



Australian
Music
Examinations
Board

2026

Singing for Leisure Syllabus



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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Foreword

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

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

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

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

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

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

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

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

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Terms & conditions apply.

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Downloadable syllabuses at ameb.edu.au

All syllabuses are available as digital downloads free of charge from ameb.edu.au/syllabuses including:

Accordion, Band, Ensemble Performance, Speech & Drama

ENQUIRIES

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

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

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<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)

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Email: infotas@ameb.edu.au

Website: www.utas.edu.au/ameb

AMEB EXAMINATIONS

ONLINE EXAMINATIONS

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

WRITTEN EXAMINATIONS

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

PRACTICAL EXAMINATIONS

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

NEWS 2026

SYLLABUSES

Free 2026 syllabus downloads

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

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

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

Regulations: 21.3 Practical Gradings and Descriptors

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

Piano Series 19

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

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

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

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

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

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

Additionally, the following resources will be available in 2026:

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

Teaching Skills Videos

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

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

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

Syllabus developments

Syllabus reviews

A review of the following syllabuses is currently underway:

- Cello
- Singing for Leisure

Notice of withdrawal from examination

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

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

From 1 January 2027 the following syllabus will no longer be available for examination:

- Rockschoool Piano (old syllabus)

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

- CTMusA, ATMusA and LTMusA (Teaching – old syllabus), last published in the 2023 *Manual of Syllabuses*. Please note: these are currently available only to candidates already enrolled and completing awards under the old syllabus.

AMEB AWARD

The AMEB Award is a development program that supports and acknowledges the efforts of developing performers of all ages and stages. Participants expand their creative horizons and ultimately grow as a performer by undertaking three main Award requirements: an AMEB Qualification, Performances, and Contribution Activities. Since 2023, many AMEB candidates have demonstrated a commitment to the performing arts by completing their Bronze, Silver or Gold Awards.

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

To enrol visit SCORE – score.ameb.edu.au

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

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

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

ONLINE

AMEB Federal Office website

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

AMEB Online Shop

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

AMEB eNews

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

PREPARING FOR THE PRACTICAL EXAMINATION

The following guidelines are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations available at ameb.edu.au/regulations.

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

GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

The following requirements are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations available at ameb.edu.au/regulations.

1. Introduction

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

2. Technical Work

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

3. List pieces

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

4. Extra List pieces

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

5. Own Choice pieces

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

6. Repeats

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

7. Memorisation

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

8. Scores

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

9. Editions

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

10. Pencil Marks on Scores

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

11. Metronome Marks

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

12. Page Turners

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

13. Accompanists/Collaborative Artists

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

14. Recorded accompaniment or backing tracks

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

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

- (a) Examinations are marked and graded according to [Regulation 23](#) and [Regulation 24](#).

19. Other requirements

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

20. Time allowed for Practical Examinations

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

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

Repertoire Examination times in minutes (Times include appropriate breaks between pieces)									
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Piano	10	12	13	17	17	20	25	35	45
Piano for Leisure, Saxophone for Leisure, Singing for Leisure	8	10	12	13	13	15	20	25	30
Organ				22	27	30	35	40	50
Accordion	10	12	13	17	17	20	25	35	45
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^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: <ul style="list-style-type: none"> • Grades 7 & 8: Brief knowledge of its relationship to the other movements in the work is expected. • Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required. <p>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:</p> <ol style="list-style-type: none"> 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: <ol style="list-style-type: none"> 1. Terminology, including the significance of titles and the meaning of all markings contained in the score 2. Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly). 3. Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time. 4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points 5. For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed. <p>In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements.</p> <p>Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.</p>

REGULATIONS

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

1. Purpose

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

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

2. Authorisation

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

3. Definitions

Unless otherwise defined the following definitions apply:

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

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

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

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

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

"candidate" means a person enrolled in an examination.

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

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

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

"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 1](#)) candidates may enter for an examination in any Grade of any subject without having passed a lower Grade. Other recommendations are included in [Table A 1](#).
- 7.2 Entry requirements for the FMusA are set out in [Schedule B](#).

8. Prerequisite and Corequisite Entry Requirements

- 8.1 A prerequisite requirement must be completed prior to an examination.
- 8.2 A corequisite requirement can be completed before or after the examination but no certificate can be awarded until the corequisite is satisfactorily completed.
- 8.3 All prerequisite and corequisite requirements, and their alternatives, are set out in [Table A 1](#).
- 8.4 A degree or diploma in music from a recognised Australian or overseas tertiary institution meets prerequisite or corequisite requirement(s) for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate Diploma examinations, and Licentiate Diploma examinations.

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

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

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

EXAMINATION REQUIREMENTS

9. General Examination Requirements

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

10. Time Allowed for Examination

- 10.1 Examination times are established for each type of examination and are set out in the 'General Requirements for Practical Examinations', which precede these Regulations and in the relevant syllabus.

11. Allowable and Required Materials in the Examination

- 11.1 Candidates must ensure that they comply with the Grade or Diploma examination requirements set out in the 'General Requirements for Practical Examinations', which precede these Regulations and the relevant current syllabus.

12. Academic Honesty

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

EXAMINATIONS and ASSESSMENT

13. Examination Structure

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

Time limitations for some examinations in sections

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

14. Reasonable Adjustments to Examination Conditions

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

15. English as an Additional Language Candidates

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

16. Inability to attend a scheduled examination

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

17. Examination Performance

Scores

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

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

- 17.3 Where pieces require accompaniment or a collaborative artist the candidate or enroller must ensure that the accompanist or collaborative artist attends the examination, or that the Recorded accompaniment, or backing track, is used (see the 'General Requirements for Practical Examinations', which precede these Regulations: 13. Accompanists/Collaborative Artists and 14. Recorded accompaniment).
- 17.4 The examiner is not permitted to play the accompaniment or collaborative artist part for the candidate.
- 17.5 If an accompaniment or collaborative part is not provided for a piece or pieces where required, the examination result is reduced according to the grading table set out at [Regulation 24.1](#).
- 17.6 Accompaniment of Extra List pieces is not required even if the pieces are written with an accompaniment.
- 17.7 An accompanist or collaborative artist can only be in the examination room when required.
- 17.8 Unaccompanied pieces and studies must not be presented with an accompaniment.

Pieces Not Prescribed by the Syllabus

- 17.9 Candidates must present pieces that are prescribed by the relevant syllabus. Where there is an option for the candidate to present one or more pieces of Own Choice, the chosen works must comply with the Own Choice requirements prescribed by the syllabus.
- 17.10 Own Choice pieces are subject to the same performance Regulations, and examination requirements, as List pieces. Candidates must ensure Own Choice pieces meet the same requirements as List pieces.
- 17.11 If a piece presented is not prescribed by the Syllabus or is not of the required standard the examination result is reduced according to the grading table set out at [Regulation 24.2](#).

18. Examiners for Diploma Examinations

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

19. Examination Reports

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

20. Certificates

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

RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT**21. Results and Grading**

- 21.1 The tables below set out final results, marks, and descriptors, following any adjustments that may have been made in accordance with [Regulation 24](#).
- 21.2 Music Theory written examinations – gradings and descriptors

Music Theory written Examinations		
Grading	Mark	Code
High Distinction	95 – 100%	HD
Honours	85 – 94%	H
Credit	75 – 84%	C
Pass	65 – 74%	P
Not Satisfactory	0 – 64%	N
Diplomas in Musicology, Harmony & Counterpoint, and Orchestration & Arrangement Diploma in Musicianship		
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, including stylistic and interpretive confidence and technical fluency.
A	Honours	The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives, including convincing attention to style, interpretation, and technique.
B+	Credit	The candidate satisfies the requirements for a B grading at a higher standard.
B	Credit	The candidate demonstrates an overall creditable level of achievement in meeting the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
C+	Satisfactory	The candidate satisfies the requirements for a C grading at a higher standard.
C	Satisfactory	The candidate demonstrates an overall adequate level of achievement in meeting the syllabus objectives. Unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
D	Not Satisfactory	The candidate demonstrates an overall inadequate level of achievement in meeting the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
LEVEL 3 – DIPLOMAS		
Associate Diploma (AMusA); Licentiate Diploma (LMusA)		
Grading	Award	Descriptor
Distinction	Award with Distinction	The candidate has fulfilled the criteria for a pass award and in addition demonstrated performance flair, consistent technical and musical command, and penetrating stylistic insight.
Pass	Award	The candidate has fulfilled the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produced a satisfying musical performance overall.
No Award	No Award	The candidate has not demonstrated an overall adequate level of musicianship, technique, and style, resulting in a performance that has not fulfilled the requirements for the award.
Fellowship in Music Australia (FMusA)		
Grading	Award	
Qualified	Award	
Not Qualified	No Award	

21.4 Teaching awards – Marks, Gradings and Descriptors

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

22. Final Results and Grading Adjustments

22.1 Adjustment for incomplete pieces or missing pieces.

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

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

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

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

23. Academic Dress

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

24. Complaints and Appeals

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

24.2 Fees may apply to complaints and appeals.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

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

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

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

FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

The Award

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

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

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

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

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

SUBJECT CODE:

9999

Content

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

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

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

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

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

Memorisation

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

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

Entry

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

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

Step 1 – Programme submission:

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

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

Step 2 – Video audition:

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

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

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

Step 3 – Enrolment for examination:

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

Recital

The examination takes the form of a public recital.

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

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

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

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

Assessment

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

VICTORIAN
OPERA

CALVIN BOWMAN AND ANNA GOLDSWORTHY

THE MAGIC PUDDING: THE OPERA

Experience Norman Lindsay's classic Australian children's book brought to life in a joyous opera.

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15 MAY 2026

The Round (Nunawading)

22 MAY 2026

Darebin Arts Centre (Preston)

29 MAY 2026

Bunjil Place (Narre Warren)

Victorian Opera offers audiences of all ages free and low-cost deeper insights into every aspect of opera.

SECONDARY SCHOOLS

Students are invited to an opera rehearsal for exclusive, behind-the-scenes access to the cast and creatives of Monteverdi's *The Coronation of Poppea*, arranged by Elena Kats-Chernin.

EXCURSION: 26 JUNE 2026

AGES: 15+

VOYCE

Victorian Youth Opera Chorus Ensemble (VOYCE) is an audition-based program for young singers.

Working closely with Victorian Opera's music staff, the ensemble rehearses Tuesday evenings, Terms 1 to 3 and perform in a showcase concert.

Auditions held annually in November.

AGES: 15 - 21

YOUTH AMBASSADORS

Open to all Year 11 students, successful applicants receive two tickets to every Victorian Opera production across the season and meet members of the creative team pre-show.

2026 Youth Ambassadors must apply by November 2025 (i.e. current Year 10 students).

AGES: YEAR 11

Find out more on victorianopera.com.au or contact Victorian Opera's Education Department:
T: (03) 9012 6659 E: education@victorianopera.com.au



Singing for Leisure

... well-known classics to contemporary standards

Singing for Leisure (Comprehensive)

Aim

The Singing for Leisure syllabus has the following aims:

- To offer a structured and systematic progression of vocal study with an emphasis on a broad range of popular repertoire,
- To encourage candidates studying popular repertoire to work towards technical and artistic goals, and
- To provide candidates studying popular repertoire with an established system of assessment and recognition of achievement from an internationally-recognised body.

This syllabus culminates with a Certificate of Performance.

This syllabus allows singers to explore popular repertoire including well-loved classics, folk songs, jazz styles, songs from musical theatre and film, and contemporary popular songs. The range of repertoire and open choice allows candidates and teachers to select songs appropriate to age, gender, and vocal and emotional development.

Structure of the syllabus

The syllabus comprises Preliminary to Certificate of Performance as follows:

Level 1: Preliminary to Grade 4

Level 2: Grade 5 to Certificate of Performance

Certificate of performance

The Certificate of Performance is included in the Singing for Leisure syllabus and is the capping examination for Level 2. Details of the requirements for this Certificate can be found in this syllabus.

Technical Work is not required for the Certificate of Performance. Section III comprises only General Knowledge for the Certificate of Performance. Aural Tests and Sight Reading are not examined in the Certificate of Performance.

Recommended pre-entry standards apply to the Certificate of Performance. For further information, see Regulation 8 in the front section of this Manual.

Additional requirements

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

Technical work

All Technical work is set out in the AMEB publication *Singing Technical Work Book* (1997 revised edition). There is no specific 'Singing for Leisure' Technical Work Book. Technical Work is not required to be performed from memory. Keys of all Technical Work should be chosen to suit the candidate's voice. Technical Work is examinable from Preliminary to Grade 8. There is no Technical Work requirement for the Certificate of Performance. Technical Work should be performed with:

- Appropriate posture and comfortable stance to maximise vocal control

- Purity and evenness of tone over the whole range
- Deep diaphragmatic breathing with quiet intake of breath
- Thoughtful and expressive phrasing

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire. Candidates must provide a copy of the music performed during the examination for the use of the examiner.

Own choice

This syllabus allows candidates to select songs for presentation at examination. The following requirements apply to the selection of Own Choice works.

Preliminary to Grade 8

Songs presented under Own Choice may include the student's own composition or arrangement. The teacher and student are responsible for ensuring that the Own Choice song meets a standard appropriate to the grade. No prior AMEB approval is required, but a copy of the song must be brought to the examination for use by the examiner.

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

Certificate of performance

Candidates are required to present:

- A minimum of four works, one of which may be an item of Own Choice. See specific requirements for Certificate of Performance.

Time allowed for examinations

Grade	Exam time	Performance guide
Preliminary	10 mins	7 mins
Grade 1	12 mins	8 mins
Grade 2	14 mins	10 mins
Grade 3	15 mins	11 mins
Grade 4	16 mins	12 mins
Grade 5	20 mins	15 mins
Grade 6	25 mins	19 mins
Grade 7	30 mins	22 mins
Grade 8	35 mins	24 mins
Certificate of Performance	40 mins	20–30 mins

As a guide, the total performance time of songs should not exceed the suggested times above. It is permissible to shorten songs in order to achieve this time frame. For example, refer to Strophic Songs below.

Age limits

No age limits apply to this syllabus. Candidates and teachers are reminded of the care and responsibility to be taken regarding the suitability of the voice to the grade being undertaken and for the objectives of each level to be met. For this reason, the following recommended minimum ages for each grade are:

Level 1	Age
Preliminary	10 years
Grade 1	11 years
Grade 2	12 years
Grade 3	13 years
Grade 4	14 years

Level 2	Age
Grade 5	15 years
Grade 6	16 years
Grade 7	17 years
Grade 8	18 years
Certificate of Performance	19 years

Accompaniment

If the chosen work has a written accompaniment, then that work must be performed with that accompaniment during the examination. An acoustic piano or other suitable accompaniment may be used. AMEB will not provide electric/electronic pianos for use in examination, but teachers who offer their studios for use in examination may make use of their own instruments as accompaniment for Singing for Leisure examinations. Information on the minimum requirements for digital pianos can be found in the piano syllabus contained in this Manual.

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

Backing tracks

Candidates may use backing tracks as a form of accompaniment in examination. Where candidates wish to use backing tracks, it is the responsibility of the candidate to provide and operate suitable equipment for such performances. AMEB will not provide facilities, such as CD players, for the use of backing tracks.

Performance of Prescribed songs

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

Language

Candidates are encouraged to use the original language of items chosen. However, it is acceptable to perform songs originally texted in languages other than English in English for examination.

Strophic songs

In the case of multi-versed strophic songs (especially folk songs), candidates entering for a Level 1 examination will not be expected to sing the entire text. In consideration of the time limits, candidates are free to select three appropriate verses.

Arrangements

Editions are mentioned as a guide to the required arrangement. Other editions of the same arrangement may be used. A copy of the song must be brought to the examination for use by the examiner.

Repertoire

The repertoire for each Grade presents a wide selection of songs to cater for all age groups, making it easy to find repertoire that is both interesting and appropriate to all candidates, regardless of age or experience.

Music downloaded from the internet

Candidates may use music downloaded from the Internet provided that the use of that music does not contravene the requirements of copyright legislation in Australia.

Keys

The keys of songs may be changed in order to accommodate the gender and vocal range of the performer, or to protect the voice from strain. Candidates should be aware that varying widely from the original key may result in a loss of stylistic tone, vitality and excitement that is integral to some songs.

Improvisation

No additional credit will be allocated for any improvisation. However, individual interpretation and variation when stylistically appropriate is encouraged as part of developing the vocalists' musical skills and artistry.

Aural tests, Sight-reading tests and General knowledge

Please refer to 'General Requirements for Practical Examinations' in the front section of this Manual.

General repertoire

The following list of general repertoire publications are suggestions for general reference and may be a source of Own Choice repertoire.

100 Years Of Popular Music: Millenium Edition, 2000 Edition (All Music Publishing).

7 Super Hits: Movies, Chart Toppers, Motown (Hal Leonard).

All Women Jazz (IMP).

Andrea Bocelli: Anthology (All Music Publishing).

Best of Recital Songs (All Music Publishing).

Budget Books Series: Jazz Standards, Love Songs, Pop/Rock (T).

Charlotte Church: Enchantment (Chester).

Contemporary Disney (IMP).

Great Soprano Arias (Kevin Mayhew).

Great Tenor Arias (Kevin Mayhew).

Kids Broadway Songbook (Hal Leonard).

Selections from Innocent Eyes (Wise).

The Best of Eva Cassidy (IMP).

The Big Book of Children's Movie Songs (Hal Leonard).

The Big Book of Jazz (Hal Leonard).

The Illustrated Treasury of Disney Songs (Hal Leonard).

The Singer's Musical Theatre Anthology: Bass/Baritone, Tenor, Mezzo/Belter, Soprano, Volumes 1, 2 and 3.

The Teens Musical Theatre Collection: Young Men's Edition, Young Women's Edition (Hal Leonard).

Twenty-Four Italian Songs and Arias (Hal Leonard).

Ultimate Movie Showstoppers (Warner).

Voice of an Angel: Charlotte Church (Wise).

Publications

The following publications may be used as reference books when preparing candidates for this syllabus.

BAXTER, M. *The Rock'n'roll Singers Survival Manual* (Hal Leonard).

CHAPMAN, J. *Singing and Teaching: A Holistic Approach to Classical Singing* (Plural).

GRAYDEN, D. *The Mind Behind the Voice*.

GREEN, S. *Broadway Musicals Show by Show* (Hal Leonard).

HOWARD, E. and AUSTIN, H. *Born to Sing: Complete Voice Training* (Vocal Power Institute USA).

LINKLATER, K. *Freeing the Natural Voice* (Drama Book Publishers NY).

LYONS, J. and STEVENSON, L. *Principles of Pop Singing* (Macmillan USA).

PALMER, T. *All You Need Is Love: The Story of Popular Music* (Grossman).

PHILLIPS, K. *Teaching Kids To Sing* (Schirmer).

RIGGS, S. *Singing for the Stars* (Alfred).

SALAMAN, E. *Unlocking Your Voice: Freedom to Sing* (Gollanz).

SATALOFF, R. *Professional Voice: The Science and Art of Clinical Care* (Raven Press NY).

THURMAN, L. and WELCH, G. *Bodymind and Voice: Foundations of Voice Education* (National Centre for Voice and Speech).
WORMHOUDT, P. *Building The Voice As An Instrument* (William Penn College).

LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to sing musically with aural awareness, and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Developing breath management
- Rhythmic precision
- Clear tone
- Clean note attack and even *legato*
- Clear articulation of vowels and consonants
- Accuracy of intonation and consistency of pitch
- Accuracy in performance of all Technical Work within the suggested tempo range

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

Through a well-balanced programme of three songs, candidates are required to demonstrate:

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Developing breath management
- Clear tone and clean note attack
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- An even *legato*
- Clear diction
- Performance of each song within the suggested tempo range
- Appropriate style and phrasing
- Expressive interpretation of music and text. Use of the original language of texts is encouraged

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

The candidate will choose either Aural Tests or Sight Reading. General Knowledge is compulsory for all grades.

Aural tests

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

Sight-reading

The candidate is required to demonstrate:

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

General knowledge

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

PRELIMINARY

01840

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination. All of the following Technical Work is to be prepared.

Scales

No 1, page 7.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- From the AMEB Series 1 Grade Book:
 - BOCK, J. Matchmaker.
 - COLE, N. and MILLS, I. Straighten Up and Fly Right.
 - FLIES, B. Cradle Song.
 - JONES, I. It Had To Be You.
 - RODGERS, R. My Favourite Things.
 - SCHÖNBERG, C. Castle on a Cloud.
 - SHAW, M. Cuckoo.
 - STROUSE, C. Maybe.
 - TRADITIONAL arr. TKACH. Turtle Dove.
 - VANDA, H. and YOUNG, G. Love is in the Air.
 - WILLIAMS, P. and ASCHER, K. The Rainbow Connection.

AMEB Manual List:

ASHMAN, H. and MENKEN, A. Les Poissons from *The Teens Musical Theatre Collection* (Hal Leonard).
BLAKE, H. Walking in the Air from *The Snowman* (Faber).
BRAHMS, J. Die Nachtigall (The Nightingale) from *Art of Song, Grades 1–5, Vol 1* (Peters).
DIAMOND, N. I'm A Believer from *7 Super Hits Movies* (EMI).
HEYMAN, E. and YOUNG, V. When I Fall In Love from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).
HODGE, J. If I Had Words from *The Big Book of Children's Movie Songs* (Hal Leonard).
TRADITIONAL arr. LIN. Down In the Valley from *A World of Folk Songs* (Encore Diva).
TRADITIONAL arr. PRATLEY. Scarborough Fair from *6 English Folk Songs* (Kevin Mayhew).
TURNER, J., PARSONS, G. and CHAPLIN, C. Smile from *Nat King Cole 5 Unforgettable Songs* (EMI).
WINE, T. and BAYER-SAGER, C. A Groovy Kind of Love from *100 years of Popular Music the Millennium Edition* (IMP).

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

GRADE 1

01841

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

No 3, page 7.

Exercises

No 5, page 7.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● From the AMEB Series 1 Grade Book:

ARLEN, H. Stormy Weather.
GALDSTON, P., LIND, J. and WALDMAN, W. Save The Best For Last.
JENNINGS, W. and CLAPTON, E. Tears in Heaven.
KING, C. You've Got a Friend.
MAC, S., HECTOR, W. and BLACK, D. It's The Heart That Matters Most.
NASH, J. I Can See Clearly Now.
RODGERS, R. arr. NEVIN. Edelweiss.
SCHARF, W. Ben.
SCHUMANN, R. Der Abendstern.
SIMON, L. The Girl I Mean to Be.
TRADITIONAL arr. COOK. The Little Horses.
TRADITIONAL arr. SMITH. Amazing Grace.

AMEB Manual List:

COOLEY, E. and DAVENPORT, J. Fever from *100 years of Popular Music Millenium Edition* (IMP).
HARRIS, J. Don't Know Why from *Norah Jones – Come Away With Me* (Hal Leonard).
HART, L. and RODGERS, R. You Took Advantage of Me from *Singers Book of Jazz Standards Womens Ed* (Hal Leonard).
LEVEN, M. Cruella De Vil from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
LLOYD WEBBER, A. Whistle Down the Wind from *Making the Grade, Grade 4–5 Voice* (Chester).
PREVERT, J. and KOSMA, J. Autumn Leaves from *The Best of Eva Cassidy* (IMP).
OVERSTREET, P. and SCHLITZ, D. When You Say Nothing At All from *100 Years of Popular Music The Millenium Edition* (IMP).
SCHUMANN, R. Kinderwacht (Children's Watch) from *Art of Song, Grades 1–5, Vol 2* (Peters).
TRADITIONAL arr. LATHAM and LANNING. Morning has Broken from *Making the Grade, Grades 4–5 Voice* (Chester).

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

GRADE 2

01842

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios

Nos 2 and 4, page 7.

Exercises

No 6, page 7.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● From the AMEB Series 1 Grade Book:

BACHARACH, B. Raindrops Keep Fallin' On My Head.
BART, L. Where is Love?
BRAHMS, J. Wiegenlied.
ELLINGTON, D. It Don't Mean a Thing if It Ain't Got That Swing.
GERSHWIN, G. and GERSHWIN, I. I Got Rhythm.
HOLLAND, D. At Evening.
HOLLAND, D. Listen To the Rain.
KING, B., LEIBER, J. and STOLLER, M. Stand By Me.
TRADITIONAL arr. GALLAGHER. The Water Is Wide.
WALLER, T. and BROOKS, H. Ain't Misbehavin'

AMEB Manual List:

ASHMAN, H. and MENKEN, A. Part of your World from *Solos from Musicals for Kids* (Hal Leonard) OR *The Illustrated Treasury of Disney Songs* (Hal Leonard).
CHARNIN, M. and STROUSE, C. It's the Hard Knock Life from *Kids Broadway Songbook* (MPL).
GARTLIN, G. The Lilac Tree from *Easy Songs for the Beginner Soprano* (Schirmer).
GORDON, I. Unforgettable from *Nat King Cole Five Unforgettable Songs* (EMI).
HOLLAND, D. Lullaby from *Australian Poems Set to Music* (EMI).
LEEK, S. Monkey and Turtle from *Songs from Australia* (Wirripang).
LLOYD WEBBER, A. and RICE, T. Pilate's Dream from *The Singer's Musical Theatre Anthology – Baritone Bass, Vol 2* (Hal Leonard).
MENKEN, A. and RICE, T. A Whole New World from *Contemporary Disney* (Hal Leonard).
MENKEN, A. and SCHWARTZ, S. God Help The Outcasts from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).
NEWMAN, R. When She Loved Me from *Contemporary Disney* (Hal Leonard).
RYAN, N. and RYAN, R. May It Be from *7 Super Hits Movies* (EMI).

SATIE, E. and BABENIA, S. arr. COOKE. From My First Moment from *Charlotte Church Enchantment* (Chester).
SCHUBERT, F. Morgengruss (Morning Greeting) from *Schubert Songs for Soprano or Tenor*, Vol 1 (Kevin Mayhew).
TRADITIONAL arr. PRATLEY. Early One Morning from *6 English Folk Songs* (Kevin Mayhew).

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

GRADE 3

01843

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios

Nos 1, and 3a or 3b, page 8.

Exercises

Nos 4 and 6, page 9.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
 - Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- From the AMEB Series 1 Grade Book
CARMICHAEL, H. Georgia On My Mind.
LOESSER, F. If I Were a Bell.
McLACHLAN, S. Angel.
RUIZ, P. Sway.
SCHWANDT, W. and ANDREE, F. Dream a Little Dream of Me.
STYNE, J. Diamonds Are a Girl's Best Friend.
STROUSE, C. Tomorrow.
SUMNER, G. Fields of Gold.
THOMAS, K. Carrickfergus.

AMEB Manual List:

ASHMAN, H. and MENKEN, A. Beauty and the Beast from *Solos from Musicals for Kids* (Hal Leonard).
BATT, M. Bright Eyes from *100 Years of Popular Music the Millennium Edition* (IMP).
COOKE, E. Two Marionettes from *Easy Songs for the Beginning Soprano* (Schirmer).
DENZA, L. Funiculì Funiculà from *World's Favourite Italian Music Songs, Dances and Arias* (Ashley Publication).
GILBERT, W. and SULLIVAN, A. When I Was A Lad from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).
JOEL, B. Uptown Girl from *100 Years of Popular Music 2000* (IMP).
LERNER, A. and LOEWE, F. Almost Like Being In Love from *All Women Cabaret* (IMP).
NELSON, W. Crazy from *Budget Books Love Songs* (Hal Leonard).
NEWMAN, R. You've Got A Friend In Me from *Contemporary Disney* (Hal Leonard).

SCHUBERT, F. Wiegenlied (Cradle Song) from *The Art of Song* (Grades 1–5), Vol 2 (Peters).
SHORTEN, G. Out Of Reach from *100 Years of Popular Music 2000* (IMP).
TRADITIONAL arr. VINCENT. Golden Slumbers from *Easy Songs for the Beginning Soprano* (Schirmer).
TRADITIONAL arr. PRATLEY. The Leprechaun from *6 Irish Folk Songs* (Kevin Mayhew).
TROUP, B. Route 66 from *The Big Book of Jazz* (Hal Leonard).
VINE, C. Love Me Sweet from *Songs from Australia* (Wirripang).

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

GRADE 4

01844

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios

Nos 1, 2 and 4, page 10.

Exercises

No 5a or 5b, page 10.
Nos 8 and 9, page 11.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
 - Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- From the AMEB Series 1 Grade Book
ARMSTRONG, D. and HERMAN, P. Thank You.
BERNSTEIN, L. Somewhere.
GERSHWIN, G. Love Is Here To Stay.
GIORDANI, G. Caro mio ben (My Dear Beloved).
HOWARD, B. Fly Me To The Moon.
JENNINGS, W. One Day I'll Fly Away.
LLOYD WEBBER, A. Close Every Door.
MENDELSSOHN(-BARTHOLDY), F. Auf Flügeln des Gesanges (On the Wings of Song).
RODGERS, R. I Cain't Say No.
RODGERS, R. Sixteen Going On Seventeen.
SCHÖNBERG, C. Empty Chairs at Empty Tables.
WILDHORN, F. Someone Like You.

AMEB Manual List:

BERGMAN, A., BERGMAN, M. and HAMLISCH, M. The Way We Were from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).
EBB, F. and KANDER, J. When You're Good To Mama from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. Nice Work If You Can Get It.
 GILBERT, W. and SULLIVAN, A. The Pirate King from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).
 LOESSER, F. Adelaide's Lament from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).
 LULLY, J. Bois Épais (All Your Shades) from *Bass Songs* (Boosey and Hawkes).
 MAYFIELD, C. People Get Ready from *The Best of Eva Cassidy* (IMP).
 MENKEN, A. and SCHWARTZ, S. Colors of the Wind from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
 NOWELS, R. and ALEXANDER, G. Life Is A Rollercoaster from *100 years of Popular Music 2000* (IMP).
 PITCHFORD, D. and SNOW, T. Let's Hear It for the Boy from *Budget Books Pop/Rock Songs* (Hal Leonard).
 SCHUBERT, F. Heidenröslein (Little Wild Rose) from *Easy Songs for Beginning Singers* (Hal Leonard).
 SHORE, H. In Dreams from *The Breaking of the Fellowship* (Warner).
 SONDHEIM, S. I Remember from *The Singer's Musical Theatre Anthology*, Vol 3 (Hal Leonard).
 SONDHEIM, S. and BERNSTEIN, L. Somewhere from *Charlotte Church Enchantment* (Chester).
 TRADITIONAL arr. SEAMAN. Danny Boy from *Voice of an Angel Charlotte Church* (Wise).
 TRADITIONAL arr. O'LEARY. Moreton Bay from *Songs from Australia* (Wirripang).
 TRADITIONAL arr. BATEMAN. Simple Gifts from *Lesley Garrett Song Collection* (Chester).
 WILLSON, M. Till There Was You from *The Singer's Musical Theatre Anthology*, Vol 1 (Hal Leonard).

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

LEVEL 2

DEVELOPING GRADE 5 TO CERTIFICATE OF PERFORMANCE

Objectives

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

Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Clear and even tone throughout the range
- Clean note attack and even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch
- Ability to control dynamics as specified
- Accuracy in performance of all Technical Work
- Performance of the Technical Work with fluency within the suggested tempo range

Please note that Technical work is not required for the Certificate of Performance.

Section II. Songs

In Grades 5 to 8, candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

In the Certificate of Performance, candidates are required to present:

- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.

For further information, please refer to the Certificate of Performance syllabus.

Candidates are required to demonstrate:

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- Clear tone and clean note attack
- Even *legato*
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear diction
- Accuracy in performance of all songs
- Performance of each song within the suggested tempo range
- Expressive interpretation of music and text. At Level 2, use of the original language of texts is encouraged.
- Stylistically appropriate use of a range of vocal qualities

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

The candidate will choose either Aural Tests *or* Sight Reading in Grade 5 to Grade 8 examinations. General Knowledge is compulsory for all grades and the Certificate of Performance.

Aural tests

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

Sight-reading

The candidate is required to demonstrate:

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

General knowledge

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

GRADE 5

01845

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 12.

Arpeggios

No 6, page 12.

Exercises

Nos 7 and 9, page 13.

Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

- ADAMS, B. and VALLANCE, J. Heaven from *7 Super Hits Chart Toppers* (Hal Leonard).
- BACHARACH, B. and DAVID, H. I Say A Little Prayer from *Budget Books Movie Songs* (Hal Leonard).
- BART, L. As Long As He Needs Me from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).
- BRECHT, B. and WEILL, K. Mack The Knife from *Essential Audition Songs for Male Vocalists—Timeless Crooners* (IMP).
- EBB, F. and KANDER, J. Don't Tell Mama *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).
- EBB, F. and KANDER, J. Mister Cellophane from *The Singer's Musical Theatre Anthology Tenor*, Vol 3 (Hal Leonard).
- FRANCK, C. Panis Angelicus from *Voice of an Angel Charlotte Church* (Chester).
- GATES, D. If from *Budget Books Love Songs* (Hal Leonard).
- GERSHWIN, G. and GERSHWIN, I. But Not For Me from *The Singer's Musical Theatre Anthology*, Vol 3, Mezzo (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).
- GILBERT, W. and SULLIVAN, A. Fair Moon, to Thee I Sing from *H.M.S. Pinafore*.
- GILBERT, W. and SULLIVAN, A. Frederick's Aria from *Audition Songs for Male Singers*, Vol 2 (All Music Publishing).
- GOODREM, D., DIOGUARDI, K. and ROGERS, J. Predictable from *Selections from Innocent Eyes* (Wise).
- HAMMERSTEIN II, O. and KERN, J. Can't Help Lovin' Dat Man from *Charlotte Church Enchantment* (Chester).

- HAMMERSTEIN II, O. and RODGERS, R. If I Loved You from *Charlotte Church Enchantment* (Chester).
- HARBURG, E. and ARLEN, H. Over The Rainbow from *Best Songs Ever* (Hal Leonard).
- HARRHY, E. An Australian Lullaby (All Music Publishing).
- HART, C. and LLOYD WEBBER, A. Wishing You Were Somehow Here Again from *Lesley Garrett Song Collection* (Chester).
- HARTY, H. and O'BYRNE, C. arr. SMITH. A Lullaby from *Voice of an Angel Charlotte Church* (Chester).
- MALE, J. The Day you went Away from *Best of Australian Hot Hits*, Vol 1 (Music Sales).
- MOZART, W. Voi, che sapete (You Who Know) from *The Best Opera Album In the World Ever* (Chester).
- PERGOLES, G. Se tu m'ami (If You Love Me) from *Twenty Four Italian Songs and Arias* (Schirmer).
- ROSE, B., HARBURG, E. and ARLEN, H. It's Only A Paper Moon from *Ladies of Song* (Hal Leonard).
- SCHUBERT, F. An Sylvia (To Sylvia) Op. 106 No 4 from *Schubert Selected Songs* (Peters).
- SONDHEIM, S. Broadway Baby from *Theatre Songs for Women* (Hal Leonard).
- WARREN, D. Because You Loved Me from *The Divas Collection* (Warner).
- WARREN, D. How Do I Live from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
- WILDER, M. and ZIPPEL, D. Reflection from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
- WITHERS, B. Ain't No Sunshine from *The Best of Eva Cassidy* (IMP).
- WONDER, S. Superstition from *7 Super Hits Motown Songs* (Hal Leonard).

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

GRADE 6

01846

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 14.

Arpeggios

No 7, page 14.

Exercises

Nos 8 and 11, page 15.

Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

ADAMS, B., LANGE, R. and KAMEN, M. Every Thing I Do, I Do It For You from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).

BERLIN, I. Blue Skies from *The Best of Eva Cassidy* (IMP).

BURKE, J. and GARNER, E. Misty from *Ladies of Song* (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).

EBB, F. and KANDER, J. Maybe This Time from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

GAYE, M., HUNTER, I. and STEVENSON, W. Dancing In The Street from *7 Super Hits Motown* (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. I Got Plenty O' Nuttin' from *Porgy and Bess*.

GILBERT, W. and SULLIVAN, A. The Sun, Whose Rays are All Ablaze from *The Mikado*.

GRAGNANIELLO, E. O Mare E Tu (Oh, the Sea and You) from *Andrea Bocelli Anthology* (Sugar).

HANDEL, G. Care Selve from *Best of Recital Songs* (All Music Publishing).

KOEHLER, T. and ARLEN, H. Ill Wind from *Budget Books Jazz Standards* (Hal Leonard).

LLOYD WEBBER, A. Pie Jesu from *Voice of an Angel Charlotte Church* (Wise).

MANNING, D. Even when I'm Sleeping from *Australian Hot Hits*, Vol 4 (Music Sales).

PERRY, L. Beautiful from *7 Super Hits Chart Toppers* (Hal Leonard).

SCARLATTI, A. Le Violette from *24 Italian Songs and Arias of the 17th and 18th Centuries* (Schirmer).

SCHÖNBERG, C. On My Own from *Teen's Musical Theatre Collection Young Women's Edition* (Hal Leonard).

SCHÖNBERG, C. Bring Him Home from *Audition Songs for Male Singers*, Vol 2 (Wise).

SCHUBERT, F. Lied der Mignon (Mignon's song) from *Schubert Songs for Soprano or Tenor* (Kevin Mayhew).

SCHUBERT, F. An die Musik (To Music) from *Best of Recital Songs* (All Music Publishing).

SCHUMANN, R. Die Lotosblume (The Lotus Flower) from *50 Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* (Schirmer).

SONDHEIM, S. No One Is Alone from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

SONDHEIM, S. Not While I'm Around from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

WALKER, A. They Call it Stormy Monday from *The Best of Eva Cassidy* (IMP).

WARREN, D. Can't Fight The Moonlight from *100 years of Popular Music* (IMP).

WILLIAMS, R. and CHAMBERS, G. Feel from *100 years of Popular Music 2000* (IMP).

ZELLER, C. Don't Be Cross from Der Obersteige from *Lesley Garrett Song Collection* (Chester).

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

GRADE 7

01847

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management

- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 16.

Arpeggios

No 5, page 16.

Exercises

Nos 8 and 13, page 17.

Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

ANDERSSON, B., RICE, T. and ULVAEUS, B. Anthem from *The Singer's Musical Theatre Anthology Tenor*, Vol 2 (Hal Leonard).

BOLTON, M. and JAMES, D. How Am I Supposed To Live Without You from *Budget Books Love Songs* (Hal Leonard).

COWARD, N. Don't Put Your Daughter On the Stage, Mrs Worthington from *The Actor's Songbook Men's Edition* (Hal Leonard).

DAVID, H. and BACHARACH, B. Alfie from *Budget Books Jazz Standards* (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. Someone to Watch Over Me from *All Women Blues* (IMP).

GILBERT, W. and SULLIVAN, A. Tis Done! I am a Bride from *Yeomen of the Guard*.

GOBLE, G. Please Don't Ask Me from *Australian Hot Hits*, Vol 3 (Music Sales).

GOODREM, D., DIOGUARDI, K., BARLOW, G., KENNEDY, E. and ROGERS, J. Not Me, Not I from *Selections from Innocent Eyes* (Wise).

GORDON, M. and WARREN, H. At Last from *The Best of Eva Cassidy* (IMP).

HAMILTON, A. Cry Me A River from *Budget Books Jazz Standards* (Hal Leonard).

KLEBAN, E. and HAMLISCH, M. Nothing from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

LERNER, A. and LOEWE, F. On The Street Where You Live from *Essential Audition Songs for Male Vocalists Broadway* (IMP).

LLOYD WEBBER, A., HART, C. and STILGOE, R. Think Of Me from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).

MASSER, M. and CREED, L. The Greatest Love Of All from *Value Songbooks: Pop & Rock Hits* (Alfred).

MORRISON, V. Moondance from *100 years of Popular Music Millennium Edition* (IMP).

MOZART, W. Abendempfindung (Thoughts At Eventide) from *Bass songs* (Boosey and Hawkes).
MOZART, W. Deh vieni alla finestra (Come to the Window) from *Celebrated Opera Arias for Baritone* (Music House).
NOVELLO, I. Waltz of My Heart.
PUCCINI, G. O Mio Babbino Caro (Oh, My Dear Daddy) from *Great Soprano Arias* (Kevin Mayhew).
SCHÖNBERG, C. Stars from *The Singers Musical Theatre Anthology – Baritone/Bass*, Vol 2 (Hal Leonard).
SCHUBERT, F. Ave Maria from *Best of Recital Songs* (All Music Publishing).
SCHUBERT, F. Der Schmetterling (The Butterfly) from *Schubert Songs for Soprano and Tenor*, Vol 1 (Kevin Mayhew).
TRENT, C. and LASRY, A. Beyond The Sea from *100 Years of Popular Music the Millennium Edition* (IMP).
WHITFIELD, N. and STRONG, B. I Heard It Through The Grape Vine from *7 Super Hits Motown* (Hal Leonard).

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

GRADE 8

01848

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 18.

Arpeggios

No 5, page 18.

Exercises

Nos 8 and 11, page 19.

Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

AMOROSI, V., HOLDEN, M. and PARDE, R. Shine from *4 Hot Hits from Vanessa Amorosi* (Wise).
BACH, J.S. Sheep May Safely Graze from *Best of Recital Songs* (All Music Publishing).
BACH, J.S. and GOUNOD, C. Ave Maria (Hail Mary) from *Andrea Bocelli Anthology* (Sugar).
BEETHOVEN, L. van. The Song of the Flea from *Bass Songs* (Boosey and Hawkes).

DES'REE and ATACK, T. Kissing You from *Ultimate Movie Showstoppers* (Warner).

EBB, F. and KANDER, J. Cabaret from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).

EBB, F. and KANDER, J. New York, New York from *All Woman Cabaret* (IMP).

GERSHWIN, G., GERSHWIN, I., DU BOSE, G. and HEYWARD, D. Summertime from *The Smash Broadway Collection* (Warner).

GILBERT, W. and SULLIVAN, A. Take A Pair of Sparkling Eyes from *Great Tenor Arias* (Kevin Mayhew).

GOFFIN, G., KING, C. and WEXLER, J. You Make Me Feel Like A Natural Woman from *Budget Books Love Songs* (Hal Leonard).

GOUNOD, C. Faites-Lui Mes Aveux from *Faust*.

HART, L. and RODGERS, R. The Lady Is A Tramp from *Budget Books Jazz Standards* (Hal Leonard).

JENNINGS, W. and HORNER, J. My Heart Will Go On from *100 Years of Popular Music Millennium Edition* (IMP).

MERCER, J. and CARMICHAEL, H. Skylark from *Budget Books Jazz Standards* (Hal Leonard).

NORMAN, M. and SIMON, L. Winter's On The Wing from *The Singer's Musical Theatre Anthology Tenor* (Hal Leonard).

PARTON, D. I Will Always Love You from *Divas' Collection* (Warner).

PUCCINI, G. Mi Chiamano Mimì (They Call Me Mimi) from *Great Soprano Arias* (Kevin Mayhew).

PURCELL, H. Dido's Lament from *Great Soprano Arias* (Kevin Mayhew).

SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. I'd Give My Life For You from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

SCHWARTZ, S. and BABYFACE When You Believe from *The Big Book of Children's Movie Songs* (Hal Leonard).

SCHWARTZ, S. Corner Of the Sky from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

SONDHEIM, S. The Ladies Who Lunch from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

WILDHORN, F. and BRICUSSE, L. This Is The Moment from *Audition Songs for Male Singers*, Vol 2 (Wise).

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

CERTIFICATE OF PERFORMANCE

01849

The Certificate of Performance is to be regarded as a culmination of the Singing for Leisure Syllabus. As the capping examination of Level 2, the Certificate of Performance is not equivalent to the Associate Diploma in Singing. Students may find the Certificate of Performance helpful in preparing for the Associate Diploma in Singing.

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Confident and convincing performance skills that display evidence of individual interpretation and a mastery of technical and stylistic aspects of the chosen songs, resulting in a holistic performance

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Songs

Candidates should prepare a programme of not fewer than 20 minutes and not more than 30 minutes, with a minimum of four songs to be presented as follows:

- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.
- Should additional songs be required to fulfil the minimum singing time of 20 minutes, they must be selected from the Manual List.

The Certificate of Performance examination programme is intended to be prepared as a musical performance. Candidates should consider:

- The concentration and stamina required to maintain an appropriate level of performance throughout the entire programme.
- Contrast – in order that a programme for performance maintain musical interest, it is necessary that the contrast of several music elements, such as tempo, key or tonality, period or style, music and expressive content, and technical challenge be considered in the selection of songs. Where at least three of these elements are demonstrated in the choice of songs, the programme will be deemed to be of sufficient musical interest.

Candidates should note that the performance will be assessed holistically, not just with regard to the specific difficulty of each piece. This includes a sense of professional presentation with attention to posture, appearance and appropriate performance conventions.

AMEB Manual List:

- AHBEZ, E. Nature Boy from *100 Years of Popular Music Millennium Edition* (IMP).
- BARBER, S. Sure On This Shining Night, Op. 13, No. 3.
- BERNSTEIN, L., COMDEN, B. and GREEN, A. I Can Cook Too from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 2* (Hal Leonard).
- BERNSTEIN, L. and SONDHEIM, S. Maria from *Audition Songs for Male Singers, Vol 2* (Wise).
- COREA, C., JARREAU, A. and MAREN, A. (I Can Recall) Spain from *The Big Book of Jazz* (Hal Leonard).
- FIELDS, D. and KERN, J. The Way You Look Tonight from *Budget Books Jazz Standards* (Hal Leonard).
- FLOTOW, F. von. M'Appari (Ah! So Pure) from *Martha*.
- GILBERT, W. and SULLIVAN, A. Poor Wand'ring One from *The Singer's Musical Theatre Anthology – Soprano, Vol 2* (Hal Leonard).
- GLUCK, C. Che Farò Senza Euridice from *Orfeo*.
- GOODREM, D. and MTAWARIRA, A. Born To Try from *Selection from Innocent Eyes* (Wise).
- KEYS, A. Fallin' from *Songs in A Minor* (Hal Leonard).
- LEHAR, F. On My Lips Every Kiss Is Like Wine from *Giuditta*.
- LINZER, S. and WOLFERT, D. I Believe In You And Me from *Divas' Collection* (Warner).
- LLOYD WEBBER, A. The Music Of The Night from *Audition Songs for Male Singers, Vol 3* (Wise).
- MERRIL, B. and STYNE, J. Don't Rain On My Parade from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 3* (Hal Leonard).
- MILLER, R. and MURDEN, O. For Once in My Life from *All Woman Cabaret* (IMP).
- MOZART, W. Batti, Batti from *Don Giovanni*.

- MOZART, W. In Diesen Heil'gen Hallen from *The Magic Flute*.
- MOZART, W. Se Vuol Ballare from *The Marriage of Figaro*.
- MOZART, W. Una Donna A Quindici Anni from *Così fan tutte*.
- SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. Why God Why from *The Singer's Musical Theatre Anthology – Tenor, Vol 2* (Hal Leonard).
- SCHUMANN, R. Nachtlied (Night Song) from *Gateway to German Lieder Book 2* (Alfred).
- SEAL. Kiss From A Rose from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
- SONDHEIM, S. and STYNE, J. Rose's Turn from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 3* (Hal Leonard).
- SONDHEIM, S. Being Alive from *The Singer's Musical Theatre Anthology – Tenor, Vol 1* (Hal Leonard).
- SONDHEIM, S. Pretty Women from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

Section III. General knowledge

Aural Tests and Sight Reading are not required for the Certificate of Performance.

Singing for Leisure (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

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

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

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements 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 the front section of the Singing for Leisure (Comprehensive) syllabus for further information under the headings of **Age limits, Accompaniment, Backing tracks, Language, Strophic songs, Arrangements, Repertoire, Music Downloaded from the Internet, Keys, Improvisation, General repertoire, and Publications.**

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Songs' in the Singing for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6270

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

GRADE 1 (REPERTOIRE) 6271

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

GRADE 2 (REPERTOIRE) 6272

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

GRADE 3 (REPERTOIRE) 6273

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

GRADE 4 (REPERTOIRE) 6274

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

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Songs' in the Singing for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

Additional requirements

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

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6275

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

GRADE 6 (REPERTOIRE) 6276

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

GRADE 7 (REPERTOIRE) 6277

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

GRADE 8 (REPERTOIRE) 6278

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



VOCALS

DEBUT - GRADE 8



rockschool.ameb.edu.au

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Please contact your local AMEB office to enrol



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Please note information regarding AMEB
Federal Examiners, Online Examining Panel,
Rockschool Examining Panel and International
Examiners can now be found at ameb.edu.au.

For information on AMEB State examiners,
please refer to your State Office website, or
contact your State Office.

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Bn:	Band
B:	Bassoon
Cl:	Clarinet
Cor:	Cornet
DB:	Double Bass
EP:	Ensemble Performance
E:	Euphonium
F:	Flute
FH:	Horn
G:	Classical Guitar
HC:	Harmony and Counterpoint
H:	Harp
MT:	Musical Theatre
M:	Musicianship
Mc:	Musicology
Ob:	Oboe
OA:	Orchestration and Arrangement
O:	Organ
Pn:	Percussion
P:	Piano
R:	Recorder
Sax:	Saxophone
S:	Singing
T:	Trombone
Tr:	Trumpet
Tu:	Tuba
V:	Violin
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Lee, Amy	P
Lee, Evelyn	P
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Liang, Anna	P
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Liu, Yushan (Carissa)	P
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Ma, Anne Yixin	P
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Tan, Denzel Isaiah Sy	P		
Tang, Zishu	P		
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Tu, Jeremy	P		
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Wang, Andy Shen	V		
Wang, Jiashan	P		
Wang, Lucas	P		
Wang, Lucy Yihe	P		
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Wong, Abigail Joi Chin	P		
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Yang, Xile	Va		
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Yu, Jason	V		
Yu, Sharlyn	P		
Yuan, Tommy	P		

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Au, Chloe	V
Basile, Orlando	Vc
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Borg, Ethan	B
Cai, Lucas Xuetai	P
*Carter-Williams, Harriet	Vc
Chan, Aidan K	P
Chan, Yan Ting Ashley	V
*Chen, Zhifei (Sara)	Cl
Chen, Jade Rui Xin	V
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