SCHUMANN, R. *In der Nacht* No 5 from *Fantasiestücke* Op. 12
 SCHUMANN, R. *Traumes Wirren* No 7 from *Fantasiestücke* Op. 12
 TCHAIKOVSKY, P. *Dumka: Russian rustic scene* Op. 59
 VERDI, F. arr. LISZT, G. *Rigoletto: paraphrase de concert* S 434/L A187

List D

- AGNEW, R. *Etude (Agnew: Collected edited piano works Volume IV – Wirripang)*
 ALBÉNIZ, I. *Triana* No 3 from *Iberia* Book 2
 ALBÉNIZ, I. *El Albaicín* No 1 from *Iberia* Book 3
 BARBER, S. *Excursion* No 1 from *Excursions* Op. 20 (Schirmer)
 BARBER, S. *Excursion* No 4 from *Excursions* Op. 20 (Schirmer)
 BARBER, S. *Nocturne* Op. 33 (Schirmer)
 BARBER, S. *Ballade* Op. 46 (Schirmer)
 BARTÓK, B. *Tizenöt magyar parasztdal* [Fifteen Hungarian peasant songs] BB 79
 BENNETT, R.R. *Tango after Syrinx* (Wise)
 BERG, A. *Sonata* Op. 1
 BERNSTEIN, L. *Touches* (Boosey and Hawkes)
 BOYD, A. *Kabarli meditation (Dawn)* (AMC)
 BOWEN, Y. *Toccata* Op. 155
 CARMICHAEL, J. *Maurice Ravel* No 4 from *Hommages* (AMC)
 CARMICHAEL, J. *Toccata* 3rd movement from *Sonatine* (AMC)
 DEBUSSY, C. *Toccata* No 3 from *Pour le piano* L 95
 DEBUSSY, C. *Pagodes* [Pagodas] No 1 from *Estampes* [Prints] L 100
 DEBUSSY, C. *Jardins sous la pluie* [Gardens in the rain] No 3 from *Estampes* [Prints] L 100
 DEBUSSY, C. *L'isle joyeuse* L 106
 DEBUSSY, C. *Reflets dans l'eau* [Reflections in the water] No 1 from *Images* 1ère série L 110
 DEBUSSY, C. *Hommage à Rameau* No 2 from *Images* 1ère série L 110
 DEBUSSY, C. *Cloches à travers les feuilles* [Bells through the leaves] No 1 from *Images* 2ème série L 111
 DEBUSSY, C. *Poissons d'or* [Golden fishes] No 3 from *Images* 2ème série L 111
 DEBUSSY, C. *Feux d'artifice* [Fireworks] No 12 from *Préludes* Book 2 L 123
 DEBUSSY, C. *Pour les cinq doigts* No 1 from *Etudes* L 136
 DEBUSSY, C. *Pour les sixtes* No 4 from *Etudes* L 136
 DEBUSSY, C. *Pour les octaves* No 5 from *Etudes* L 136
 DEBUSSY, C. *Pour les arpèges composés* No 11 from *Etudes* L 136
 FALLA, M. de. *Aragonesa* No 1 from 4 *pièces espagnoles* (Durand)
 FALLA, M. de. *Cubana* No 2 from 4 *pièces espagnoles* (Durand)
 FALLA, M. de. *Fantasia baetica*
 GINASTERA, A. *Danza del gaucho matrero* [Dance of the outlaw cowboy] No 3 from *Danzas argentinas* Op. 2 (Durand)
 GINASTERA, A. *Piano sonata* No 3 [in one movement] Op. 55
 GINASTERA, A. *Suite de danzas criollas* Op. 15
 GRAINGER, P. *The merry king* (Grainger: Music for solo piano Volume II – Schott)
 GRAINGER, P. *Colonial Song* (Grainger: Music for solo piano Volume I – Schott)
 GRAINGER, P. *In Dahomey (Cakewalk Smasher)* (Peters)
 GRIFFES, C. *The fountain of the Acqua Paola* No 3 from *Roman sketches* Op. 7
 HARVEY, M. *Pink nautilus* (AMC)
 HUMBLE, K. *Eight bagatelles* (Astra)
 HUMBLE, K. *Sonata* No 3 (Astra)
 HYDE, M. *Valley of rocks* (Wirripang)
 HYDE, M. *Brownhill Creek in spring* (Wirripang)
 ISAACS, M. *Theme and variations: on 'The snow it melts the soonest'* (AMC)
 JANÁČEK, L. I.X.1905 (*Z ulice dne 1. října* 1905) [From the street, 1 October 1905] ('Sonata') VIII/19
 KAPUSTIN, N. *Prelude* No 1 from 8 *kontsertnikh étyudov* [Eight concert studies] Op. 40

KAPUSTIN, N. *Finale* No 8 from *8 kontsertnikh étyudov* [Eight concert studies] Op. 40
KERRY, G. *Figured in the drift of stars* (AMC)
LIGETI, G. *Arc-en-ciel* [Rainbow] No 5 from *Études* Book 1
MESSIAEN, O. *Regard de la Vierge* [Contemplation of the Virgin] No 4 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Première communion de la Vierge* [The Virgin's first communion] No 11 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Noël* [Christmas] No 13 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Regard des anges* [Contemplation of the angels] No 14 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Je dors, mais mon cœur veille* [I sleep, but my heart keeps watch] No 19 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Ile de feu I* [Fire island I] No 1 from *Quatre études de rythme* [Four rhythm studies] I/32
MOREL, F. *Étude de sonorité* No 2 from *2 études de sonorité*
MUCZYNSKI, R. *Toccata* Op. 15
PERTOUT, A. *L'architecture du cosmos* (AMC)
POULENC, F. *Caprice italien* No 3 from *Napoli* Schmidt 40
POULENC, F. *Mélancolie* Schmidt 105
PROKOFIEV, S. *Sonata* No 3 in A minor Op. 28
PROKOFIEV, S. *Sarkazmi* [Sarcasms] Op. 17 [complete work]
PROKOFIEV, S. *Toccata* Op. 11
RAVEL, M. *Une barque sur l'océan* [A boat on the ocean] No 3 from *Miroirs* [Mirrors]
RAVEL, M. *Alborada del gracioso* [The jester's aubade] No 4 from *Miroirs* [Mirrors]
RAVEL, M. *Jeux d'eau* [Fountains/Water games]
RAVEL, M. *Toccata* No 6 from *Le tombeau de Couperin*
SANCAN, P. *Mouvement* (Durand)
SCHOENBERG, A. *Mäßige* [crotchet] No 1 from *Drei Klavierstücke* Op. 11
SCHOENBERG, A. *Mäßige* [quaver] No 2 *Drei Klavierstücke* Op. 11
SCHOENBERG, A. *Bewegte* [crotchet] No 3 from *Drei Klavierstücke* Op. 11
SCHULTZ, A. *Sleepers wake - Karalananga* (Wirripang)
SCULTHORPE, P. *Mountains* (Faber)
SEIBER, M. *Scherzando capriccioso* (Schott)
SHCHEDRIN, R. *Basso ostinato* from *Two polyphonic pieces* (1961) (Sikorski)
SKRYABIN, A. *Patetico* No 12 from *Douze études* Op. 8
SKRYABIN, A. *Sonata* No 5 Op. 53
SKRYABIN, A. *Poème-nocturne* Op. 61
SKRYABIN, A. *Sonata* No 7 ('White mass') Op. 64
SMALLEY, R. *Variations on a theme of Chopin* (AMC)
STRAUSS, R. arr. GRAINGER. *Ramble on the love-duet from Der Rosenkavalier* (Schott)
STRAVINSKY, I. *Danse russe* [Russian dance] from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *Chez Petrouchka* from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *La semaine grasse* [The Shrovetide Fair] from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *Circus polka*
TERRY, J. *Paradox I* (Wirripang)
VINE, C. *Toccatissimo* (Faber)
WEBERN, A. *Variations* Op. 27 (Universal)
WILCHER, P. *Wind chimes* (Wirripang)
YU, J. *Impromptu* Op. 9 (Universal)
YU, J. *China rhapsody* (AMC)

Section II. General knowledge

Piano (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

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

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

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

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

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6200

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

GRADE 1 (REPERTOIRE) 6201

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 2 (REPERTOIRE) 6202

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 3 (REPERTOIRE) 6203

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

GRADE 4 (REPERTOIRE) 6204

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 8) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 8 in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6205

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 6 (REPERTOIRE) 6206

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 7 (REPERTOIRE) 6207

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

GRADE 8 (REPERTOIRE) 6208

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



PIANO

DEBUT - GRADE 8



rockschool.ameb.edu.au

Email rockschool@ameb.edu.au

Please contact your local AMEB office to enrol



Piano for Leisure

Piano for Leisure (Comprehensive)

Foreword

Aim

The Piano for Leisure syllabus is designed for all ages. It explores popular repertoire including well-loved standards from the classics, jazz styles and arrangements of movie themes and popular songs.

Piano for Leisure is an exciting part of the AMEB's range of piano syllabuses, catering to a wide variety of tastes and interests. Its unique combination of styles complements the traditional Piano syllabus.

Syllabus structure

The Piano for Leisure syllabus comprises two levels:

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Certificate of Performance

The Certificate of Performance represents a capping level for those who do not intend to progress beyond Level 2.

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

There are no prerequisites for enrolment in the Certificate of Performance.

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

Publications

This syllabus is supported by four series of grade books, *Piano for Leisure* Series 4, from Preliminary to Grade 8, *Piano for Leisure* Series 3, from Preliminary to Grade 7 as well as *Piano for Leisure* Series 1 and Series 2.

This syllabus is also supported by *Piano Technical work* Level 1 (Preliminary to Grade 4) (2018) and *Piano Technical work* Level 2 (Grade 5 to Grade 8) (2018), which contain all of the technical work and exercises for this syllabus and *Piano Sight reading* (AMEB, 2018), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination.

Piano for Leisure Series 1 *Recordings* (now available from digital music outlets), *Piano for Leisure* Series 2 *Recordings and handbooks*, *Piano for Leisure* Series 3 *Recordings and handbooks* and *Piano for Leisure* Series 4 *Recordings and handbooks*, contain recordings of every work in the grade books, as well as useful information on the context, history and style of each work. This information will be of use to those seeking to address the requirements of the General knowledge tests in Section III of practical examinations.

Candidates and teachers preparing for the aural tests in Section III of practical examinations will find the Board's *Aural tests: Graded exercises in aural skills* (AMEB, 2002) useful.

EXAMINATION STRUCTURE

Section I.

Technical work

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

The technical work component of the syllabus is outlined in each grade.

All technical work is set out in *Piano Technical work* Level 1 (Preliminary to Grade 4) (2018) and *Piano Technical work* Level 2 (Grade 5 to Grade 8) (2018).

There is no specific Piano for Leisure technical work book.

Technical work is not examined as a discrete section of the Certificate of Performance examination.

Section II.

Preliminary to Grade 8

Candidates must prepare three works for presentation at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' below).

Certificate of Performance

Candidates must present a minimum of four works at examination, with further works to be selected to make up the performance time of the examination.

The remaining works must be chosen from the Manual list shown in the Certificate of Performance area below. Candidates may present a work of Own choice (see 'Own choice' below).

Candidates may present a work from the Manual lists in the Certificate of Performance syllabus of the Piano syllabus.

Candidates should prepare a programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Section III.

Candidates in all grades and the Certificate of Performance are expected to answer General knowledge questions conforming to the parameters provided in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*. Candidates in all grades (excluding the Certificate of Performance) must choose to undertake either Aural tests or Sight reading in addition to the General knowledge test. For further information see 'General Requirements for Practical Examinations – 21. Aural Test Requirements and 22. Sight-reading Test Requirements' in the front section the *Manual of syllabuses*.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Listing of works

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

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

Each Manual list entry lists a work that may be presented at examination. In some cases, two or more works must be presented as a single item at examination. These are listed in the format, for example, of 'x and y' in the Manual listings.

Own choice works

Own choice works selected for presentation at examination must be of the same standard as the remaining works on the examination programme.

Ensuring that the standard of Own choice works is equivalent to the works on the rest of the examination programme is the responsibility of teachers and candidates. Prior approval of the AMEB for Own choice works should not be sought.

Own choice works may be drawn from any suitable source and may be the candidate's own arrangement or composition.

Copies of Own choice works must be provided for the use of examiners during examinations. The making of such copies must not infringe copyright law.

EXAMINATION CONDUCT

Additional requirements

In Piano for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade or the Certificate of Performance.

Backing tracks

Backing tracks may be used during examination. Candidates who wish to use backing tracks must provide and operate the equipment for the playback of backing tracks.

Improvisation

Improvisation is appropriate in some of the works in this syllabus and candidates may improvise if the style of the work warrants it.

Care must be taken to maintain the work's musical integrity and level of difficulty.

There is no provision for assessment of improvisation in this syllabus and no additional credit will be allocated for improvisation.

Instruments

Candidates are encouraged to use an acoustic piano in the Piano for Leisure syllabus. Digital pianos may be used throughout this syllabus but must meet the following specifications: keyboard size – 88 notes; action – weighted and touch sensitive; pedals – fixed and functioning as for acoustic pianos.

The AMEB will not provide digital pianos for examination, but teachers who offer their studios for examination may make use of their own instruments for Piano for Leisure examinations.

Objectives

At the completion of Level 1 students will demonstrate musical and aural awareness and will have developed their technical ability and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- A comfortable and well-balanced seating position
- Appropriate hand and finger shape
- Accurate and prompt performance of all Technical work requested by the examiner
- Performance of the Technical work at the indicated minimum tempo or faster
- Independent action of the fingers
- Smooth passing of the thumb under the hand in scales and arpeggios
- Controlled co-ordination of the hands
- Systematic fingering in scales and arpeggios
- Controlled, even tone in all Technical work
- An increasing range of dynamic levels
- A clear, even, *legato* touch

Section II. Pieces

Through a programme of three works, the candidate is required to demonstrate:

- Accuracy and fluency
- Rhythmic and metric stability
- Articulation of *legato*, non-*legato* and *staccato* textures as required
- Musical phrasing and punctuation
- Development of increasing awareness of the dynamic range of the piano
- Expressive realisation of dynamics
- Control of variations in tempo, tone and touch
- Control of variations in the tonal balance between the hands
- Understanding of the style and character appropriate to each work
- Execution of ornaments appropriate to each style/period

Although the use of the sustaining pedal is encouraged, the development of a *legato* pedalling technique is not expected in Level 1 examinations.

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

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

Sight-reading

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

- Accuracy of notes, time and rhythm
- Fluency

General knowledge

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

PRELIMINARY

6330

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 1* (2018):

TECHNICAL EXERCISES

- PB (i) *This little piggy*
- PB (ii) *Off to market*

SCALES

Scales - hands separately

- C major (1 octave)
- A natural minor (1 octave)
- A harmonic minor (1 octave)

Scales - hands together in contrary motion

- C major (1 octave)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or

- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● From AMEB *Piano for Leisure Preliminary Series 4*:

- BIZET, G. arr. MATZ. *March of the Toreadors*
- BOBER, M. *Saxophone blues*
- COUPPEY, F. Le. *Bourrée*
- DORNAN, S. *Three plus two*
- GILLOCK, W. *The singing Sioux*
- GURLITT, C. *Moonlight variation*
- HUTCHENS, F. *March of the cubs*
- KOTCHIE, J. *Just jazzin'*
- MC FARLANE, D. *Winter's day*
- MILNE, E. *Square-o*
- NORTON, C. *Full of confidence*
- TRADITIONAL arr. HODGSON. *Waltzing Matilda*

● From AMEB *Piano for Leisure Preliminary Series 3*:

- BACH, J.C. *Prelude*
- BERLIN, B. *March of the goblins*
- GOLDSTON, C. *The Japanese koto*
- KOTCHIE, J. *The mischievous basketball*
- LADD, I. *Butcher boy rag*
- MORRICONE, E. arr. MILNE. *The good, the bad and the ugly*
- MOZART, W. arr. BASTIEN. *Aria*
- NORTON, C. *Driving range*
- SCHÖNMEHL, M. *Sherlock Holmes*
- STORER, S. *Beginner's blues*
- TRYNES, J. *Hen-house hoe-down*

Award-winning
Australian programs

Creating SMART Musicians



Bring a touch of magic & creative flair to beginner piano lessons!

Piano Prep is the perfect beginner course for 4 to 5 year olds. Discover a whole new world of vibrant music and captivating activities where essential keyboard and coordination skills are fully integrated.



Dynamic piano courses that develop complete musicians

- Repertoire Pieces
- Duets/Ensembles
- Aural Awareness
- Chord Progressions
- Improvisation
- Finger Zips
- Sight Reading
- Rhythm Skills

Beginners to Grade 4

Video Library available for Teachers



Backing Tracks via Encore Music Wiz App!



Beginner • Preliminary • Grade One

It's vibrant, fresh and so much fun!

- Fast-track how your students learn theory and save time in lessons.
- Full colour workbooks with test papers.
- Games, puzzles and quizzes to motivate students.
- Lessons are easy to follow and foster self-learning.



**Call 1800 553 223 or visit
www.encoremusiceducation.com.au**

encore!
Music Education

www.encoremusiceducation.com.au

Accent
Publishing

www.accentpublishing.com.au

- **From AMEB Piano for Leisure Preliminary Series 2:**
 GIBSON, M. *From the top*
 GRUBER, U. *C minor blues*
 KOWALCHYK, G. and LANCASTER, E. *Struttin' the blues*
 LADD, I. *Woe is me*
 LOAM, A. *A passing storm*
 MIER, M. *Taco rock*
 MILNE, E. *Safari*
 MOZART, W. arr. SCHULTZ. *Là ci darem la mano*
 NOONA, W. and NOONA, C. *Major Melvin's military marching band*
 NORMAN, M. arr. FABER and FABER. *Theme*
 NORTON, C. *Two-handed blues*
 RIMSKY-KORSAKOV, N. arr. BROADSTOCK. *Theme*
 - **From AMEB Piano for Leisure Preliminary Series 1:**
 BRAHMS, J. *Lullaby*
 GOLDSTON, M. *Simply jazzy*
 KABALEVSKY, D. *Waltz*
 KOWALCHYK, G. and LANCASTER, E. *Carefree boogie*
 MOZART, L. *Minuet*
 OLSON, L. *Cross-over blues*
 SAINT-SAËNS, C. *Royal march of the lion*
 TINGLEY, G. *Cubanera*
 TRADITIONAL arr. BURK. *Amazing grace*
 TRADITIONAL arr. BURK. *Brother James*
 TRADITIONAL arr. HALL. *Jamaican rumba*
 TRADITIONAL arr. HAUN. *Botany Bay*
- AMEB Manual list**
 BASTIEN, J. *Cheerleader boogie* (Boogie, rock and country Level 3 — Bastien)
 BASTIEN, J. *The man on the flying trapeze* (Boogie, rock and country Level 2 — Bastien)
 BULLARD, A. *Friday night rag* (Piano time jazz Book 1 — Oxford University Press)
 BULLARD, A. *Living it up* (Piano time jazz Book 1 — Oxford University Press)
 BULLARD, A. *Flying above the clouds* (Piano time going places — Oxford University Press)
 CULLEN, D. *Paris promenade* (Piano time going places — Oxford University Press)
 GRITTON, P. *Creepy crawly* (Piano time jazz Book 1 — Oxford University Press)
 HALL, P. *Hong Kong ferry* (Piano time going places — Oxford University Press)
 HAUGHTON, A. *Hop it!* (Piano time going places — Oxford University Press)
 HEUMANN, H. *Malagueña* (Getting to Preliminary: The new mix — Hal Leonard)
 LENNON, J. arr. FRITH. *Imagine* (Making the grade Grade 1 — Chester)
 MACDOWELL, E. arr. COLE and PAUL. *To a wild rose* (Great themes of the romantic era Easy piano — Minstrel)
 MIER, M. *Surfboard boogie* (Jazz, rags and blues Book 1 — Alfred)
 NORTON, C. *Creaking stairs* (Connections for piano 1 — Frederick Harris Music)
 NORTON, C. *Out of the mist* (Connections for piano 1 — Frederick Harris Music)
 NORTON, C. *Caribbean song* (Connections for piano 1 — Frederick Harris Music)
 OFFENBACH, J. arr. COLE and PAUL. *Can-can* (Great themes of the romantic era Easy piano — Minstrel)
 RODGERS, R. *Do-re-mi* (Getting to Preliminary: The new mix — Hal Leonard)
 SCHAUM, W. *Big beat* (Getting to Preliminary: The new mix — Hal Leonard)
 SHOSTAKOVICH, D. *March No 1 from Detskaya tetrad' Op. 69* (Six children's pieces — Boosey and Hawkes)

- TRADITIONAL arr. FRITH. *Scarborough fair* (Making the grade Grade 1 — Chester)
 WEDGWOOD, P. *The brave knight* (More up-grade! Piano Grades 0–1 — Faber)
 WEDGWOOD, P. *In the eyes of the tiger* (Getting to preliminary: The new mix — Hal Leonard)
 WEDGWOOD, P. *Temple of doom* (More up-grade! Piano Grades 0–1 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 1

6331

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 1* (2018):

TECHNICAL EXERCISES

- 1A (i) *A flying leap*
- 1A (ii) *A running jump*

SCALES

Scales – hands separately and together in similar motion

- G major (2 octaves)
- F major (2 octaves)
- D natural minor (2 octaves)

Scales – hands together in contrary motion

- G major (2 octaves)
- E harmonic minor (2 octaves)

Chromatic scale – hands separately

Commencing on G (1 octave)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
 - Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- **From AMEB Piano for Leisure Grade 1 Series 4:**
 AUSTIN, G. *Going Baroque*
 CHUA, S. *Jive turkey*
 CLARKE, J. attrib. PURCELL, H. arr. HALL. *Trumpet tune*
 COSTLEY, K. *Dance of the gnomes*
 DURO, S. *Warm starry nights*
 HAMMOND, H. *Dudes keep struttin'*
 HANNAN, M. *Prayer*
 NORTON, C. *Sea bird*
 ROSSI, W.-A. *A wild chase*
 ROSSINI, G. arr. HOWELL. *Overture*
 SHORE, H. arr. HODGSON. *In dreams*
 VERDI, G. arr. HODGSON. *La donna è mobile*
 - **From AMEB Piano for Leisure First Grade Series 3:**
 ANDERSSON, B. and ULVAEUS, B. arr. WEDGWOOD. *Thank you for the music*

- BIZET, G. arr. HALL. *Toreador song*
CHUA, S. *Lonesome blues*
DIAMOND, N. arr. MILNE. *I'm a believer*
FISCHER, J. *Præludium harpegiato*
GIBSON, M., STAVRINOUDIS, J. and BAKER, S. *Hot chilli rock*
HICKS-WARD, K. *Boogie blues*
LLOYD-WEBBER, A. arr. WASHTELL. *Close every door to me*
MARTINI, G. arr. ALEXANDER. *Plaisir d'amour*
ROLLIN, C. *Animal chit chat*
TCHAIKOVSKY, P. arr. BASTIEN. *Russian dance*
- From AMEB Piano for Leisure Grade 1 Series 2:
BARTÓK, B. *Dance*
BAUMER, S. *The mad hatter*
CHUA, S. *TV zombie*
KEANE, R. *The ambling armadillo*
MIER, M. *Ol' rocking chair blues*
MILNE, E. *Groovy movie*
MIZZY, V. arr. ALEXANDER. *The Addams family theme*
NORTON, C. *Rag time*
VERDI, G. arr. BRIMHALL. *Marcia trionfale*
WEDGWOOD, P. *Garage sale*
 - From AMEB Piano for Leisure Grade 1 Series 1:
ALEXANDER, D. *Got those boogie blues*
ANONYMOUS. *Air*
BAILEY, K. *Scoobie du wup*
DAQUIN, L. *Christmas piece*
GRIEG, E. *In the hall of the mountain king*
LIVINGSTON, J. and EVANS, R. *Whatever will be, will be*
MOZART, W. *The birdcatcher's song*
RENFROW, K. *Ragtime ecossaise*
TANAKA, K. *Child of light 2*
TRADITIONAL arr. BASTIEN. *Hava nagilah*
WEDGWOOD, P. *Contra-flow!*
- AMEB Manual list**
BASTIEN, J. *Hoe down (Getting to Grade One: The new mix — Hal Leonard)*
BASTIEN, J. *New Orleans blues (Boogie, rock and country Level 3 — Bastien)*
BLACKWELL, D. *Railroad blues (Piano time jazz Book 2 — Oxford)*
BOYD, B. *Latin logic (Piano solos Book 4 — Hal Leonard)*
BULLARD, A. arr. HALL. *Round the bend (Piano time jazz Book 2 — Oxford)*
CHAPPLE, B. *Tango (Getting to Grade One: The new mix — Hal Leonard)*
CHUA, S. *Cuckoo fairy (Assorted fairies — Midnight)*
HANDEL, G. arr. HALL. *Hornpipe (Piano time classics — Oxford)*
HALL, P. *Mexican fiesta (Piano time jazz Book 1 — Oxford)*
LLOYD-WEBBER, A. arr. MILNE. *The phantom of the opera (Getting to Grade One: The new mix — Hal Leonard)*
LLOYD-WEBBER, A. arr. FRITH. *Memory (More making the grade Grade 2 — Chester)*
MACARDLE, F. *Snowball rag (Piano time jazz Book 2 — Oxford)*
MIER, M. *Seventh street blues (Jazz, rags and blues Book 1 — Alfred)*
MOZART, W. *Minuet in F major KV 2 (Classical music for children — Schott)*
NORTON, C. *Chant (Microjazz collection 2 — Boosey and Hawkes)*
NORTON, C. *Stairway (Microjazz collection 1 — Boosey and Hawkes)*
NORTON, C. *Tut-tuttin' (Microjazz collection 1 — Boosey and Hawkes)*
NORTON, C. *Samba band (Connections for piano 3 — Frederick Harris Music)*
PALMER, W., MANUS, M. and LETHCO, A. arr. MILNE. *Calypso rhumba (Getting to Grade One: The new mix — Hal Leonard)*
REJINO, M. *Scavenger hunt (Piano solos Book 4 — Hal Leonard)*
ROLLIN, C. *Cool jump (Jazz-a-little, jazz-a-lot Book 1 — Alfred)*
ROSSINI, G. arr. HALL. *William Tell overture (Piano time classics — Oxford)*

- SAINT-SAËNS, C. arr. BARRATT. *The elephant (Chester's easiest animal tunes, Grades 1–2 — Chester)*
SHOSTAKOVICH, D. *Valse No 2 from Detskaya tetrad' Op. 69 (Six children's pieces — Boosey and Hawkes)*
SIMON, P. arr. FRITH. *Bridge over troubled water (Making the grade Grade 2 [original unrevised edition 1991] — Chester)*
TCHAIKOVSKY, P. arr. BASTIEN. *Swan lake (Classic themes by the masters — Kjos West)*

Section III. Aural tests or Sight-reading; General knowledge

GRADE 2

6332

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 1* (2018):

TECHNICAL EXERCISES

- 2A (i) *Thumb driving*
- 2A (ii) *Bass driver*

SCALES

Scales – hands separately and together in similar motion

- D major (2 octaves)
- B natural minor (2 octaves)
- B harmonic minor (2 octaves)

Scales – hands together in contrary motion

- F major (2 octaves)
- D harmonic minor (2 octaves)

Chromatic scale – hands separately

- Commencing on D (2 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- From AMEB Piano for Leisure Grade 2 Series 4:
BULLARD, J. *Whatever*
CASEY, W. and JACOBS, J. arr. WEDGWOOD. *Greased lightning'*
FLY, L. *Mayfly*
GILLOCK, W. *On the Champs-Élysées*
GLINKA, M.I. *Polka*
JOHNSTON, P. *Microwaltz*
JUTRAS, P. *Secret agent*
LOESCHHORN, C.A. *The castle ball*
ORZABAL, R. arr. BOLTON. *Mad world*
REA, G. *Spider's web*
SPRINGER, M. *Boogie woogie rock*
WILSON, S. *The stowaway*
- From AMEB Piano for Leisure Second Grade Series 3:
ANDERSSON, B., ULVAEUS, B. and ANDERSON, S. arr. WEDGWOOD. *Dancing queen*
BAILEY, K. *Bass rules*

- CORNICK, M. *Feline boogie*
 ELGAR, E. arr. LANNING. *Pomp and circumstance*
 GIBSON, M. *Kinabalu sunrise*
 KERN, F. *Easy does it*
 LADD, I. *Cleaning day rag*
 MILNE, E. *Deadline*
 MONK, T. arr. WEDGWOOD. *Blue monk*
 WILLIAMS, J. arr. COATES. *Raiders' march*
 WILLIAMS, J. arr. FABER and FABER. *Hedwig's theme*
- From AMEB *Piano for Leisure Grade 2 Series 2*:
 BARTÓK, B. *Jeering song*
 BORODIN, A. arr. BARRATT. *Polovtsian dance*
 CARMICHAEL, H. and ARODIN, S. arr. DURO. *Lazy river*
 CHOVÁN, K. *Gypsy legend*
 MIER, M. *Jazzin' around*
 PONCHIELLI, A. arr. PALMER. *Il ballo delle ore*
 ROLLIN, C. *Boogie band*
 SABAN, H. and LEVY, S. arr. FABER and FABER. *Inspector Gadget main theme*
 SCHUBERT, F. arr. FABER and FABER. *Theme*
 SHOSTAKOVICH, D. *A happy fairy tale*
 TINGLEY, G. *Celebration rag*
 - From AMEB *Piano for Leisure Grade 2 Series 1*:
 ANDERSSON, B. and ULVAEUS, B. arr. FRITH. *Money, money, money*
 BARTÓK, B. *The vagabond*
 CHUA, S. *Hoonmobile*
 JOPLIN, S. arr. BASTIEN. *The entertainer*
 MIER, M. *Raspberry rag*
 MOZART, W. *Cherubino's song*
 NICKLAUS, M. *Fantasia*
 PEZOLD, C. *Menuet*
 TANAKA, K. *Dugong*
 TCHAIKOVSKY, P. *Dance of the sugarplum fairy*
 TRADITIONAL arr. BRIMHALL. *Country gardens*
 WILLIAMS, J. *Star wars*

AMEB Manual list

- BAILEY, K. *Swing mode (Jazzin' around 3 — Kerin Bailey Music)*
 CHUA, S. *Funky fairy (Assorted fairies — Midnight)*
 DIABELLI, A. *Bagatelle (Masterpieces with flair! Book 1 — Alfred)*
 ELFMAN, D. arr. ROED. *The Batman theme (Road Runner's adventure songs — Warner)*
 LENNON, J. and MCCARTNEY, P. arr. FRITH. *Penny lane (More making the grade Grade 2 — Chester)*
 NORTON, C. *In the bag (Microstyles 1 — Boosey and Hawkes)*
 NORTON, C. *Given half a chance (Connections for piano 3 — Frederick Harris Music)*
 NORTON, C. *The dream (Connections for piano 3 — Frederick Harris Music)*
 NORTON, C. *At the market (Connections for piano 3 — Frederick Harris Music)*
 RODGERS, R. arr. BARDEN. *My favorite things (Top hits! Solo book Level 2 — Alfred)*
 ROLLIN, C. *Jazzy joey (Jazz menagerie 2 — Alfred)*
 ROLLIN, C. *Swingin' through the trees (Jazz menagerie 2 — Alfred)*
 SCHUMANN, R. *Soldatenmarsch No 2 from Album für die Jugend Op. 68*
 STORER, S. *Summer days (Piano diversions — reedmusic.com)*
 STORER, S. *Waltz (Piano diversions — reedmusic.com)*
 STRAUSS, J. arr. LANNING. *The blue Danube (The classic experience — Cramer)*
 TCHAIKOVSKY, P. *Mélodie antique française No 16 from Album pour enfants Op. 39*
 WEDGWOOD, P. *Tik-tak (Up-grade jazz! Piano Grades 1–2 — Faber)*

Section III. Aural tests or Sight-reading; General knowledge

GRADE 3

6333

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 1* (2018):

TECHNICAL EXERCISES

- 3A (i) *Whirlygig*
- 3A (ii) *Wind whipper*

SCALES

Scales – hands separately and together in similar motion

- A major (2 octaves)
- F $\sharp$ natural minor (2 octaves)
- F $\sharp$ harmonic minor (2 octaves)

Scales – hands together in contrary motion

- D major (2 octaves)
- B harmonic minor (2 octaves)

Chromatic scale – hands separately and together

Commencing on A (2 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- From AMEB *Piano for Leisure Grade 3 Series 4*:
 ALEXANDER, D. *Toccata ritmico*
 ALLEN, P. arr. COATES. *I still call Australia home*
 ARNOLD, G. *Twilight*
 BOBER, M. *Midnight ride*
 GARNER, E. arr. MATZ. *Misty*
 GRECHANINOV, A. *The little would-be man*
 MILLER, C. *Spanish dance*
 NAKADA, Y. *Song of twilight*
 ROLLIN, C. *Nashville rag*
 SCHÖNBERG, C.-M. arr. WEDGWOOD. *I dreamed a dream*
 TCHAIKOVSKY, P.I. *Morning prayer*
 WEDGWOOD, O. *Buckaroo*
- From AMEB *Piano for Leisure Grade 3 Series 3*:
 BIRCH, S. *Havanna nights*
 BIZET, G. arr. LANNING. *Chanson bohème*
 DELIBES, L. arr. GEROU. *Flower duet*
 HENLEY, D. and FREY, G. arr. COATES. *Desperado*
 LENNON, J. and MCCARTNEY, P. arr. BAKER. *Here, there and everywhere*
 MIER, M. *Jelly bean rag*
 MOSER, J. *Flying bees*
 MOZART, W. *Theme and Variation*
 MOZART, W. arr. FABER and FABER. *Theme*
 SHEARING, G. arr. WEDGWOOD. *Lullaby of Birdland*
 WILLIAMS, J. arr. FABER and FABER. *Theme from Jurassic Park*

- From AMEB Piano for Leisure Grade 3 Series 2:
 - BACH, J.S. *Præambulum*
 - BRANDMAN, M. *Minnamurra rainforest dreaming*
 - CARR, E. *Doves of peace*
 - CORNICK, M. *Minor event*
 - GOUNOD, C. arr. FABER and FABER. *Funeral march of a marionette*
 - JOHN, E. arr. BRANDMAN. *Song for Guy*
 - MOZART, W. *Polonaise*
 - OLSON, L. *Thank you Mrs Bach*
 - SAINT-SAËNS, C. arr. BRIMHALL. *Le cygne*
- From AMEB Piano for Leisure Grade 3 Series 1:
 - BACH, J.S. *Prelude*
 - BEETHOVEN, L. van. *Choral symphony*
 - CARMICHAEL, M. *Georgia on my mind*
 - CHOPIN, F. *Sostenuto*
 - COREA, C. *Children's song No 1*
 - GERSHWIN, G. *Fascinating rhythm*
 - HEFTI, N. *Batman theme*
 - HENLEY, L. *The wind beneath my wings*
 - KABALEVSKY, D. *Toccata*
 - NORTON, C. *Rhodes scholar*
 - TCHAIKOVSKY, P. *Waltz of the flowers*
 - TRADITIONAL arr. BARRATT. *Londonerry air*
 - WEDGWOOD, P. *Brighton boogie*

AMEB Manual list

- BAILEY, K. *Mullumbimby bounce* (Jazzin' around 4 — Kerin Bailey Music)
- BAILEY, K. *March of the brass band blues boys* (Jazzin' around 6 — Kerin Bailey Music)
- BAILEY, K. *Petite prelude* (Jazzin' around 5 — Kerin Bailey Music)
- BAILEY, K. *Groove time* (Jazzin' around 4 — Kerin Bailey Music)

- BAILEY, K. *Blue waltz* (Jazzin' around 3 — Kerin Bailey Music)
- DELIBES, L. arr. LANNING. *Pizzicato polka* (Classic experience encores — Cramer)
- EDWARDS, R. *No 2 from 5 little pieces* (Universal)
- GERSHWIN, G. arr. WEDGWOOD. *Summertime* (Up-grade jazz! Piano Grades 1–2 — Faber)
- HARLINE, L. arr. BRIMHALL. *When you wish upon a star* (All gold Volume 2 Easy piano — EMI)
- JOPLIN, S. arr. RAY. *The entertainer* (It's time for ragtime — Alfred)
- KHACHATURIAN, A. arr. LANNING. *Adagio from Spartacus* (The classic experience — Cramer)
- LENNON, J. and MCCARTNEY, P. arr. BAKER. *Michelle* (Complete piano player Beatles — Wise)
- McBROOM, A. arr. COATES. *The rose* (Encyclopædia of popular music, easy piano — Alfred/Warner)
- MIER, M. *Wild honeysuckle rag* (Jazz, rags and blues 2 — Alfred)
- MILNE, E. *Brolga stroll* (More little peppers — Faber)
- NORTON, C. *Steam-train blues* (Microjazz collection 3 — Boosey and Hawkes)
- ROLLIN, C. *Swan waltz* (Jazz menagerie 2 — Alfred)
- SAINT-SAËNS, C. arr. HEUMANN, G. *Finale from Carnival of the animals* (Karneval der Tiere — Schott)
- SCHWANDT, F. and ANDRE, W. arr. BRIMHALL. *Dream a little dream of me* (All gold Volume 2 Easy piano — EMI)
- SCHUMANN, R. arr. BRADLEY. *A little study* (Hours with the masters Book 1 Grades 1 and 2 — Bosworth)
- WALDTEUFEL, E. arr. LANNING. *Skater's waltz* (Classic experience encores — Cramer)
- WILLIAMS, S. arr. DURO. *Basin street blues* (Just blues — Chester)
- WEDGWOOD, P. *Break-out* (Up-grade! Piano Grades 2–3 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

Margaret Brandman

AWARD - WINNING AUSTRALIAN COMPOSER AND MUSIC EDUCATOR

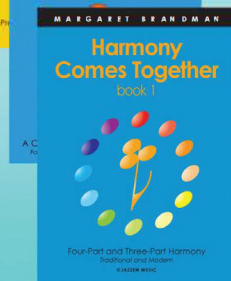
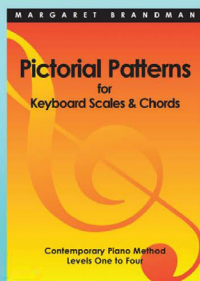
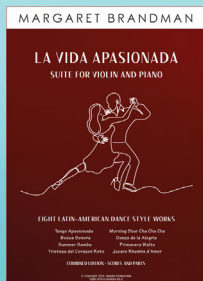
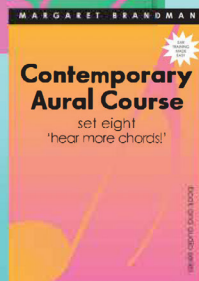
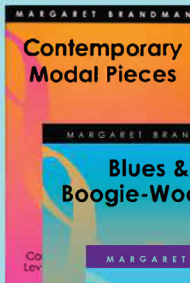
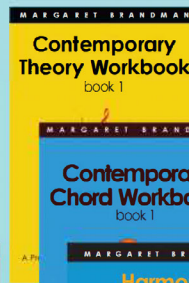
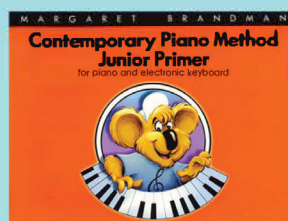
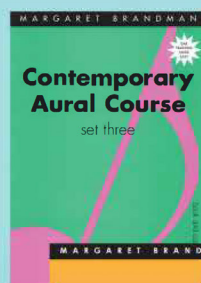
Contemporary series of music education publications & an exciting range of instrumental and vocal compositions Available from all good print music retailers and Print Music Works

Contemporary Aural Course
Audio & Workbooks series

Piano and Recorder Method Books

Contemporary Theory, Chord
And Harmony workbooks

Original Compositions



www.margaretbrandmanmusic.com.au

GRADE 4

6334

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 1* (2018):

TECHNICAL EXERCISE

4A *Winter winds*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion

- E major (4 octaves)
- C♯ natural minor (4 octaves)
- C♯ harmonic minor (4 octaves)
- C♯ melodic minor (4 octaves)

Scales – hands together in contrary motion

- A major (2 octaves)
- F♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together

Commencing on E (4 octaves)

Arpeggios – hands separately

- E major (4 octaves)
- E minor (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- From AMEB *Piano for Leisure Grade 4 Series 4*:
ANONYMOUS. *Allegro*
ARNOLD, G. *Tambo tango*
BASTIEN, J. *Let the good times roll*
BERENS, H. *Allegro con fuoco*
BOBER, M. *Twilight*
GRIEG, E.H. *Grandmother's minuet*
HUTCHENS, F. *Sunday morning*
KANDER, J. arr. FABER and FABER. *Theme from New York, New York*
ROLLIN, C. *Kitten 'n' mousin' on the keys*
ROSSI, W.-A. *Jazz train*
SCHMITZ, M. *My old movie blues*
STÖLZEL, G.H. *Bourrée*
- From AMEB *Piano for Leisure Fourth Grade Series 3*:
ALEXANDER, D. *Toccata spirito*
ARLEN, H. arr. FABER and FABER. *Over the rainbow*
BACH, J.S. *Gavotte*
GERSHWIN, G. arr. MARTIN. *Let's call the whole thing off*
JOPLIN, S. arr. FABER and FABER. *Solace*
MATTHEWS, M. *Emily's etude*
PODGORNOV, N. *Ragtime on the typewriter*
PUCCINI, G. arr. LANNING. *Oh! Mio babbino caro*
ROCHEROLLE, E. *Midday on the Champs-Élysées*

SCULTHORPE, P. *Song for a penny*
WEDGWOOD, P. *Tequila sunrise*

- From AMEB *Piano for Leisure Grade 4 Series 2*:
BACH, J.S. arr. AARONSON. *Jesus bleibet meine Freude*
BIZET, G. arr. HARRIS. *Habanera*
CORNICK, M. *Definitely blue*
DVOŘÁK, A. arr. BRIMHALL. *Largo*
FAURE, G. arr. BROADSTOCK. *Pavane*
GILLOCK, W. *The constant bass*
GRAINGER, P. arr. STEVENSON. *Over the hills and far away*
JOPLIN, S. arr. DENNIS. *Elite syncopations*
KEANE, R. *Brolga ballet*
NEVIN, E. arr. MANHIRE. *Narcissus*
SMETANA, B. arr. HEUMANN. *Source of the Moldau*
- From AMEB *Piano for Leisure Grade 4 Series 1*:
BACH, C.P.E. *Solfeggio*
BACH, J.S. *Prelude*
CHOPIN, F. *Prelude*
CHUA, S. *Airy fairy*
EDWARDS, R. *Andante con moto*
ELFMAN, D. *The Simpsons*
HUTCHENS, F. *Goblins*
MIER, M. *Steamboat rag*
MONK, T. *Off minor*
MOZART, W. *Andante*
ROLAND, B. *Jessica's theme*
SCHUMANN, R. *The happy farmer*

AMEB Manual list

- ALEXANDER, D. *El zapateado* (*The Alfred signature series* — Alfred)
BAILEY, K. *Melissa's mood* (*Jazzin' around 1* — Kerin Bailey Music)
BAILEY, K. *Melinda's mini-march* (*Jazzin' around 1* — Kerin Bailey Music)
BAILEY, K. *Triplet cascades* (*Jazzin' around 6* — Kerin Bailey Music)
BAILEY, K. *Latin break* (*Jazzin' around 3* — Kerin Bailey Music)
BARTÓK, B. No 27 *Drinking song* (32 *piano pieces* — Boosey and Hawkes)
BERNSTEIN, L. *Maria* (*Unforgettable...Great music from the movies* — Wise)
BOYD, B. *The bass man walketh* (*Jazz sketches* — Hal Leonard)
BOYD, B. *Rock shock* (*Jazz delights* Lower intermediate level — Hal Leonard)
CHOPIN, F. *Waltz in A minor* CT 224/B 150
DELIBES, L. arr. LANNING. *Waltz* (*Classic experience encores* — Cramer)
ELGAR, E. arr. LANNING. *Chanson de matin* (*The Classic experience* — Cramer)
GLASS, P. *Metamorphosis one* (*Philip Glass solo piano* — Chester)
GRIEG, E. *Vals No 2* from *Lyriske småstykker* Op. 12
HANDEL, G. arr. LANNING. *Arrival of the queen of Sheba* (*Classic experience encores* — Cramer)
JOPLIN, S. arr. BARRATT. *The sycamore* (*Next step piano allsorts collection* Easy piano — Chester).
KLOSE, C. *Cool stepper* (*Piano solos* Book 5 — Hal Leonard)
LENNON, J. and McCARTNEY, P. arr. BAKER. *When I'm sixty-four* (*Complete piano player: Beatles* — Wise)
MASSENET, J. arr. LANNING. *Meditation* (*The Classic experience* — Cramer)
MILNE, E. *Mischief* (*Pepperbox jazz* Book 1 — Faber)
NORTH, A. *Unchained melody* (*Unforgettable...Great music from the movies* — Wise)
NORTON, C. *Take your time* (*Microjazz collection 3* — Boosey and Hawkes)
NORTON, C. *Jaunty* (*Connections for piano 4* — Frederick Harris Music)
RIMSKY-KORSAKOV, N. arr. BRADLEY. *Flight of the bumblebee* (*Bradley's giant piano book* — Alfred)

ROCHEROLLE, E. *Strolling the Luxemburg Gardens (Parisian promenade — Kjos)*
ROSSINI, G. arr. LANNING. *William Tell overture (The Classic experience — Cramer)*
SAINT-SAËNS, C. arr. STEWART. *Danse macabre (TV detective — Chester)*
SCHÖNBERG, C. arr. GOUT. *I dreamed a dream (Les misérables Easy piano — Music Sales)*
SHOSTAKOVICH, D. *Clockwork doll No 6 from Detskaya tetrad' Op. 69 (Six children's pieces — Boosey and Hawkes)*
TÁRREGA, F. arr. LANNING. *Recuerdos de la Alhambra (Classic experience encores — Cramer)*
TCHAIKOVSKY, P. *Le matin en hiver No 2 from Album pour enfants Op. 39*
TCHAIKOVSKY, P. *Mazurka No 11 from Album pour enfants Op. 39*
WEDGWOOD, P. *A rough sea shanty! (Up-grade! Piano Grades 3–4 — Faber)*

Section III. Aural tests or Sight-reading; General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8,
CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2 students will be able to play musically with aural awareness and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Comfortable and well-balanced seating position
- Appropriate hand and finger shape
- Accurate and prompt performance of all technical work requested by the examiner
- Performance of the technical work at the indicated minimum tempo or faster
- Independent action of the fingers
- Smooth passing of the thumb under the hand in scales and arpeggios
- Controlled co-ordination of the hands in scales and arpeggios
- Systematic fingering in scales and arpeggios
- Controlled, even tone in all technical work
- An increasing range of dynamic levels
- Controlled gradations and contrasts of tone as required for each grade
- Clear, even, articulation of the notes
- A clear, even, *legato* touch

Section II. Pieces

Through the works selected for examination programmes, candidates are required to demonstrate:

- Accuracy and fluency
- Rhythmic and metric stability
- Articulation of *legato*, non-*legato* and *staccato* textures as required
- Musical phrasing and punctuation
- A wide dynamic range
- Refinement and subtlety of style, texture, and tone quality and colour
- Expressive realisation of dynamics

- Control of variations in balance between the hands and clarity of part playing
- Projection of style and character appropriate to the period and to performance practices
- Execution of ornaments appropriate to each style/period
- Reliable pedalling technique
- Effective use of the sustaining pedal to create specific colours and textures
- Use of the *una corda* pedal where appropriate

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

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

Sight-reading

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

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

General knowledge

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

GRADE 5

6335

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 2* (2018):

TECHNICAL EXERCISE

5C *Positive pulse*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion

B major (4 octaves)
G $\sharp$ harmonic minor (4 octaves)
G $\sharp$ melodic minor (4 octaves)
D $\flat$ major (4 octaves)
B $\flat$ harmonic minor (4 octaves)

Scales – hands together in contrary motion

E major (2 octaves)
C $\sharp$ harmonic minor (2 octaves)

Chromatic scale – hands separately and together

Commencing on B (4 octaves)

Arpeggios – hands separately and together

B major (4 octaves)
B minor (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- **From AMEB Piano for Leisure Grade 5 Series 4:**
 ASCHER, K.L. and WILLIAMS, P.H. *The rainbow connection*
 BERNSTEIN, L. arr. KLOSE. *America*
 EDWARDS, R. *Emily's song*
 ELLMENREICH, A. *Spinnliedchen*
 GIBSON, M. *Legend of Tanis*
 LYNES, F. *Queen Alice*
 MILLER, G. arr. SPRINGER. *Moonlight serenade*
 OLSON, K. *Sunday morning revival*
 PUCCINI, G. arr. HODGSON. *Nessun dorma*
 RODGERS, R. arr. GERLITZ. *My funny Valentine*
 SATIE, E. *Quatrième gnossienne*
 TRADITIONAL arr. ZHAO. *Jingpo folk song*
- **From the AMEB Piano for Leisure Fifth Grade Series 3:**
 BENNETT, R. *Diversion No 2*
 BERTINI, H. *Etude*
 CORNICK, M. *Great Marlborough Street rag*
 HANDEL, G. *Passacaille*
 MORRICONE, E. arr. KEVEREN. *Gabriel's oboe*
 MOZART, W. *Allegro*
 NORTON, C. *Scamp*
 ORFE, C. arr. REGNER. *O Fortuna*
 SILVESTRI, A. arr. KEVEREN. *Feather theme*
 WILCHER, P. *The blue gardenia*
 WRIGHT R. and FORREST, G. arr. ORNADEL. *Stranger in Paradise*
- **From the AMEB Piano for Leisure Grade 5 Series 2:**
 BACH, J.S. *Invention*
 COWAN, M. arr. WOOD. *Waltzing Matilda*
 HUTCHENS, F. *Evening*
 JOBIM, A. arr. BOOTH. *Desafinado*
 KABALEVSKY, D. *7 variations on a Ukrainian folk song*
 LEGRAND, M. arr. BRIMHALL. *The summer knows*
 MASSENET, J. *Mélodie*
 MYERS, S. and WILLIAMS, J. arr. DURO. *Cavatina*
 PETERSON, O. *Jazz exercise No 2*
 SATIE, E. *Gnossienne No 3*
 SCHUMANN, R. *Erinnerung*
 WESLEY-SMITH, M. *Griff's riffs*
 WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONSON. *The chamber of secrets*
- **From the AMEB Piano for Leisure Grade 5 Series 1:**
 BAILEY, K. *The Latin touch*
 BEETHOVEN, L. van. *For Elise*
 BOYD, B. *Everyone's blues*
 CHOPIN, F. *Prelude*
 FALTERMEYER, M. *Axel F*
 HURLEY, P. *Gymnopédie for Merida*
 MENDELSSOHN, F. *Consolation*
 MACDOWELL, E. *To a wild rose*
 MANCINI, F. *The pink panther*
 MILLER, B. *Bernie's tune*
 MOZART, W. *Andante cantabile*
 NYMAN, M. *The heart asks pleasure first*

AMEB Manual list

- BACH, J.S. *Gavotte* 4th movement from 'French' Suite in E $\flat$ major BWV 815
- BACH, J.S. *Præambulum* in D minor BWV 875a
- BACH, J.S. *Præludium* in E major BWV 937
- BACH, J.S. *Præludium* in E minor BWV 938
- BEETHOVEN, L. van. *Tempo di minuetto* 2nd movement from Sonata in G major Op. 49 No 2
- BERLIN, I. *Alexander's ragtime band* (Irving Berlin piano solos — Hal Leonard)
- BERNSTEIN, L. arr. ORNADEL. *I feel pretty* (The joy of show music — Yorktown Music Press)
- CAPERS, V. *Sweet Mister Jelly Roll* (Portraits in jazz: Piano music of Africa and the African diaspora — Oxford University Press)
- CHOPIN, F. *Prelude* in E minor Op. 28 No 4/B 123
- CHUA, S. *Flapping fairy* (Assorted fairies — Midnight)
- CLAPTON, E. and JENNINGS, W. arr. COATES. *Tears in heaven* (Dan Coates complete advanced piano solos: Music for all occasions — Warner)
- DEBUSSY, C. *The little nigar* (Peters)
- DE SENNEVILLE, P. arr. BOOTH. *Ballade pour Adeline* (The cocktail bar piano solos — The Waldorf collection — Music Sales)
- DORSEY, T. and KINCAIDE, D. arr. ISACOFF. *T.D's boogie woogie* (From rags to jazz — Amsco Publications)
- DVOŘÁK, A. *Dědeček tančí s babičkou* No 2 from Dvě perličky B 156 (Bärenreiter)
- FRANCK, C. *Danse lent* M 22 (A romantic sketchbook for piano — ABRSM)
- GERSHWIN, G. arr. BOOTH. *Summertime* (The cocktail bar piano solos — The Waldorf collection — Music Sales)
- HART, L. and RODGERS, R. *Blue moon* (The genius of George Shearing piano solos — Wise)
- HUTCHENS, F. *Two little birds* (EMI)
- JOEL, B. arr. BOOTH. *Just the way you are* (100 Piano solos — Wise Publications)
- LENNON, J. and MCCARTNEY, P. arr. HILL. *Get back* (The Beatles for jazz piano — Wise)
- LENNON, J. and MCCARTNEY, P. arr. BAUMGARTNER. *Let it be* (Popular piano solos 5th grade: John Thompson's modern course for the piano — Hal Leonard)
- MARTINEZ, M. von. *Sonata* in E major (3 Sonatas for Keyboard — Hildegard)
- NORTON, C. *Beguine* (Microstyles 4 — Boosey and Hawkes)
- REINECKE, C. *Molto moderato* 1st movement from *Weihnachts-Sonatine* Op. 251 No 3 (Schott)
- SATIE, E. *Gymnopédie* No 1
- SATIE, E. *Gymnopédie* No 2
- SATIE, E. *Gymnopédie* No 3
- SCHUMANN, R. *Von fremden Landen und Menschen* No 1 from *Kinderszenen* Op. 15
- YIRUMA. *When the love falls* (musicnotes.com)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 6

6336

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 2* (2018):

TECHNICAL EXERCISE

6B *Perfect polyrhythms*

SCALES, CHORDS and ARPEGGIOS

Scales – hands separately and together in similar motion

F# major (4 octaves)

D# melodic minor (4 octaves)

Scales – hands together in abbreviated grand scale format

E# major (4 octaves)

C harmonic minor (4 octaves)

Scales – hands together in contrary motion

B major (2 octaves)

G# harmonic minor (2 octaves)

Chromatic scale – hands separately and together

Commencing on F#/G# (4 octaves)

I-V-I chord progression

G major

Arpeggios – hands separately and together

F# major (root position only) (4 octaves)

E# minor (root position only) (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● From AMEB *Piano for Leisure Grade 6 Series 4:*

BAILEY, K. *Mellow mood*

BEETHOVEN, L. van. *Bagatelle*

BERRYMAN, G., BUCKLAND, J., CHAMPION, W. and

MARTIN, C. arr. KEVEREN. *Fix you*

BRANDMAN, M. *Jucaro rumba*

EINAUDI, L. *Nuvole bianche*

FAURÉ, G. arr. HODGSON. *Pie Jesu*

GADE, N.W. *Elegie*

GILLOCK, W. *Nocturne*

LEVITT, J. *Goodbye for now, but not forever*

REGER, M. *Improvisation*

TIERSEN, Y. *Comptine d'un autre été: l'après-midi*

YARED, G. *C'est le vent, Betty*

● From the AMEB *Piano for Leisure Sixth Grade Series 3:*

BONSOR, B. *Dreamy*

BRAHMS, J. arr. ULLRICH. *Hungarian dance*

BROWN, T. *Tango romantico*

CHOPIN, F. *Prelude*

CHUA, S. *Death by pasta*

CONFREY, Z. *Dizzy fingers*

GERSHWIN, G. *Promenade*

MOZART, W. arr. ULLRICH. *Andante*

PEARSON, J. *All creatures great and small*

POLLARD, M. *Carillon for Sacha*

TRADITIONAL arr. HOFFMANN. *Go tell it on the mountains*

TRADITIONAL arr. BOOTH. *Danny boy*

● From the AMEB *Piano for Leisure Grade 6 Series 2:*

ALBÉNIZ, I. *Malagueña*

BACH, J.S. arr. LONG. *Air*

BOTSFORD, G. *Black and white rag*

DESMOND, P. *Take five*

ELLINGTON, D., DE LANGE, E. and MILLS, I. arr. EVANS.

Solitude

GIAZOTTO, R. arr. LONG. *Adagio in G minor*

KHACHATURIAN, A. *Sabre dance*

LENNON, J. and McCARTNEY, P. arr. HILL. *Yesterday*

PREVIN, A. *Like blue*

VINE, C. *Red blues*

WILLIAMS, C. and MONK, T. *Round midnight*

● From the AMEB *Piano for Leisure Grade 6 Series 1:*

BEETHOVEN, L. van. *Adagio cantabile*

BRAHMS, J. *Waltz*

HEFTI, N. *Li'l darlin'*

HORNER, J. *My heart will go on*

LLOYD WEBBER, A. *Don't cry for me, Argentina*

MORTON, F. *Kansas city stomp*

PACHELBEL, J. *Canon*

PREVIN, A. *Like young*

SATIE, E. *Gnossienne*

SCHIFRIN, L. *Mission: Impossible*

SCHUBERT, F. *Military march*

TERRY, J. *Story*

AMEB Manual list

ANDERSSON, B., RICE, T. and ULVAEUS, B. arr. BOOTH. *I know him so well (The cocktail bar piano solos – The Savoy collection – Music Sales)*

BACH, J.S. *Bourée I* 8th movement and *Bourée II* 9th movement from *Overtüre nach französischer Art* BWV 831

BACH, J.S. *Gigue* 8th movement from 'French' Suite in E major BWV 817

BACH, J.S. *Menuet* and *Trio* 4th movement from 'French' Suite in B minor BWV 814

BACH, J.S. *Præludium* 1st movement from *Partita* in B# major BWV 825

BACH, J.S. arr. WEIGART. *Badinerie* (J.S. Bach Famous Pieces — Schott)

BAILEY, K. *Toccata* from *Six sketches* (Kerin Bailey Music)

BEETHOVEN, L. van. *Andante* 2nd movement from *Sonata* in G major Op. 79

BERLIN, I. *Cheek to cheek* (Irving Berlin piano solos — Hal Leonard)

BRITTEN, B. *Nocturne* 2nd movement from *Sonatina romantica* (Bärenreiter Piano Album – Early 20th century — Bärenreiter Kassel)

BRUBECK, D. *Unsquare dance* (The genius of Dave Brubeck Book 1 — Warner)

CHOPIN, F. *Mazurka* in E minor Op. 41 No 2/CT 74

CHUA, S. *You dirty rat* from *A gangster suite* (Piano music of Sonny Chua — Midnight)

CHUA, S. *Twirling fairy* (Assorted fairies — Midnight)

DAQUIN, L. *Le coucou* (EMI)

DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite* (Henle)

DIABELLI, A. *Tempo di marcia* 1st movement from *Sonatina* in D major Op. 168 No 5

GERSHWIN, G. *Prelude* (Novelette in fourths) (The complete Gershwin keyboard works — Warner)

HRADECKY, E. *Boogie woogie* (Jazz etudes for young pianists — Editio Bärenreiter Praha)

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

JOPLIN, S. arr. PROGRIS. *Easy winners* (Joplin's greatest rags — Santorella)

JOPLIN, S. arr. PROGRIS. *Elite syncopations* (Joplin's greatest rags — Santorella)

JOPLIN, S. arr. PROGRIS. *The sycamore* (Joplin's greatest rags — Santorella)

- JOPLIN, S. arr. PROGRIS. *Peacherine* (Joplin's greatest rags — Santorella)
 KEANE, R. *Cats are cute* ('C' is for... — Wits' end music)
 KEANE, R. *Cinema cop's car chase* ('C' is for... — Wits' end music)
 KERN, J. arr. BOOTH. *Can't help lovin' dat man* (Best of the cocktail bar piano collection — Music Sales).
 LENNON, J. and MCCARTNEY, P. arr. HILL. *With a little help from my friends* (The Beatles for jazz piano — Wise)
 MARIANELLI, D. *Dawn/Georgiana* (Essential film themes Volume 3 — Wise)
 OLSON, K. *Jingle bell jam* (In recital throughout the year Volume 1 Book 6 — FJH Music Company)
 OLSON, K. *Jazz etude* (In recital throughout the year Volume 2 Book 6 — FJH Music Company)
 PETERSON, O. *Cakewalk* (Oscar Peterson originals 2nd edition — Hal Leonard)
 PETERSON, O. *Sushi* (Oscar Peterson originals 2nd edition — Hal Leonard)
 PETERSON, O. *The gentle waltz* (Oscar Peterson originals 2nd edition — Hal Leonard)
 PRICE, F. *Silk hat and walking cane* (Dances in the canebrakes. Piano music of Africa and the African diaspora Volume 2 — Oxford University Press)
 SMITH, G. *Improvisation* (Great women composers — Creative Keyboard Publications)
 SONDHEIM, S. arr. EVANS. *Not while I'm around* (Lee Evans arranges Stephen Sondheim — Hal Leonard)
 TCHAIKOVSKY, P. arr. BANTOCK. *Dance of the cygnets* from *Swan lake* (Novello)
 TCHAIKOVSKY, P. arr. BANTOCK. *Scene I* (Approach of the Swans) from *Swan lake* (Novello)
 VAUGHAN WILLIAMS, R. *A birthday gift* from *Birthday gifts: Three short pieces for piano* (Stainer and Bell)
 WEBSTER, P. and BURKE, S. arr. BOOTH. *Black coffee* (100 piano solos — Wise publications)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 7

6337

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 2* (2018):

TECHNICAL EXERCISE

7C Octave activation

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format

A^b major (4 octaves)

F harmonic minor (4 octaves)

Polyrhythmic scale (three against two) – hands together in similar motion

D major (3/2 octaves)

Scales – hands together in contrary motion

F[#] major (2 octaves)

D[#] harmonic minor (2 octaves)

Chromatic scale – hands separately and together in similar motion

Commencing on G[#]/A^b (4 octaves)

I-IV-V-I chord progression

F major

Arpeggios – hands separately and together

D major (root position only) (4 octaves)

A^b minor (root position only) (4 octaves)

Dominant 7th arpeggio – hands separately and together

of D (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together

of A[#] (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● From AMEB Piano for Leisure Grade 7 Series 4:

ALEXANDER, D. *Reverie in F minor*

COPLAND, A. arr. NORTON. *Hoedown*

JOHN, E. and TAUPIN, B. arr. KEVEREN. *Goodbye yellow brick road*

LARSON, J. arr. KEVEREN. *Seasons of love*

LENNON, J. and MCCARTNEY, P. arr. BAILEY. *Here, there and everywhere*

MASSENET, J. arr. ROQUES. *Meditation*

PETERSON, O. arr. JORDAN. *Laurentide waltz*

RANDELL, E. *Fugue in F minor*

SCARLATTI, D. *Sonata*

SINDING, C. *Serenade*

TURPIN, T. *The St Louis rag*

WONDER, S. *Isn't she lovely*

● From the AMEB Piano for Leisure Seventh Grade Series 3:

ALBÉNIZ, I. *Tango*

CARMICHAEL, H. arr. BOOTH. *Stardust*

CHUA, S. *Struttin' it around*

DEBUSSY, C. *Golliwogg's cake-walk*

HOFFMANN, R. *A cloudy walk*

JARRE, M. *Lawrence of Arabia*

JOEL, B. *Root beer rag*

LLOYD WEBBER, A. arr. GRAMA. *All I ask of you*

PIECZONKA, A. *Tarantella*

POULENC, F. *Novlette*

● From the AMEB Piano for Leisure Grade 7 Series 2:

CHOPIN, F. *Waltz*

DVOŘÁK, A. *Humoreske*

FALLA, M. de. arr. DURO. *Danza del terror*

GRIEG, E. *Morgenstemning*

MENDELSSOHN, F. *Lied ohne Worte*

MILLER, G. arr. SHEARING. *Moonlight serenade*

OFFENBACH, J. arr. MAGNUS. *Barcarolle*

PADEREWSKI, I. *Menuet célèbre*

SCOTT, C. *Lotus land*

STRAYHORN, B. arr. DURO. *Take the 'A' train*

TRAD. arr. LOAM. *Greensleeves*

WALLER, T. *Alligator crawl*

WILLIAMS, S. *Basin street blues*

YOUMANS, V. *Tea for two*

● From the AMEB Piano for Leisure Grade 7 Series 1:

- BACH, J.S. *Prelude*
BEETHOVEN, L. van. *Adagio sostenuto*
BRUBECK, D. *Three to get ready*
DEBUSSY, C. *Moonlight*
FOGERTY, J. *Proud Mary*
GARNER, E. *Misty*
JOHN, E. *Your song*
JOPLIN, S. *Maple leaf rag*
LISZT, F. *Consolation*
MASSER, M. *In your eyes*
MOZART, W. *Rondo alla turca*
NORTON, C. *Prelude*
- AMEB Manual list**
ALLEN, P. and BARRY, J. arr. ROED. *I honestly love you* (Advanced piano solos encyclopedia Volume 1 — Warner)
BACH, J.S. *Allemande* 1st movement from 'French' Suite in D minor BWV 812
BACH, J.S. *Gavotte I* 6th movement and *Gavotte II* 7th movement from 'English' Suite in D minor BWV 811
BACH, J.S. *Prelude and Fuguetta* in F major BWV 901
BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in F minor Op. 2 No 1
BEETHOVEN, L. van. *Menuetto* 3rd movement from *Sonata* in E♭ major Op. 31 No 3
BISHOP, S. *Separate lives* (Dan Coates complete advanced piano solos — Warner)
BONSOR, B. *Willie Wagglestick's walkabout* (Jazzy piano 2 for young players — Universal)
BRUCH, M. *Impromptu* No 3 from 6 piano pieces Op. 12 (Bärenreiter Romantic piano album — Bärenreiter)
CHOPIN, F. *Nocturne* in G minor Op. 37 No 1/CT 118
CHOPIN, F. *Waltz* in C♯ minor Op. 64 No 2/CT 213
COLERIDGE-TAYLOR, S. *The bamboula* No 8 from 24 negro melodies Op. 59
CRESWELL, T. *Prelude* No 1 (Eldon music)
DEBUSSY, C. *Arabesque* No 1 from Deux arabesques
DEBUSSY, C. *Arabesque* No 2 from Deux arabesques
DEBUSSY, C. *Clair de lune* 3rd movement from Suite bergamasque
DEBUSSY, C. *La fille aux cheveux de lin* No 8 from Préludes Book 1
DETT, R. *Juba dance* from In the bottoms suite (Piano music of Africa and the African diaspora Volume 3 — Oxford University Press)
ELLINGTON, D. *Caravan* (Unforgettable... The lighter side of jazz — Wise)
FAURE, G. *Romance sans paroles* in A♭ major No 3 from Trois romances sans paroles Op. 17
FIELD, J. *Nocturne* No 5 in B♭ major H 37
FIELD, J. *Nocturne* in D minor H 59A (Bärenreiter Romantic piano album — Bärenreiter)
GERSHWIN, G. *Prelude* (Melody No 17: 1925 – 1926) (The complete Gershwin keyboard works — Warner)
GERSHWIN, G. *The man I love* (Gershwin at the keyboard — Warner)
HOLST, G. *The shoemaker* No 2 from 2 Folk song fragments Op. 46 No 2 (Bärenreiter piano album early 20th century — Bärenreiter)
ILYNSKY, A. *Berceuse* Op. 13 No 7
JAMES, H., ELLINGTON, D., HODGES, J., and GEORGE, D. arr. BOOTH. *I'm beginning to see the light* (100 piano solos — Wise Publications)
KEANE, R. *Bungy boogie* (Thrillology for Jimbo — Wit's end music)
KEANE, R. *Sky dive samba* (Thrillology for Jimbo — Wit's end music)
KEANE, R. *The curious caveman* ('C' is for... — Wit's end music)
LEGRAND, M. arr. ROED. *The windmills of your mind* (Favorite jazz for piano solo — Alfred)
LYADOV, A. *Mazurka* No 3 from Tri p'yesī Op. 57 (Russian Romantic repertoire Level 1 — Faber Music)

- MACDOWELL, E. *Improvisation* No 4 from Zwölf Virtuosen-Etüden Op. 46 (Alfred)
MOZART, W. *Marcia* in C major K 408/1 (Mozart Miscellaneous works for piano — Bärenreiter)
MOZART, W. *Minuet* in D major K 355
MOZART, W. *Rondeau en polonaise* 2nd movement from *Sonata* in D major K 284
MOZART, W. *Variations on 'Ah, vous dirai-je, maman'* K 265
MUSORGSKY, M. *Il vecchio castello* No 2 from Kartinki s vitavki (Pictures at an exhibition)
NORTON, C. *Prelude VII (Samba)* (Latin preludes 2 — Boosey and Hawkes)
PAUL, D. *Happy birthday, Amadeus! Eine heitere Geburtstagssonatine* (Schott)
RACHMANINOFF, S. arr. LONG. *18th variation from Rhapsody on a theme of Paganini* (Cinema classics arranged for intermediate piano solo — Chester)
RUSSELL, O. *Jamaican dance* No 2 (Piano music of Africa and the African diaspora Volume 3 — Oxford University Press)
SCHUMANN, R. *Herberge* No 6 from Waldszenen Op. 82
SCULTHORPE, P. *Stars* No 3 from Night pieces (Faber)
SONDHEIM, S. arr. COATES. *Send in the clowns* (Complete advanced piano solos: Music for all occasions — Warner)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 8

6338

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work Level 2* (2018):

TECHNICAL EXERCISE

8C Active octavation

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format

B♭ major (4 octaves)

G harmonic minor (4 octaves)

Polyrhythmic scale (two against three) – hands together in similar motion commencing 2 octaves apart

E major (2/3 octaves)

Chromatic scale – hands separately and together in similar motion, grouped in sixes

Commencing on A♯/B♭ (3 octaves)

I-IV-I♯-V-I chord progression

E♭ major

Arpeggios – hands separately and together

B♭ major (root position only) (4 octaves)

B♭ minor (root position only) (4 octaves)

Dominant 7th arpeggio – hands separately and together

of B♭ (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together

of B♭ (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● From AMEB *Piano for Leisure Grade 8 Series 4:*

BACHARACH, B. arr. COATES. *I say a little prayer*
 BEETHOVEN, L. van. *Andante*
 HORNSBY, B. arr. HOWELL. *The way it is*
 KATS-CHERNIN, E. *Alexander rag*
 MACDOWELL, E. *Ungarisch*
 PESKANOV, A. *Sonnet 140 of Petrarch*
 SATIE, E. *Sonatine bureaucratique*
 SCHMIDT, J. *All of me*
 SCHUBERT, F. *Allegretto quasi andantino*
 TCHAIKOVSKY, P.I. *June – Barcarolle*
 TIZOL, J. arr. BOOTH. *Perdido*
 WOOD, S.J. *Stomp*

● From the AMEB *Piano for Leisure Grade 8 Series 2:*

ATWELL, W. *Dixie boogie*
 BAILEY, J. arr. BISHOP. *The sprightly ones*
 BEETHOVEN, L. van. *Allegro molto e con brio*
 BRAHMS, J. *Ballade*
 FINA, J. *Bumble boogie*
 FISHER, M. *When Sunny gets blue*
 GERSHWIN, G. *I got rhythm*
 GRANADOS, E. *Villanesca*
 GRIEG, E. *An den Frühling*
 RUBINSTEIN, A. *Mélodie*
 SCHUBERT, F. arr. LISZT. *Ständchen*
 WILLIAMS, C. *The dream of Olwen*

● From the AMEB *Piano for Leisure Grade 8 Series 1:*

ALBÉNIZ, I. *Sevilla sevillanas*
 BEETHOVEN, L. van. *Andante*
 BERNIE, B. *Sweet Georgia Brown*
 BRUBECK, D. *Far more blue*
 CHOPIN, F. *Polonaise*
 ELLINGTON, D. *Satin doll*
 GERSHWIN, E. *Prelude*
 GRAINGER, P. *Country gardens*
 HANDEL, G. *Air and variations*
 MOZART, W. *Fantasy*
 SCHUBERT, F. *Impromptu*
 SINDING, C. *Rustle of spring*

AMEB Manual list

ALBÉNIZ, I. *Sevilla* No 3 from *Suite española* Op.47
 BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* BWV 971
 BACH, J.S. *Andante* 2nd movement from *Concerto nach italiänischen Gusto* BWV 971
 BACH, J.S. *Presto* 3rd movement from *Concerto nach italiänischen Gusto* BWV 971
 BACH, J.S. *Duetto* in G major BWV 804
 BACH, J.S. *Passepied I en rondeau* 5th movement and *Passepied II* 6th movement from 'English' *Suite* in E minor BWV 810
 BEETHOVEN, L. van. *Allegro molto e con brio* 1st movement from *Sonata* in C minor Op. 10 No 1

BEETHOVEN, L. van. *Presto con fuoco* 4th movement from *Sonata* in E♭ major Op. 31 No 3
 BENJAMIN, A. *Jamaican rumba* (Boosey and Hawkes)
 BERNARD, F. arr. BRUBECK. *Winter wonderland* (*Selections from a Dave Brubeck Christmas* — Warner)
 BLAND, E. *Cell phone blues* (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
 BRAHMS, J. *Andante* in D minor No 1 from *Ballades* Op. 10
 BRAHMS, J. *Intermezzo* in E minor No 5 from *Fantasien* Op. 116
 BROWN, R. arr. PETERSON. *Gravy waltz* (*Oscar Peterson jazz piano solo* Second edition — Hal Leonard)
 BRUBECK, D. *Fast life* (*The giants of jazz piano* — Warner)
 BRUBECK, D. *Weep no more* (*The genius of Dave Brubeck: The piano solos* Book 1 — Warner)
 CARTER-VARNEY, G. *Blue samba* (AMC)
 CETERA, P. and FOSTER, D. arr. ROED. *You're the inspiration* (*Advanced piano solos encyclopedia* Volume 1 — Warner)
 CHUA, S. *Siesta* from *Red hot rhapsodies* (Allans)
 CHOPIN, F. *Lento con espressione* ('Nocturne') in C♯ minor CT 127/BI 49
 CHOPIN, F. *Nocturne* in B major Op. 32 No 1/CT 116
 CHOPIN, F. *Nocturne* in E♭ major Op. 9 No 2/CT 109
 CHOPIN, F. *Waltz* in A♭ major Op. 69 No 1/CT 215
 COLERIDGE-TAYLOR, S. *Deep river* No 10 from *24 Negro melodies* Op. 59 No 1 (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
 CONFREY, Z. *Kitten on the keys*
 COUPERIN, F. *Les barricades mystérieuses* from *Pièces de clavecin*
 GERSHWIN, G. *Fascinating rhythm* (*Gershwin at the keyboard* — Warner)
 GERSHWIN, G. *I got rhythm* (*Gershwin at the keyboard* — Warner)
 GERSHWIN, G. *Swanee* (*Gershwin at the keyboard* — Warner)
 HAYDN, J. *Presto* 3rd movement from *Parthia* in E major Hob. XVI:13
 HYDE, M. *Water nymph* (*Piano works of Miriam Hyde* — Allans)
 HYDE, M. *Reflected reeds* (*Piano works of Miriam Hyde* — Allans)
 JOBIM, A. arr. BOOTH. *Wave* (*Unforgettable... The lighter side of jazz* — Wise)
 JONES, Q. and TEMPERTON, R. *Miss Celie's blues* (*Dan Coates complete advanced piano solos* — Warner)
 LISZT, F. *Consolation* in D♭ major No 3 from *Consolations* S 172/LW A111a
 MANZANO, M. *Baile llano* No 11 from *Spanish preludes* (Boosey and Hawkes)
 MARTINŮ, B. *The puppet dances* No 5 from *Loutky* H 137
 MENDELSSOHN, F. *Duetto* in A♭ major No 6 from *Lieder ohne Worte* Op. 38
 MENDELSSOHN, F. *Lied ohne Worte* in C major No 4 from *Lieder ohne Worte* Op. 67
 NORTON, C. *Prelude III* (*Rock preludes* — Boosey and Hawkes)
 PUCCINI, G. *Piccolo tango* (Schott)
 SCHUBERT, F. *Impromptu* in A♭ major No 4 from *4 impromptus* Op. 90/D899
 SCHUBERT, F. *Impromptu* in A♭ major No 2 from *4 impromptus* Op. 142/D935
 SCHUMANN, R. *Verrufene Stelle* No 4 from *Waldszenen* Op. 82
 TRADITIONAL arr. WOLF. *Nobody knows the trouble I've seen* (*Spirituals* — Könnemann)
 TRADITIONAL arr. WOLF. *Down by the riverside* (*Spirituals* — Könnemann)
 VAUGHAN WILLIAMS, R. *The lake in the mountains* (Oxford University Press)

Section III. Aural tests or Sight-reading; General knowledge

CERTIFICATE OF PERFORMANCE

1289

Section I. Pieces

Refer to the syllabus objectives (Section I. Pieces) at the beginning of this level.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Candidates must present a minimum of four works at examination, with further works to be selected to make up the performance time of the examination.

Candidates may either:

- Draw all works from the Manual list below
or
- Draw works from Manual list below in addition to one work from the Certificate of Performance Manual lists in the Piano syllabus
or
- Draw works from the Manual list below in addition to one work of Own choice (see 'Own choice' at the start of this syllabus).

AMEB Manual list

BACH, J.S. *Prelude* 1st movement from 'English' Suite No 4 in F major BWV 809

BACH, J.S. arr. BUSONI. *Toccata* in D minor (Breitkopf & Härtel) [Both *Toccata* and *Fugue* to be presented]

BADELT, K. arr. RADNICH. *Pirates of the Caribbean* 3rd movement of *Pirates forever* (jarrodradnich.com/musicnotes.com MN0138883)

BEACH, A. *Two pieces* Op. 54

BEACH, A. *Two pieces* Op. 102

BEACH, A. *Nocturne* Op. 107

BEACH, A. *Menuet Italien* No 2 from *Trois morceaux caractéristiques* Op. 28 (*Piano music of Amy Beach* — Hal Leonard)

BEACH, A. *From Blackbird Hills* Op. 83 (*Piano music of Amy Beach* — Hal Leonard)

BEETHOVEN, L. van. *Prestissimo* 4th movement from *Sonata* in F minor Op. 2 No 1

BEETHOVEN, L. van. *Allegro vivace* 1st movement from *Sonata* in A major Op. 2 No 2

BEETHOVEN, L. van. *Finale: Prestissimo* 3rd movement from *Sonata* in C minor Op. 10 No 1

BEETHOVEN, L. van. *Largo – Allegro* 1st movement from *Sonata* in D minor Op. 31 No 2

BEETHOVEN, L. van. *Nicht zu geschwind und sehr singbar vorgetragen* 2nd movement from *Sonata* in E minor Op. 90

BEETHOVEN, L. van. Any two of *Bagatelles* Op. 126

BONDS, M. *Troubled water* from *Spiritual suite* (*Piano music of Africa and the African diaspora* Volume 4 — Oxford University Press)

BRAHMS, J. *Intermezzo* in E major No 6 from *Fantasien* Op. 116

BRAHMS, J. *Intermezzo* in E♭ major No 1 from *Three intermezzos* Op. 117

BRAHMS, J. *Intermezzo* in B minor No 1 from *Klavierstücke* Op. 119

BRUBECK, D. *Blue rondo a la turk* (*Jazz piano solos* Volume 42 — Hal Leonard)

BRUBECK, D. *In your own sweet way* (*The genius of David Brubeck* Book 1 — Warner)

BRUBECK, D. *Summer song* (*The genius of David Brubeck* Book 1 — Warner)

BURROWS, J. *Hot wind, red dust, and rolling weeds* (*Australian women composers' piano anthology* Volume 2 — Wirripang)

CARREÑO, T. *Plainte* from *Élégie* Op. 17 No 1 (*Women composers – A graded anthology* Book 3 — Schott)

CARTER-VARNEY, G. *Shades of blue* (AMC)

CHAMINADE, C. *Guitare* Op. 32

CHAMINADE, C. *L'Ondine* Op. 101

CHAMINADE, C. *La lisonjera* [The flatterer] Op. 50

CHOPIN, F. *Fantasia impromptu* in C♯ minor Op. 66/CT 46

CHOPIN, F. *Waltz* in E minor B 56/C 222

CHUA, S. *Rodeo* from *Scenes of childhood* (Allans)

CHUA, S. *Theme and twelve deviations* (Midnight Editions)

COLLINS, B. *Insect dance* (*The piano collection* — Wirripang)

COREA, C. *Spain* (*Chick Corea omnibook* — Hal Leonard) [Omit drum solo bars]

DEBUSSY, C. *Rêverie* L 68

DEBUSSY, C. *Sarabande* 2nd movement from *Pour le piano*

DEBUSSY, C. arr. MARK. *Cortège* 2nd movement from *Petite suite* (*Debussy – His greatest piano solos* — Ashley Mark Publishing Company)

ELLINGTON, D. *Don't get around much anymore* (*Oscar Peterson plays Duke Ellington* — Hal Leonard)

EVANS, B. *Waltz for Debbie* (*Bill Evans omnibook* — Hal Leonard) [Omit Letter E and F]

FAINT, L. *Rhapsodic episodes* (*Australian women composers' piano anthology* Volume 3 — Wirripang)

FAURE, G. arr. HOWATT. Any two movements of *Dolly suite* Op. 56 (Peters)

FAURE, G. arr. MUKERJI *Pavane* Op. 50

GERSHWIN, G. arr. GRAINGER. *The man I love*

GERSHWIN, G. arr. WAKEMAN. *Summertime* (*truepianotranscriptions.com*)

GINASTERA, A. *Danza del viejo boyero* No 1 and *Danza de la moza donosa* No 2 [to be performed as one work] from *Danzas Argentinas* Op. 2

GOTTSCALK, L. *Pasquinade* Op. 59/D 113

GRAINGER, P. *Molly on the shore* (Schott)

GREENBAUM, S. *First light* (Promethean Editions)

GRIEG, E. *Bryllupsdag på Trolldhaugen* No 6 from *Lyrische Stücke* Op. 65

GULDA, F. *Aria* (Weinberger)

GULDA, F. *Moderato* No 1 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Alla marcia, risoluto* No 2 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Allegro ma non troppo* No 4 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Moderato, poco mosso* No 5 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Presto possibile* No 6 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Tempo giusto e risoluto* No 8 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Allegro, dolce* No 9 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

GULDA, F. *Allegro pesante* No 10 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)

HISAISHI, J. *Cinema nostalgia* (*Piano stories best '88-'08* — Schott)

HISAISHI, J. arr. LANDRY. *Howl's moving castle theme* (*musicnotes.com* MN0170497)

HOFFMAN, R. *Dixiana* (*Masters of American piano music* — Alfred)

JARRETT, K. *The Köln concert – Original transcription Part IIa* (Schott)

JARRETT, K. *The Köln concert – Original transcription Part IIc* (Schott)

JOEL, B. arr. JOO. *Fantasy – (Film Noir)* Op. 4 (*Fantasies and delusions* — Hal Leonard)

JOHN, E. arr. KEVEREN. *The lion king* (*Disney recital suites* — Hal Leonard)

KATS-CHERNIN, E. *Russian toccata* (*Piano village* — Boosey & Hawkes)

KATS-CHERNIN, E. *Fast blue village* (*Piano village* — Boosey & Hawkes)

- KATS-CHERNIN, E. *Backstage rag* (*Book of rags* — Boosey & Hawkes)
- KATS-CHERNIN, E. *Get well rag* (*Book of rags for piano* — Boosey & Hawkes)
- KEANE, R. *Caterpillar capers* ('C' is for... — AMC)
- KEATS, B. *Inquieto* (for left hand alone) (Wirripang)
- KERN, J. arr. PETERSON. *All the things you are* (*Solos for jazz piano* — Fischer)
- KHACHATURIAN, A. *Tokkata*
- KOTCHIE, J. *Midnight at Mishka's* (*Australian women composers' piano anthology Volume 2* — Wirripang)
- LECUONA, E. *Malagueña*
- LENNON, J. and MCCARTNEY, P. arr. KEVEREN. *Help!* (*The Beatles recital suites for pianoforte* — Hal Leonard)
- LEWIS, M. *Honky tonk train* (*Honky tonk train blues*) (*Boogie woogie – jazz piano solos Volume 60* — Hal Leonard)
- LUDWIG, P. *Tango nuevo* (*Tangos* — Schott)
- LUDWIG, P. *Zirkus-tango* (*Tangos* — Schott)
- MENDELSSOHN, F. *Andante con moto* No 1 from *Lieder ohne Worte* Op. 53
- MERCURY, F. arr. KEVEREN. *Bohemian rhapsody* (*Queen for classical piano* — Hal Leonard)
- MORRIS, C. *Blue ocean* (*Australian women composers' piano anthology Volume 3* — Wirripang)
- MORTON, F. *Fingerbuster* (*Fingerbreaker*) (*Ragtime: jazz piano solos Volume 55* — Hal Leonard)
- MOZART, W. *Rondo: Allegro* 3rd movement from *Sonata K 281*
- MOZART, W. *Allegro maestoso* 1st movement of *Sonata in A minor K 310*
- MOZART, W. *Allegro moderato* 1st movement from *Sonata K 330*
- POULENC, F. *Novelette in E minor* No. 3 (*Three novelettes* — Chester)
- POWELL, J. arr. PIETSCHMANN. *How to train your dragon* (musicnotes.com MN0190279)
- RACHMANINOFF, S. *Prelude in C# minor* No 2 from *Morceaux de fantaisie* Op. 3
- RACHMANINOFF, S. *Prelude in G# major* No 10 from *10 preludes* Op. 23
- RAVEL, M. *Pavane pour une infante defunte*
- RAVEL, M. *Prélude* 1st movement from *Le tombeau de Couperin*
- RODGERS, R. arr. HARRIS. *My funny Valentine* (musicnotes.com MN0152549)
- ROSENBLATT, A. *Suzhou gardens* from *Asian sketches* (Schott)
- ROSENBLATT, A. *Tango for piano* (Schott)
- SCHUBERT, F. *Impromptu* in E♭ major D 899/Op. 90 No 2
- SIMONS, S. and MARKS, G. *All of me* (*Oscar Peterson – A jazz portrait of Frank Sinatra* — Hal Leonard)
- STRAUSS, R. *Auf stillen Waldespfad* No 1 from *Stimmungsbilder* Op. 9/TrV 127
- STRAUSS, R. *An einsamer Quelle* No 2 from *Stimmungsbilder* Op. 9/TrV 127
- STRAUSS, R. *Intermezzo* No 3 from *Stimmungsbilder* Op. 9/TrV 127
- SUTHERLAND, M. Any two movements from *Sonatina* (*Piano works of Margaret Sutherland* — Allans)
- SZYMANOWSKA, M. *Nocturne in B♭ major* (*At the piano with women composers* — Alfred)
- TAILLEFERRE, G. *Impromptu* (Editions Jobert)
- TCHAIKOVSKY, P. *Mazurka de salon* No 3 from *Trois morceaux* Op. 9
- TCHAIKOVSKY, P. arr. ESIPOFF, S. *Waltz of the flowers* (*The nutcracker suite* — Schirmer)
- TYNER, M. *La habana sol* (Hal Leonard)
- TYNER, M. *Fly with the wind* (Hal Leonard)
- VILLA-LOBOS, H. *O Polichinello* No 7 from *Prole do bebê* Suite No 1
- WALLER, T. and BROOKS, H. arr. TATUM. *Ain't misbehavin'* (*The Art Tatum collection* — Hal Leonard)

Section II. General knowledge

Piano for Leisure (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Piano for Leisure (Comprehensive) (including grade books and manual list) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. No more than one Own Choice work may also be the candidate's own arrangement or composition. It is the responsibility of the candidate and their teacher to ensure that the Own Choice works chosen are appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Copies of Own Choice works are NOT required for use by examiners in Piano for Leisure (Repertoire) exams.

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

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

Please also refer to all instructions under *Examination Conduct* in the *Foreword* to the full Piano for Leisure syllabus.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Piano for Leisure (Comprehensive) syllabus (including Piano for Leisure grade books and manual list) for that grade. In addition to these, candidates

must prepare two Own Choice works. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6260

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 8 min.

GRADE 1 (REPERTOIRE) 6261

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 2 (REPERTOIRE) 6262

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 3 (REPERTOIRE) 6263

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 4 (REPERTOIRE) 6264

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Piano for Leisure (Comprehensive) syllabus (including Piano for Leisure grade books and manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

In Piano for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6265

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min

GRADE 6 (REPERTOIRE) 6266

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 7 (REPERTOIRE) 6267

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 8 (REPERTOIRE) 6268

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

Organ

Organ (Comprehensive)

General notes

General knowledge guidelines

Guidelines for General Knowledge have been developed for all levels. For full details, please refer to 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of this manual.

New candidates

It is assumed that beginning candidates using the syllabus for organ will have keyboard skills at the standard of AMEB Grade 5 Piano.

Suitability of programme to instrument

Candidates, especially at Level 3, should consider carefully the suitability of the instrument on which they wish to be examined for coping with the musical demands of the programme to be played.

Instruments

A pipe organ with two manuals and a full pedal board (30-note compass) is desirable for examination purposes. However, where there is no suitable pipe organ available, consideration may be given to the use of an electronic instrument providing that its specification includes two manuals of five octaves' compass each, an independent pedal division with pedal board of 30-note compass and a stop list of similar dimensions to that of an acceptable pipe organ. Candidates are required to submit for approval at the time of entry, the specification of the organ on which they wish to be examined – final decision to lie with the State Committee.

Candidates are reminded that consideration should be given to the condition of the instrument and its action with reference to its suitability for examination purposes.

Use of a registrant

Candidates requiring the assistance of a registrant must apply for approval at the time of entry. Approval will be given where the disposition of the console makes it impossible or difficult for the candidate to vary registration, or where there are no registrational aids.

Technical work

All technical work is to be played from memory except where specified.

Extra lists

Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 3 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.

Bibliography

- Andersen, A. *Improvisation I, II, III*. Denmark: Edition Egtved, 1975–7.
- Brown, H.M. & Sadie, S. *Performance Practice: Music after 1600*. London: Macmillan, 1989.
- Davis, R.E. *The Organists' Manual*. New York: Norton, 1985.
- Faulkner, Q. *J.S. Bach's Keyboard Technique: A Historical Introduction*. St Louis: Concordia, 1984.
- Griffiths, P. *Olivier Messiaen and the Music of Time*. London: Faber.
- Hurford, P. *Making Music on the Organ*. Oxford: OUP, 1988.
- Irwin, S. *Dictionary of Pipe Organ Stops*. 2nd ed New York: MacMillan, 1983.
- J.S. Bach as Organist*. ed G. Stauffer & E. May. London: Batsford, 1986.
- Klotz, H. *The Organ Handbook*. St Louis: Concordia, 1969.
- Lang, C.S. *Score Reading Exercises in three and four parts*, Bk 1. Novello, London: 1949.
- Morris, R.O. & Ferguson, H. *Preparatory Exercises in Score Reading*. London: OUP, 1931.
- Ritchie, G. & Stauffer, G. *Organ Technique, Modern and Early*. New Jersey: Prentice Hall, 1992.
- Sherlaw Johnson, R. *Messiaen*. London: Dent.
- Smith, R. *Toward an authentic Interpretation of the Organ Works of César Franck*. New York: Pendragon Press, 1983.
- Smith, R. *Saint-Saëns and the Organ*. New York: Pendragon Press, 1992.
- Soderlund, S. *Organ Technique: An Historical Approach*, 2nd ed Chapel Hill: Hinshaw, 1986.
- Trevor, C.H. *The Oxford Organ Method*. London: OUP, 1971.
- Wills, A. *Organ – Yehudi Menuhin Guides*. London: MacDonald, 1984.
- Williams, P. *Bach Organ Music*. London: BBC Music Guide, 1972.
- Williams, P. *The Organ Music of J.S. Bach* 3 vols. Cambridge: CUP, 1980.
- Williams, P. & Owen, B. *The Organ*. London: Macmillan, 1988.

LEVEL 1

BEGINNING
GRADE 3 TO GRADE 4

Objectives

At the completion of Level 1, students will be able to perform musically and will have developed their technique, familiarity with the instrument and their knowledge according to the following criteria.

1. Musicality

Through a well-balanced programme drawn from the Lists, candidates should display musical playing showing

- a sense of style and an understanding of the character of the pieces presented;
- phrasing, articulation and clarity in part playing appropriate to various styles;
- appropriate choice of tone colours;
- rhythmic control and appropriate choice of tempi.

2. Technique

Students will develop a good foundation for further progress through:

- Good posture.
- Good hand and finger shape.
- Accurate and appropriate fingering.
- Accurate and appropriate pedal technique.
- Smooth changing of registration without inhibiting the rhythmic impetus.
- Effectively co-ordinating performance using the available resources of the instrument.

3. General

Students should demonstrate:

- Aural awareness and perception in relation to rhythm, pitch and harmony.
- Ability to read conventional notation at sight.
- The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' (see front section of the *Manual of syllabuses*).
- Ability to transpose a melodic phrase and a two-part phrase.

GRADE 3

0373

Section I. Technical work

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

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
Major: G, F, D
Minor (harmonic and melodic): E, D, A
Compass: two octaves
2. Contrary Motion – beginning and ending on the keynote
Major: C, G
Minor (harmonic) A, E
Compass: one octave.
3. Chromatic – hands separately
Commencing on C, F
Compass: one octave

Arpeggios – Manuals only

Hands separately

Major common chords in root position of D, B, G

Minor common chords in root position of A, B, C

Compass: two octaves

Pedal exercise

Pedal solo from Prelude in B $\flat$ BWV 560 from Eight Short Preludes and Fugues usually published as organ works of Bach (*Oxford Organ Method* p 32).

Transposition

Transposition of a melodic phrase of four bars, up or down one tone – on manuals only.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C, plus the Extra List requirement.

List A. Trios and Studies

DUPRÉ, M. A solis ortus cardine, No 3 from *Le Tombeau de Titelouze* (Leduc).

DUPRÉ, M. Glory be to God on High and Beloved Jesus, here we stand, Nos 4 and 52 from *79 Chorales*, Op 28 (Belwin Mills/IMP).

FISCHER, M.G. Prelude, p 128 or Intermezzo, p 129 or Postlude, p 130 from *The Oxford Organ Method* (OUP).

KITTEL, J.C. Prelude No 3 or No 4 from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello).

MARPURG, F.W. Pastorella on the Chorale *Der Herr ist mein getreuer Hirt* from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello).

WALTHER, J.G. Jesu meine Freude, Var 8 from *Walther Orgelwerke*, Vol 2 (Breitkopf).

List B. Baroque

BACH, J.S. Nun komm der Heiden Heiland (Fughetta) BWV 699 (Breitkopf) (Peters) (Bärenreiter).

BUXTEHUDE, D. Puer natus in Bethlehem, BuxWV217 from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello) (Hansen) (Breitkopf).

COUPERIN, F. Plein jeu (Premier Couplet du Kyrie) or Récit de Cornet (2e Couplet du Sanctus) from *Messe pour les convents* (L'oiseau-Lyre) (Kalmus).

TRAVERS, J. Cornet Voluntary [in C] from *Old English Organ Music for Manuals*, Bk 1 (OUP).

VIVALDI, A./BACH, J.S. Siciliano from *The Progressive Organist*, Bk 7, ed Trevor (Elkin/Novello).

List C. Post Baroque

EBEN, P. Thema and Variation II from Small Chorale Partita on *O Jesu all mein Leben bist du* (Universal).

HEILLER, A. O Haupt voll Blut und Wunden (Prelude, Interlude and Chorale from *Choralvorspiele zu Liedern des Dänischen Gesangbuchs*) (1977/78) (Doblinger).

HURFORD, P. Meditation from *Laudate Dominum* (OUP).

IRELAND, J. The Holy Boy (Novello).

NIXON, J. Glory be to Jesus from *Stillness and Splendour* (Kevin Mayhew).

PÄRT, A. K or G or S from *Annum per Annum* (Universal).

Extra List: Two works required.

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

GRADE 4

0374

Section I. Technical work

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

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
Major: A, B $\flat$, E $\flat$
Minor (harmonic and melodic): B, G
Compass: two octaves
2. Contrary motion – beginning and ending on the keynote
Major: F, B $\flat$
Minor (harmonic): D, G
Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
Commencing on G, D
Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together

Major common chords in root position of F, B $\flat$, E $\flat$

Minor common chords in root position of G, D, F $\sharp$

Compass: two octaves

Pedal Exercise

Pedal solo from Prelude of Prelude and Fugue in C minor BWV 549, J.S. Bach.

Please note: Memory not required.

Transposition

Transposition of a two-part phrase of four bars, up or down one tone – on manuals only.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C plus the Extra List requirement.

List A. Early Baroque up to Buxtehude

- BUXTEHUDE, D. Nun komm, der Heiden Heiland BuxWV211 from *The Progressive Organist*, Bk 2 (Elkin/Novello) (Breitkopf).
 COUPERIN, F. Dialogue (5e et dernier Couplet du Kyrie) from *Messe pour les convents* (L'oiseau-Lyre) (Kalmus).
 FRESCOBALDI, G. Præambulum legatura in G from *Frescobaldi Organ Works*, Vol 2 (Peters).
 GHEYN, M. van den. Preludium from *Organ Book*, No 6, ed Trevor (OUP).
 GIGAULT, N. Prélude du Cinquième Ton from *Organ Book*, No 2, ed Trevor (OUP).
 PACHELBEL, J. Wo Gott der Herr nicht bei uns hält from *Oxford Organ Method*, p 126 (OUP) (Bärenreiter).
 PRAETORIUS, M. Alvis Tumescit Virginis, No 5 from *Complete Organ Works* (Breitkopf 8556).
 TITELOUZE, J. Ave Maris Stella, Verset, No 3 from *Complete Organ Works*, Vol 1 (Kalmus).

List B. Baroque

- BACH, J.S. Ich ruf zu dir, BWV 639 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Gelobet seist du, BWV 604 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Christ lag in Todesbanden, BWV 625 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Liebster Jesu, wir sind hier, BWV 731 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Ach Gott und Herr, BWV 714 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Herzlich thut mich verlangen, BWV 727 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century and Twentieth Century

- DUPRÉ, M. Kyrie, God the Holy Ghost and Farewell, Nos 51 & 66 from 79 *Chorales*, Op. 28, to be played as one piece (Belwin Mills).
 DUPRÉ, M. Any one from *Trois Elévations* (Philippo/UMP).
 HAKIM, N. Antienne from *Mariales* (UMP).
 LANGLAIS, J. Chant des Bergers from *The New Organ Album I* (Universal).
 LANGLAIS, J. Miniature II (2) (Combre/UMP).
 KARG-ELERT, S. Christe du Lamm Gottes (Lamb of God, our Saviour), Op. 78, No 5 (Breitkopf).
 MENDELSSOHN, F. Andante religioso from Sonata IV, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
 PÄRT, A. Pari Intervallo from *The New Organ Album II* (Universal).
 TAILLEFERRE, G. Nocturne from *The New Organ Album II* (Universal).
 VIERNE, L. Prélude (Bk 1) from 24 *Pièces en style libre* (Durand).
 WHITLOCK, P. Fidelis from *Four Extemporisations* (OUP).

Extra List: Two works required.

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

LEVEL 2

DEVELOPING
 GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, students will have demonstrated development according to the following criteria.

1. Musicality

Through a well-balanced programme drawn from the Lists, the candidate should demonstrate well-developed interpretative ability and musical performance.

Candidates are to demonstrate further development of a sense of style and an understanding of the character of the pieces presented.

2. Technique

The student should have mastered the full range of the instrument and have demonstrated this familiarity and expertise in all technical work and pieces incorporating:

- Fluency and clarity in part playing.
- Rhythmic control of all aspects of playing.
- Use of appropriate phrasing, articulation and dynamics.
- Efficient and smooth changes of registration.
- Well-developed co-ordination of increasingly complex material.

3. General

Students should demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy.
- Continuing development of the ability to sight read with fluency, accuracy and appropriate registration.
- The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' (see front section of the *Manual of syllabuses*).
- Ability to transpose a three-part and four-part homophonic texture.

GRADE 5

0375

Section I. Technical work

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

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
 Major: E $\flat$, A $\flat$
 Minor (harmonic and melodic): F $\sharp$, C $\sharp$
 Compass: two octaves
2. Contrary motion— beginning and ending on the keynote
 Major: D, A
 Minor (harmonic): B, F $\sharp$
 Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
 Commencing on A, E
 Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together

Major common chords in root position of E, F $\sharp$, C $\sharp$

Minor common chords in root position of E, F, B $\flat$

Compass: two octaves

Scales – Pedals only

Beginning on the lowest tonic note

1. Major and minor (harmonic) C, F, E $\flat$

Compass: two octaves

Compass: one octave G, A, B $\flat$

2. Chromatic

Commencing on F

Compass: one octave

Arpeggios – Pedals only

Beginning on the lowest tonic note

Major and minor common chords in root position

C, E $\flat$, F, G, A, B $\flat$

Compass: one octave

Scales – Manuals and Pedals

Left hand and pedal in contrary motion

Major: F, D

Compass: one octave

Transposition

Transposition of a three-part homophonic texture of 8 bars up or down a tone using manuals.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier

BUXTEHUDE, D. Erschienen ist der herrliche Tag from *The Progressive Organist*, Bk II, ed Trevor (Elkin/Novello) (Breitkopf).

COUPERIN, F. Tierce en Taille (6e couplet) from *Messe pour les paroisses*. (L'oiseau-Lyre) (Kalmus).

LÜBECK, V. Præambulum in F (Breitkopf).

PACHELBEL, J. Trio on *Von Himmel hoch* from *The Progressive Organist*, Bk 2, ed Trevor (Elkin/Novello) (Breitkopf).

PRAETORIUS, M. Te Mane Laudum Carmine, No 10 from *Complete Organ Works* (Breitkopf).

List B. Bach

BACH, J.S. Jesu meine Freude, BWV 610 and Da Jesu an dem Kreuze stund, BWV 621 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Meine Seele erhebt den Herren, BWV 648 (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Prelude and Fugue in E minor, BWV 533 (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Fantasia con imitazione, BWV 563 (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Prelude from Prelude and Fugue in A, BWV 536 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

BRAHMS, J. Herzliebster Jesu, Op. 122, No 2 (Novello) (Breitkopf) (Henle).

KARG-ELERT, S. O Welt, ich muss dich lassen (O World I now must leave thee), Op. 65, No 21 (Breitkopf).

KARG-ELERT, S. Ich danke dir schon durch deinen Sohn (I thank thee Lord through Thy dear Son), Op 65, No 19 (Breitkopf).

LISZT, F. Ave Maris Stella (Peters) (Edito Musica Budapest) (Universal Vol 6).

MENDELSSOHN, F. Andante tranquillo from Sonata III, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).

PARRY, C.H.H. Chorale Prelude on Melcombe from *Seven Chorale Preludes*, Set I (Novello).

REGER, M. Passion, Op. 145, No 4 (Bärenreiter) (Breitkopf).

RHEINBERGER, J. Intermezzo from Sonata No 8 (Novello).

List D. Twentieth Century

EBEN, P. Variations I, III or IV from Small Chorale Partita on *O Jesu all mein Leben bist du* (Universal).

FRANÇAIX, J. Suite Carmelite, No 2 or 3 (Transatlantiques/UMP).

LANGLAIS, J. Chant de Paix from *Neuf Pièces* (Leduc).

LEIGHTON, K. Fanfare from *Easy Modern Music* (OUP).

MESSIAEN, O. Desseins éternels from *La Nativité*, Vol 1 (Leduc).

PEETERS, F. Holy God we praise thy name from *30 Chorale Preludes*, Op 70 (Peters).

THALBEN BALL, G. Elegy (Paxton).

Extra List: Two works required.

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

GRADE 6

0376

Section I. Technical work

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

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion

Major: B, D $\flat$ (C $\sharp$)

Minor (harmonic and melodic): B $\flat$, E $\flat$

Compass: two octaves

2. Contrary motion – beginning and ending on the keynote

Major: E $\flat$, E

Minor (harmonic): C, C $\sharp$

Compass: two octaves

3. Chromatic – hands separately and hands together in similar motion

Commencing on B, B $\flat$

Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together

Major common chords in root position of C, A $\flat$, A

Minor common chords in root position of C $\sharp$, E $\flat$, A $\flat$

Compass: two octaves

Scales – Pedals only

Beginning on the lowest tonic note

1. Major and minor (harmonic)

C $\sharp$, D, E

Compass: two octaves

F $\sharp$, A $\flat$, B

Compass: one octave

2. Chromatic

Commencing on B

Compass: one octave

Arpeggios – Pedals only

Beginning on the lowest tonic note

Major and minor common chords in root position of

C $\sharp$, D, E, F $\sharp$, A $\flat$, B

Compass: one octave

Scales – Manuals and Pedals

Left hand and pedal in contrary motion

Major: G, B $\flat$

Transposition

Transposition of a three-part texture of 8 bars up or down a tone using manuals and pedals.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier

BÖHM, G. Nun bitten wir den heil'gen Geist (No 11 from *Sämtliche Orgelwerke*, Breitkopf) (Kalmus).

BRUHNS, N. Præludium in G minor (Breitkopf).

- BRUHNS, N. Præludium in E minor the 'lesser' (Breitkopf – No 2 in this edition).
 BUXTEHUDE, D. Ciacona in E minor, BuxWV160 (Breitkopf 6662) (Hansen).
 BUXTEHUDE, D. Toccata (and Fugue) in F, BuxWV157 (Breitkopf 6662) (Hansen Vol II p 103).
 CLERAMBAULT, L-N. Dialogue sur les grands jeux from *Suite du Premier Ton* (Schola Cantorum).
 CLERAMBAULT, L-N. Basse et Dessus de Trompette ou de Cornet séparé en dialogue from *Suite du Premier Ton* (Schola Cantorum).
 COUPERIN, F. Plein Chant du premier Kyrie en taille and Fugue sur les Jeux d' Anches and Dialogue en trio du Cornet et de la Tierce from *Messe pour les paroisses* (L'Oiseau-Lyre) (Kalmus) (Faber Early Organ Series Vol 9).
 DAQUIN, L. Noël II or Noël Suisse XII (Faber) (Kalmus).

List B. Bach

- BACH, J.S. Wir glauben all' an einen Gott, BWV 680 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Nun komm, der Heiden Heiland, BWV 659 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Herr Christ, der ein'ge Gottes Sohn, BWV 601 and Puer natus in Bethlehem, BWV 603 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Heut triumphiret Gottes Sohn, BWV 630 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Wenn wir in höchsten Nöten sein/Vor deinen Thron, BWV 668 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

- BOËLLMANN, L. Menuet from *Suite Gothique* (Durand).
 BRAHMS, J. Mein Jesu, der du mich, Op. 122, No 1 (Breitkopf) (Novello) (Henle).
 BRAHMS, J. Herzlich tut mich verlangen (6/4), Op. 122, No 10 (Breitkopf) (Henle) (Novello).
 MENDELSSOHN, F. Allegro maestoso from Sonata No 2, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
 MENDELSSOHN, F. Allegretto from Sonata No 4, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
 VIERNE, L. Lied from *24 Pièces en style libre*, Bk 2 (Durand).
 WHITLOCK, P. Folk tune from *Five Short Pieces* (OUP).
 WIDOR, C.M. Adagio from Symphony No 2 (Hamel/Leduc/Kalmus).

List D. Twentieth Century

- ALAIN, J. Postlude pour l'office des Complies (Leduc).
 DURUFLÉ, M. Prélude sur l'Introit de l' Epiphanie from *Orgue et Liturgie*, No 48 (Schola Cantorum).
 EBEN, P. Variation V from Small Chorale Partita on *O Jesu all mein Leben bist du* (Universal).
 FLEURY, A. Cantilène from *Prélude, Cantilène and Finale* (Forberg).
 HEILLER, A. Rind nu op: Jesu havn from *Choralvorspiele zu Liedern des Dänischen Gesangbuchs* (1977/78) (Doblinger).
 JONGEN, J. Petite Prélude (OUP).
 JONGEN, J. Petite Pièce (OUP).
 LANGLAIS, J. Pasticcio from *Organ Book* (Elkan Vogel).
 MARTIN, F. Agnus Dei (Bärenreiter).
 PEETERS, F. Maria sollte nach Bethlehem gehn, No 5 from *Zehn Orgel Chorale*, Op. 39 (Schott).
 VAUGHAN WILLIAMS, R. Rhosymedre from *Three Preludes on Welsh Hymn Tunes* (Stainer and Bell).
 YON, P. Humoresque (Fischer Brothers).

Extra List: Two works required.

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

GRADE 7

0377

Section I. Technical work

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

Scales – Manuals only

- Ascending and descending – hands separately and hands together in similar motion
 Major: B, F $\sharp$ (G $\flat$), A $\flat$, D $\flat$
 Minor (harmonic and melodic): C $\sharp$, F, E $\flat$, A $\flat$
 Compass: two octaves
- Contrary motion – beginning and ending on the keynote.
 Major: B, F $\sharp$, A $\flat$, D $\flat$
 Minor (harmonic): F, B $\flat$, E $\flat$, A $\flat$
 Compass: two octaves
- Chromatic – hands separately and hands together in similar motion
 Commencing on E, B, B $\flat$, E $\flat$, A $\flat$
 Compass: two octaves

Arpeggios – Manuals only

Hands separately and hands together
 Dominant Seventh and Diminished Seventh chords in root position of all keys listed above
 Compass: two octaves

Pedal exercises

BACH, J.S. Toccata in F, BWV 540 – first pedal solo (bars 55–82)
 MENDELSSOHN, F. Sonata in D minor, Op. 65 No 6 – pedal part of the 12/8 variation (*Oxford Organ Method* p 32)
 Please note: Memory not required.

Transposition

Transposition of a simple four-part chorale or hymn tune up or down a tone, using manuals and pedals.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier

- BÖHM, G. Præludium in C, No 1 from *Sämtliche Orgelwerke* (Breitkopf).
 BUXTEHUDE, D. Præambulum (Prelude and Fugue) in A minor, BuxWV158 (Breitkopf 6662) (Hansen Vol II p 27).
 BUXTEHUDE, D. Præludium, Fugue and Chaconne in C, BuxWV 137 (Breitkopf) (Hansen Vol II p 5).
 COUPERIN, F. Offertoire from *Messe pour les paroisses* (L'Oiseau-Lyre) (Kalmus).
 de GRIGNY, N. Récit de tierce en taille – Verset 10 from *The Organ Mass* (Schola Cantorum) (Kalmus).
 FRESCOBALDI, G. Toccata seconda from *The Second Book of Toccatas* (Bärenreiter 2204 Vol IV).
 GIBBONS, O. Fantasia in four parts (Peters).
 LÜBECK, V. Prelude and Fugue in E (Breitkopf).
 LÜBECK, V. Prelude and Fugue in C minor (Breitkopf).
 LÜBECK, V. Præambulum in G (Breitkopf).
 WALTHER, J.G. 1st movt of Concerto, in B minor (Bärenreiter).

List B. Bach

- BACH, J.S. Fugue from *Prelude and Fugue in C*, BWV 545 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Fugue in G minor, BWV 578 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. In dir ist Freude, BWV 615 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Nun komm, der Heiden Heiland, BWV 661 (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Von Gott will ich nicht lassen, BWV 658 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

FRANCK, C. Cantabile (Durand).
 KARG-ELERT, S. Wachet auf, ruft uns die Stimme (Wake, awake the night is flying), Op. 65, No 33 (Breitkopf).
 KARG-ELERT, S. Lobe den Herren O meine Seele (Praise the Lord O my soul), Op. 65, No 28 (Breitkopf).
 MENDELSSOHN, F. 1st movt of Sonata No 1, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
 MENDELSSOHN, F. Prelude and Fugue in D minor (Breitkopf) (Henle) (Novello, ed Little).
 REGER, M. Benedictus (Breitkopf).
 SAINT-SAËNS, C. Prelude and Fugue in B major Op. 99, No 2 from *Six Preludes and Fugues*, Vol 1 (Durand) (Kalmus).
 SCHUMANN, R. Sketch in F minor, Op. 58, No 3 (OUP) (Henle).
 SCHUMANN, R. Fugue on B.A.C.H. in B $\flat$ major, Op. 60, No 1 (Breitkopf) (Henle).

List D. Twentieth Century

BRIDGE, F. Adagio in E (Novello).
 DUPRÉ, M. Placare Christe Servulus from *Tombeau de Titelouze*, Op 38 (UMP) (Bornemann).
 HEILLER, A. Variations on Nun komm der Heiden Heiland (Doblinger).
 HINDEMITH, P. 1st or 3rd movts of Sonata No 2 (Schott).
 HOWELLS, H. Psalm Prelude, No 2, Set 1 (Novello).
 HOWELLS, H. Siciliano for a high ceremony (Novello).
 JONGEN, J. Chant de Mai (Chester).
 JONGEN, J. Scherzetto (OUP).
 MATHIAS, W. Processional from *Modern Organ Music*, Vol 1 (OUP).
 MESSIAEN, O. Les Bergers from *La Nativité*, Vol 1 (Leduc).
 VIERNE, L. Cortège, Op. 31, No 2 from *24 Pièces en style libre* (Bk 1) (Durand).
 VIERNE, L. Carillon, Op. 31, No 21 from *24 Pièces en style libre* (Bk 2) (Durand).

Extra List: Two works required.

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

GRADE 8
0378

Section I. Technical work

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

Pedal exercises

All of the following required.

Please note: Memory not required.

BACH, J.S. Toccata in C, BWV 564 – pedal solo (bars 13–32)
 BACH, J.S. An Wasserflüssen Babylons, BWV 653 – double pedal part (*Oxford Organ Method* p36)
 FRANCK, C. Final in B $\flat$, Op. 21 – pedal solo (bars 1–29)
 LANGLAIS, J. No 1 from *Seven Concert Etudes for Organ Pedal* (Universal)

Transposition

Transposition of a simple four-part chorale or hymn tune up or down a tone, using manuals and pedals. Some accidentals will be included.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D.

List A. Baroque or earlier

BÖHM, G. Vater unser im Himmelreich No 19 from *Sämtliche Orgelwerke* (Breitkopf)
 BRUHNS, N. Præludium in E minor, the ‘greater’ (Breitkopf No 1 in this edition).
 BUXTEHUDE, D. Prelude and Fugue in E major, BuxWV141 (Breitkopf) (Hansen Vol II, p 79).
 BUXTEHUDE, D. Prelude and Fugue in G minor, BuxWV149 (Breitkopf) (Hansen Vol II, p 134).
 BUXTEHUDE, D. Prelude and Fugue in D, BuxWV139 (Breitkopf) (Hansen Vol II p 57).
 SWEELINCK, P. Variations on *Mein junges Leben hat ein End* (Peters).
 VIVALDI, A./BACH, J.S. 3rd movt of Concerto in A minor, BWV 593 (Breitkopf) (Peters) (Bärenreiter).

List B. Bach

BACH, J.S. 1st or 3rd movt of Trio Sonata, No 1, BWV 525 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. 1st movt of Trio Sonata, No 3, BWV 527 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Prelude from *Prelude and Fugue in G*, BWV 541 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Prelude and Fugue in F minor, BWV 534 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Dies sind die heil’gen zehn Gebot, BWV 678 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Fantasia and Fugue in C minor (Great), BWV 537 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Fantasia in G, BWV 572 (Breitkopf) (Peters) (Bärenreiter).
 BACH, J.S. Fugue in B minor on a theme of Corelli, BWV 579 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

ELGAR, E. 2nd movt of Sonata, Op. 28 (Breitkopf) (Kalmus).
 FRANCK, C. Pastorale (Durand).
 FRANCK, C. Prelude, Fugue and Variation (Wiener Urtext) (Durand) (Kalmus).
 GIGOUT, E. Toccata in B minor (Leduc).
 PARRY, C. Chorale Prelude on the Old 104th (Novello).
 REGER, M. Prelude and Fugue in B minor, Op. 129 (Breitkopf).
 RHEINBERGER, J. 1st movt of Sonata No 4 in A minor (Amadeus/Schott).
 SCHUMANN, R. Study in B minor from *Six Studies in canonic form for pedal-piano*, Op. 56, No 5 (Henle).
 STANFORD, C.V. Postlude in D minor (Stainer and Bell).

List D. Twentieth Century

EBEN, P. No 1 or 2 from *Versetti* (Universal).
 GUILLOU, J. Longs corps d’Anches and Hautbois d’Amour from *Jeux d’Orgue* (Universal).
 HINDEMITH, P. 3rd movt of Sonata No 3 (Schott).
 HOWELLS, H. Psalm Prelude, No 1 or No 3, Set 1 (Novello).
 JONGEN, J. Pensée d’Automne, Op 47, No 2 (OUP).
 LANGLAIS, J. Incantation pour un jour Saint (Schola Cantorum).
 LANGLAIS, J. Chant héroïque from *Neuf Pièces* (Leduc).
 LEIGHTON, K. Paeon from *Modern Organ Music*, Bk 2 (OUP).
 LITAIZE, G. Diapason (Schott).
 MESSIAEN, O. Joie et clarté des corps glorieux from *Les Corps Glorieux* (Leduc).
 PEETERS, F. Toccata from *Suite Modale* (Lemoine/UMP).

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

LEVEL 3

ADVANCED DEVELOPMENT AMUSA AND LMUSA

Objectives

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

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

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

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

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

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

ASSOCIATE

0379

The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Section I of the examination will consist of a recital of at least 40 minutes in which a minimum of four works of contrasting styles and tempi, one from each of lists A, B, C and D, are to be presented with further works to be selected from the lists to make up the performance time of the examination.

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

List A

- BACH, J.S. Prelude and Fugue in C minor, BWV 546 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in C, BWV 547 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Toccata (Dorian) and Fugue in D minor, BWV 538 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. 1st movt of Trio Sonata No 5, BWV 529 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Trio on Allein Gott in der Höh sei Ehr, BWV 664 (Breitkopf) (Peters) (Bärenreiter).

List B

- FRANCK, C. Fantaisie in A (Durand).
FRANCK, C. Pièce Héroïque (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Prière (Wiener Urtext) (Durand) (Kalmus).
LISZT, F. Prelude and Fugue on B.A.C.H. (Novello) (Universal Vol 2).
MENDELSSOHN, F. 1st movt of Sonata III, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. 1st movt of Sonata VI, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. Prelude and Fugue in C minor (Breitkopf) (Peters) (Henle) (Novello, ed Little).
RHEINBERGER, J. Introduction and Passacaglia from Sonata No 8 in E minor (Novello).
REGER, M. Dankpsalm, Op. 145, No 2 (Breitkopf).
REGER, M. Tokkata and Fugue from Op. 59, Nos 5 & 6 (Breitkopf).
WIDOR, C.M. 1st movt of Symphonie Gothique, Op. 70 (Schott).
WIDOR, C.M. 3rd movt of Symphony No 3 in E minor (Hamelle/Leduc).

List C

- BOSSI, E. Scherzo in G minor (UMP).
GIGOUT, E. Scherzo (Leduc).
GUILMANT, A. 1st movt of Sonata No 5, Op. 80 (Schott) (Wayne Leupold Editions/E.C.Schirmer).
HOWELLS, H. Master Tallis' Testament (Novello).
HOWELLS, H. Rhapsody, No 1 (Stainer and Bell).
KARG-ELERT, S. Ein feste Burg ist unser Gott (A sure stronghold our God is He), Op. 65, No 47 (Breitkopf).
RENAUD, A. Toccata in D minor (UMP).
SAINT-SAËNS, C. Fantaisie in D $\flat$ major, Op. 101 (Durand) (Kalmus).
SAINT-SAËNS, C. Fantaisie in E $\flat$ major (Billaudot GB 1909/Universal).
VIERNE, L. 4th movt of Symphonie No 6 (Lemoine/UMP).

List D

ALAIN, J. Litanies (Leduc).
ALAIN, J. Variations sur un thème de Clément Jannequin (Leduc).
ALAIN, J. Deuils, No 2 of *Trois Dances* (Leduc).
BRUMBY, C. Captain Logan's Fancy from *Organ Australis* (Currency Press).
EBEN, P. Homage à Dietrich Buxtehude (Schott).
HINDEMITH, P. Sonata No 2 or Sonata No 3 (Schott).
KERRY, G. Sidereus Nuncius (UMP).
LANGLAIS, J. La Nativité, No 2 of 3 *Poèmes Evangéliques* (Philippo/UMP).
LANGLAIS, J. Hymne d'action de grâce – Te Deum, from *Trois Paraphrases Grégoriennes* (Philippo/UMP).
MESSIAEN, O. Les enfants de Dieu from *La Nativité* (Leduc).

Section II. General knowledge

LICENTIATE

0427

- (a) A concert standard of performance will be expected.
 - (b) The examination may last for 75 minutes.
 - (c) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.
 - (d) Any performance from memory is entirely optional.
- Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

Section I. Pieces

Section I of the examination will consist of a recital of at least 45 minutes in which four works of contrasting styles and tempi, one from each of lists A, B, C and D, are to be presented with further works to be selected from the lists to make up the performance time of the examination.

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

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

List A

BACH J.S. Fantasia and Fugue in G minor, BWV 542 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in G, BWV 541 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in A minor, BWV 543 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in B minor, BWV 544 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in E minor, BWV 548 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Passacaglia and Fugue in C minor, BWV 582 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Toccata and Fugue in F, BWV 540 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Toccata (Adagio and Fugue) in C, BWV 564 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Trio Sonata No 2, BWV 526 or No 6, BWV 530 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in D, BWV 532 (Breitkopf) (Peters) (Bärenreiter).

List B

FRANCK, C. Choral No 1 in E (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Choral No 2 in B minor (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Choral No 3 in A minor (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Final in B♭ major (Wiener Urtext) (Durand).
MOZART, W. Fantasia in F minor, KV 594 (Universal) (Doblinger).
MOZART, W. Fantasia in F minor, KV 608 (Universal) (Doblinger).
REGGER, M. Fantasia and Fuge in D minor, Op. 135b, 2nd version (Peters).
REGGER, M. Introduction and Passacaglia in D minor (Breitkopf).
WIDOR, C.M. 1st movt of Symphony No 5, Op. 42 (Hamel/UMP).
WIDOR, C.M. 3rd or 5th movt of Symphony No 1, Op. 13 (Hamel/Leduc).

List C

ALAIN, J. Deuxième Fantaisie (Leduc).
DUPRÉ M. Prelude and Fugue in B major, Op. 7, No 1 (Leduc).
DUPRÉ, M. Prelude and Fugue in G minor, Op. 7 No 3 (Leduc).
DURUFLÉ, M. Prélude et Fugue sur le nom d'Alain (Durand).
DURUFLÉ, M. Any one movt of Suite, Op. 5 (Durand).
HINDEMITH, P. Sonata No 1 (Schott).
HOWELLS, H. Rhapsody No 2 or No 3 (Stainer and Bell).
JONGEN, J. Toccata (Lemoine).
MARTIN, F. Passacaille (Universal).
MULET, H. Toccata Tu es Petrus (Leduc).
VIERNE, L. Toccata from *Pièces de Fantaisie*, Bk 2 (Lemoine).
VIERNE, L. 1st movt of Symphonie No 3 (Durand).
VIERNE, L. 1st movt of Symphonie No 6 (Durand).

List D

ALBRIGHT, W. Totentanz from *Organ Book*, Vol III (Schott).
DAVID, J. Prelude und Fugue in A minor, No 1 from *Zwei kleine Präludien und Fugen* (Breitkopf).
EBEN, P. No 1 from *Two Chorale Fantasies* (Panton).
EBEN, P. Moto ostinato or Finale from *Sonntagsmusik* (Arita-Supraphon/Universal).
HAKIM, N. Final from *Hommage à Igor Stravinsky* (Leduc).
JANÁČEK, L. Organ Solo from *Glagolitic Mass* (Bärenreiter).
KOEHNE, G. Gothic Toccata (Sounds Australia/AMC).
LANGLAIS, J. Fête from *Modern Anthology* (CPP Belwin).
MESSIAEN, O. Dieu Parmi Nous from *La Nativité* (Leduc).
MESSIAEN, O. Transports de joie from *L'Ascension* (Leduc).
POTT, F. Emyrean (UMP).

Section II. General knowledge

Organ (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Grade 3 to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

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

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

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

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'Technical work' and 'General knowledge guidelines', which are not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
GRADE 3 TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Time allowed for Repertoire examinations:

GRADE 3 (REPERTOIRE) 6013

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 4 (REPERTOIRE) 6014

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 1 syllabus 'Objectives' **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 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) 6015

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

GRADE 6 (REPERTOIRE) 6016

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

GRADE 7 (REPERTOIRE) 6017

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 40 min.

GRADE 8 (REPERTOIRE) 6018

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 50 min.