



Australian  
Music  
Examinations  
Board

2025

# Manual of Syllabuses



MUSIC SYLLABUSES

FOR  
THE  
♥ OF  
MUSIC

Published by the Australian Music Examinations Board Ltd

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

ABN 27 102 374 587

© Copyright Australian Music Examinations Board, 2024

All rights reserved.

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

ISSN 0729-3569

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

**Disclaimer**

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

# Foreword



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

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

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

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

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

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

# Contents

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

## Teaching Syllabuses

|        |   |
|--------|---|
| CTMusA | 2 |
| ATMusA | 9 |

## Theory

|                 |    |
|-----------------|----|
| Music Craft     | 19 |
| Theory of Music | 32 |
| Musicianship    | 39 |

## Keyboard

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

## Strings

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

## Woodwind

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

## Orchestral Brass

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

## Percussion

|            |     |
|------------|-----|
| Percussion | 468 |
|------------|-----|

## Voice

|                     |     |
|---------------------|-----|
| Singing             | 488 |
| Singing for Leisure | 518 |
| Musical Theatre     | 531 |

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

## Shop at [www.ameb.edu.au](http://www.ameb.edu.au)

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

## ENQUIRIES

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

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

## FEDERAL OFFICE

Bernard Depasquale, Chief Executive Officer

Level 27, 150 Lonsdale Street,

Melbourne, Victoria 3000

Phone: 1300 725 709

Email: [online@ameb.edu.au](mailto:online@ameb.edu.au)

Websites: [www.ameb.edu.au](http://www.ameb.edu.au)

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

[www.ameb.edu.au/p-plate-piano](http://www.ameb.edu.au/p-plate-piano) (P-Plate Piano)

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

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

[www.ameb.com.vn](http://www.ameb.com.vn) (AMEB Vietnam)

## Tasmania

Michelle Forbes, State Manager

AMEB (Tas)

University of Tasmania

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

37 Hunter Street, Hobart Tasmania 7000

Mailing address: Private Bag 57, Hobart Tasmania 7001

Phone: (03) 6226 7337

Email: [infotas@ameb.edu.au](mailto:infotas@ameb.edu.au)

Website: [www.utas.edu.au/ameb](http://www.utas.edu.au/ameb)

## New South Wales

Tegan Redinbaugh, Head of AMEB (NSW)

Level 6, 117 Clarence Street

Sydney New South Wales 2000

Phone: 02 9367 8456

Email: [office@ameb.nsw.edu.au](mailto:office@ameb.nsw.edu.au)

Website: [www.ameb.nsw.edu.au](http://www.ameb.nsw.edu.au)

## Victoria

Alwyn Mott, General Manager

Andrew Snell, Deputy General Manager

AMEB (Vic) Ltd

Office address: 259 Auburn Road

Hawthorn Victoria 3122

Mailing address: PO Box 4149 Auburn South Victoria 3122

Phone: (03) 9035 8888

Email: [ameb-vic@unimelb.edu.au](mailto:ameb-vic@unimelb.edu.au)

Website: [www.ameb.vic.edu.au](http://www.ameb.vic.edu.au)

## Queensland

Kiley Tierney, State Manager

AMEB (Qld)

Office address: 9 Nathan Avenue

Ashgrove Queensland 4060

Mailing address: PO Box 21 Ashgrove Queensland 4060

Phone: (07) 3634 0933

Email: [enquiries.ameb@qed.qld.gov.au](mailto:enquiries.ameb@qed.qld.gov.au)

Website: [www.ameb.qld.edu.au](http://www.ameb.qld.edu.au)

## South Australia and Northern Territory

Dr Melisande Thompson, State Manager

AMEB (SA & NT)

The University of Adelaide

1st Floor, Hartley Building, Kintore Avenue

Adelaide South Australia 5005

Phone: (08) 8313 8088

Email: [ameb@adelaide.edu.au](mailto:ameb@adelaide.edu.au)

Website: [www.adelaide.edu.au/ameb](http://www.adelaide.edu.au/ameb)

## Western Australia

Sarah Brittenden, State Manager

AMEB (WA)

The University of Western Australia

Office address: UWA Claremont Campus, Cnr of Princess and

Goldsworthy Roads, Claremont, WA 6010

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

Phone: (08) 6488 3059

Email: [amebwa@uwa.edu.au](mailto:amebwa@uwa.edu.au)

Website: [www.ameb.uwa.edu.au](http://www.ameb.uwa.edu.au)

## AMEB EXAMINATIONS

### ONLINE EXAMINATIONS

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

### WRITTEN EXAMINATIONS

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

### PRACTICAL EXAMINATIONS

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

## NEWS 2025

### SYLLABUSES

#### Regulations review

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

#### Viola

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

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

Please visit [www.ameb.edu.au](http://www.ameb.edu.au) for up-to-date information on the new publications and associated launch activities.

#### Band

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

#### Technical work

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

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

This includes:

- E<sup>b</sup> soprano cornet
- B<sup>b</sup> cornet
- B<sup>b</sup> flugelhorn
- E<sup>b</sup> tenor horn
- B<sup>b</sup> baritone
- B<sup>b</sup> tenor trombone
- B<sup>b</sup> and F trombone
- B<sup>b</sup> euphonium
- E<sup>b</sup> bass tuba
- B<sup>b</sup> bass tuba

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

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

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

#### Syllabus developments

##### Syllabus reviews

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

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

#### Notice of withdrawal from examination

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

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

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

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

#### AMEB AWARD

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

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

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

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

#### ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

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

#### ONLINE

##### AMEB Federal Office website

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

Visit [www.ameb.edu.au](http://www.ameb.edu.au).

##### AMEB Online Shop

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

##### AMEB eNews

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

## PREPARING FOR THE PRACTICAL EXAMINATION

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

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

## GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

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

### 1. Introduction

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

### 2. Technical Work

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

### 3. List pieces

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

### 4. Extra List pieces

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

## 5. Own Choice pieces

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

## 6. Repeats

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

## 7. Memorisation

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

## 8. Scores

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

## 9. Editions

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

## 10. Pencil Marks on Scores

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

## 11. Metronome Marks

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

## 12. Page Turners

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

## 13. Accompanists/Collaborative Artists

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

## 14. Recorded accompaniment or backing tracks

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

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

### 15. Instrument requirements

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

### 16. P Plate Piano

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

### 17. Fingerboards

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

### 18. Examination Results

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

### 19. Other requirements

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

### 20. Time allowed for Practical Examinations

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

| Associate and Licentiate Diplomas – Examination times (in minutes)                                                                                                                                                                                                    |                                |                               |                                |                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|-------------------------------|--------------------------------|-------------------------------|
|                                                                                                                                                                                                                                                                       | ASSOCIATE DIPLOMAS             |                               | LICENTIATE DIPLOMAS            |                               |
|                                                                                                                                                                                                                                                                       | Total examination time allowed | Section I (Minimum – Maximum) | Total examination time allowed | Section I (Minimum – Maximum) |
| Piano, Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> 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 <sup>b</sup> alto or B <sup>b</sup> 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 |                                                                                                                                                                                                                                                                               |
|--------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Preliminary</b> | 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.                                                                                                                                                 |
| <b>Grade 1</b>     | 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.                                                                                                                                                                                        |
| <b>Grade 2</b>     | 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.                                                                                                    |
| <b>Grade 3</b>     | 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. |

|                |          |                                                                                                                                                                                                                                                                                                                |
|----------------|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grade 4</b> | 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.                                                                                                                            |
| <b>Grade 5</b> | 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.                                                                                       |
| <b>Grade 6</b> | 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.                                                                                                                                                            |
| <b>Grade 7</b> | 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.                                                                                                            |
| <b>Grade 8</b> | 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                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|----------------|------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Level 1</b> | Preliminary & Grade 1                    | By referring to the score of each List piece, candidates can be asked to:<br>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:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and<br>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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Level 2</b> | Grades 5 & 6                             | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify key changes at obvious and clear-cut places, and not in transitory passages;<br>3. Explain form, only if the piece represents one of the following:<br>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;<br>4. Name the period from which the piece comes and state the time frame of that period; and<br>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:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>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<br>3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work:<br><ul style="list-style-type: none"> <li>• Grades 7 &amp; 8: Brief knowledge of its relationship to the other movements in the work is expected.</li> <li>• Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.</li> </ul> <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"> <li>1. Knowledge of the period and style appropriate to the piece;</li> <li>2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and</li> <li>3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.</li> </ol> |
| <b>Level 3</b> | Associate Diploma & Licentiate Diploma   | Questions focus on the following areas:<br><ol style="list-style-type: none"> <li>1. Terminology, including the significance of titles and the meaning of all markings contained in the score</li> <li>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).</li> <li>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.</li> <li>4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points</li> <li>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.</li> </ol> <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

### 1. Purpose

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

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

### 2. Authorisation

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

### 3. Definitions

Unless otherwise defined the following definitions apply:

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

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

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

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

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

**"candidate"** means a person enrolled in an examination.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### 4. Syllabuses, Subjects and Awards

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

#### 5. Enrolment for Examination

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

#### 6. Examination Scheduling

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

#### 7. General Entry Requirements

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

#### 8. Prerequisite and Corequisite Entry Requirements

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

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

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

## EXAMINATION REQUIREMENTS

### 9. General Examination Requirements

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

### 10. Time Allowed for Examination

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

### 11. Allowable and Required Materials in the Examination

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

### 12. Academic Honesty

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

## EXAMINATIONS and ASSESSMENT

### 13. Examination Structure

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

#### Time limitations for some examinations in sections

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

### 14. Reasonable Adjustments to Examination Conditions

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

### 15. English as an Additional Language Candidates

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

### 16. Inability to attend a scheduled examination

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

### 17. Examination Performance

#### Scores

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

#### Performance of Prescribed Pieces

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

#### Accompanied/Collaborative Pieces

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

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

#### **Pieces Not Prescribed by the Syllabus**

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

### **18. Examiners for Diploma Examinations**

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

### **19. Examination Reports**

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

### **20. Certificates**

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

## **RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT**

### **21. Results and Grading**

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

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

- 21.3 Practical Examinations – Marks, Gradings and Descriptors

| <b>PRACTICAL EXAMINATIONS GRADINGS AND DESCRIPTORS</b>            |
|-------------------------------------------------------------------|
| <b>LEVELS 1 and 2 (Preliminary to Certificate of Performance)</b> |

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

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

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

**Fellowship in Music Australia (FMusA)**

| Grading       | Award    |
|---------------|----------|
| Qualified     | Award    |
| Not Qualified | No Award |

## 21.4 Teaching awards – Marks, Gradings and Descriptors

| <b>TEACHING EXAMINATIONS GRADINGS AND DESCRIPTORS</b> |                        |                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grading</b>                                        | <b>Award</b>           | <b>Descriptor</b>                                                                                                                                                                                                                                                                                                                                            |
| 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.

|                                                          | <b>Scenario</b>                                                               | <b>No. of pieces</b> | <b>Adjustment</b>                   | <b>Adjustment Example</b>     |
|----------------------------------------------------------|-------------------------------------------------------------------------------|----------------------|-------------------------------------|-------------------------------|
| <b>Accompanied pieces or collaborative pieces</b>        | 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 |
| <b>Grade and Certificate of Performance Examinations</b> | 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

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

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

## 23. Academic Dress

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

## 24. Complaints and Appeals

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

## 24.2 Fees may apply to complaints and appeals.

# AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

## EXAMINATION AND TEST REQUIREMENTS – SCHEDULE A

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

### Contents

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

### How To Use This Schedule

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

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

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

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

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

[AMEB Queensland](#)

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

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

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

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

## PART A – THE PRACTICAL EXAMINATION

### Preparing for the Practical examination.

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

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

### On the examination day

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

### In the examination room

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

## PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

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

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

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

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

## PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

### Section 1 – General requirements for practical examinations

#### 1. Allowable Materials in the Examination

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

#### 2. Scores

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

#### 3. Editions

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

#### 4. List pieces

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

#### 5. Extra List pieces

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

#### 6. Own Choice pieces

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

#### 7. Pencil Marks on Scores

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

#### 8. Repeats

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

#### 9. Memorisation

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

## 10. Metronome Marks

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

## 11. Page Turners

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

## 12. Accompanists/Collaborative Artists

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

## 13. Recorded accompaniment or backing tracks

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

## 14. Technical Work

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

## 15. Instrument requirements

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

## 16. P Plate Piano

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

## 17. Fingerboards

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

## 18. Examination Results

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

## 19. Other requirements

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

## Section 2 – P Plate Piano

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

## Section 3 – Comprehensive Practical examinations – General Requirements

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

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

Aural Tests in Grades other than Preliminary are played twice.

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

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

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

| Grade              | Test Requirements |                                                                                                                                                                                                                                                                               |
|--------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Preliminary</b> | 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.                                                                                                                                                 |
| <b>Grade 1</b>     | 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.                                                                                                                                                                                        |
| <b>Grade 2</b>     | 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.                                                                                                    |
| <b>Grade 3</b>     | 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. |
| <b>Grade 4</b>     | 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.                                                                                           |
| <b>Grade 5</b>     | 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.                                                      |
| <b>Grade 6</b>     | 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.                                                                                                                           |

|                |          |                                                                                                                                                                                                                                                                                                                |
|----------------|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grade 7</b> | 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.                                                                                                            |
| <b>Grade 8</b> | HARMONY: | The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad). |
|                | HARMONY: | To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                                     |
|                | MEMORY:  | Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.                              |
|                | PITCH:   | The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.                                                                                                                                                            |

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

Candidates can expect to be asked:

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

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

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

| Level          | Grade                 | General knowledge example questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|----------------|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Level 1</b> | Preliminary & Grade 1 | By referring to the score of each List piece, candidates can be asked to:<br>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:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and<br>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.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Level 2</b> | Grades 5 & 6          | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages;<br>3. Explain form, only if the piece represents one of the following:<br>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;<br>4. Name the period from which the piece comes and state the time frame of that period; and<br>5. Discuss style by showing how the piece exemplifies typical features of its period.                                                                                                                                                                        |
|                | Grades 7 & 8          | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>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<br>3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, brief knowledge of its relationship to the other movements in the work is expected.<br>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:<br>1. Knowledge of the period and style appropriate to the piece;<br>2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and<br>3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected. |

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

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

#### Section 4 – Certificate of Performance examinations – General Requirements

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

Section I – Pieces

Section II – General Knowledge test

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

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

### Section 5 – For Leisure examinations – General Requirements

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

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

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

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

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

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

| <b>TABLE G – Examination Times – Certificate of Performance For Leisure</b> |                                            |
|-----------------------------------------------------------------------------|--------------------------------------------|
| <b>Subjects</b>                                                             | <b>Total Examination time (in minutes)</b> |
| All subjects                                                                | 40                                         |

## Section 6 – Repertoire examinations – General Requirements

1. 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.
2. [TABLE H](#) sets out the examination performance time in minutes including appropriate breaks between pieces.

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

## Section 7 – Ensemble Performance examinations – General Requirements

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

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

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

## Section 8 – Teaching Award examinations – General Requirements

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

### Certificate Teacher of Music Australia

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

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

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

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

### Associate Teacher of Music Australia

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

Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration

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

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

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

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

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

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

Section I – Pieces.

Section II – General Knowledge test.

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

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

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

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

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

# AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

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

## FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

### The Award

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

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

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

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

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

**SUBJECT CODE:**

**9999**

### Content

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

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

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

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

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

### Memorisation

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

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

### Entry

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

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

#### Step 1 – Programme submission:

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

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

#### Step 2 – Video audition:

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

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

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

# Violin

## Violin (Comprehensive)

### Foreword

#### Aim

This syllabus aims to:

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

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

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources.

By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing.

#### Syllabus structure

The syllabus comprises three levels:

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

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

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

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

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

### Publications

This syllabus is supported by two series of grade books, *Violin Series 10* (AMEB, 2021) and *Violin Series 9* (AMEB, 2011), from Preliminary to Grade 7. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Violin Technical work* (AMEB, 2021), which contains all of the technical work for this syllabus, and *Violin Sight-reading* (AMEB, 2021), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination. Additionally, the *Violin Series 10 Handbooks* Level 1 or Level 2 (print edition) or by grade (digital edition) are available. These publications include analyses of all works in *Violin Series 10* as well as further background information that will be of assistance in preparing candidates for Section III requirements. *Violin Series 9 Recording and Handbooks* (AMEB, 2011) are also available.

*Violin Series 8* grade books may not be used in conjunction with this syllabus (except as a source of Extra List works). *Violin Technical work* (2011) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Violin Technical work* (AMEB, 2021). *Violin Sight-reading* (2011) does not contain indicative examples of the standard of the sight reading in the new syllabus but may still be used as an extra resource for practice purposes.

### Programme structure

#### Number of works to be presented

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

#### Level 1

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

#### Level 2 (excluding Certificate of Performance)

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

#### Certificate of Performance

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

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

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

### Level 3 (Associate Diploma)

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

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

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

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

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

### Level 3 (Licentiate Diploma)

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least four works, one from each of Lists A, B, C, and D.
- The choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods, including at least one post-Romantic work (indicated by \* next to the listing).
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, C, or D.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit [ameb.edu.au/lmus-practical](http://ameb.edu.au/lmus-practical).

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

### Extra lists

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

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

### Listing of works

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

In the case of works that have not been arranged (i.e. works originally for violin), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the violin, the opus number or catalogue number is given, and candi-

dates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

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

### Examination conduct

#### Accompaniment

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

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 10 and Series 9 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

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

#### Additional requirements

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

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

#### Cadenzas

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

#### Copies of works to be provided

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

#### Fingering and bowing

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

#### Fingerboards

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

#### Presentation of Technical work from memory

Scales and arpeggios must be presented from memory.

Technical exercises may be read from the music.

#### Presentation of List pieces from memory

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

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General Requirements for Practical Examinations – 7. Memorisation' in the front section of the *Manual of syllabuses*.

### Timing of examinations

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

### Tuning

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

### Bibliography

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

### GENERAL REFERENCE

- Boonshaft, P. *Teaching music with passion – Conducting, rehearsing and inspiring* (Galesville: Meredith Music Publications, 2002)
- Boyden, D. *The history of violin playing from its origins to 1761* (London: Oxford University Press, 1965)
- Campbell, M. *The great violinists* (London: Granada, 1980)
- Coggins, A. *Violin and bow makers of Australia* (Blackheath: Writelight, 2009)
- Farga, F. *Violins and violinists* (London: Rockliff, 1950)
- Geminiani, F. *The art of playing on the violin* (London: Oxford University Press, 1952)
- Green, E.A.H. *Miraculous Teacher: Ivan Galamian and the Meadowmount Experience* (Ann Arbor: Theodore Presser, 1993)
- Hallam, S. and Gaunt, H. *Preparing for success: A practical guide for young musicians* (London: Institute of Education, 2012)
- Kolneder, W. *The Amadeus book of the violin* (Portland: Amadeus, 1972)
- Mozart, L. *A treatise on the fundamental principles of violin playing* (Oxford: Oxford University Press, 1988)
- Nelson, S. *The violin and viola* (New York: Norton, 1972)
- Polyglottes Wörterbuch der musikalischen Terminologie A-P* (Kassel: Bärenreiter, 1980)
- Polyglottes Wörterbuch der musikalischen Terminologie Q-Z* (Kassel: Bärenreiter, 1980)
- Roth, H. *Violin virtuosos: From Paganini to the 21st century* (Los Angeles: California Classic Books, 1997)
- Sand, B.L. *Teaching genius: Dorothy DeLay and the making of a musician* (Portland: Amadeus Press, 2005)
- Schueneman, B. *The French violin school. Viotti, Rode, Kreutzer, Baillot and their contemporaries* (Kingsville: The Lyre of Orpheus Press, 2007)
- Stowell, R. *The Cambridge companion to the violin* (Cambridge: Cambridge University Press, 1992)
- Stowell, R. *The early violin and viola: A practical guide* (Cambridge: Cambridge University Press, 2001)
- Suzuki, S. *Nurtured by love* (New York: Exposition Press, 1983)
- Tartini, G. *A letter from the late Signor Tartini to Signora Maddalena Lombardini* (New York: Johnson Reprint, 1967)
- www.violinstudent.com – A daily history lesson for violinists

### TECHNIQUE

- Alcantara, P. de. *Indirect procedures – A musician's guide to the Alexander technique* (Oxford: Clarendon Press, 1997)

- Alcantara, P. de. *Integrated practice* (Oxford: Oxford University Press, 2011)
- Applebaum, S. *The art and science of string performance* (Sherman Oaks: Alfred, 1986)
- Arditti, I. & Platz, R.H.P. *The techniques of violin playing* (Kassel: Bärenreiter, 2013)
- Auer, L. *Violin playing as I teach it* (New York: Dover, 1980)
- Contantakos, C. *Demetrios Constantine Dounis – His method in teaching the violin* (New York: Peter Lang, 1988)
- Dounis, D. *The artist's technique of violin playing* Op. 12 (New York: Carl Fisher, 1921)
- Edwards, V. *The violin foundations*, DVD/Video (www.violinfofoundations.com)
- Everett, P. *Vivaldi: The four seasons and other concertos* Op. 8 (Cambridge: Cambridge University Press, 1996)
- Fischer, S. *Basics* (London: Peters, 1997)
- Fischer, S. *Practice* (London: Peters, 2004)
- Fischer, S. *Scales* (London: Peters, 2012)
- Fischer, S. *The violin lesson* (London: Peters, 2013)
- Flesch, C. *The art of violin playing* (New York: Fischer, 2000)
- Flesch, C. *Violin fingering, its theory and practice* (London: Barrie and Rockliff, 1966)
- Galamian, I. *Principles of violin playing and teaching* (London: Faber, 1964)
- Gatward, M. *Practising the violin* (London: Faber, 1984)
- Gerle, R. *The art of practising the violin* (London: Stainer and Bell, 1983)
- Gerle, R. *The art of bowing practice* (London: Stainer and Bell, 1991)
- Hannaford, C. *Why learning is not all in your head* (Salt Lake City: Great River Books, 1995)
- Harris, P. and Crozier, R. *The music teacher's companion: A practical guide* (London: ABRSM, 2000)
- Hauck, W. *Vibrato on the violin* (London: Bosworth, 1975)
- Hodgson, P. *Motion study and violin bowing* (London: The Strad, 1934)
- Kempton, S. *How muscles learn: Teaching the violin with the body in mind* (Van Nuys: Alfred, 2003)
- Kreutzer, R. *42 Studies – A study guide for students and teacher* (Toronto: Stringology Music Studios, 2006)
- Leland, V. *The Dounis principles of violin playing* (New York: Patelson Music House, 1982)
- Menuhin, Y. *Six lessons with Yehudi Menuhin* (London: Faber, 1971)
- Murphy, F. [sevcikvariations.com](http://sevcikvariations.com)
- Murphy, F. [violinbowtechnique.com](http://violinbowtechnique.com)
- Murphy, F. *Violin alive*, CDROM Volumes 1, 2, 3 and 4
- Neumann, F. *Violin left hand technique – A survey of related literature* (Urbana: ASTA, 1969)
- Perkins, M. *A comparison of violin playing techniques: Kato Havas, Paul Rolland, and Shinichi Suzuki* (Bloomington: ASTA, 1995)
- Rolland, P. *Action studies* (Urbana: Illinois String Research Association, 1974)
- Rolland, P. *The teaching of action in string playing* (Urbana: Illinois String Research Associates, 1974)
- Rolland, P. *Basic principles of violin playing* (MENC String Instruction Committee: University of Illinois, 1960)
- Ross, B. *A violinist's guide to exquisite intonation* (Bloomington: Tichenor, 1989)
- Sassmannshaus, K. *Violin masterclass* (www.violinmasterclass.com)
- Szigeti, J. *Szigeti on the violin* (New York: Praeger, 1970)
- Whone, H. *The simplicity of playing the violin* (New York: Drake, 1973)
- Wulfhorst, M. *The orchestral violinist's companion* [2 volumes] (Kassel: Bärenreiter, 2012)
- Yampolsky, I. *The principles of violin fingering* (London: Oxford University Press, 1967)
- Young, P. *Playing the string game* (Sharmusic, 1978)

Young, P. *The string play: The drama of playing and teaching strings* (Austin: University of Texas Press, 1986)  
Zweig, M. *Stringpedagogy* (Bloomington: Riax Corporation, 2004)

### PEDAGOGY

Bloom, B. *All our children learning: A primer for parents, teachers and other educators* (New York: McGraw-Hill, 1982)  
Chosky, L. *Teaching music in the twentieth century* (Englewood Cliffs: Prentice Hall, 1986)  
Elliot, D. *Music matters* (New York: Oxford University Press, 1995)  
Findlay, E. *Rhythm and movement: Applications of Dalcroze eurhythmics* (Miami: Summy-Birchard, 1971)  
Fischer, S. *The violin lesson: A manual for teaching and self-teaching the violin* (London: Peters, 2013)  
Green, E.A.A., Galamian, J., Gingold, J. and Meadowmount Musicians. *Miraculous Teacher: Ivan Galamian and The Meadowmount experience* (Ann Arbor: Theodore Presser, 1993)  
Hallam, S. *Instrumental teaching: A practical guide to better teaching and learning* (Oxford: Heinemann, 1998)  
Kreitman, E. *Teaching from the balance point* (Western Springs: Western Springs School of Talent Education, 1998)  
Lautzenheiser, T. *The joy of inspired teaching* (Chicago: GIA Publications, 1973)  
Lautzenheiser, T. *The art of successful teaching* (Chicago: GIA Publications, 1992)  
Santrock, J.W. and Yussen, S.R. *Child development* (Boston: McGraw Hill, 1998) Sections 3 and 4  
Seigler, R., DeLoache, J. and Eisenberg, N. *How children develop* (New York: Worth Publishing, 2006) Chapters 4 and 9  
Sprunger, E. *Helping parents practice* (St Louis: Yes Publishing, 2005)  
Swanwick, K. *Mind and education* (London: Routledge, 1988)  
Waterman, F. *On teaching and performing* (London: Faber, 1983)

### PERFORMANCE ISSUES

Alexander, F. *The use of the self: Its conscious direction in relation to diagnosis, functioning and control of reaction* (London: Methuen, 1931)  
Alexander, F. *Constructive conscious control of the individual* (London: Methuen, 1938)  
Altenmüller, E. Wiesendanger, M., and Kesselring, J. eds. *Music, motor control and the brain* (New York: Oxford University Press, 2006)  
Andrews, E. *Healthy practice for musicians* (London: Rhinegold, 1997)  
Baillot, J. de Sales. *The art of the violin* (Evanston: Northwestern University Press, 1991)  
Blum, D. *Casals and the art of interpretation* (Berkeley: University of California Press, 1977)  
Bonetti, R. *Practice is a dirty word* (The Gap: Words and Music, 2002)  
Bonetti, R. *Taking centre stage* (Sydney: Albatross, 1997)  
Bruser, M. *The art of practising: A guide to making music from the heart* (New York: Bell Tower, 1997)  
Burzik, A. *Practising flow* ([www.practising-in-flow.de](http://www.practising-in-flow.de))  
Cameron, J. *The artist's way* (New York: Penguin Putnam, 2002)  
Claramicoli, A. *Performance addiction* (Hoboken: Wiley, 1994)  
Colgrass, M. *My lessons with Kumi. How I learned to perform with confidence in life and work* (Moab: Real People Press, 2000)  
Evans, A. *The secrets of musical confidence* (London: Thorsons, 1984)  
Green, B. *The inner game of music* (London: Pan, 1986)  
Green, B. *The mastery of music. Ten pathways to true artistry* (New York: Broadway, 2005)  
Green, D. *Performance success* (New York: Routledge, 2002)  
Grindea, C. *Tensions in musical performance* (London: Kahn and Averill, 1978)

Havas, K. *Stage fright. Its causes and cures with special reference to violin playing* (London: Bosworth, 1973)  
Herrigel, E. *Zen in the art of archery* (New York: Random House, 1981)  
Horvath, J. *Playing (less) hurt: An injury prevention guide for musicians* (Milwaukee: Hal Leonard, 2010)  
Kohut, D. *Musical performance: Learning theory and pedagogy* (Englewood Cliffs: Prentice Hall, 1985)  
Mozart, L. *A treatise on the fundamental principles of violin playing* (London: Oxford University Press, 1985)  
Rostal, M. *Beethoven's sonatas for piano and violin: Thoughts on their interpretation* (Toccata Press, 1985)  
Stowell, R. *Violin technique and performance practice in the late eighteenth and early nineteenth centuries* (Cambridge: Cambridge University Press, 1985)  
Walter, B. *Of music and music making* (New York: Norton 1961)  
Williamson, A. *Musical excellence. Strategies and techniques to enhance performance* (Oxford: Oxford University Press, 2004)  
Wilson, G. *Psychology for performing artists: Butterflies and bouquets* (London: Jessica Kingsley Publishers, 1994)  
Wilson, P. *Completely calm: The Calm technique* (Maryborough: Penguin, 1995)  
Winberg, J. and Salus, M. *Stretching for strings* (Bloomington: Tichenor Publishing, 1990)  
Wulffhorst, M. *The orchestral violinist's companion* Volume 1 (Bärenreiter, 2013)  
Wulffhorst, M. *The orchestral violinist's companion* Volume 2 (Bärenreiter, 2013)

## LEVEL 1

### BEGINNING PRELIMINARY TO GRADE 4

### Objectives

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

### Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Performance of all Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Systematic fingering of scales and arpeggios
- Balanced alignment with the instrument that allows freedom and ease of execution of both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone
- Rhythmic precision
- Accurate intonation with consistency of control and an ability to adjust pitch where necessary
- A developing sense of tonality
- An understanding of left-hand formations/finger patterns in relation to tonality
- Development of left-hand facility in the range of positions appropriate to each grade
- Double stopping to serve as the basis for further development in Level 2

- Fluid shifting action showing secure aural awareness and a developing knowledge of the fingerboard within the limits of the level
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Development of a variety of bow strokes as appropriate to the individual grade technical requirements
- Bowing patterns as specified
- Clean articulation and even *legato*
- Effective coordination of left-hand finger action with bowing movements

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

## Section II. Studies and pieces and Extra lists

### Studies and pieces

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

- A developing command of the objectives outlined in Section I
- Accurate and fluent performance of all works presented
- Performance of each work at the indicated tempo
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato* etc. appropriate to each work
- Rhythmic precision with an underlying sense of rhythmic stability and buoyancy
- Ability to establish and maintain tempo and to vary it expressively in accordance with score markings and the musical demands of each work
- Experience of *vibrato* begun at a stage appropriate to the candidate, to be used effectively at later stages of this Level

- Understanding and projection of the style and character of each work with appropriate phrasing, dynamics and articulations, reflective of the candidate's expressive engagement
- Developing use of ornaments where appropriate to each style
- Ensemble playing that displays good understanding and communication with the accompanist

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

The candidate must demonstrate:

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

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

### Aural tests

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

### Sight-reading

The candidate must demonstrate:

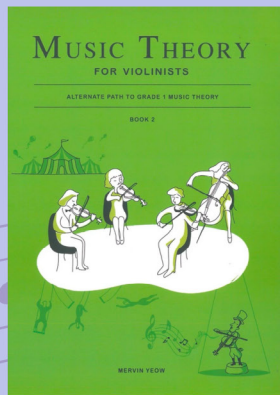
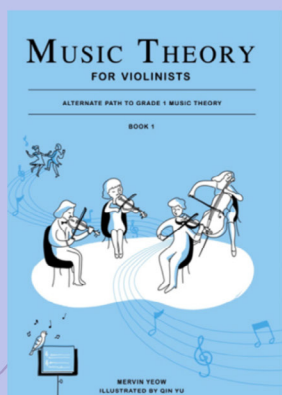
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music.

### General knowledge

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

# MUSIC THEORY FOR VIOLINISTS

## ALTERNATE PATH TO MUSIC THEORY



**MERVIN YEOW**

Available at all good music retailers.

## PRELIMINARY

5210

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

**Section I. Technical work**

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

**Section II. Studies and pieces**

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

**List A**

- From AMEB Violin Preliminary Series 10:  
ATTWOOD, B. and LUMSDEN, C. *Flash of light'ning*  
BLACKWELL, K. and BLACKWELL, D. *That's how it goes*  
COHEN, M. *Running for the bus, with a violin!*  
FLETCHER, S. *Square dance 1*
- From AMEB Violin Preliminary Series 9:  
BLACKWELL, D. and BLACKWELL, K. *Patrick's reel*  
COHEN, M. *Gliding along at the octopus ball*  
OBJIALSKA, D. and WAWRUK, M. *Jesień w Pekinie*  
ROSE, M. *Only joking*

**Manual list**

- COHEN, M. *Operation space station* (Superstudies Book 1 – Faber)  
COHEN, M. *Rockets to the rescue* (Superstudies Book 1 – Faber)  
COHEN, M. *Strawberry milk shake* (Superstudies Book 1 – Faber)  
COLLEDGE K. and COLLEDGE, H. *Fiddlesticks* (Waggon wheels – Boosey and Hawkes)  
COWLES, C. *Autumn and Blue rock* (Easy melodic fragments – Fentone)  
DILLON, J., KJELLAND, J. and O'REILLY, J. *Polly woolly doodle* (Strictly strings Book 1 – Alfred)  
FAULKNER, C. arr. HIGGINS. *Arkansas traveller* (Essential elements for strings Violin Book 1 – Hal Leonard)  
FIN, L. *Arpeggio bounce* (Fifteen fiddle flavours – Wilfin)  
KEYSER, P. de. *Study No 11* (Violin playtime studies – Faber)  
KEYSER, P. de. *Study No 15* (Violin playtime studies – Faber)  
KINSEY, H. *Alla marcia No 5* from *Elementary progressive studies Set 1* (ABRSM)  
NELSON, S. *Whirlpool waltz* (Piece by piece Book 1 – Boosey and Hawkes)  
O'CONNOR, M. *Boogie woogie* (O'Connor violin method Book 1 – Mark O'Connor Music International)  
SUZUKI, S. *Etude* (Suzuki violin school Volume 1 – Summy-Birchard)  
TEYCHENNE, E. *Pirates crossing* (Possums at sea – playingpossums.com)  
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Fiddle time rag* (Fiddle time runners – Oxford University Press)  
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Pick a bale of cotton* (Fiddle time runners – Oxford University Press)  
TRADITIONAL arr. COHEN. *Harvest home* (Bags of folk – Faber)

**List B**

- From AMEB Violin Preliminary Series 10:  
GREENHILL, E. *Desert rain*  
OOSTENBROEK, N. *The enchanted forest*  
RODGERS, R. arr. HODGSON. *Edelweiss* from *The sound of music*  
ROSSA, L. *Vanha muisto* [An old memory]  
TEYCHENNE, E. *Starry night*
- From AMEB Violin Preliminary Series 9:  
BLACKWELL, D. and BLACKWELL, K. *Heat haze*  
BRAHMS, J. arr. RIGNEY. *Wiegenlied* No 4 from Op. 49  
LUMSDEN, C. and WEDGWOOD, P. *Plesiosaurus*  
TEYCHENNE, E. *Mister crocodile*

**Manual list**

- BLACKWELL, D. and BLACKWELL, K. *I got those fiddle blues* (Fiddle time runners – Oxford University Press)  
BLACKWELL, D. and BLACKWELL, K. *Takin' it easy* (Fiddle time runners – Oxford University Press)  
BRAHMS, J. arr. DUNCAN. *Folk song* (The student violinist – Brahms – Mel Bay)  
DYLAN, B. arr. LANNING. *Blowing in the wind* (Making the grade: grade 1 original edition – Chester)  
ELGAR, E. *Andante A* (No 1) from *Six very easy pieces* Op. 22 (Bosworth)  
HANDEL, G. arr. NELSON. *Gavotte from Suite No 14* (Piece by piece Book 2 – Boosey and Hawkes)  
HAYDN, J. arr. PUSCOIU. *St Anthony chorale* and MOZART, W. arr. PUSCOIU. *Air* (Classical repertoire for violin – Mel Bay)  
LUMSDEN, C. and WEDGWOOD, P. *Lazy tyrannosaurus rex* (Jurassic blue – Faber)  
NORTON, C. *Garden* (Microjazz collection Book 1 – Boosey and Hawkes)  
NORTON, C. *Gently* (Microjazz collection Book 1 – Boosey and Hawkes)  
PURCELL, H. arr. NELSON. *Rigadoon* (Piece by piece Book 1 – Boosey and Hawkes)  
TEYCHENNE, E. *Bushfire moon* (Possums in the roof – playingpossums.com)  
TEYCHENNE, E. *The Min Min lights* (Possums in the roof – playingpossums.com)  
TRADITIONAL arr. LANNING. *Morning has broken* (Making the grade: Grade 1 original edition – Chester)  
TRADITIONAL arr. COHEN. *Shaker melody* (Bags of folk – Faber)

**List C**

- From AMEB Violin Preliminary Series 10:  
DAWE, M. *Bohemia* – Polka  
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Playing on the ol' banjo*  
TRADITIONAL arr. HOWELL. *Ten thousand miles away*  
TRADITIONAL arr. WATERFIELD. *Elenke*
- From AMEB Violin Preliminary Series 9:  
BACH, J.S. arr. HODGSON. *Mer hahn en neue Oberkeet* from BWV 212  
CHAMBERLAIN, L. *First base*  
CLARKE, J. arr. HODGSON. *King William's march*  
HUWS JONES, E. *Back-scratcher*

**Manual list**

- BACH, J.S. arr. MEYER. *Brandenburg concerto 1st movement theme* (String explorer Book 1 – Alfred)  
BACH, J.S. arr. KEYSER. *March No 4* (The young violinist's repertoire Book 1 – Faber)  
BEETHOVEN, L. van. arr. BLACKWELL and BLACKWELL. *Eccossaise in G* (Fiddle time runners – Oxford University Press)  
BLACKWELL, D. and BLACKWELL, K. *On the go!* (Fiddle time runners – Oxford University Press)  
BLACKWELL, D. and BLACKWELL, K. *That's how it goes!* (Fiddle time runners – Oxford University Press)  
GRIEG, E. arr. COHEN. *Norwegian dance No 3* (Superpieces 2 – Faber)  
HANDEL, G. arr. DABCZYNSKI, MEYER and PHILLIPS. *La rejouissance* (String explorer Book 1 – Alfred)  
HUWS JONES, E. *Toodle-pip* (Ten o'clock rock – Boosey and Hawkes)  
NORTON, C. *Snooker table* (Microjazz collection Book 1 – Boosey and Hawkes)  
TRADITIONAL arr. BARLOW. *Turkey in the straw* (Fiddle tunes for the violinist – Amsco)  
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. *Soldier's joy* (Fiddlers philharmonic encore! – Alfred)

TRADITIONAL arr. HUWS JONES. *Fairy dance* (Jigs, reels and hornpipes – Boosey and Hawkes)  
TRADITIONAL arr. HUWS JONES. *Keel row* (Jigs, reels and hornpipes – Boosey and Hawkes)  
TRADITIONAL arr. HUWS JONES. *The leaving of Liverpool* (The seafaring fiddler – Boosey and Hawkes)

### Section III. Aural tests, General knowledge

#### GRADE 1

5211

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

### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

### Section II. Studies and pieces

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

#### List A

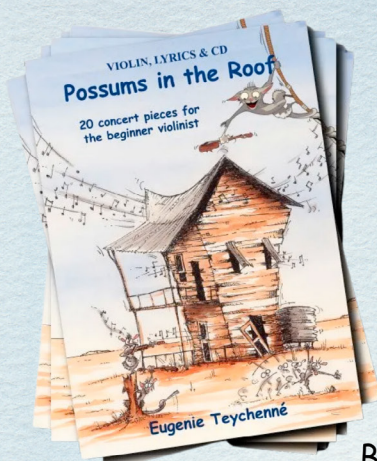
- From AMEB *Violin Grade 1 Series 10*:  
COHEN, M. *Overture and beginners...*  
FROST, R.S. *Dude ranch special*  
NEWBOLD, S. *Bagpipes and kilts*  
SHARP, K. *A salty sailor's song*
- From AMEB *Violin First Grade Series 9*:  
COHEN, M. *Make your mind up, please!*  
COLLEDGE, H. and COLLEDGE, K. *Carefree*  
NELSON, S. *The busy body*  
TELEMANN, G. arr. NELSON. *Minuet* from TWV 34:2

#### Manual list

- BLACKWELL, D. and BLACKWELL, K. *The road to Donegal* (Fiddle time sprinters – Oxford University Press)  
COHEN, M. *The snake-charmer's lament* (Superstudies Book 2 – Faber)  
COLLEDGE, H. and COLLEDGE, K. *Look lively!* (Shooting stars – Boosey and Hawkes)  
COWLES, C. *Coppycat* (Easy melodic fragments – Fentone)  
FIN, L. *Jumpin' jelly beans* (Fifteen fiddle flavours – Wilfin)  
HERMANN, F. *Study in G* (No 26 from 80 graded studies for violin Book 1 – Faber)  
KINSEY, H. *Study No 6* from *Elementary progressive studies* Set 1 (ABRSM)  
KINSEY, H. *Study No 12* from *Elementary progressive studies* Set 1 (ABRSM)  
LUMSDEN, C. and WEDGWOOD, P. *Dotty diplodocus* (Jurassic blue – Faber)  
LUMSDEN, C. and WEDGWOOD, P. *Clever compsoognatus* (Jurassic blue – Faber)  
TRADITIONAL arr. COHEN. *John Brown's body* (Bags of American folk for violin – Faber)  
TRADITIONAL arr. COHEN. *Simple gifts and Arkansas traveller* (Bags of American folk for violin – Faber)  
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. *Swallowtail jig* (Fiddlers philharmonic – Alfred)  
TRADITIONAL arr. GILLESPIE and HAYES. *Shalom chaverim and Hanukka song* (Essential elements 2000 for strings: Violin Book 2 – Hal Leonard)  
TRADITIONAL arr. HUWS JONES. *Scotland the brave* (The celtic fiddler – Boosey and Hawkes)  
WOHLFAHRT, F. *Allegro moderato* No 1 from 60 studies Op. 45 Book 1

# The Possum Collection

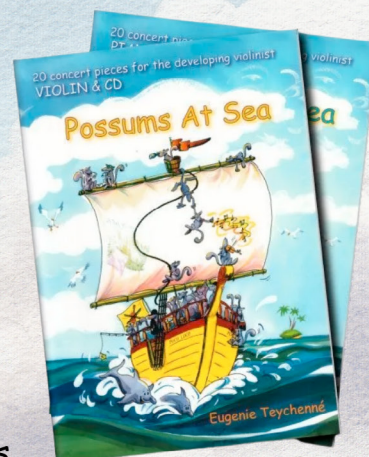
*Hair-raising adventures with the pesky critters from Down Under ...*



Available at all good  
music retailers

Possum books embark on a  
musical journey, captivating  
and inspiring beginner to  
intermediate violin, viola, and  
cello students, igniting their  
passion for practice.

Featuring  
20 Concert Pieces  
Boogie, Swing and Ragtime-styled Pieces  
Step-by-Step Technique  
Piano Accompaniments



# Eugenie Teychenné

WOHLFAHRT, F. *Allegro moderato* No 2 from *60 studies* Op. 45 Book 1  
 WOHLFAHRT, F. *Moderato* No 3 from *60 studies* Op. 45 Book 1  
 WOHLFAHRT, F. *Allegretto* No 4 from *60 studies* Op. 45 Book 1  
 WOHLFAHRT, F. *Allegro moderato* No 2 from *40 studies* Op. 54 (Peters)

### List B

- From AMEB Violin Grade 1 Series 10:  
 CHOPIN, F. arr. COHEN. *Grande valse brillante* Op. 18 No 1  
 HUMPERDINCK, E. arr. HODGSON. *Evening prayer* from *Hänsel und Gretel*  
 KYRIAKOU, K. *The old city*  
 STRAUSS, J. arr. HOWELL. *Kaiser-Walzer* Op. 437
- From AMEB Violin First Grade Series 9:  
 BRAHMS, J. arr. RIGNEY. *Sandmännchen* No 4 from *Volks-Kinderlieder*  
 CHAMBERLAIN, L. *Wild honey*  
 HANDEL, G. arr. CHIN. *Menuet II* from HWV 351  
 HOLST, G. arr. CHIN. *Theme from Jupiter* from Op. 32

### Manual list

BAKLANOVA, A. arr. DE KEYSER. *Romance* (The young violinist's repertoire Book 2 – Faber)  
 BLACKWELL, D. and BLACKWELL, K. *Starry night* (Fiddle time sprinters – Oxford University Press)  
 BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (Fiddle time sprinters – Oxford University Press)  
 BRUMBY, C. *Little waltz* (AMC)  
 CARSE, A. *Berceuse* in C major  
 CHARPENTIER, M.-A. arr. BLACKWELL and BLACKWELL. *Prelude from 'Te Deum'* (Fiddle time runners – Oxford University Press)  
 GRIEG, E. arr. LAMBERT. *Watchman's song* No 1 (First solo pieces Book 1 – Schott)  
 HANDEL, G. arr. BLACKWELL and BLACKWELL. *Finale from the 'Water music'* (Fiddle time runners – Oxford University Press)  
 MENDELSSOHN, F. arr. DUNCAN. *On wings of song* (Solo pieces for the intermediate violinist – Mel Bay)  
 SCHUBERT, F. arr. NELSON. *Berceuse* (The essential string method Book 4 – Boosey and Hawkes)  
 STEIBELT, D. arr. FORBES. *Russian dance* (Classical and Romantic pieces – OUP)  
 SZELÉNYI, I. *An old tale* No 3 (24 easy little concert pieces Volume 1 – EMB)  
 TCHAIKOVSKY P. arr. SPITZER. *Sleeping beauty waltz* (Easy classics for violin – Mel Bay)  
 TCHAIKOVSKY. P. arr. NELSON. *Old French song* (The essential string method Book 4 – Boosey and Hawkes)  
 THE CORRS arr. CREHAN. *The minstrel boy* (The Corrs for violin – Wise)  
 WEDGWOOD, P. *Song for Sue* (Jazzin' about – Faber)

### List C

- From AMEB Violin Grade 1 Series 10:  
 MIZZY, V. arr. HOWELL. *Theme from 'The Addams family'*  
 OOSTENBROEK, N. *Fireworks*  
 SCHMIDT, E. *Alla Turca* No 8 from *12 melodien* Op. 19  
 SHARP, K. *The king's fiddlers*
- From AMEB Violin First Grade Series 9:  
 BARTÓK, B. arr. CHIN. *Allegro* and *Kergetőzés* No 13 and No 20 from *Gyermekeknek* Vol 3  
 EFRAEMSON, D. *The raggle taggle hippie*  
 OBJALSKA, D. and WAWRUK, M. *Ajajaj!!! Nie lubię zastrzyków*  
 VIVALDI, A. arr. CHIN. *Allegro* 1st movement from *Concerto* Op. 8 No 3

### Manual list

BLACKWELL, D. and BLACKWELL, K. *The wee cooper o' Fife* (Fiddle time runners – Oxford University Press)  
 BLACKWELL, D. and BLACKWELL, K. *Caribbean sunshine* (Fiddle time runners – Oxford University Press)  
 CHAMBERLAIN, L. *Jig along* (Step it up – Alfred)  
 FIN, L. *South Brisbane tango* (Fifteen fiddle flavours – Wilfin)  
 HAJDU, M. arr. LENKEI. *Kolomeika* No 18 (Violin music for beginners Book 1 – EMB)  
 HENDERSON, R. and LEWIS, S. arr. STRATFORD, HUWS JONES and GOUT. *Five foot two, eyes of blue* (Play jazztime violin revised – Faber)  
 HIGGINS, J. arr. GILLESPIE and HAYES. *Rockin' strings* (Essential elements 2000 for strings: Violin Book 1 – Hal Leonard)  
 KÜCHLER, F. *Allegro moderato* 1st movement from *Concertino* in G major Op. 11 (Bosworth)  
 LEE, E. *March* in D major (Fiddle and I Book 1 – Stainer and Bell)  
 LUMSDEN, C. and WEDGWOOD, P. *Triceratops rocks* (Jurassic blue – Faber)  
 NORTON, C. *Pineapple bounce* (Microjazz collection Book 2 – Boosey and Hawkes)  
 O'CONNOR, M. *Gypsy fantastic* (O'Connor violin method Book 2 – Mark O'Connor Music International)  
 O'CONNOR, M. *Rock 'n' roll* (O'Connor violin method Book 2 – Mark O'Connor Music International)  
 OFFENBACH, J. arr. SPITZER. *Can-can* (Easy classics for violin – Mel Bay)  
 SZERVANSKY, E. arr. LENKEI. *Hungarian dance* (Maestoso) (Violin music for beginners Book 1 – EMB)  
 TEYCHENNE, E. *Scuttlebutt* and *Calypso* (Possums at sea – playingpossums.com)  
 TRADITIONAL arr. BARLOW. *Irish washerwoman* (Fiddle tunes for the violinist – Amsco)  
 TRADITIONAL arr. SHARP. *Chicken in the kitchen* (Encore on strings – Music maestros Book 2 – Accent)  
 TRADITIONAL arr. SHARP. *Click go the shears* (Encore on strings – Music maestros Book 2 – Accent)  
 TRADITIONAL arr. JONES. *The bridal* (The fiddler playalong collection Volume 2 – Boosey and Hawkes)  
 WEDGWOOD, P. *Hungarian stomp* (Jazzin' about – Faber)  
 WILLIAMS, J. arr. COHEN. *Star wars theme* (Bags of showbiz for violin – Faber)

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

#### GRADE 2

5212

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

#### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

#### Section II. Studies and pieces

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

#### List A

- From AMEB Violin Grade 2 Series 10:  
 COHEN, M. *Night flight*  
 HANDEL, G. arr. HODGSON. *Aria* 4th movement from *Suite* HWV 441  
 HUWS JONES, E. *Hard rock cafe*  
 ŠEVČÍK, O. *Allegretto* No 15 from *40 variations* Op. 3
- From AMEB Violin Second Grade Series 9:  
 COHEN, M. *Make it snappy*  
 HUWS JONES, E. *Banana skin*

STONE, D. *Berceuse*

WOHLFAHRT, F. *Moderato* No 6 from Op. 45

#### Manual list

BLACKWELL, D. and BLACKWELL, K. *Still reeling* (*Fiddle time sprinters* – Oxford University Press)

CARSE, A. *Study* No 9 (*Progressive studies* Book 1 – Stainer and Bell)

CARSE, A. *Study* No 12 (*Progressive studies* Book 1 – Stainer and Bell)

COHEN, M. *Fivepenny waltz* (*Superstudies* Book 2 – Faber)

COHEN, M. *Overnight mail express* (*Superstudies* Book 2 – Faber)

COHEN, M. *Magic carpet ride* (*Superstudies* Book 2 – Faber)

DANCLA, C. *Allegro moderato* No 1 from 15 études Op. 68 (Peters)

DANCLA, C. ed. APPLEBAUM. *Cantabile* (*First position etudes for strings* – Alfred)

HUWS JONES, E. L.A. (*Got those position blues* – Faber)

KAYSER, H. *Allegro moderato* in C major No 1 from 36 violin studies Op. 20 (IMC)

KAYSER, H. *Allegretto* in F major No 3 from 36 violin studies Op. 20 (IMC)

NORTON, C. *Face in the crowd* (*Microjazz collection* Book 2 – Boosey and Hawkes)

STONE, D. *Pastorale* (*Eight pieces in the third position* – Novello)

WOHLFAHRT, F. *Allegro moderato* No 7 from 60 studies Op. 45 Book 1 (Stainer and Bell)

WOHLFAHRT, F. *Allegro non tanto* No 14 from 60 studies Op. 45 Book 1 (Stainer and Bell)

WOHLFAHRT, F. *Allegro* No 15 from 60 studies Op. 45 Book 1 (Stainer and Bell)

WOHLFAHRT, F. *Moderato* No 16 from 60 studies Op. 45 Book 1 (Stainer and Bell)

WOHLFAHRT, F. *Study* in C major No 32 from 40 studies Op. 54 (Peters)

WOHLFAHRT, F. arr. CARSE. *Study* in G major No 6 (*New school of violin studies* – Stainer and Bell)

#### List B

##### ● From AMEB Violin Grade 2 Series 10:

GLUCK, C. arr. HODGSON. *Dance of the blessed spirits* from *Orfeo ed Euridice*, Act 2

MENDELSSOHN, F. arr. HODGSON. *Auf Flügeln des Gesanges* from *Sechs Gesänge* Op. 34 No 2

PAGANINI, N. arr. HERFURTH. *Introduction and Theme* from *Le streghe* Op. 8

TCHAIKOVSKY, P. arr. HOWELL. *Chanson triste* No 2 from *Douze morceaux* Op. 40

##### ● From AMEB Violin Second Grade Series 9:

ARLEN, H. arr. COHEN. *Over the rainbow*

HANDEL, G. arr. HODGSON. *Ombra mai fu* from HWV 40

MARTINI, J.-P.-G. arr. HODGSON. *Plaisir d'amour*

PIAZZOLLA, A. arr. JONES. *Chiquilín de Bachín*

#### Manual list

BEETHOVEN, L. van. arr. MOFFAT. *Liebeslied* (*Alte Meister für junge Spieler* Book 1 – Schott)

BLACKWELL, D. and BLACKWELL, K. *Spy movie* and *Midnight song* (*Fiddle time sprinters* – Oxford University Press)

BLACKWELL, D. and BLACKWELL, K. *Wade in the water* (*Fiddle time sprinters* – Oxford University Press)

BOCCHERINI, L. arr. SUZUKI. *Minuet* No 12 (*Suzuki violin school* Book 2 – Summy-Birchard)

BULL, O. arr. RADMALL. *The shepherdess* (*Chester string series* Volume 2 – Chester)

ELGAR, E. arr. LANNING. *Enigma theme* from *Nimrod* (*The classic experience* – Cramer)

HUWS JONES, E. *Miles away* No 4 (*Got those position blues?* – Faber)

LLOYD WEBBER, A. arr. HUWS JONES. *Memory* (*Going solo violin* – Faber)

LUMSDEN, C. and WEDGWOOD, P. *Jurassic blue* (*Jurassic blue* – Faber)

NORTON, C. *Swan song* (*Microjazz collection* Book 2 – Boosey and Hawkes)

PERLMAN, G. *Chant to the moon* from *Indian concertino* – Carl Fischer)

PURCELL, H. arr. DUNCAN. *Trumpet tune* (*Solo pieces for the intermediate violinist* – Mel Bay)

RIEDING, O. *Allegro moderato* 1st movement from *Concerto* in B minor Op. 35 (Bosworth)

SHORE, H. arr. EDMONDSON, NEUBURG and GALLIFORD. *Many meetings* from *The fellowship of the ring* (*The lord of the rings instrumental solos* – Alfred)

TCHAIKOVSKY, P. arr. MOORE. *Barcarolle* (*The wonderful world of Tchaikovsky* – Mayhew)

TCHAIKOVSKY, P. arr. NELSON. *March from the Nutcracker suite* (*Piece by piece* Book 2 – Boosey and Hawkes)

TRADITIONAL arr. MILCHBERG and ROBLES. *El condor pasa* (*The flight of the condor*) (*The Latin American fiddler* – Boosey and Hawkes) [play the violin melody]

TRADITIONAL arr. RADMALL. *Chanson favourite d'Henri IV* (*Chester string series* Volume 1 – Chester)

#### List C

##### ● From AMEB Violin Grade 2 Series 10:

O'CONNOR, M. *Dill pickle rag*

OOSTENBROEK, N. *Trick or treat*

TRADITIONAL arr. FIN. *Viva Italia*

TRADITIONAL. *Hava nagila*

##### ● From AMEB Violin Second Grade Series 9:

BAILEY, K. *Blue notoriety*

CAROLAN, T. arr. WATERFIELD. *Carolán's farewell*

TELEMANN, G. arr. WERETKA. *Presto* 4th movement from TWV 41:B2

TRADITIONAL arr. JONES. *Blackberry blossom*

#### Manual list

AKERMAN, A. *A piece of rag* (*Tricks to tunes* Book 3 – Flying Strings)

BAILEY, K. *Dainty steps* (*Jazzin' around for strings* – Kerin Bailey)

BLACKWELL, D. and BLACKWELL, K. *Wild west* (*Fiddle time sprinters* – Oxford University Press)

CHIN, S. *Ghost ship* (*Twenty terrific tunes* – everythingstring.com)

COHEN, M. *Lean, mean tango* (*First repertoire for violin* – Faber)

COLLEDGE, H. and COLLEDGE, K. *Moto perpetuo* (*Shooting stars* – Boosey and Hawkes)

CULLEN, D. *Dodgem cars* (*Thirteen ways of getting there* – Schott)

KRAEMER T. *Happy* (*Moodswings* – Schott)

KRAEMER T. *Angry tango* (*More moodswings* – Fountayne Editions)

KRAEMER T. *Wind up* (*More moodswings* – Fountayne Editions)

LASTER, M. *Bach's blues* (*Blues violin for the young beginner* – Mel Bay)

NORTON, C. *A dramatic episode* (*Microjazz collection* Book 2 – Boosey and Hawkes)

STRAUSS, J. arr. JONES. *Russian march* (*The fiddler playalong collection* Volume 1 – Boosey and Hawkes)

THE CORRS arr. CREHAN. *Along with the girls* (*The Corrs for violin* – Wise)

TRADITIONAL arr. AKERMAN. *Russian gypsy folk song* (*Tricks to tunes* Book 3 – Flying Strings)

TRADITIONAL arr. O'CONNOR. *Florida blues* (*O'Connor violin method* Book 2 – Mark O'Connor Music International)

TRADITIONAL arr. HUWS JONES. *Glwynsen* (*Fiddler playalong collection* Volume 2 – Boosey and Hawkes)

WEDGWOOD, P. *Ho down – show down* (*Jazzin' about* – Faber)

**Extra List:** Two works required

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

GRADE 3

5213

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

### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

### Section II. Studies and pieces

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

#### List A

- From AMEB Violin Grade 3 Series 10:

- COHEN, M. *Carnival parade rumba*
- NELSON, S. *Moto perpetuo*
- O'CONNOR, M. *Herman's hornpipe*
- SITT, H. arr. HEWISON. *Study No 21 from 100 études Op. 32*
- WOHLFAHRT, F. *Study No 44 from 60 Etüden Op. 45*

- From AMEB Violin Third Grade Series 9:

- COHEN, M. *On the run!*
- DANCLA, C. *Allegretto cantabile No 9 from Op. 68*
- HUWS JONES, E. *Open sesame*
- WOHLFAHRT, F. *Moderato assai No 17 from Op. 45*

#### Manual list

- CARSE, A. *Study in D minor No 3 (Progressive studies Book 3 – Stainer and Bell)*
- CARSE, A. *Study in G major No 5 (Progressive studies Book 3 – Stainer and Bell)*
- CARSE, A. *Study in G major No 1 (Progressive studies Book 4 – Stainer and Bell)*
- CARSE, A. *Study in D minor No 2 (Progressive studies Book 4 – Stainer and Bell)*
- COHEN, M. *Carnival parade rumba (Jazz technique takes off! – Faber)*
- COHEN, M. *Dragon dance (Technique takes off! – Faber)*
- COHEN, M. *The mill wheel (Technique takes off! – Faber)*
- COHEN, M. *Serenade (Technique takes off! – Faber)*
- COHEN, M. *Tuesday blues day (Jazz technique takes off! – Faber)*
- KAYSER, H. *Allegro moderato in B<sup>b</sup> major No 7 from 36 violin studies Op. 20 (IMC)*
- MACKAY, N. *The clown's dance (Position changing for the violin – Oxford University Press)*
- O'CONNOR, M. *Rubber dolly rag (O'Connor violin method Book 3 – Mark O'Connor Music International)*
- SITT, H. *Allegro No 22 from 100 studies Op. 32 Book 2 (Schirmer)*
- WOHLFAHRT, F. *Allegro No 21 from 60 studies Op. 45 Book 1*
- WOHLFAHRT, F. *Moderato No 31 from 60 studies Op. 45 Book 2*
- WOHLFAHRT, F. *Allegro No 32 from 60 studies Op. 45 Book 2*
- WOHLFAHRT, F. *Allegro moderato No 33 from 60 studies Op. 45 Book 2*

#### List B

- From AMEB Violin Grade 3 Series 10:

- DVOŘÁK, A. arr. HODGSON. *Humoresque No 7 from Op. 101*
- KÜCHLER, F. *Siciliano and Allegro assai from Concertino im Stil von Antonio Vivaldi Op. 15*
- MARIE, J. *La cinquantaine No 2 from Deux pièces pour cello et piano*
- TCHAIKOVSKY, P. arr. HOWELL. *Waltz 2nd movement from Serenade for Strings Op. 48*

- From AMEB Violin Third Grade Series 9:

- BENNETT, R. *All in a garden green*
- IL'INSKIY, A. *Berceuse 7th movement from Op. 13*
- MOZART, W. arr. HODGSON. *Ruhe sanft from Zaide K 344*
- NORTON, C. *Carry me back*

#### Manual list

- BACH, J.S. arr. SUZUKI. *Bourrée (Suzuki violin school Volume 3 – Summy-Birchard)*
- BIZET, G. arr. BLACKWELL and BLACKWELL. *Habanera (Fiddle time sprinters – Oxford University Press)*
- BRUMBY, C. *Aria (AMC)*
- KERN, J. *Smoke gets in your eyes (Jazz, blues and ragtime – Boosey and Hawkes)*
- KHACHATURIAN, A. arr. LANNING. *Adagio from Spartacus (The classic experience – Cramer)*
- LEONARDA, I. *Vivace e largo 3rd movement from Sonata No 12 Op. 16 (Dovehouse Editions)*
- NELSON, S. *Skye boat song (Moving up again – Boosey and Hawkes)*
- NORTON, C. *Gentle ride (Microjazz collection Book 2 – Boosey and Hawkes)*
- NORTON, C. *Snow dance (Microjazz collection Book 2 – Boosey and Hawkes)*
- PLEYEL, I. arr. COHEN. *Andante from Sonatina No 4. Op. 48 (First repertoire for violin – Faber)*
- PURCELL, H. arr. COHEN. *Rondeau from Abdelazar, or the Moor's revenge Z 570 (Superpieces 2 – Faber)*
- RADANOVICS, M. *Wand'ring that path of sadness and wisdom (Jazzy violin 2 – Universal Edition)*
- STONE, D. *Intermezzo (Eight pieces in the third position – Novello)*
- TRADITIONAL arr. HUWS JONES. *Song of the ghetto (The gypsy fiddler – Boosey and Hawkes)*
- TRADITIONAL arr. STOCK. *Lady Meng Jiang No 1 (Chinese violin solos – Schott)*
- TRADITIONAL arr. STOCK. *Purple bamboo melody (Chinese violin solos – Schott)*
- VIVALDI, A. *Allegro 1st movement from Concerto in G major Op. 3 No 3/RV 310*
- WATERFIELD, P. arr. HUWS JONES. *Hymn to Hestia (Going solo violin – Faber)*
- WEDGWOOD, P. *Call it a day (After hours for violin and piano – Faber)*
- WEDGWOOD, P. *Sometime maybe (Jazzin' about – Faber)*

#### List C

- From AMEB Violin Grade 3 Series 10:

- CHIN, S. *Spy-time rag*
- PORTNOFF, L. *Russian fantasia No 3*
- RODRÍGUEZ, G. arr. HOWELL. *La cumparsita*
- SHARP, K. *Shanghai hornpipe*

- From AMEB Violin Third Grade Series 9:

- CURCI, A. *Concertino in la minore*
- KOK, J. arr. COPPING. *Joska: Ziguener-romanze*
- PORTNOFF, L. *Russian fantasy No 2*
- WEDGWOOD, P. *Come dance with me*

#### Manual list

- CULLEN, D. *White water rafting (Thirteen ways of getting there – Schott)*
- FIN, L. *Danza hellenica (Fifteen fiddle flavours – Wilfin)*
- HANDEL, G. arr. BLACKWELL and BLACKWELL. *Hornpipe from The water music (Fiddle time sprinters – Oxford University Press)*
- HUBER, A. *Concertino in G major Op. 8 No 4 (Solos for young violinists Volume 1 – Summy-Birchard)*
- KÜCHLER, F. *Allegro moderato 1st movement from Concertino in D major Op. 15 (Solos for young violinists – Summy-Birchard)*
- MANCINI, H. arr. COHEN. *The pink panther (First repertoire for violin – Faber)*
- NELSON, S. *Caprice (Moving up again – Boosey and Hawkes)*
- NORMAN, M. arr. COHEN. *James Bond theme (Bags of showbiz for violin – Faber)*

- NORTON, C. *Rustic dance* (Microjazz collection Book 2 – Boosey and Hawkes)
- PIAZZOLLA, A. *Milonga* (El viaje – 14 tangos and other pieces – Boosey and Hawkes)
- RADANOVICS, M. *Peggy, the rubber duck* (Jazzy violin Book 1 – Universal Edition)
- SAINT-SAËNS, C. arr. PERLMAN. *Dansa macabre* (Let us have music for violin Volume 1 – Carl Fischer)
- SHEARING, G. arr. HUWS JONES. *Lullaby of Birdland* (Jazz, blues and ragtime – Boosey and Hawkes)
- SHEKOV, I. *Boogie time* from *Kaleidoskop* Op. 79 (Robert Lienau)
- SZELÉNYI, I. *Ouverture and Rondino* (24 easy little concert pieces Book 2 – EMB)
- TRADITIONAL arr. AMBROSIO. *The carnival of Venice* (Miniature masterpieces Volume 3 - Fischer)
- TRADITIONAL arr. CANER. *Turkey in the straw* (both versions) (*Fiddlin' for classical stiffs* – Latham music)
- TRADITIONAL arr. HARBAR *Kalinka* (Gypsy violin – Mel Bay)
- VILLOLDO, A. arr. HUWS JONES. *El choco* (The fiddler playalong collection Volume 1 – Boosey and Hawkes)
- WEDGWOOD, P. *Rock-a-bow baby* (Jazzin' about – Faber)
- WEILL, K. arr. REITER. *Barbarasong* (Barbara song) (Kurt Weill songs for violin and piano – Universal Edition)

**Extra List:** Two works required

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

## GRADE 4

5214

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

### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

### Section II. Studies and pieces

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

#### List A

- From AMEB Violin Grade 4 Series 10:  
CLEBANOFF, H. *Millionaire's hoedown*  
COHEN, M. *Catch me if you can*  
MACKAY, N. *Study No 2* from *Fourteen melodic studies*  
MAZAS, J.-F. *Etude No 4* from Op. 36 Book 1
- From AMEB Violin Fourth Grade Series 9:  
COHEN, M. *Tango at midnight*  
KREUTZER, R. *Allegro moderato No 2* from *Etudes ou caprices*  
MAZAS, J.-F. *Etude No 3* from Op. 36  
SITT, H. *Moderato No 51* from Op. 32

#### Manual list

- CARSE, A. *Study in D major No 9* (*Progressive studies* Book 3 – Stainer and Bell)
- CARSE, A. *Study in E major No 12* (*Progressive studies* Book 3 – Stainer and Bell)
- CARSE, A. *Study in C minor No 4* (*Progressive studies* Book 4 – Stainer and Bell)
- COHEN, M. *Carriage parade No 9* (*Technique takes off!* – Faber)
- COHEN, M. *Charleston* (*Jazz technique takes off!* – Faber)

Ros Stephen

# Violin Junior

A Creative Violin Method for Children

A fun and creative violin method for children from the age of 5 years upwards. The repertoire covers a wide range of styles from classical music to folk, world and popular music.

Join Fiocco the Frog in this new approach and find out just how much fun playing the violin can be!

#### About this method:

- Lesson books include many duets for two students to play together as well as imaginative technical, aural, rhythm and improvisation exercises.
- Piano and violin accompaniments are available in separate books.
- Theory books cover fun games and creative exercises on music reading, music writing, aural training, composition and music theory.
- Concert books provide additional repertoire and enjoyable concert pieces.
- A wealth of material including audio tracks and videos is also available online.



Lesson Book  
1 - SCED23101  
2 - SCED23102



Theory Book  
1 - SCED23111  
2 - SCED23112



Concert Book  
1 - SCED23121  
2 - SCED23122

The complete method will comprise 5 levels. Levels 3 - coming in 2024

Available from all good music retailers

For more information, visit [www.schott-music.com](http://www.schott-music.com)



SCHOTT

COHEN, M. *Intrada* [solo] (*More technique takes off!* – Faber)  
 COHEN, M. *Will o' the wisp* No 13 (*Technique takes off!* – Faber)  
 DANCLA, C. *Allegro moderato* No 3 from *15 études* Op. 68 (Peters)  
 DANCLA, C. *Molto moderato* No 5 from *15 études* Op. 68 (Peters)  
 DANCLA, C. *Allegro vivo* No 12 from *15 études* Op. 68 (Peters)  
 KAYSER, H. *Allegro assai* in G major No 9 from *36 violin studies* Op. 20 (IMC)  
 KAYSER, H. *Allegretto* in G major No 13 from *36 violin studies* Op. 20 (IMC)  
 KREUTZER, R. *Allegro moderato* No 5 from *42 studies for violin* (IMC)  
 LODER, E. arr. CARSE. *Study* No 10 (*New school of violin studies* Book 4 – Stainer and Bell)  
 MAZAS, J.-F. *Moderato* No 2 from *Studies* Op. 36 Book 1 (Peters)  
 MAZAS, J.-F. *Allegro non troppo* No 10 from *Studies* Op. 36 Book 1 (Peters)  
 SITT, H. *Moderato* No 45 from *100 violin études* Op. 32 Book 3  
 TROTT, J. *Scherzando* No 10 from *Melodious double-stops* Book 1 (Schirmer)  
 TROTT, J. *Commodo* No 12 from *Melodious double-stops* Book 1 (Schirmer)  
 WOHLFAHRT, F. *Moderato* No 38 from *60 studies* Op. 45 Book 2  
 WOHLFAHRT, F. *Moderato assai* No 57 from *60 studies* Op. 45 Book 2

#### List B

- From AMEB Violin Grade 4 Series 10:  
 CORELLI, A. arr. ROSS. *Grave and Allegro* from *Sonata* No 6 from Op. 5  
 DANCLA, C. *Austrian hymn* No 5 from Op. 86  
 GOUNOD, C.-F. arr. PERLMAN. *Waltz* from *Faust*  
 OOSTENBROEK, N. *Melancholy melody*
- From AMEB Violin Fourth Grade Series 9:  
 ANCKERMANN, J. arr. JONES. *Flor de Yurumi*  
 BAILEY, K. *Swing and swang*  
 LAWRENCE, B. *Elegy*  
 RIMSKY-KORSAKOV, N. arr. CHIN. *Chanson indoue* from *Sadko*

#### Manual list

BOHM, C. *Spanischer Tanz* in E minor (Simrock)  
 BOYD, A. *Beside bamboos* (AMC)  
 BRUMBY, C. *Parisian waltz* (AMC)  
 CORELLI, A. arr. JONES. *Preludio* (*Baroque violin pieces* Book 2 – ABRSM)  
 HUWS JONES, E. *Adrienne* (*Got those position blues?* – Faber)  
 HYDE, M. *Serenade* (AMC)  
 JÄRNEFELT, A. *Berceuse* (Chester)  
 MENDELSSOHN, F. *Spring song* (*Easy violin pieces* – Ashley)  
 MOLLENHAUER, E. *The boy Paganini* (Bärenreiter)  
 MOZART, W. *Allegro and Menuetto* from *Serenade* No 2 (*Real repertoire* Grades 4-6 – Trinity College London)  
 PEPUSCH, J. Any two movements from *Sonata* in G major No 6 (Schott)  
 PROVENCE, M. and TRICHOT, A. arr. NORGAARD. *Tango bleu* (*French tangos* – Mel Bay)  
 RACHMANINOFF, S. arr. FORBES. *Melody on the G string* (*Classical and Romantic pieces* Book 4 – OUP)  
 RIEDING, O. *Pastorale* No 1 from *4 leichte Vortragsstücke* Op. 23 (Bosworth)  
 SEVERN, E. *La brunette* (*Easy violin pieces* World's favourite series No 91 – Ashley)  
 TELEMANN, G. arr. NELSON. *Largo and Allegro* (*Sheila Nelson's Baroque violinist* – Boosey and Hawkes)  
 TRADITIONAL arr. STOCK. *Bamboo stem and Jasmine flower* (*Chinese violin solos* – Schott)  
 VERACINI, A. arr. JONES. *Largo* (*ABRSM Baroque* Book 2 – ABRSM)

VIVALDI, A. 1st movement and 2nd movement from *Sonata* in G major Op. 2 No 8 (*12 sonatas* Op. 2 Book 2 – Schott)  
 WEILL, K. arr. REITER. *Die Moritat von Mackie Messer* (*Ballad of Mack the knife*) (*Kurt Weill songs for violin and piano* – Universal Edition)

#### List C

- From AMEB Violin Grade 4 Series 10:  
 BRAHMS, J. arr. FORBES. *Hungarian dance* No 5 from WoO1  
 CHIN, S. *Celtic dreaming and dance*  
 PERLMAN, G. *Hora-Hatikvah* 1st movement from *Israeli concertino*  
 TROTT, J. *In a Spanish garden*
- From AMEB Violin Fourth Grade Series 9:  
 TELEMANN, G. arr. WERETKA. *Allegro* 1st movement from TWV 51:G8  
 TRADITIONAL arr. STOCK. *Song of happiness*  
 WEDGWOOD, P. *Sliding doors*  
 WEILL, K. arr. REITER. *Fürchte dich nicht* from *Happy end*

#### Manual list

ARLEN, H. and KOEHLER, T. arr. STRATFORD, HUWS JONES and GOUT. *Stormy weather* (*Play jazztime violin* revised – Faber)  
 BIZET, G. arr. BISS. *The spinning top* (*First solo pieces* Book 2 – Schott)  
 CANER, E. *Arkansas traveller* (*Fiddlin' for classical stiffys* – Latham Music)  
 CHAPPLE, B. *For Latin lovers* (*Encore Violin* Book 3 – ABRSM)  
 FEIJOO, M. arr. NORGAARD. *As de copas* (*French tangos* – Mel Bay)  
 FITKIN, G. *Glass* (*The best of grade 4 violin* – Faber)  
 HAYDN, J. arr. PALASCHKO. *Serenade* from *String quartet* in F major Hob III:17/Op. 3 No 5 (Schott)  
 LEEK, S. *Goombungee* (AMC)  
 MEES, M. arr. VAN ROMPAEY. *Baila el tango* (*Tango time!* – de Haske)  
 MENDIZABAL, R. arr. JONES. *A la luz de los faroles* (*The tango fiddler* – Boosey and Hawkes)  
 NAZARETH, E. arr. JONES. *Apenheite* (*The Latin American fiddler* – Boosey and Hawkes)  
 NORTON, C. *Twinkle* (*The Christopher Norton concert collection for violin* – Boosey and Hawkes)  
 NORTON, C. *King boogie* (*The Christopher Norton concert collection for violin* – Boosey and Hawkes)  
 PORTNOFF, L. *Allegro moderato* 1st movement from *Concertino* in A minor Op. 18 (IMC)  
 PORTNOFF, L. *Allegro* 3rd movement from *Concertino* in A minor Op. 18 (IMC)  
 SCHUBERT, F. arr. NELSON. *The brook* (*Classical violinist* – Boosey and Hawkes)  
 SEITZ, F. *Allegro non troppo* 1st movement from *Student concerto* Op. 13 in G major (Henle)  
 SHARP, K. *A noble entrance* (musichouse.com.au)  
 TRADITIONAL arr. HUWS JONES. *Slow leaping dance* and *Fast csardas* (*The gypsy fiddler* – Boosey and Hawkes)  
 VILLOLDO, A. arr. JONES. *El cachorrillo* (*The tango fiddler* – Boosey and Hawkes)  
 VIVALDI, A. *Allegro* 1st movement from *Concerto* in A minor RV 356/Op. 3 No 6  
 VIVALDI, A. *Presto* 3rd movement from *Concerto* in A minor RV 356/Op. 3 No 6  
 WEDGWOOD, P. *Survivor* (*After hours* – Faber)

**Extra List:** Two works required

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

## LEVEL 2

### DEVELOPING GRADE 5 TO GRADE 8

#### Objectives

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

#### Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Fluent performance of the Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Balanced alignment with the instrument that allows freedom and ease of execution in both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone through a wide range of dynamics and timbre
- Rhythmic precision
- Accurate intonation with consistency of control and an increased awareness of fine pitch discrimination
- Accurate intonation and pitch discrimination in the development of double stopping
- A well-established sense of tonality
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, *ricochet*, Viotti stroke, up-bow *staccato*, mixed bowings etc. at tempi faster than that required at Level 1
- Bowing patterns as specified for each Grade
- Fluent and enhanced co-ordination of left-hand finger action with bowing movements
- Increasing development of left-hand facility in the range of positions appropriate to each grade
- Fluid shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Confident use of natural and artificial harmonics

Candidates must tune their own instruments without assistance from Grade 5.

#### Section II. Studies and pieces and Extra lists

##### Studies and pieces

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

- A developing command of the objectives outlined in Section I
- Accurate performance of all works presented
- Fluent performance of chosen works at the indicated tempi
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)

- Developing use of the bow as a phrasing tool, including evidence of growing ability to discern articulation options
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Increasing competence in the use of the *vibrato*
- Ensemble playing that displays good communication and interaction between violinist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

#### Extra lists (Grade 5, Grade 6, Grade 7)

The candidate must demonstrate:

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

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

##### Aural tests

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

##### Sight-reading

The candidate must demonstrate:

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

##### General knowledge

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

### CERTIFICATE OF PERFORMANCE

#### Objectives

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

#### Section I. Studies and pieces

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

The programme must demonstrate assured technical control, including:

- Fluent and accurate performance of all works presented at the indicated tempi
- Expressive interpretation demonstrating the ability to project an increased maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting reliable intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)

- Competence in the use of the bow and technique of the left hand, demonstrating initiative in choice of fingerings and ability to discern articulation options in the interpretation of musical markings
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

## Section II. General knowledge

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

### GRADE 5

5215

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

## Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

## Section II. Studies and pieces

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

### List A

- From AMEB Violin Grade 5 Series 10:  
COHEN, M. *Skater's waltz*  
DANCLA, C. *Study* No 7 from *15 studies for violin* Op. 68  
KAYSER, H. *Study* No 14 from *36 violin studies* Op. 20  
MAZAS, J.-F. *March* No 9 from *Études spéciales* Op. 36
- From AMEB Violin Fifth Grade Series 9:  
COHEN, M. *The bee's knees!*  
DANCLA, C. *Etude* No 15 from Op. 123  
MAZAS, J.-F. *Andante espressivo* No 8 from Op. 36

### Manual list

- DANCLA, C. *Allegro moderato* No 4 from *15 études* Op. 68 (Peters)  
DANCLA, C. *Moderato cantabile* No 11 from *15 études* Op. 68 (Peters)  
DANCLA, C. *Allegretto grazioso* No 15 from *15 études* Op. 68 (Peters)  
DANCLA, C. *Study* No 14 from *Kleine Melodienschule* Op. 123  
DANCLA, C. *Study* No 16 from *Kleine Melodienschule* Op. 123  
ESSEK, P. *Slavischer Tanz* in G minor No 8 from *30 Spezial-Etüden* Op. 30 (Edition Hug)  
KAYSER, H. *Allegro, ma non tanto* in G major No 12 from *36 études* Op. 20 (IMC)  
KAYSER, H. *Allegro* in F major No 16 from *36 études* Op. 20 (IMC)  
KAYSER, H. *Allegro assai* in G minor No 24 from *36 études* Op. 20 (IMC)  
MAZAS, J.-F. *Allegro non troppo* in G major No 6 from *Studies* Op. 36 Book 1 (Peters)  
MAZAS, J.-F. *Allegro moderato* in C major No 15 from *Studies* Op. 36 Book 1 (Peters)  
MAZAS, J.-F. *Allegretto* in A major No 21 from *Studies* Op. 36 Book 1 (Peters)  
WOHLFAHRT, F. *Moderato* No 43 from *60 studies* Op. 45 (Peters)  
WOHLFAHRT, F. *Andante cantabile* No 47 from *60 studies* Op. 45 (Peters)  
WOHLFAHRT, F. *Allegro* No 49 from *60 studies* Op. 45 Book 2 (Peters)  
WOHLFAHRT, F. *Allegro* No 54 from *60 studies* Op. 45 (Peters)

### List B

- From AMEB Violin Grade 5 Series 10:  
LECLAIR, J.-M. arr. KENT. *Sarabanda* and *Allegro* 3rd and 4th movements from *Sonata* Op. 1 No 10  
SENAILLÉ, J. arr. NICOLSON. *Allegro spiritoso* 4th movement from *Sonata* Op. 4 No 4  
TELEMANN, G. arr. NICOLSON. *Adagio* and *Allegro* 1st and 2nd movements of *Sonata* No 1 from TWV 41  
TESSARINI, C. arr. HODGSON. *Allegro* 1st movement of *Concerto* No 3 from Op. 1
- From AMEB Violin Fifth Grade Series 9:  
GOSSEC, F.-J. arr. CHIN. *Tambourin*  
HANDEL, G. arr. WERETKA. *Adagio* and *Allegro* 1st and 2nd movements of *Sonata* Op. 1 No 15  
VIVALDI, A. arr. WERETKA. *Allegro* 1st movement of *Concerto* Op. 12 No 1

### Manual list

- BACH, J.S. *Gigue* 6th movement from *Partita* in E major BWV 1006  
BEETHOVEN, L. van. arr. NELSON. *Scherzo* (Classical violinist – Boosey and Hawkes)  
CORELLI, A. *Preludio: Largo* 1st movement and *Giga: Allegro* 2nd movement from *Sonata* in A major Op. 5 No 9  
CORELLI, A. *Preludio: Adagio* 1st movement and *Allemanda: Allegro* 2nd movement from *Sonata* in F major Op. 5 No 10  
CORELLI, A. *Sarabanda: Largo* 3rd movement, *Gavotta: Allegro* 4th movement and *Giga: Allegro* 5th movement from *Sonata* in F major Op. 5 No 10  
CORELLI, A. *Preludio: Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E major Op. 5 No 11  
HANDEL, G. arr. CURRAN. *Arrival of the Queen of Sheba* (Peters)  
HAYDN, J. arr. LAMBERT. *Rondo all'ungarese* 3rd movement from *Trio* in G major Hob XV:25 (Schott)  
LECLAIR, J.-M. arr. GEIRINGER. *Sarabande* and *Allegro* from *Sonata* in E minor (*Alte Meistersonaten* [Sonatas by old Masters] – Universal Edition)  
STANLEY, J. *Siciliana* and *Allegro* (Sheila Nelson's Baroque violinist – Boosey and Hawkes)  
VERACINI, F. 1st movement and 2nd movement from *Sonata* in G major No 2 (*3 sonatas for violin* – Bärenreiter)  
VERACINI, F. *Gigue* 4th movement from *Sonata* in D minor (*Suzuki Violin School* Volume 5 – Summy-Birchard)  
VIVALDI, A. *Allegro* 3rd movement from *Concerto* in G minor, Op. 12 No 1 RV 317 (Schott)

### List C

- From AMEB Violin Grade 5 Series 10:  
BOHM, C. *Sarabande* No 3 from *Albumbblätter*  
FAURÉ, G. *Sicilienne*  
KREISLER, F. *Tempo di minuetto*  
TCHAIKOVSKY, P.I. arr. FORBES. *Barcarolle* from *Les saisons* Op. 37b No 6
- From AMEB Violin Fifth Grade Series 9:  
ALBÉNIZ, I. arr. CHIN. *Tango* No 2 from Op. 165  
DANCLA, C. *La cenerentola* No 7 from Op. 86  
STRAUSS, J. arr. CHIN. *An der schönen, blauen Donau* Op. 314

### Manual list

- ALKAN, C.-V. arr. HEIFETZ. *Barcarolle* (Carl Fischer)  
BOHM, C. *Introduction and Polonaise* from *Arabesques* No 12 (Carl Fischer)  
CUI, C. *Orientale* Op. 50 No 9 (Simrock)  
DANCLA, C. arr. SAENGER. *Fleuve du Tage* No 8 from *12 easy fantasias* Op. 86 (Carl Fischer)  
DANCLA, C. *Polka* No 19 (*Kleine Melodien-Schule* Volume 3 – Schott)  
DONIZETTI, G. arr. NELSON. *Non giova il sospirar* (Sheila M. Nelson's Romantic violinist – Boosey and Hawkes)

- DVOŘÁK, A. *Waltz in A major* Op. 54 No 1 (*Two waltzes* Op. 54 – Bärenreiter)  
 ELGAR, E. *Salut d'amour* Op. 12 (Peters)  
 FAURE, G. arr. HOWAT. *Berceuse* from *Dolly* Op. 56 (Peters)  
 NOLCK, A. *Hungarian dance* Op. 196 No 5 (*Sheila M. Nelson's Romantic violinist* – Boosey and Hawkes)  
 PARADIS, M.-T. von. arr. DUSHKIN. *Sicilienne* (Schott)  
 SCHUMANN, R. *Phantasietück* Op. 73 (*Sheila M. Nelson's Romantic violinist* – Boosey and Hawkes)  
 TEN HAVE, W. *Bolero* Op. 11 (*Music from the Romantic era: Recital pieces for violin and piano* Grades 4–7 – Bosworth)  
 TCHAIKOVSKY, P. arr. KREISLER. *Andante cantabile* from *String quartet* Op. 11 (Schott)

#### List D

- From AMEB Violin Grade 5 Series 10:  
 BACEWICZ, G. *Allegro moderato* and *Romance* 1st and 2nd movements from *Concertino*  
 CARR-BOYD, A. *Rag for Razz*  
 DEBUSSY, C. arr. BIRTEL. *Golliwogg's cakewalk* No 6 from *Children's corner* L.113  
 VILLOLDO, A. arr. BIRTEL. *El choclo*
- From AMEB Violin Fifth Grade Series 9:  
 KOMAROVSKY, A. *Allegro giocoso* 1st movement from *Concerto*  
 RADANOVICS, M. *The dance of the moonchild*  
 TRADITIONAL arr. FORRESTER. *Grey eagle*  
 UNGAR, J. *Ashokan farewell*

#### Manual list

- ABREU, Z. arr. JONES. *Tico-tico no fuba* (*The Latin American fiddler* – Boosey and Hawkes)  
 BÖHM, C. *Bolero* (Simrock)  
 HYDE, M. *Evening under the hill* (AMC)  
 JOPLIN, S. arr. FRASER. Any two movements from *Peacherine rag* No 5, *The chrysanthemum* No 6, *Rag-time dance* No 7 and *Maple leaf rag* No 8 (*A Joplin album* – Fentone)  
 KATS-CHERNIN, E. *Eliza's aria* 2nd movement from *Wild swans suite* (*Boosey and Hawkes violin anthology* – Boosey and Hawkes)  
 KODALY, Z. arr. KOLMAN. *Intermezzo* from *Háry János* Op. 15 (*Universal violin album* Book 3 – Universal Edition)  
 KRAEMER, N. and KRAEMER, T. *Cossack dance* (*Gypsy jazz intermediate* – Faber)  
 KREISLER, F. *Liebesleid* (Schott)  
 LYONS, G. and YASCO, R. arr. ABEL. *Spaghetti rag* (*Jazz violin solos* – Mel Bay)  
 MARTINŮ, B. *Moderato* 1st movement and *Poco allegro* 2nd movement from *Intermezzo* H 261 (Bärenreiter)  
 MARTINŮ, B. *Lento* 3rd movement and *Poco allegro* 4th movement from *Intermezzo* H 261 (Bärenreiter)  
 O'CONNOR, M. *Queen of the Cumberland* No 10 from *Strings and threads suite* (markoconnor.com)  
 WILLIAMS, J. *Theme from Schindler's list* (*Three pieces from Schindler's list* – Hal Leonard)

**Extra List:** Two works required

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

#### GRADE 6

5216

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

#### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

#### Section II. Studies and pieces

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

#### List A

- From AMEB Violin Grade 6 Series 10:  
 COHEN, M. *Take to the hills*  
 FIORILLO, F. *Etude* No 10 from Op. 3  
 KOMAROVSKY, A. *Presto*  
 MAZAS, J.-F. *Etude* No 28 from *Etudes spéciales* Op. 36 Book 1
- From AMEB Violin Sixth Grade Series 9:  
 COHEN, M. *Wildfire*  
 KAYSER, H. *Allegro* No 27 from Op. 20  
 SITT, H. *Andante* No 88 from Op. 32  
 SITT, H. *Allegro* No 40 from Op. 32

#### Manual list

- FIORILLO, F. *Allegro* in B<sup>b</sup> major No 5 from *36 études* (IMC)  
 FIORILLO, F. *Andante sciolto* in E<sup>b</sup> major No 6 from *36 études* (IMC)  
 FIORILLO, F. *Allegro* in G minor No 15 from *36 études* (IMC)  
 FIORILLO, F. *Moderato* in A major No 21 from *36 études* (IMC)  
 KAYSER, H. *Allegro* in D minor No 28 from *36 études* Op. 20 (IMC)  
 KAYSER, H. *Allegro* in D major No 29 from *36 études* Op. 20 (IMC)  
 KAYSER, H. *Allegro moderato* in E<sup>b</sup> major No 31 from *36 études* Op. 20 (IMC)  
 KAYSER, H. *Allegro moderato* in C major No 33 from *36 études* Op. 20 (IMC)  
 KREUTZER, R. *Moderato* in G major No 10 from *42 studies* (IMC)  
 KREUTZER, R. *Andante* in E major No 11 from *42 studies* (IMC)  
 KREUTZER, R. *Moderato* in A major No 13 from *42 studies* (IMC)  
 KREUTZER, R. *Allegro non troppo* in B<sup>b</sup> major No 15 from *42 studies* (IMC)  
 KREUTZER, R. *Moderato* in D major No 16 from *42 studies* (IMC)  
 MAZAS, J.-F. *Polonaise* in G major No 26 from *Studies* Op. 36 Book 1 (IMC)  
 MAZAS, J.-F. *Allegro moderato assai* in B<sup>b</sup> major No 36 from *Studies* Op. 36 Book 2 (IMC)  
 MAZAS, J.-F. *Allegro* in G major No 39 from *Studies* Op. 36 Book 2 (IMC)  
 MAZAS, J.-F. *Allegretto* in A major No 41 from *Studies* Op. 36 Book 2 (IMC)

#### List B

- From AMEB Violin Grade 6 Series 10:  
 FIOCCO, J. arr. BENT and O'NEILL. *Allegro* No 10 from *Première suite* from Op. 1  
 HANDEL, G. [attrib.] arr. NICOLSON. *Largo* and *Allegro* 3rd and 4th movements from *Sonata* HWV 370  
 HAYDN, J. arr. HODGSON. *Presto* 3rd movement of *Divertimento* Hob. V:20  
 VIVALDI, A. arr. ROSS. *Vivace* and *Adagio* 1st and 2nd movements from *Concerto* RV 275
- From AMEB Violin Sixth Grade Series 9:  
 MOZART, W. *Allegro* 1st movement from K 525  
 TARTINI, G. arr. WERETKA. *Andante* 1st movement from Op. 1 No 10  
 TELEMANN, G. arr. WERETKA. *Andante* and *Vivace* 1st and 2nd movements from TWV 41:A4

## Manual list

- BACH, J.S. *Allegro* 1st movement from *Sonata* in G major BWV 1019
- BACH, J.S. *Allegro* 5th movement from *Sonata* in G major BWV 1019
- BENDA, F. arr. NELSON. *Tempo di menuetto* (Classical violinist – Boosey and Hawkes)
- CORELLI, A. *Adagio* 3rd movement, *Allegro* 4th movement and *Allegro* 5th movement from *Sonata* in C major Op. 5 No 3
- HANDEL, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor HWV 368/Op. 1 No 10
- HANDEL, G. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in F major HWV 370/Op. 1 No 12
- MOZART, W. *Allegro* 1st movement from *Sonata* in E minor K 304
- NARDINI, P. arr. HAUSER. *Allegro moderato* 1st movement from *Concerto* in E minor (Schirmer)
- TELEMANN, G. *Fantaisie* in D major No 10 from *Fantaisie* TWV 40:23 (12 *Fantasias* for solo violin – Bärenreiter)
- TELEMANN, G. *Sonatina* in E major TWV 41:E4 (6 *Sonatinen* – Schott)
- VERACINI, F. *Largo e nobile* 1st movement and *Allegro* 2nd movement from *Sonata* No 1 in F major (3 *sonatas* for violin – Bärenreiter)
- VIVALDI, A. *Preludio: Andante* 1st movement and *Giga: Allegro* 2nd movement from *Sonata* in G minor Op. 2 No 1/RV 27 (12 *Sonatas* Op. 2 Book 1 – Schott)

## List C

- From AMEB Violin Grade 6 Series 10:  
DANCLA, C. *Air varié sur un thème de Pacini* No 1 from *Six airs variés* Op. 89  
DVOŘÁK, A. *Allegro risoluto* 1st movement from *Sonatina* Op. 100  
RIMSKY-KORSAKOV, N. arr. FORBES. *Melody and dance* from *Scheherazade* Op. 35  
WIENIAWSKI, H. *Chanson polonaise* No 2 from *Two mazurkas* Op. 12
- From AMEB Violin Sixth Grade Series 9:  
DRDLA, F. arr. HARBAR. *Souvenir*  
SEITZ, F. *Allegretto* 3rd movement from Op. 7  
VAUGHAN WILLIAMS, R. arr. MULLINAR. *Fantasia on Greensleeves*

## Manual list

- ACHRON, J. *Hebrew lullaby* (Carl Fischer)
- D'AMBROSIO, A. *Canzonetta* Op. 6 (Sheila Nelson's *Romantic violinist* – Boosey and Hawkes)
- DANCLA, C. *Air varié sur un thème de Bellini* No 3 from *Six airs variés* Op. 89
- DANCLA, C. *Air varié sur un thème de Donizetti* No 4 from *Six airs variés* Op. 89
- DEBUSSY, C. arr. ROQUES. *La plus que lente* (Durand)
- DVOŘÁK, A. *Ballade* Op. 15
- ELGAR, E. *Chanson de nuit* Op. 15 No 1
- ELGAR, E. *Chanson de matin* Op. 15 No 2
- FAURE, G. *Berceuse* Op. 16 (Durand)
- GLAZUNOV, A. *Meditation* in D major Op. 32 (Belaief)
- GLUCK, C. arr. KREISLER. *Melodie* (Carl Fischer)
- KREISLER, F. *Schön Rosmarin* No 3 from *Alt-Wiener Tanzweisen* (Schott)
- MASSENET, J. arr. MARSICK. *Meditation* from *Thaïs* (Carl Fischer)
- MŁYNARSKI, E. *Mazurka* in G major Op. 7 No 1 (Carl Fischer)
- PAPINI, G. *Un soir a portici* Op. 86 (Music from the romantic era Grades 4-7 – Bosworth)
- RIMSKY-KORSAKOV, N. arr. KREISLER. *Song of India* (The Fritz Kreisler collection Volume 2 – Carl Fischer)

- SCHUBERT, F. *Allegro molto* 1st movement from *Sonatina* in D major Op. 137 No 1/D 384 (Henle)
- SCHUBERT, F. *Allegro vivace* 3rd movement from *Sonatina* in D major Op. 137 No 1/D 384 (Henle)
- SCHUBERT, F. *Allegro moderato* 4th movement from *Sonatina* in G minor Op. 137 No 3/D 408 (Henle)
- SCHUMANN, R. arr. KREISLER. *Romance in A* (The Fritz Kreisler collection Volume 2 – Carl Fischer)
- SEITZ, F. *Allegretto* 3rd movement from *Student concerto* in D major Op. 15 No 4 (Heinrichshofen)
- SEVERN, E. *Polish dance* (Bärenreiter)
- WIENIAWSKI, H. *Obertass* No 1 from *Two mazurkas* Op. 19 (Schott)
- WIENIAWSKI, H. *Le ménétrier* No 2 from *Two mazurkas* Op. 19 (Schott)

## List D

- From AMEB Violin Grade 6 Series 10:  
HILL, M. *Adagio, con molto espressione* 1st movement of *Abinu Malkenu*  
HUBAY, J. *Bolero* No 3 from Op. 51  
KATS-CHERNIN, E. *Russian rag*  
WIJDEVELD, W. *Prelude* and *Gavotte* 1st and 2nd movements from *Little suite*
- From AMEB Violin Sixth Grade Series 9:  
HILL, A. *Rondo: Allegro* 3rd movement from Op. 5  
KOCIAN, J. *Lullaby* No 3 from Op. 19  
MONTI, V. *Csárdás*

## Manual list

- BRUMBY, C. *Aubade* (Australian violin music – Currency)
- DEBUSSY, C. arr. BUTORAC. *Claire de lune* (Edition Butorac)
- GLAZUNOV, A. *Melodie arabe* (Schott)
- GROSS, E. *Habañera-serenade* Op. 31 (Australian violin music – Currency)
- HENDERSON, M. *Cushion plants* No 2 from *Wilderness pieces* (AMC)
- HESS, N. *Theme from 'Ladies in lavender'* (Faber)
- HOLLAND, D. *Supplication* No 1 from *Three humours* (Currency)
- HOLLAND, D. *Agitation* No 3 from *Three humours* (Currency)
- JANÁČEK, L. *Romance* (Bärenreiter)
- KATS-CHERNIN, E. *Birthday rag* (After dinner music – AMC)
- KATS-CHERNIN, E. *Nostalgic piece* (After dinner music – AMC)
- MAGEAU, M. 1st movement and 2nd movement from *Calls from the heartland* (AMC)
- MAGEAU, M. 4th movement and 5th movement from *Calls from the heartland* (AMC)
- MARTINŮ, B. *Moderato* 1st movement and *Poco allegretto* 2nd movement from *Five madrigal stanzas* H 297 (AMP)
- O'CONNOR, M. 2nd movement from *The fiddle concerto* (markoconnor.com)
- ORTHEL, L. *Capriccio* Op. 19 (Donemus)
- RADANOVICS, M. *Sugar and spice* (Jazzy violin 2 – Universal Edition)
- RAVEL, M. arr. VAN BRINK. *Rigaudon* from *Le tombeau de Couperin* (Schott)
- RAWLINGS, K. *Magenta* (AMC)
- SHOSTAKOVICH, D. arr. FORTUNATOV. *Romance* in D major (Albumstücke – Peters)
- SKIPWORTH, L. *Ode* (AMC)
- TRADITIONAL arr. KRAEMER. *Hora* (Gypsy jazz Intermediate level – Faber)
- TRADITIONAL arr. KRAEMER. *Verbunk and Friss: Invitation to the dance* (Gypsy jazz Intermediate level – Faber)

**Extra List:** Two works required

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

## GRADE 7

5217

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

### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

### Section II. Studies and pieces

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

#### List A

- From AMEB Violin Grade 7 Series 10:  
FIORILLO, F. *Etude* No 12 from Op. 3  
KREUTZER, R. *Etude* No 17 from 42 études ou caprices  
MAZAS, J.-F. *Romance* No 18 from Op. 36 Book 1  
O'CONNOR, M. *Appalachia waltz*
- From AMEB Violin Seventh Grade Series 9:  
KAYSER, H. *Allegro con fuoco* No 35 from Op. 20  
MAZAS, J.-F. *Etude* No 53 from Op. 36  
RODE, P. *Vivacissimo* No 17 from 24 caprices en forme d'étude

#### Manual list

- COHEN, M. *Making waves* No 4 (*Technique flies high!* – Faber)  
COHEN, M. *Slow boat to China* No 5 (*Technique flies high!* – Faber)  
COHEN, M. *Ground with divisions* No 6 (*Technique flies high!* – Faber)  
COHEN, M. *Beneath the stars* No 7 (*Technique flies high!* – Faber)  
FIORILLO, F. *Allegro* in G major No 9 from 36 études (IMC)  
FIORILLO, F. *Moderato* No 11 from 36 caprices  
FIORILLO, F. *Allegretto* No 19 from 36 caprices  
FIORILLO, F. *Moderato* No 31 from 36 caprices  
KAYSER, H. *Allegro moderato* in D minor No 30 from 36 études Op. 20 (IMC)  
KAYSER, H. *Allegro molto agitato* in A<sup>b</sup> major No 32 from 36 études Op. 20 (IMC)  
KREUTZER, R. *Allegro moderato* in A minor No 12 from 42 studies (IMC)  
KREUTZER, R. *Moderato* in A major No 14 from 42 studies (IMC)  
KREUTZER, R. *Study* in A major No 20 from 42 studies (IMC)  
KREUTZER, R. *Moderato* in D major No 21 from 42 studies (IMC)  
KREUTZER, R. *Allegro* in G minor No 24 from 42 studies (IMC)  
KREUTZER, R. *Allegro vivace* in F minor No 37 from 42 studies (IMC)  
MAZAS, J.-F. *Allegro non troppo* No 45 from Studies Op. 36 Book 2 (IMC)  
MAZAS, J.-F. *Allegro moderato* No 47 from Studies Op. 36 Book 2 (IMC)  
MAZAS, J.-F. No 49 from Studies Op. 36 Book 2 (IMC)  
MAZAS, J.-F. *Allegro non troppo* No 52 from Studies Op. 36 Book 2 (IMC)  
RODE, P. *Allegretto* No 10 from 24 caprices  
RODE, P. *Presto* No 18 from 24 caprices  
VIEUXTEMPS, H. *Allegro moderato* in C major No 1 from 36 études Op. 48 (EMB)  
VIEUXTEMPS, H. *Andante* in C major No 2 from 36 études Op. 48 (EMB)  
VIEUXTEMPS, H. *Allegro* in C major No 3 from 36 études Op. 48 (EMB)

#### List B

- From AMEB Violin Grade 7 Series 10:  
HANDEL, G. arr. NICOLSON. *Affettuoso* and *Allegro* 1st and 2nd movements of *Sonata* HWV 371/Op. 1 No 13  
HAYDN, J. arr. BERNSTEIN, cad. ZEHETMAIR. *Allegro moderato* 1st movement from *Concerto* Hob VIIa:4  
MOZART, W.A. *Allegro con spirito* and *Allegro* 1st and 2nd movements from *Sonata* K301/293a

- From AMEB Violin Seventh Grade Series 9:  
BACH, J.S. *Andante un poco* and *Presto* 3rd and 4th movements from *Sonata* BWV 1015  
HAYDN, J. arr. HOLLÄNDER. *Allegro moderato* 1st movement from *Sonata* in G major  
TELEMANN, G. *Fantaisie* No 9 from *Fantaisie* TWV 40:22
- Manual list**  
ALBINONI, T. *Allegro* 1st movement from *Concerto* in A major (*Trinity Guildhall Grade 8 Examination pieces 2010–2015*)  
BACH, J.S. *Allemanda* 1st movement from *Partita* in D minor BWV 1004  
BACH, J.S. *Adagio* 1st movement and *Vivace* 2nd movement from *Sonata* in G major BWV 1021  
BACH, J.S. *Allegro* 1st movement from *Concerto* in A minor BWV 1041  
CORELLI, A. *Grave* 1st movement and *Allegro* 3rd movement from *Sonata* in D major Op. 5 No 1  
CORELLI, A. *Adagio* 4th movement and *Vivace* 5th movement from *Sonata* in B<sup>b</sup> major Op. 5 No 2  
CORELLI, A. *Adagio* 1st movement, *Vivace* 4th movement and *Giga* 5th movement from *Sonate* Op. 5 No 5  
HANDEL, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in A major HWV 361/Op. 1 No 3  
HAYDN, J. *Adagio* 2nd movement and *Finale: Presto* 3rd movement from *Concerto* in G major Hob VIIa:4 (Henle)  
KREUTZER, R. *Allegro* 1st movement from *Concerto* in D major Op. A No 13 (Leduc)  
MOZART, W. *Allegretto* 3rd movement from *Sonata* in B<sup>b</sup> major K 454  
MOZART, W. *Presto* 3rd movement from *Concerto* in B<sup>b</sup> major K 207  
TELEMANN, G. *Fantaisie* in E<sup>b</sup> major No 7 from *Fantaisie* TWV 40:20 (*12 fantasias for solo violin* – Bärenreiter)  
VIOTTI, G. *Allegro* 1st movement from *Concerto* in G major No 23 (IMC)  
VIOTTI, G. *Allegro* 3rd movement from *Concerto* in G major No 23 (IMC)  
VIVALDI, A. *Preludio* 1st movement and *Corrente* 2nd movement from *Sonata* in C minor RV 6
- List C**  
● From AMEB Violin Grade 7 Series 10:  
BRAHMS, J. arr. HUBAY. *Hungarian dance* No 2 from WoO 1  
DVOŘÁK, A. *Allegro moderato* and *Allegro maestoso* Nos 1 and 2 from Op. 75  
NOSKOWSKI, Z. arr. MIKUSZEWSKIEGO. *Polonaise élégiaque* No 3 from Op. 22  
SCHUMANN, C. *Romance* No 2 from Op. 22
- From AMEB Violin Seventh Grade Series 9:  
KREISLER, F. *Sicilienne* and *rigaudon* in the style of Francœur  
TEN HAVE, W. *Allegro brilliant* Op. 19  
WIENIAWSKI, H. *Romance* 2nd movement from *Concerto* Op. 22
- Manual list**  
ACCOLAY, J. *Concerto* No 1 in A minor (Kalmus)  
BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in D major Op. 12 No 1  
BEETHOVEN, L. van. *Tema con variazioni* 2nd movement from *Sonata* in D major Op. 12 No 1  
BEETHOVEN, L. van. *Rondo: Allegro* 3rd movement from *Sonata* in D major Op. 12 No 1  
DVOŘÁK, A. *Allegro maestoso* No 2 and *Allegro appassionato* No 3 from *Romantické kusy* Op. 75 (*Romantic pieces* – Bärenreiter)  
GLAZUNOV, G. arr. KREISLER. *Serenade espagnole* (Schott)  
GRANADOS, E. arr. KREISLER. *Danse espagnole* (Schott)  
PAGANINI, N. *Cantabile* for violin and guitar MS 109 (Zimmermann)  
RACHMANINOFF, S. arr. PRESS. *Vocalise* Op. 34 No 14(IMC)

- RAFF, J. *Cavatina* No 3 from 6 *morceaux* Op. 85 (3 *recital pieces* – Peters)  
SARASATE, P. *Playera* No 1 from *Spanische Tänze* Op. 23 (*Spanish dances* Book 3 – Simrock)  
SMETANA, B. arr. SITT. *Moderato* 1st movement from *Z domoviny* (From the Homeland) JB 1:118 (*Aus der Heimat* – Peters)  
TCHAIKOVSKY, P. *Canzonetta – Andante* 2nd movement from *Concerto* in D major Op. 35

#### List D

- From AMEB Violin Grade 7 Series 10:  
BRANDMAN, M. *Jucaro rumba d'amor*  
COLLINS, B. *Bowing* 747 2nd movement of *Violin suite*  
KOMAROVSKY, A. *Allegro* 3rd movement from *Concerto* No 1  
PIAZZOLLA, A. arr. VARELAS. *Nightclub* 1960 from *Histoire du tango*
- From AMEB Violin Seventh Grade Series 9:  
BACEWICZ, G. *Kaprys polski*  
BARTÓK, B. arr. GERTLER. *Bagpipers and Bear dance* 1st and 2nd movements from *Sonatina* BB 102a  
HINDSON, M. *Repetition*  
STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Chanson russe*

#### Manual list

- ALDRIDGE, R. *Tango for Gabriela* (Edition Peters)  
ARNOLD, M. *Prelude* No 1, *Aubade* No 2 and *Waltz* No 3 from *Five pieces* (Paterson)  
CARR-BOYD, A. *Prelude* (*Australian violin music* – Currency)  
CASTELNUOVO-TEDESCO, M. *Capitan fracassa* Op. 16 (Forlivesi)  
COPLAND, A. *Nocturne* No 1 from 2 *pieces* (Boosey and Hawkes)  
DEBUSSY, C. arr. CHOISNEL. *First arabesque* (Durand)  
HILL, A. *Waltz caprice* (AMC)  
HOLLAND, D. Any two movements from *Divertimento* (*Australian violin music* – Currency)  
HYDE, M. *Dryad's dance* (*Australian violin music* – Currency)  
MEYNARSKI, E. *Mazurka* Op. 7 No 2  
O'CONNOR, M. *Fair dancer reel* No 1 and *Sailor's jig* No 2 from *Strings and threads suite* (markoconnor.com)  
PENBERTHY, J. *Romance* (AMC)  
PIAZZOLLA, A. arr. VARELAS. *Café* 1930 (*Histoire du tango* – Editions Henry Lemoine)  
POTSTOCK, W. *Souvenir de Sarasate* (Fischer)  
PROKOFIEV, S. arr. HEIFETZ. *Gavotte* (*Piano pieces* Op. 32: *Jascha Heifetz collection* Volume 3 – Carl Fischer)  
PROKOFIEV, S. arr. HEIFETZ. *March from Love for three oranges* (Carl Fischer)  
REGER, M. *Wiegenlied*, *Capriccio* and *Burla* Op. 79d (*Three pieces* – Sikorski)  
SHOSTAKOVICH, D. *Frühlingswalzer* (*Albumstücke* – Peters)  
SILVESTROV, V. *Two pieces* (*In 27 pieces: the Hilary Hahn encores* – Boosey and Hawkes)  
STANHOPE, P. *Dawn lament* (reedmusic.com)  
STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Serenata* 2nd movement and *Gavotta con due variazioni* 4th movement from *Suite Italienne* (Boosey and Hawkes)  
SUTHERLAND, M. *Gaily rhythmic* 1st movement and *Singingly* 2nd movement from *Sonatina* (AMC)  
SUTHERLAND, M. *Singingly* 2nd movement and *Lively and teasing* 3rd movement from *Sonatina* (AMC)

**Extra List:** Two works required

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

#### GRADE 8

5218

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

#### Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

#### Section II. Studies and pieces

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

#### List A

##### Manual list

- DANCLA, C. *Etude* No 1 from 20 *études brillantes et caractéristiques* Op. 73  
DANCLA, C. *Etude* No 4 from 20 *études brillantes et caractéristiques* Op. 73  
DANCLA, C. *Etude* No 8 from 20 *études brillantes et caractéristiques* Op. 73  
DANCLA, C. *Etude* No 9 from 20 *études brillantes et caractéristiques* Op. 73  
DANCLA, C. *Etude* No 13 from 20 *études brillantes et caractéristiques* Op. 73  
DONT, J. *Presto* in A minor No 2 from *Etudes and caprices* Op. 35  
DONT, J. *Etude* in E minor No 3 from *Etudes and caprices* Op. 35  
DONT, J. *Vivace assai* in D minor No 13 from *Etudes and caprices* Op. 35  
FIORILLO, F. *Allegro* No 26 from 36 *caprices* Op. 3  
FIORILLO, F. *Allegro assai* No 28 from 36 *caprices* Op. 3  
KREUTZER, R. *Moderato* in E<sup>b</sup> major No 26 from 42 *studies*  
KREUTZER, R. *Grave* in E minor No 28 from 42 *studies*  
KREUTZER, R. *Moderato* in B<sup>b</sup> major No 30 from 42 *studies*  
RODE, P. *Cantabile – Moderato* in C major No 1 from 24 *caprices*  
RODE, P. *Allegretto* in A minor No 2 from 24 *caprices*  
RODE, P. *Moderato* in D major No 5 from 24 *caprices*  
RODE, P. *Moderato assai* in F<sup>#</sup> minor No 8 from 24 *caprices*  
RODE, P. *Vivace assai* in D<sup>b</sup> major No 15 from 24 *caprices*  
RODE, P. *Tempo giusto* in B<sup>b</sup> major No 21 from 24 *caprices*  
RODE, P. *Presto* in G minor No 22 from 24 *caprices*  
RODE, P. *Introduzione – Agitato e con fuoco* in D minor No 24 from 24 *caprices*  
VIEUXTEMPS, H. *Allegro energico* in A minor No 4 from 36 *études* Op. 48 (EMB)  
VIEUXTEMPS, H. *Allegro* in G major No 5 from 36 *études* Op. 48 (EMB)  
VIEUXTEMPS, H. *Agitato* in E minor No 7 from 36 *études* Op. 48 (EMB)

#### List B

##### Manual list

- BACH, J.S. *Sarabande* 3rd movement and *Gigue* 4th movement from *Partita* in D minor BWV 1004  
BACH, J.S. [no indication] 1st movement and *Allegro assai* 2nd movement from *Sonata* in A major BWV 1015  
BACH, J.S. *Allemande* 3rd movement and *Gigue* 4th movement from *Sonata* in E minor BWV 1023  
CORELLI, A. *Adagio* 1st movement, *Allegro* 2nd movement and *Vivace* 3rd movement from *Sonata* in F major Op. 5 No 4  
HAYDN, J. *Moderato* 1st movement from *Concerto* in A major Hob VIIa:3 (Henle)  
LECLAIR, J.-M. 1st movement and 2nd movement from *Sonata* in D No 3 (Schirmer Lib. 722)

LECLAIR, J.-M. 3rd movement and 4th movement from *Sonata in D No 3* (Schirmer Lib. 722)  
 MOZART, W. *Allegro di molto* 1st movement and *Tema con variazioni* 2nd movement from *Sonata in A major K 305*  
 MOZART, W. *Allegro moderato* 1st movement from *Concerto in D major K 211*  
 MOZART, W. *Allegro* 1st movement from *Concerto in G major K 216*  
 TARTINI, G. *Larghetto* 3rd movement and *Giga* 4th movement from *Sonata in D major (Sonatas Volume 3 – Peters)*  
 TELEMANN, G. *Fantaisie* in B<sup>♭</sup> major No 1 from *Fantaisies TWV 40:14 (12 fantasias for solo violin – Bärenreiter)*  
 VERACINI, F. *Ritornello* 1st movement and *Allegro con fuoco* 2nd movement from *Sonata in E minor (Peters)*  
 VIVALDI, A. *Preludio: Largo* 1st movement and *Capriccio: Presto* 2nd movement from *Sonata in A minor RV 32/Op. 2 No 12*

## List C

### Manual list

ALARD, D. *Brindisi* (Sheila Nelson's Romantic violinist – Boosey and Hawkes)  
 BEETHOVEN, L. van. *Romance* in F major Op. 50  
 BEETHOVEN, L. van. *Scherzo: Allegro molto* 3rd movement and *Rondo: Allegro ma non troppo* 4th movement from *Sonata in F major Op. 24*  
 CHOPIN, F. arr. MILSTEIN. *Nocturne* (Nathan Milstein: Three transcriptions for violin and piano – Schirmer)  
 HUBAY, J. *Hejre Kati* Op. 32 (Bosworth)  
 KREISLER, F. *Liebesfreud* (Schott)  
 LEONARD, H. *Allegro moderato* No 1 from *Six solos* Op. 41 (Billaudot)  
 LEONARD, H. *Allegro moderato* No 2 from *Six solos* Op. 41 (Billaudot)  
 MENDELSSOHN, F. *Andante* from *Concerto in E minor Op. 64*  
 SARASATE, P. *Les adieux* Op. 9 (Carl Fischer)  
 SCHUBERT, F. *Allegro giusto* 1st movement and *Andante* 2nd movement from *Sonatina in G minor Op. 137 No 3/D 408* (Henle)  
 TCHAIKOVSKY, P. *Mélodie* No 3 from *Souvenir d'un lieu cher* Op. 42 (Faber)  
 VIEUXTEMPS, H. *Rêverie* No 3 from *Six morceaux de salon* Op. 22 (3 recital pieces – Peters)  
 WIENIAWSKI, H. *Légende* Op. 17

## List D

### Manual list

BARTÓK, B. arr. SZEKELY. *Jocul cu bâta* No 1, *Brâu* No 2, *Buciumeana* No 4, *Poarga Românească* No 5 and *Măruntel* No 6 from *Rumanian folk dances* (Universal Edition)  
 CROSTHWAITE, H. *Counterpoise* (hughcrosthwaite.com)  
 ELLINGTON, D. arr. RUBINOFF. *Sophisticated lady* (Salabert)  
 FALLA, M. de. arr. KOCHANSKI. *Ritual fire dance* (Chester)  
 FALLA, M. de. arr. KOCHANSKI. *El Paño moruno* 1st movement, *Nana* 2nd movement and *Jota* 6th movement from *Suite of Spanish folksongs* (Chester)  
 GROSS, E. *Meditation* Op. 167 No 3 (Australian violin music – Currency)  
 KOMAROVSKY, A. *Allegro* 1st movement from *Concerto in E minor No 1 (Peters)*  
 MARTINŮ, B. *Impromptu* H 166 (Bärenreiter)  
 O'CONNOR, M. *Caprice* No 2 in G minor (markoconnor.com)  
 O'CONNOR, M. 1st movement from *The fiddle concerto* (markoconnor.com)

O'CONNOR, M. 3rd movement from *The fiddle concerto* (markoconnor.com)  
 PIAZZOLLA, A. *Etude* No 4 from *Tango études for flute or violin* (Editions Henry Lemoine)  
 PIAZZOLLA, A. *Etude* No 5 from *Tango études for flute or violin* (Editions Henry Lemoine)  
 PIAZZOLLA, A. arr. VARELAS. *Concert d'aujourd'hui (Histoire du tango – Editions Henry Lemoine)*  
 PIAZZOLLA, A. arr. VARELAS. *Bordel 1900 (Histoire du tango – Editions Henry Lemoine)*  
 POLIAKIN, F. *The canary* (Cranz)  
 POULENC, F. arr. HEIFETZ. *Presto* in B<sup>♭</sup> major (Salabert)  
 PREVIN, A. *Naava* (Two little serenades – Schirmer)  
 PROKOFIEV, S. arr. HEIFETZ. *Masks* (Heifetz collection Book 1 – Carl Fischer)  
 SHOSTAKOVICH, D. arr. GLICKMAN. *Andantino* No 2 and *Allegretto* No 3 from *Three fantastic dances* (Boosey and Hawkes)  
 SIBELIUS, J. *Mazurka* No 1 from *Five pieces* Op. 81 (Fennica Gehrman)  
 STRAVINSKY, I. *Pastorale* (Schott)  
 SUK, J. *Un poco triste* No 3 from *Čtyři skladby* Op. 17 (Four pieces – Simrock)  
 SUTHERLAND, M. *Nocturne* (Australian violin music – Currency)  
 THORN, B. 1st movement from *Croutons VI* (AMC)  
 ZHAN-HAO, H. *The butterfly lovers* up to (but not including) Figure 8/Adagio assai doloroso (SMPH)

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



COMPOSE  
YOUR  
LEARNING  
JOURNEY.

VISIT ARTS.MONASH.EDU/MUSIC

Expand your horizons when you combine your Bachelor of Music with the largest range of double-degree options in Australia at Monash University.

**CERTIFICATE OF PERFORMANCE**

**5219**

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

**Section I. Studies and pieces**

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

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

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

**List A – Unaccompanied (including studies)**

**Manual list**

- BACH, J.S. *Corrente* and *Double Presto* 2nd movement from *Partita* in B minor BWV 1002
- BACH, J.S. *Minuet I* and *Minuet II* 4th movement and *Bourrée* 5th movement from *Partita* in E major BWV 1006
- DANCLA, C. *Etude* No 2 from *20 études brillantes et caractéristiques* Op. 73
- DANCLA, C. *Etude* No 15 from *20 études brillantes et caractéristiques* Op. 73
- DANCLA, C. *Etude* No 16 from *20 études brillantes et caractéristiques* Op. 73
- DONT, J. *Allegro* in E minor No 9 from *Etudes and caprices* Op. 35
- FIORILLO, F. *Andante* in E<sup>b</sup> major No 13 from *36 caprices* Op. 3
- FIORILLO, F. *Grave – Moderato* No 29 from *36 caprices* Op. 3
- GAVINIES, P. *Allegretto* in G major No 4 from *24 matinées and études*
- GAVINIES, P. *Prestissimo* in G minor No 8 from *24 matinées and études*
- GREENBAUM, S. *Variations for solo violin* (AMC)
- HINDSON, M. *The big 5-0 (The basement art guru and other pieces – AMC)*
- KREUTZER, R. *Allegro* in C minor No 31 from *42 études*
- KREUTZER, R. *Moderato* in E<sup>b</sup> major No 35 from *42 études*
- KREUTZER, R. *Allegretto* in E minor No 36 from *42 études*
- KREUTZER, R. *Moderato* in D minor No 42 from *42 études*
- PIAZZOLLA, A. *Etude* No 1 from *Tango études for flute or violin* (Editions Henry Lemoine)
- PIAZZOLLA, A. *Etude* No 3 from *Tango études for flute or violin* (Editions Henry Lemoine)
- RODE, P. *Siciliano – Allegro* in E minor No 4 from *24 caprices*
- RODE, P. *Adagio – Moderato* in B minor No 6 from *24 caprices*
- RODE, P. *Moderato* in A major No 7 from *24 caprices*
- RODE, P. *Adagio and Allegretto* in E major No 9 from *24 caprices*
- RODE, P. *Allegro brillante* in B major No 11 from *24 caprices*
- TELEMANN, G. *Fantaisie* in D major No 4 from *Fantaisies* TWV 40:17 (*12 fantasias for solo violin – Bärenreiter*)
- TELEMANN, G. *Fantaisie* in A major No 5 from *Fantaisies* TWV 40:18 (*12 fantasias for solo violin – Bärenreiter*)
- VIEUXTEMPS, H. *Risoluto* No 9 from *36 études* Op. 48

**List B – Baroque and Classical**

**Manual list**

- BACH, J.S. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in B minor BWV 1014
- BACH, J.S. *Siciliano* 1st movement and *Allegro* 2nd movement from *Sonata* in C minor BWV 1017
- BACH, J.S. *Adagio* 3rd movement and *Allegro* 4th movement from *Sonata* in C minor BWV 1017
- BACH, J.S. *Allegro* 1st movement from *Concerto* in E major BWV 1042

- CASADESUS, M. *Allegro* 1st movement from *Concerto* ('Adélaïde' (erroneously attributed to MOZART, W.A.))
- LOCATELLI, P. 1st movement and 2nd movement from *Sonata* in C major Op. 6 No 8 (Schott)
- LOCATELLI, P. 1st movement and 2nd movement from *Sonata* in B minor Op. 6 No 9 (Schott)
- MOZART, W. arr. KREISLER. *Rondo* from the *Serenade* in D K 250 ('Haffner')
- MOZART, W. *Adagio* in E major K 261
- MOZART, W. *Allegro moderato* 1st movement and *Andantino sostenuto e cantabile* 2nd movement from *Sonata* in B<sup>b</sup> major K 378
- MOZART, W. *Sonata* in G major K 379
- MOZART, W. *Allegro moderato* 1st movement from *Concerto* in B<sup>b</sup> major K 207
- MOZART, W. *Andante* 2nd movement and *Rondeau: Allegro* 3rd movement from *Concerto* in D major K 211
- MOZART, W. *Adagio* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* in G major K 216
- NARDINI, P. *Adagio* 1st movement and *Allegro con fuoco* 2nd movement from *Sonata* in D major
- VIVALDI, A. *Concerto* in E major RV 269/Op. 8 No 1 ('La Primavera' [Spring])

**List C – Romantic**

**Manual list**

- BEETHOVEN, L. van. *Allegro* 1st movement and *Adagio molto espressivo* 2nd movement from *Sonata* in F major Op. 24
- BEETHOVEN, L. van. *Romance* in G major Op. 40 (Henle)
- BRAHMS, J. *Sonata* in B<sup>b</sup> major Op. 28
- FAURE, G. *Romance* in B<sup>b</sup> major Op. 28
- GOLDMARK, K. *Andante* 2nd movement from *Concerto* in A minor Op. 28
- KREISLER, F. *Variations on a theme by Corelli – in the style of Tartini* (Carl Fischer)
- KREISLER, F. *Præludium and Allegro in the style of Pugnani* (Schott)
- KREISLER, F. *La gitana* (Schott)
- LEONARD, H. *Adagio espressivo* No 6 from *Six solos* Op. 41 (Billaudot)
- MENDELSSOHN, F. *Allegro molto* 1st movement from *Violin concerto* in D minor Op. posth. MWV O3 (Peters)
- RIES, F. *Perpetuum mobile* (Ries and Erler)
- RIMSKY-KORSAKOV, N. arr. HEIFETZ. *The bumble bee* (Carl Fischer)
- RODE, P. *Rondo con spirito* 3rd movement from *Concerto* No 7 in A minor Op. 9 (IMC)
- RODE, P. *Moderato* 1st movement from *Concerto* No 8 in E minor Op. 13 (Peters)
- SCHUBERT, F. *Allegro moderato* 1st movement and *Andante* 2nd movement from *Sonatina* in A minor Op. posth. 137 No 2/D 385 (Henle)
- SIBELIUS, J. *Souvenir* No 1 from *Six pieces* Op. 79
- SVENDSEN, J. *Romance* Op. 26 (Schott)

**List D – Post Romantic**

**Manual list**

- BACEWICZ, G. *Humoresque* (PWM)
- BARBER, S. *Canzone* Op. 38a for violin and piano (Schirmer)
- BARTOK, B. *Lassú* 1st movement from *Rhapsody* No 1 Sz 87/BB 94a (Boosey and Hawkes)
- BOULANGER, L. *D'un matin de printemps* (Durand)
- BOULANGER, L. *Nocturne* and *Cortège* (Schirmer)
- COPLAND, A. *Hoe down* from *Rodeo* for violin and piano (Boosey and Hawkes)
- DOHENY, A. *Serenade*
- FOSS, L. *Composer's holiday* (Carl Fischer)

GERSHWIN, G. arr. HEIFETZ. *An American in Paris* (Heifetz plays Gershwin – Carl Fischer)  
 GREENBAUM, S. *Meteor* No 1 from *Falling by degrees* (AMC)  
 GREENHILL, E. *Paper boats* (AMC)  
 IGUDESMAN, A. *Tango de russo* 1st movement from *Sonata* No 2 (Universal Edition)  
 KABALEVSKY, D. *Allegro molto e con brio* 1st movement from *Concerto* in C major Op. 48  
 KATS-CHERNIN, E. *Eliza and the prince* 8th movement from *Wild swans suite* (AMC)  
 KODÁLY, Z. *Adagio* (EMB)  
 LEHMANN, W. *Soliloquy* (*Australian violin music* – Currency)  
 PIAZZOLLA, A. arr. GUBAIDULINA. *Le grand tango* (Bèrben)  
 PROKOFIEV, S. *Andante* 3rd movement from *Sonata* in D major Op. 94 bis  
 RAUTAVAARA, E. *Whispering* and TURNAGE, M. *Hilary's hoe-down* [these two pieces must be presented together] (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)  
 SUK, J. *Quasi ballata* No 1 from *Čtyři skladby* Op. 17 (*Four pieces* – Simrock)  
 SZYMANOWSKI, K. *Chant de Roxane* (Universal Edition)  
 SZYMANOWSKI, K. arr. KOCHANSKI. *Kurpian Song* (PWM)

## Section II. General knowledge

# LEVEL 3

## ADVANCED DEVELOPMENT AMUSA AND LMUSA

### Objectives

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

### Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. *vibrato*, *glissando*, extended techniques etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus
- Performance of cadenzas where indicated in concerto movements.

## Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the reper-

toire that is performed and to use this as a basis for discussing the interpretive choices that they make.

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

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

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

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

## ASSOCIATE

5220

### Section I. Studies and pieces

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

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

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

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

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

### List A – Baroque

#### Manual list

- BACH, J.S. *Adagio* 2nd movement and *Allegro* 3rd movement from *Concerto* in E major BWV 1042 (Henle)  
 BACH, J.S. *Siciliano* 3rd movement and *Presto* 4th movement from *Sonata* in G minor BWV 1001 (Henle)  
 BACH, J.S. *Largo* 3rd movement and *Allegro assai* 4th movement from *Sonata* in C major BWV 1005 (Henle)  
 BACH, J.S. *Adagio* 1st movement and any two other movements from *Sonata* in E major for violin and piano BWV 1016 (Henle)  
 BACH, J.S. *Vivace* 4th movement and any two other movements from *Sonata* in F minor for violin and piano BWV 1018 (Henle)  
 BIBER, H. *Passacaglia* from *Mystery sonatas* (PWM)  
 LECLAIR, J.-M. *Adagio* 1st movement, *Allegro assai* 2nd movement and one further movement from *Sonata* No 1 in A major Op. 9  
 LOCATELLI, P. *Sonata* No 12 in D minor from *12 sonate da camera* Op. 6  
 PISENDEL, J.G. *Sonata* in D major (Carus)  
 TARTINI, G. *Sonata* Op. 1 No 10 in G minor ('Didone abbandonata') [whole work] B g10 (Peters)  
 TARTINI, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor ('The devil's trill') B g5 (Bärenreiter)

- VIVALDI, A. *Concerto* in G minor RV 315 Op. 8 No 2 ('L'estate' [Summer])  
 VIVALDI, A. *Concerto* in F major RV 293/Op. 8 No 3 ('L'autunno' [Autumn])  
 VIVALDI, A. *Concerto* in F minor RV 297/Op. 8 No 4 ('L'inverno' [Winter])

### List B – Classical and early Romantic

#### Manual list

- BEETHOVEN, L. van. *Allegro con spirito* 1st movement and *Adagio con molt' espressione* 2nd movement from *Sonata* in E<sup>b</sup> major Op. 12 No 3 (*Violin sonata* No 3)  
 BEETHOVEN, L. van. *Adagio con molt' espressione* 2nd movement and *Rondo: Allegro molto* 3rd movement from *Sonata* in E<sup>b</sup> major Op. 12 No 3 (*Violin sonata* No 3)  
 BEETHOVEN, L. van. *Presto* 1st movement and *Andante scherzoso, più allegretto* 2nd movement from *Sonata* in A minor Op. 23 (*Violin sonata* No 4)  
 BEETHOVEN, L. van. *Andante scherzoso, più allegretto* 2nd movement and *Allegro molto* 3rd movement from *Sonata* in A minor Op. 23 (*Violin sonata* No 4)  
 BEETHOVEN, L. van. *Allegro* 1st movement and *Adagio molto espressivo* 2nd movement from *Sonata* in A major Op. 30 No 1 (*Violin sonata* No 6)  
 BEETHOVEN, L. van. *Adagio molto espressivo* 2nd movement and *Allegretto con variazioni* 3rd movement from *Sonata* in A major Op. 30 No 1 (*Violin sonata* No 6)  
 BÉRIOT, C.-A. de. *Allegro maestoso* 1st movement and *Andante tranquillo* 2nd movement from *Concerto* in G major Op. 76  
 BÉRIOT, C.-A. de. *Andante tranquillo* 2nd movement and *Allegro moderato* 3rd movement from *Concerto* in G major Op. 76  
 BÉRIOT, C.-A. de. *Allegro maestoso* 1st movement and *Adagio* 2nd movement from *Concerto* in A minor Op. 104  
 BÉRIOT, C.-A. de. *Adagio* 2nd movement and *Rondo: Allegro moderato* 3rd movement from *Concerto* in A minor Op. 104  
 BÉRIOT, C.-A. de. *Scène de ballet* Op. 100 (Schirmer)  
 HAYDN, J. *Allegro moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in C major Hob VIIa:1  
 HAYDN, J. *Adagio* 2nd movement and *Finale: Presto* 3rd movement from *Concerto* in C major Hob VIIa:1  
 MOZART, W. *Allegro* 1st movement and *Andante cantabile* 2nd movement from *Concerto* in D major K 218  
 MOZART, W. *Andante cantabile* 2nd movement and *Rondeau: Andante grazioso* 3rd movement from *Concerto* in D major K 218  
 MOZART, W. *Allegro aperto* 1st movement and *Adagio* 2nd movement from *Concerto* in A major K 219  
 MOZART, W. *Adagio* 2nd movement and *Rondeau: Tempo di minuetto* 3rd movement from *Concerto* in A major K 219  
 MOZART, W. *Largo–allegro* 1<sup>st</sup> movement and *Andante* 2nd movement from *Sonata* in B<sup>b</sup> major K 454 (Henle)  
 MOZART, W. *Andante* 2nd movement and *Allegretto* 3rd movement from *Sonata* in B<sup>b</sup> major K 454 (Henle)  
 MOZART, W. *Molto allegro* 1<sup>st</sup> movement and *Andante* 2<sup>nd</sup> movement *Sonata* in A major K 526 [omit repeats]  
 RODE, P. *Moderato* 1st movement and *Adagio* 2nd movement from *Concerto* No 7 in A minor Op. 9  
 VIOTTI, G. *Moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in A minor Wi 22 (*Concerto* No 22)  
 VIOTTI, G. *Adagio* 2nd movement and *Agitato assai* 3rd movement from *Concerto* in A minor Wi 22 (*Concerto* No 22)

### List C – Romantic

#### Manual list

- ACHRON, J. *Hebrew melody* Op. 33 (Carl Fischer)  
 BRAHMS, J. *Vivace ma non troppo* 1st movement from *Sonata* in G major Op. 78

- BRAHMS, J. *Allegro molto moderato* 3rd movement from *Sonata* in G major Op. 78  
 BRAHMS, J. arr. JOACHIM. Any one from *Hungarian dances* (Simrock)  
 DVOŘÁK, A. *Romance* Op. 11/B 38 (Simrock)  
 DVOŘÁK, A. arr. KREISLER. *Slavonic dance* No 2 in E minor (*The Fritz Kreisler collection* Volume 1 – Carl Fischer)  
 ELGAR, E. Any one movement from *Sonata* in E minor Op. 82 (Novello)  
 GRIEG, E. *Allegro con brio* 1st movement and *Allegretto quasi andantino* 2nd movement from *Sonata* in F major Op. 8  
 GRIEG, E. *Allegretto quasi andantino* 2nd movement and *Allegro molto vivace* 3rd movement from *Sonata* in F major Op. 8  
 GRIEG, E. *Lento doloroso – Poco allegro – Allegro vivace* 1st movement and *Allegretto tranquillo* 2nd movement from *Sonata* in G major Op. 13 (Peters)  
 GRIEG, E. *Allegretto tranquillo* 2nd movement and *Allegro animato* 3rd movement from *Sonata* in G major Op. 13 (Peters)  
 KREISLER, F. *Caprice viennois* (Schott)  
 RACHMANINOFF, S. *Hungarian dance* No 2 from *2 pieces* Op. 6 (Kalmus)  
 SAINT-SAËNS, C. arr. SAINT-SAËNS. *Danse macabre* Op. 40 (Durand)  
 SARASATE, P. *Malaguena* No 1 from *Spanische Tänze* Volume I Op. 21 (IMC)  
 SARASATE, P. *Romanza andaluza* No 3 from *Spanische Tänze* Volume II Op. 22 (Carl Fischer)  
 SCHUMANN, R. *Mit leidenschaftlichem Ausdruck* 1st movement from *Sonata* in A minor Op. 105  
 SCHUMANN, R. *Lebhaft* 3rd movement from *Sonata* in A minor Op. 105  
 SMETANA, B. arr. SITT. *Andantino* No 2 from *Z domoviny* [*From the homeland*] JB 1:118 (Peters)  
 SUK, J. *Appassionato* No 2 from *Four pieces* Op. 17 (Simrock)  
 SUK, J. *Burleska* No 4 from *Four pieces* Op. 17 (Simrock)  
 TCHAIKOVSKY, P. *Scherzo* No 2 from *Souvenir d'un lieu cher* Op. 42 (Faber)  
 TCHAIKOVSKY, P. *Sérénade mélancolique* Op. 26

### List D – Post Romantic

#### Manual list

- BATES, M. *Ford's farm* (*In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes*)  
 BLOCH, E. *Nuit exotique* (*Music for violin and piano – Carl Fischer*)  
 CLARKE, R. *Midsummer moon* (*Shorter pieces for violin and piano – Oxford University Press*)  
 COPLAND, A. *Ukelele serenade* No 2 from *2 pieces* (Boosey and Hawkes)  
 CROSTHWAITE, H. *Cat and mouse game* (unaccompanied) (hughcrosthwaite.com)  
 DAVIDSON, R. *Still and still moving* (AMC)  
 DAVIDSON, T. *Blue curve of the Earth* (*In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes*)  
 DEBUSSY, C. *Allegro vivo* 1st movement from *Sonata* in G minor  
 DEBUSSY, C. *Finale: Très animé* from *Sonata* in G minor  
 FALLA, M. de. arr. KREISLER. *Spanish dance* from *La vida breve* (Carl Fischer)  
 GERSHWIN, G. arr. HEIFETZ. *Summertime* and *A woman is a sometime thing* from *Selections from Porgy and Bess* (Chappell)  
 GERSHWIN, G. arr. HEIFETZ. Any two other movements [other than *Summertime* and *A woman is a sometime thing*] from *Selections from Porgy and Bess* (Chappell)  
 GREENBAUM, S. *Snow* No 2 and *Parachute* No 3 from *Falling by degrees* (AMC)  
 GREENBAUM, S. *The infinite heartbeat* 3rd movement and *Return to earth* 4th movement from *Sonata* for violin and piano (AMC)

HIGDON, J. *Echo dash (In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes)*  
HINDEMITH, P. *Langsam – sehr lebhaft* 2nd movement from *Sonata* in E major (Schott)  
HINDSON, M. *Song of life* (AMC)  
IVES, C. *Sonata No 4 for violin and piano: Children's day at the camp meeting* (Associated Music Publishers)  
JOPLIN, S. arr. PERLMAN. *The entertainer* (Schirmer)  
KABALEVSKY, D. *Andante cantabile* 2nd movement and *Vivace giocoso* 3rd movement from *Concerto* in C major Op. 48  
KATS-CHERNIN, E. *Children's chamber II* (AMC)  
KROLL, W. *Banjo and fiddle* (Schirmer)  
MESSIAEN, O. *Theme and variations I/10* (Leduc)  
MILHAUD, D. *Le printemps* Op. 18 (Durand)  
NOVÁČEK, O. *Perpetuum mobile*  
O'CONNOR, M. *Caprice No 1* in A major (markoconnor.com)  
PROKOFIEV, S. *Moderato* 1st movement from *Sonata* in D major Op. 94 bis  
PROKOFIEV, S. *Presto* 2nd movement from *Sonata* in D major Op. 94 bis  
PROKOFIEV, S. *Allegro con brio* 4th movement from *Sonata* in D major Op. 94 bis  
PROKOFIEV, S. *Five melodies* Op. 35 bis (Boosey and Hawkes)  
RAUTAVAARA, E. *West 23rd Street, NY* 4th movement PLUS any one other movement from *Lost landscapes* (Boosey and Hawkes)  
RAVEL, M. *Sonate posthume* (Salabert)  
SAARIAHO, K. *Nocturne* for solo violin (Chester)  
SHCHEDRIN, R. *In the style of Albeniz* (Sikorski)  
SITSKY, L. Any two movements from *Tetragrammaton* (Wirripang)  
STANHOPE, P. *Dance for the white spirit* (reedmusic.com)  
STRAVINSKY, I. *Introduzione: Allegro moderato* 1st movement and *Tarantella: Vivace* 3rd movement from *Suite italienne* (Boosey and Hawkes)  
STRAVINSKY, I. *Minuetto* 6th movement and *Finale* 7th movement from *Suite italienne* (Boosey and Hawkes)  
SUTHERLAND, M. *Quasi improvisatione* 2nd movement and *Allegro vivace* 3rd movement from *Sonata* (Currency)  
SZYMANOWSKI, K. *Romance* Op. 23  
SZYMANOWSKI, K. *Narczy No 2* from *Mity* Op. 30 (*Trois poèmes*)  
WHITICKER, M. *Winamin* (*Australian violin music – Currency*)  
ZWILICH, E.T. *Romance* for violin and piano (Merion Music)

## Section II. General knowledge

### LICENTIATE

5221

## Section I. Studies and pieces

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least four works, one from each of Lists A, B, C, and D.
- The choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods, including at least one of the post-Romantic works indicated by \* next to the listing.
- Additional works needed to fulfil the time requirements may be selected from any or all of Lists A, B, C, or D.

- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit [ameb.edu.au/lmusa-practical](http://ameb.edu.au/lmusa-practical).

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

## List A – Unaccompanied

### Manual list

\*ARONOWICZ, A. *Harpy* (andrewaronowicz.com)  
BACH, J.S. *Adagio* 1st movement and *Fuga* 2nd movement from *Sonata* in G minor BWV 1001  
BACH, J.S. *Allemande* and *Double* 1st movement, *Sarabande* and *Double* 3rd movement and *Tempo di borea* and *Double* 4th movement from *Partita* in B minor BWV 1002  
BACH, J.S. *Fuga* 2nd movement from *Sonata* in A minor BWV 1003  
BACH, J.S. *Andante* 3rd movement and *Allegro* 4th movement from *Sonata* in A minor BWV 1003  
BACH, J.S. *Præludium* 1st movement, *Loure* 2nd movement and *Gavotte en rondeau* 3rd movement from *Partita* in E major BWV 1006  
\*CHINDAMO, J. *Toccata* for solo violin  
\*CORIGLIANO, J. *Red violin caprices* (Schirmer)  
\*EDWARDS, R. *White cockatoo spirit dance* (Ricordi)  
\*HINDEMITH, P. *Leicht bewegte Viertel* 1st movement, *Gemächliche Viertel* 3rd movement and *Fünf Variationen über das Lied 'Komm, lieber Mai' von Mozart* 4th movement from *Sonata* Op. 31 No 2 (Schott)  
KREISLER, F. *Recitativo and Scherzo caprice* Op. 6 (Schott)  
LOCATELLI, P. Any one *Caprice* from *L'arte del violino* Op. 3  
\*MARCH, K. *Tango and terror* (AMC)  
PAGANINI, N. Any one from *24 caprices for solo violin* Op. 1 (IMC)  
\*PATERSON, D. *Phantasmagoria* (AMC)  
PISENDEL, J. *Sonata* in A minor for violin solo (Bärenreiter)  
\*PROKOFIEV, S. *Sonata* in D major for solo violin Op. 115 (Sikorski)  
\*PSATHAS, J. *Gyftiko* (sounz.org.nz)  
\*REGER, M. *Chaconne: grave* 3rd movement from *Sonata* No 7 in A minor Op. 91 (Boosey and Hawkes)  
\*SCULTHORPE, P. *Irkanda 1* (Faber)  
WESTHOFF, J.P. von. *Suite* No 4 in C major from *6 Suites* for solo violin  
WIENIAWSKI, H. *L'étude* No 3 from *L'école moderne* Op. 10  
WIENIAWSKI, H. *Andante* No 2 from *Etudes-caprices* Op. 18 (IMC)  
WIENIAWSKI, H. *Allegro moderato* No 3 from *Etudes-caprices* Op. 18 (IMC)  
WIENIAWSKI, H. *Tempo di Saltarella, ma non troppo vivo* No 4 from *Etudes-caprices* Op. 18 (IMC)  
WIENIAWSKI, H. *Andante ma non troppo – Allegro non troppo* No 6 from *Etudes-caprices* Op. 18 (IMC)  
WIENIAWSKI, H. *Allegro risoluto – Meno mosso* No 8 from *Etudes-caprices* Op. 18 (IMC)  
\*YSAÏE, E. Any two movements out of *Obsession – Prelude* 1st movement, *Malinconia* 2nd movement, *Danse des Ombres - Sarabande* 3rd movement and *Les furies* 4th movement from *Sonata* in A minor Op. 27 No 2 (Schirmer)  
\*YSAÏE, E. *Sonata* in D minor 'Ballade' Op. 27 No 3 (Schirmer)  
\*YSAÏE, E. Any two movements out of *Allemanda* 1st movement, *Sarabanda* 2nd movement and *Finale* 3rd movement from *Sonata* in E minor Op. 27 No 4 (Schirmer)  
\*ZWILICH, E.T. *Fantasy* for solo violin (Theodore Presser)

\*Candidates must present at least one of the post-Romantic works marked with an asterisk (\*) as part of their Licentiate program. See above for additional program requirements.

## List B – Sonatas

### Manual list

- \*BARTÓK, B. *Allegro appassionato* 1st movement and any one other movement from *Sonata* No 1 for violin and piano Op. 21 BB 84
- BEETHOVEN, L. van. *Allegro con brio* 1st movement and *Adagio cantabile* 2nd movement from *Sonata* in C minor Op. 30 No 2 (*Violin sonata* No 7)
- BEETHOVEN, L. van. *Scherzo: Allegro* 3rd movement and *Allegro* 4th movement from *Sonata* in C minor Op. 30 No 2 (*Violin sonata* No 7)
- BEETHOVEN, L. van. *Adagio sostenuto – Presto* 1st movement and *Andante con variazioni* 2nd movement from *Sonata* in A major Op. 47 (*Violin sonata* No 9)
- BEETHOVEN, L. van. *Andante con variazioni* 2nd movement and *Presto* 3rd movement from *Sonata* in A major Op. 47 (*Violin sonata* No 9)
- BIBER, H.I.F. von. *Sonata I* in A major from *Sonatae, violino solo* [8 violin sonatas] (1681) C 138
- BRAHMS, J. *Allegro amabile* 1st movement and *Andante tranquillo* 2nd movement from *Sonata* in A major Op. 100
- BRAHMS, J. *Andante tranquillo* 2nd movement and *Allegretto grazioso, quasi andante* 3rd movement from *Sonata* in A major Op. 100
- BRAHMS, J. Any two movements from *Sonata* in D minor Op. 108
- \*COPLAND, A. *Andante semplice* 1st movement and *Lento* 2nd movement from *Sonata* (Boosey and Hawkes)
- \*COPLAND, A. *Lento* 2nd movement and *Allegretto giusto* 3rd movement from *Sonata* (Boosey and Hawkes)
- FAURE, G. *Allegro molto* 1st movement from *Sonata* in A major Op. 13
- FRANCK, C. *Allegro moderato* 1st movement and *Allegro* 2nd movement from *Sonata* in A major M 8
- FRANCK, C. *Recitativo – Fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major M 8
- \*GREENBAUM, S. *Escape velocity* 1st movement and *Alone in space* 2nd movement from *Sonata* for violin and piano (AMC)
- GRIEG, E. *Allegro molto ed appassionato* 1st movement and *Allegretto espressivo alla romanza* 2nd movement from *Sonata* in C minor Op. 45
- GRIEG, E. *Allegretto espressivo alla romanza* 2nd movement and *Allegro animato* 3rd movement from *Sonata* in C minor Op. 45
- \*JANÁČEK, L. Any three movements from *Sonata JW VII/7* (Bärenreiter)
- LECLAIR, J.-M. *Violin sonata* No 6 in C minor Op. 5 ('Le Tombeau')
- \*PENDERECKI, K. *Larghetto* 1st movement and *Allegretto scherzando* 2nd movement from *Sonata* No 2 for violin and piano (Schott)
- \*PENDERECKI, K. *Notturmo* 3rd movement from *Sonata* No 2 for violin and piano (Schott)
- PETERSEN, D. *Speelstuk: sonata* No 4 in D major from *Speelstukken* (11 sonatas and 1 suite) (*Speelstukken: met een viol en bas continuo* Amsterdam 1683 facsimile edition – Noten Roehr)
- \*PROKOFIEV, S. *Andante assai* 1st movement and *Allegro brusco* 2nd movement from *Sonata* in F minor Op. 80 (Sikorski)
- \*PROKOFIEV, S. *Andante* 3rd movement and *Allegro assai, come prima* 4th movement from *Sonata* in F minor Op. 80 (Sikorski)
- \*RAVEL, M. *Allegretto* 1st movement and *Blues: Moderato* 2nd movement from *Sonata* in G major (Durand)
- \*RAVEL, M. *Blues: Moderato* 2nd movement and *Perpetuum mobile: Allegro* 3rd movement from *Sonata* in G major (Durand)

- RESPIGHI, O. *Moderato* 1st movement and *Andante espressivo* 2nd movement from *Sonata* in B minor P 110 (Ricordi)
- RESPIGHI, O. *Andante espressivo* 2nd movement and *Allegro moderato ma energico* 3rd movement from *Sonata* in B minor P 110 (Ricordi)
- \*SCHNITTKE, A. *Largo* 3rd movement and *Allegretto scherzando* 4th movements from *Violin sonata* No 1 (Sikorski)
- SCHUBERT, F. *Allegro moderato* 1st movement and any one other movement from *Sonata* in A major D 574
- \*SHOSTAKOVITCH, D. Any one movement from *Sonata* in G major Op. 134 (Sikorski)
- STRAUSS, R. *Allegro, ma non troppo* 1st movement from *Sonata* in E♭ major Op. 18 (Universal)
- STRAUSS, R. *Improvisation: Andante cantabile* 2nd movement and *Finale: Andante – Allegro* 3rd movement from *Sonata* in E♭ major Op. 18 (Universal)
- \*SUTHERLAND, M. *Subdued but flowing* 1st movement from *Sonata* (Currency)
- TARTINI, G. From and including *Andante* 3rd movement to the end of the work, *Sonata* in G minor B g5 ('The devil's trill') (Bärenreiter)

## List C – Concertos or pieces with orchestra

### Manual list

- \*ADAMS, J. *Toccata* 3rd movement from *Violin concerto* (Boosey and Hawkes)
- \*ADAMS, J. 1st movement or 3rd movement from *Road movies* for violin and piano (Boosey and Hawkes)
- \*BARBER, S. *Allegro* 1st movement from *Violin concerto* Op. 14 (Schirmer)
- \*BARBER, S. *Andante* 2nd movement and *Presto in moto perpetuo* 3rd movement from *Violin concerto* Op. 14 (Schirmer)
- \*BARTÓK, B. *Allegro giocoso* 2nd movement from *Concerto* (No 1) BB 48a (Boosey and Hawkes)
- BEETHOVEN, L. van. *Allegro ma non troppo* 1st movement from *Concerto* in D major Op. 61
- BEETHOVEN, L. van. *Larghetto* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* in D major Op. 61
- BRUCH, M. *Vorspiel: Allegro moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in G minor Op. 26
- BRUCH, M. *Finale: Allegro energico* 3rd movement from *Concerto* in G minor Op. 26
- BRUCH, M. *Grave – Adagio cantabile* 1st movement and *Scherzo: Allegro* 2nd movement from *Schottische Fantasie* Op. 46 (IMC)
- BRUCH, M. *Finale: Allegro guerriero* from *Schottische Fantasie* Op. 46 (IMC)
- CHAUSSON, E. *Poème* Op. 25 (*Modern French violin music – Zen-On*)
- DVOŘÁK, A. *Allegro ma non troppo* 1st movement from *Concerto* in A minor Op. 53/B 96
- \*EDWARDS, R. 1st movement from *Maninyas* (Universal)
- \*EDWARDS, R. 3rd movement from *Maninyas* (Universal)
- \*GUBAIDULINA, S. From beginning up to Figure 42 (bar 206) from *In tempo praesens: Concerto* No. 2 (Sikorski)
- \*HINDSON, M. *Westerway* 2nd movement from *Violin concerto: Australian postcards* (AMC)
- \*HINDSON, M. *Grand final day* 3rd movement from *Violin concerto: Australian postcards* (AMC)
- \*KHACHATURIAN, A. *Allegro con fermezza* 1st movement from *Concerto* (Peters)
- \*KHACHATURIAN, A. *Allegro vivace* 3rd movement from *Concerto* (Peters)
- \*KORNGOLD, E. *Romance* 2nd movement from *Violin concerto* in D major Op. 35 (Schott)

\*Candidates must present at least one of the post-Romantic works marked with an asterisk (\*) as part of their Licentiate program. See above for additional program requirements.

- LALO, E. *Allegro non troppo* 1st movement and *Scherzando: Allegro molto* 2nd movement from *Symphonie espagnole* Op. 21
- LALO, E. *Andante* 4th movement and *Rondo: Allegro* 5th movement from *Symphonie espagnole* Op. 21
- LECLAIR, J.-M. *Concerto* in F major for violin Op. 7 No 4
- LECLAIR, J.-M. *Concerto* in A minor for violin Op. 7 No 5
- MENDELSSOHN, F. *Allegro molto appassionato* 1st movement from *Concerto* in E minor Op. 64
- MENDELSSOHN, F. *Allegretto non troppo – Allegro molto vivace* 3rd movement from *Concerto* in E minor Op. 64
- \*PROKOFIEV, S. *Andantino* 1st movement from *Concerto* (No 1) in D major Op. 19 (Boosey and Hawkes)
- \*PROKOFIEV, S. *Allegro moderato* 1st movement from *Concerto* (No 2) in G minor Op. 63 (Boosey and Hawkes)
- SAINT-SAËNS, C. *Allegro non troppo* 1st movement from *Concerto* in B minor Op. 61
- SAINT-SAËNS, C. *Molto moderato e maestoso* 3rd movement from *Concerto* in B minor Op. 61
- SCHUBERT, F. *Rondo* in A major D 438 (Henle) (Bärenreiter)
- SIBELIUS, J. *Allegro moderato* 1st movement from *Concerto* in D minor Op. 47 (IMC)
- SPOHR, L. *Concerto* No 8 in A minor Op. 47 ('In Form einer Gesangs-szene') (Kalmus)
- TCHAIKOVSKY, P. 3rd movement from *Violin concerto* in D major Op. 35 (IMC 1902)
- VAUGHAN WILLIAMS, R. *The lark ascending* (Oxford University Press)
- VIEUXTEMPS, H. *Andante – Moderato* 1st movement and *Adagio religioso* 2nd movement from *Concerto* No 4 in D minor Op. 31
- VIEUXTEMPS, H. *Adagio religioso* 2nd movement and *Finale marziale: Allegro* from *Concerto* No 4 in D minor Op. 31
- WIENIAWSKI, H. *Allegro moderato* 1st movement from *Concerto* in D minor Op. 22 (IMC)
- WIENIAWSKI, H. *Romance: Andante non troppo* 2nd movement and *Allegro con fuoco – Allegro moderato* 3rd movement from *Concerto* in D minor Op. 22 (IMC)
- \*ZWILICH, E.T. 1st movement from *Violin concerto* (Theodore Presser)
- \*HINDSON, M. *Little Chrissietina's magic fantasy* (AMC)
- HUBAY, J. *Carmen fantasie*
- \*GERSHWIN, G. arr. HEIFETZ. *Three preludes* (Warner)
- \*KABALEVSKY, D. *Rondo* Op. 69 (Sikorski)
- \*KERNIS, A. *Air* (AMP)
- \*KHACHATURIAN, A. *Dance* (Two pieces – Kalmus)
- KREISLER, F. *Tambourin Chinois* Op. 3 (Schott)
- \*LUTOSŁAWSKI, W. *Subito* (Chester music)
- \*MESSIAEN, O. *Fantaisie* for violin and piano (Durand)
- \*MYERS, J. *The angry birds of Kauai* from (In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes)
- PAGANINI, N. arr. KREISLER. *La campanella* from *Concerto* No 2 in B minor Op. 7 (IMC)
- \*PÄRT, A. *Fratres* (Universal)
- RAVEL, M. *Tzigane* (Durand)
- SAINT-SAËNS, C. *Introduction et rondo capriccioso* Op. 28 (Henle)
- SAINT-SAËNS, C. *Havanaise* Op. 83 (Henle)
- SARASATE, P. *Zigeunerweisen* Op. 20
- SARASATE, P. *Carmen fantasy* Op. 25
- SARASATE, P. *Introduction et tarantelle* Op. 43 (IMC)
- SARASATE, P. *Habanera* No 2 from *Spanische Tänze* Op. 21 (IMC)
- \*SCHOENBERG, A. *Phantasy* for violin and piano Op. 47
- \*STANHOPE, P. *Agnus dei (after the fire)* (reedmusic.com)
- \*SZYMANOWSKI, K. *La Fontaine d'Aréthuse* No 1 from *Mity [Myths]* Op. 30 (Universal)
- \*SZYMANOWSKI, K. *Notturmo e tarantella* Op. 28 (Universal)
- \*TAKEMITSU, T. *Elegy (Hika)* for violin and piano (Salabert)
- \*TAKEMITSU, T. *Distance de Fée* for violin & piano (Schott)
- TCHAIKOVSKY, P. *Méditation* No 1 from *Souvenir d'un lieu cher* Op. 42 (Faber)
- VIEUXTEMPS, H. *Ballade and polonaise* Op. 38 (Peters)
- \*WEBERN, A. *4 pieces* for violin and piano Op. 7 (Universal)
- WIENIAWSKI, H. *Polonaise* in D major Op. 4 (Billaudot)
- WIENIAWSKI, H. *Polonaise brillante* in A major Op. 21 (IMC)
- WIENIAWSKI, H. *Scherzo-tarantelle* Op. 16 (Modern French violin music – Zen-On)
- \*WILLIAMS, J. *Devil's dance* from *The witches of Eastwick* (Hal Leonard)

## List D – Concert or show pieces

### Manual list

- \*BARTÓK, B. *Allegretto moderato* 2nd movement from *Rhapsody* No 1 BB 94a (Boosey and Hawkes)
- \*BARTÓK, B. *Friss: Allegro moderato* 2nd movement from *Rhapsody* No 2 BB 96a (Boosey and Hawkes)
- \*BERKELEY, L. *Elegy* Op. 33 No 2 and *Toccata* Op. 33 No 3 (Chester)
- \*BLOCH, E. *Vidui* No 1 and *Simchas torah* No 3 from *Baal shem* (Music for violin and piano – Carl Fischer)
- \*BLOCH, E. *Nigun* No 2 from *Baal shem* (Music for violin and piano – Carl Fischer)
- \*BRITTEN, B. *March* No 1 and *Waltz* No 4 from *Suite* Op. 6 (Three pieces from the suite, Op. 6 – Boosey and Hawkes)
- \*BRITTEN, B. *Lullaby* No 3 and *Waltz* No 4 from *Suite* Op. 6 (Three pieces from the suite, Op. 6 – Boosey and Hawkes)
- \*CHINDAMO, J. *Tango prelude* for violin and piano (AMC)
- \*DALLAPICCOLA, L. *Due studi* (Two studies – Suvini Zerboni)
- \*DEAN, B. *Hauptsatz* 5<sup>th</sup> movement from *Berlin music* [scordatura and multi-staff notation] (AMC)
- \*DORMAN, A. *Memory games* and MORAVEC, P. *Blue fiddle* (In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes)
- ELGAR, E. *La capricieuse* Op. 17 (Breitkopf and Härtel)
- \*HATZIS, C. *Coming to* (In 27 pieces: The Hilary Hahn encores – Boosey and Hawkes)

## Section II. General knowledge

\*Candidates must present at least one of the post-Romantic works marked with an asterisk (\*) as part of their Licentiate program. See above for additional program requirements.

## Violin (Repertoire)

### Foreword

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

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

### Repertoire examination syllabus structure

*Level 1* – Preliminary to Grade 4

*Level 2* – Grade 5 to Grade 8

### Own Choice selections

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

### Section I, Section III and Extra List requirements

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

### General Requirements and Examination Conduct

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

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

## LEVEL 1

BEGINNING  
PRELIMINARY TO GRADE 4

### Objectives

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

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

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

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

### Time allowed for Repertoire examinations:

**PRELIMINARY (REPERTOIRE)** 6310

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

**GRADE 1 (REPERTOIRE)** 6311

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

**GRADE 2 (REPERTOIRE)** 6312

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

**GRADE 3 (REPERTOIRE)** 6313

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

**GRADE 4 (REPERTOIRE)** 6314

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

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

### Objectives

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

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

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

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

### Additional requirements

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

### Time allowed for Repertoire examinations:

**GRADE 5 (REPERTOIRE)** 6315

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

**GRADE 6 (REPERTOIRE)** 6316

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

**GRADE 7 (REPERTOIRE)** 6317

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

**GRADE 8 (REPERTOIRE)** 6318

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