



Australian  
Music  
Examinations  
Board

2025

# Manual of Syllabuses



MUSIC SYLLABUSES

FOR  
THE  
♥ OF  
MUSIC

Published by the Australian Music Examinations Board Ltd

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# Foreword



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

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

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

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

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

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

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## ENQUIRIES

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

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

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

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

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

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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
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.
Level 2	Grades 5 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative ( <i>secco</i> and <i>stromentato/accompagnato</i> ), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7, 8 & Certificate of Performance	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: <ul style="list-style-type: none"> <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>
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: <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 (Rockschool) Classical Theory or Grade 8 ABRSM or Trinity Theory	Award, AMusA Practical or equivalent
AMusA Practical	Pass, G5 Theory of Music or Musicianship or Music Craft	Pass, Grade 5 RSL (Rockschool) Classical Theory or Grade 7 ABRSM or Trinity Theory	Pass, Certificate of Performance, or credit or above in G8 Practical
Certificate of Performance	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, Grade 4 RSL (Rockschool) Classical Theory or Grade 6 ABRSM or Trinity Theory	Pass G8 Practical
G8 Practical	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, Grade 4 RSL (Rockschool) Classical Theory or Grade 6 ABRSM or Trinity Theory	
G7 Practical	Pass, G3 Theory of Music or Musicianship or Music Craft	Pass, Grade 3 RSL (Rockschool) Classical Theory or Grade 5 ABRSM or Trinity Theory	
G6 Practical	Pass, G2 Theory of Music or Musicianship or Music Craft	Pass, Grade 2 RSL (Rockschool) Classical Theory or Grade 4 ABRSM or Trinity Theory	

## 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 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.
<b>LEVEL 3 – DIPLOMAS</b>		
<b>Associate Diploma (AMusA); Licentiate Diploma (LMusA)</b>		
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.
<b>Fellowship in Music Australia (FMusA)</b>		
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](#).

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### How To Use This Schedule

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

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

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

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

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

[AMEB Queensland](#)

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

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

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

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

## PART A – THE PRACTICAL EXAMINATION

### Preparing for the Practical examination.

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

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

### On the examination day

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

### In the examination room

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

## PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

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

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

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

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

## PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

### Section 1 – General requirements for practical examinations

#### 1. Allowable Materials in the Examination

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

#### 2. Scores

- (a) Scores are printed sheet music which normally would be either:
- (i) legally purchased (or otherwise legally accessed) physical sheet music or
  - (ii) legally purchased (or otherwise legally accessed) download(s) of sheet music
- (b) Scores are subject to the Copyright Act. Candidates must ensure that any scores or copies they provide comply with the Act. Enrollers, teachers and/or candidates should consult the Guide to Music Copyright for Teachers on the APRA/AMCOS [website](#) 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	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.
	RHYTHM:	To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.
	PITCH:	To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.
	PITCH:	To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.
Grade 1	PITCH:	To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
Grade 2	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.
Grade 3	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.
	MELODY:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.
	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.
Grade 4	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.
	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.
Grade 5	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.
	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.
Grade 6	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.
	HARMONY:	The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.
	HARMONY:	To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

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

<b>TABLE D – 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
<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

1. Certificate of Performance examinations comprise two (2) sections:
  - Section I – Pieces
  - Section II – General Knowledge Test
2. Examination Sections:
  - Section I – Pieces
  - Section II – General Knowledge test
  - (a) By referring to the score of each piece, candidates can be asked 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, candidates 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.
3. [TABLE E](#) sets out the time limits for the examination.

<b>TABLE E – Practical Examination Times – Certificate of Performance</b>	
	<b>Total examination time (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.

# Woodwind

<b>Recorder</b>	<b>263</b>		
<hr/>			
GENERAL	263		
LEVEL 1 GRADE 1	264	LEVEL 1 GRADE 4	324
LEVEL 1 GRADE 2	265	LEVEL 2 GRADE 5	326
LEVEL 1 GRADE 3	266	LEVEL 2 GRADE 6	326
LEVEL 1 GRADE 4	267	LEVEL 2 GRADE 7	328
LEVEL 2 GRADE 5	269	LEVEL 2 GRADE 8	329
LEVEL 2 GRADE 6	271	LEVEL 2 CERTIFICATE OF PERFORMANCE	330
LEVEL 2 GRADE 7	272	LEVEL 3 AMUSA	331
LEVEL 2 GRADE 8	273	LEVEL 3 LMUSA	332
LEVEL 3 AMUSA	275	REPERTOIRE EXAM	334
LEVEL 3 LMUSA	276		
REPERTOIRE EXAM	277		
<b>Flute</b>	<b>278</b>	<b>Bassoon</b>	<b>335</b>
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GENERAL	278	GENERAL	335
LEVEL 1 PRELIMINARY	282	LEVEL 1 GRADE 1	338
LEVEL 1 GRADE 1	283	LEVEL 1 GRADE 2	339
LEVEL 1 GRADE 2	284	LEVEL 1 GRADE 3	340
LEVEL 1 GRADE 3	286	LEVEL 1 GRADE 4	341
LEVEL 1 GRADE 4	287	LEVEL 2 GRADE 5	343
LEVEL 2 GRADE 5	290	LEVEL 2 GRADE 6	344
LEVEL 2 GRADE 6	291	LEVEL 2 GRADE 7	345
LEVEL 2 GRADE 7	293	LEVEL 2 GRADE 8	345
LEVEL 2 GRADE 8	294	LEVEL 2 CERTIFICATE OF PERFORMANCE	346
LEVEL 2 CERTIFICATE OF PERFORMANCE	295	LEVEL 3 AMUSA	347
LEVEL 3 AMUSA	296	LEVEL 3 LMUSA	348
LEVEL 3 LMUSA	297	REPERTOIRE EXAM	349
REPERTOIRE EXAM	299		
<b>Oboe</b>	<b>300</b>	<b>Saxophone</b>	<b>350</b>
<hr/>			
GENERAL	300	GENERAL	350
LEVEL 1 PRELIMINARY	303	LEVEL 1 GRADE 1	351
LEVEL 1 GRADE 1	303	LEVEL 1 GRADE 2	352
LEVEL 1 GRADE 2	304	LEVEL 1 GRADE 3	353
LEVEL 1 GRADE 3	305	LEVEL 1 GRADE 4	354
LEVEL 1 GRADE 4	307	LEVEL 2 GRADE 5	357
LEVEL 2 GRADE 5	309	LEVEL 2 GRADE 6	358
LEVEL 2 GRADE 6	310	LEVEL 2 GRADE 7	358
LEVEL 2 GRADE 7	311	LEVEL 2 GRADE 8	359
LEVEL 2 GRADE 8	312	LEVEL 2 CERTIFICATE OF PERFORMANCE	360
LEVEL 2 CERTIFICATE OF PERFORMANCE	313	LEVEL 3 AMUSA	361
LEVEL 3 AMUSA	315	LEVEL 3 LMUSA	362
LEVEL 3 LMUSA	316	REPERTOIRE EXAM	364
REPERTOIRE EXAM	318		
<b>Clarinet</b>	<b>319</b>	<b>Saxophone for Leisure</b>	<b>365</b>
<hr/>			
GENERAL	319	GENERAL	365
LEVEL 1 PRELIMINARY	320	LEVEL 1 PRELIMINARY	367
LEVEL 1 GRADE 1	321	LEVEL 1 GRADE 1	368
LEVEL 1 GRADE 2	322	LEVEL 1 GRADE 2	369
LEVEL 1 GRADE 3	323	LEVEL 1 GRADE 3	370
		LEVEL 1 GRADE 4	372
		LEVEL 2 GRADE 5	374
		LEVEL 2 GRADE 6	375
		LEVEL 2 GRADE 7	377
		LEVEL 2 GRADE 8	378
		LEVEL 2 CERTIFICATE OF PERFORMANCE	380
		REPERTOIRE EXAM	381



## Flute (Comprehensive)

### Foreword

#### Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of technical work and repertoire. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

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 toward 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 whereby 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 Level 3 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, *Flute Series 4* (AMEB 2022) from Preliminary to Grade 4 and *Flute Series 3* (AMEB 2012) from Preliminary to Grade 6. 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 *Flute Technical work* (AMEB 2012), which contains all of the technical work and exercises for this syllabus, and *Flute Sight-reading* (AMEB 2012), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

*Flute Series 2* (2000) grade books may still be used as sources of repertoire in this new syllabus, but *Flute Series 1* (1991/1992) may not be used. *Flute and piccolo Technical work* (revised 1998) and *Flute and piccolo Orchestral excerpts* (1998) may not be used with the new syllabus. *Flute Sight reading* (2000), does not contain indicative examples of the standard of the sight reading in the new syllabus, but may be used as an extra resource for practice purposes.

Candidates preparing for examination with this syllabus must draw their Technical work only from *Flute Technical work* (AMEB 2012).

#### Programme structure

##### Number of works to be presented

Candidates are required to present the following works at examination in addition to any Technical Work, Sight-reading, Aural Test, or General knowledge requirement:

##### *Level 1*

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

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

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

##### *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 select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

##### *Level 3 (Associate Diploma)*

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

##### *Level 3 (Licentiate Diploma)*

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

### 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 flute), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the flute, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

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

### Examination conduct

#### Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 3 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.

Some works in *Flute Series 3* and other publications may contain duet parts for a second flute or other instrument. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

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*.

#### Piccolo, alto and bass flutes

Candidates using this syllabus will be expected to use the standard concert flute as their principal instrument, but the syllabus does allow some opportunities to present material on other members of the flute family.

Young students unable to play the concert flute may present both Technical Work and repertoire on the piccolo at Level 1 only.

The Manual Lists for the Certificate of Performance and Level 3 will include works for the piccolo, alto flute and bass flute. Candidates may present one of these works per examination. Candidates who choose to present works originally written for the piccolo, alto or bass flute must present them on those instruments.

### Additional requirements

Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal 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 this Manual.

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

### Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Flute Technical work* (AMEB 2012). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. All technical work for this syllabus is to be presented from memory.

### 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 flautist's training. Candidates must tune their own instruments from Grade 5. From Preliminary to Grade 4, both inclusive, the candidate may seek assistance from their accompanist in tuning their instrument.

### Bibliography

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

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**MAGAZINES (ENGLISH LANGUAGE)**

- Flutist Quarterly* (available by subscription or on line at [www.nfaonline.org](http://www.nfaonline.org))
- Pan* (available by subscription or on line at British Flute Society <http://bfs.org.uk>)
- Flute Talk* (Monthly magazine published by The Instrumentalist)

**TOP FLUTE-RELATED WEBSITES**

- Flute Focus ([www.flutefocus.com](http://www.flutefocus.com))
- British Flute Society (<http://bfs.org.uk>)
- National Flute Society ([www.nfaonline.org](http://www.nfaonline.org))
- The Flute Ark ([www.fluteark.com](http://www.fluteark.com))

**LEVEL 1****BEGINNING  
PRELIMINARY TO GRADE 4****Objectives**

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

**Section I. Technical work**

The candidate is required to 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 tempo
- Performance of Technical Work from memory.
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Well-prepared breaths and controlled air flow
- Fingers held close to the keys
- Articulation as required, specified in *Flute Technical work* (2012)
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- A developing awareness of intonation and pitch

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

Through a well-balanced programme of works drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Well-prepared breaths and controlled air flow
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Clean and accurate articulation
- Even *legato*
- The use of dynamics as part of a developing interpretative ability
- An awareness of stylistic considerations appropriate to the repertoire
- Ensemble playing that displays good understanding and communication with the accompanist
- A developing awareness of intonation and pitch

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

The candidate is required to demonstrate:

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

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

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

**Sight-reading (Grade 1 to Grade 4 only)**

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality

- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

### 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*.

## PRELIMINARY

4090

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

### Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

### Section II. Studies and pieces

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

#### List A

- From AMEB *Flute Preliminary Series 4*:  
BRUNSDON, J. *Kambhoji sings*  
DAQUIN, L.-C. arr. FAZZONE. *Rigaudon* Première suite from *Premier livre de pièces de clavecin*  
EDWARDS, R. *Melting icecream*  
MOWER, M. *Straight to the point*  
TRADITIONAL. *Working on the railway*
- From AMEB *Flute Preliminary Series 3*:  
DAVIDSON, L. *Leaping turtles*  
MAC GILLAVRY, E. *Study No 1*  
MOLLOY, J. arr. DALY. *The Kerry dance*  
RIDOUT, A. *Rustic dance*  
TRADITIONAL arr. NIGHTINGALE. *I am a fine musician*

#### AMEB Manual list

- GARIBOLDI, G. arr. VESTER. *Moderato* (No 1 from *125 easy Classical studies* – Universal)
- GARIBOLDI, G. arr. VESTER. *Moderato* (No 2 from *125 easy Classical studies* – Universal)
- HARRIS, P. *Andante* (No 4 from *76 graded studies for flute Book 1* – Faber)
- HARRIS, P. *Andante con moto* (No 5 from *76 graded studies for flute Book 1* – Faber)
- HARRIS, P. *Moderato* (No 2 from *76 graded studies for flute Book 1* – Faber)
- RAE, J. *In the wings* No 1 from *40 modern studies for solo flute* (Universal)
- TRADITIONAL arr. NORTH. *Botany bay* (*The young flute player* Volume 1 – Allegro)
- TRADITIONAL arr. NORTH. *The cuckoo* (*The young flute player* Volume 1 – Allegro)
- TRADITIONAL arr. NORTH. *Welsh song* (*The young flute player* Volume 1 – Allegro)
- WALTON, M. *Start stop* (*Off to a great start* Book 1 – Australian Wind Music Publications)
- WALTON, M. *Red River valley* (*Off to a great start* Book 1 – Australian Wind Music Publications)

#### List B

- From AMEB *Flute Preliminary Series 4*:  
MOZART, W.A. arr. GILHAM. *Can you dance?* from *Le nozze di Figaro* K. 492  
PRAETORIUS, M. arr. ROSS. *Bransle double* from *Terpsichore*  
RAVENSCROFT, T. arr. TAYLOR and HODGSON. *The three ravens*  
SCHMITT, J. arr. BARRATT. *Moderato*

SCHUBERT, F. arr. WALTON. *The trout* 4th movement of *Piano quintet in A major* D.667

- From AMEB *Flute Preliminary Series 3*:  
BRAHMS, J. arr. ADAMS and GOUT. *Awake, my love*  
CZERNY, C. arr. BARRATT. *Rise and shine!*  
PRAETORIUS, M. arr. HARRIS and ADAMS. *Gavotte*  
TRADITIONAL arr. HODGSON. *Deo gratias Anglia*  
WEDGWOOD, P. *Take it easy*

#### AMEB Manual list

- ADAMS, S. *Aria* (*Flute basics repertoire* – Faber)
- BEETHOVEN, L. van. arr. GILLIAM and McCASKILL. *Ode to joy* (*Solo pieces for the beginning flutist* – Mel Bay)
- HARRIS, P. *The silver flute* (*I can't believe pieces can be this easy* – Chester)
- HARRIS, P. *Sonata in C* (*I can't believe pieces can be this easy* – Chester)
- HAYDN, F. arr. BARRATT. *Minuet* (*Bravo! flute* – Boosey & Hawkes)
- TRADITIONAL arr. ADAMS. *All through the night* (*Flute basics* – Faber)
- TRADITIONAL arr. ADAMS. *Quelle est cette odeur agréable* (*Flute basics* – Faber)
- TRADITIONAL arr. NIGHTINGALE and WHITWELL. *German dance* (*Repertoire for the beginner flautist* – Fluteworthy)
- TRADITIONAL arr. TAKAHASHI. *Lightly row* (*Suzuki flute school* Volume 1 – Summy-Birchard)
- TRADITIONAL arr. WALTON. *Long long ago* (*The new Australian flute syllabus* Levels 1–4 – Australian Wind Music Publications)
- TRADITIONAL arr. WHITWELL. *Sakura* (*Repertoire for the beginner flautist* – Fluteworthy)
- WATTS, S. *Water lilies* (*Razzamajazz flute Book 1* – Kevin Mayhew)

#### List C

- From AMEB *Flute Preliminary Series 4*:  
BARTÓK, B. arr. HODGSON. *Happy dance, sad song* No 15 from *Gyermekeknek* Book 1  
FISHER, T. *Daybreak*  
GORP, F. van. *Let's make peace*  
TRADITIONAL arr. HOWELL. *Jiangsu folk song*  
TRADITIONAL arr. PEARCE and GUNNING. *Slovakian hoop dance*
- From AMEB *Flute Preliminary Series 3*:  
ADAMS, S. and GOUT, A. *Clown dance*  
BARRATT, C. *Hopak*  
FIRTH, A. *Tear drops*  
HARRIS, P. *I wish I practiced more*  
SAINT-SAËNS, C. arr. NIGHTINGALE. *The elephant*

#### AMEB Manual list

- ADAMS, S. *Slane* (*Flute basics* – Faber)
- ADAMS, S. *Roamin' gnomes* (*Flute basics* – Faber)
- BARRATT, C. *On the wing* (*Bravo! flute* – Boosey & Hawkes)
- BARRATT, C. *Wimbledon waltz* (*Bravo! flute* – Boosey & Hawkes)
- BARRATT, C. *Shortcake walk* (*Bravo! flute* – Boosey & Hawkes)
- HARRIS, P. *Funky foot-joint* (*I can't believe pieces can be this easy* – Chester)
- TRADITIONAL arr. NIGHTINGALE. *Buffalo girls* (*Repertoire for the beginner flautist* – Fluteworthy)
- TRADITIONAL arr. TAKAHASHI. *Aunt Rhody* (*Suzuki flute school* Volume 1 – Summy-Birchard)
- WALTON, M. *Blue gum* (*The new Australian flute syllabus* Levels 1–4 – Australian Wind Music Publications)
- WATTS, S. *Hairy scary* (*Razzamajazz flute Book 1* – Kevin Mayhew)
- WATTS, S. *Noodlin' and doodlin'* (*Razzamajazz flute Book 1* – Kevin Mayhew)
- WEDGWOOD, P. *Crystal spring* (*Really easy jazzin' about* – Faber)

### Section III. Aural tests, General knowledge

## GRADE 1

4091

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

**Section I. Technical work**

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

**Section II. Studies and pieces**

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

**List A**

- From AMEB *Flute Grade 1 Series 4*:  
DRAEGER, C. *Theme from Melusina's dream*  
GARIBOLDI, G. arr. FAZZONE. *Study No 22* from *First exercises for flute* Op. 89  
GRAY, Mr. arr. FAZZONE. *Edinburgh races*  
HAYDN, F. arr. FAZZONE. *Theme* from 4th movement of *Symphony No 92* Hob I:92  
KEMBER, J. and RAMSDEN, C. *Con brio*
- From AMEB *Flute First Grade Series 3*:  
BULLARD, A. *Gracious flute*  
GARIBOLDI, G. *Moderato*  
MAC GILLAVRY, E. *Study*  
RAE, J. *Crystal ball*  
TRADITIONAL arr. HARRISON. *Tsur mishelo*
- From AMEB *Flute First Grade Series 2*:  
PRÆTORIUS, M. *Torch dance*  
TRADITIONAL. *Charlie is my darling*  
TRADITIONAL. *Auvergne polka*  
TRADITIONAL. *The flash stockman*

**AMEB Manual list**

- ADAMS, S. *E-reg Morris Minor* (*Flute basics: repertoire* – Faber)  
ADAMS, S. *Orange jelly's fine by me* (*Flute basics: repertoire* – Faber)  
ADAMS, S. *The tweet shop twitter* (*Flute basics: repertoire* – Faber)  
BAERMANN, C. *Allegro* (No 14 from *76 graded studies for flute Book 1* – Faber)  
GARIBOLDI, G. *Allegro moderato* in C major (No 10 from *76 graded studies for flute Book 1* – Faber)  
GARIBOLDI, G. arr. VESTER. *Maestoso* (No 13 from *125 easy Classical studies* – Universal)  
KÖHLER, E. arr. VESTER. *Andantino* (No 22 from *125 easy Classical studies* – Universal)  
POPP, W. arr. VESTER. *Allegro* (No 17 from *125 easy Classical studies* – Universal)  
RAE, J. *Inner space* No 9 from *40 modern studies for solo flute* (Universal)  
SOUSSMANN, H. arr. VESTER. *Moderato* (No 34 from *125 easy Classical studies* – Universal)  
TRADITIONAL arr. NIGHTINGALE. *The French king's dance* (*Repertoire for the beginner flautist* – Fluteworthy)

**List B**

- From AMEB *Flute Grade 1 Series 4*:  
BRACKET, J. arr. HODGSON. *Simple gifts*  
CALL, L. von. arr. O'REILLY. *Trio* 4th movement of *Sérénade* Op. 9  
HAYDN, J. arr. HOWELL. *Presto* from *Werke für das Laufwerk* Hob. XIX:24  
MONZANI, T. arr. NICOLSON. *French air* Studio 1 from Op. 19  
RAMEAU, J.-P. arr. ROSS. *Tambourin* from *Pièces de clavecin*
- From AMEB *Flute First Grade Series 3*:  
ADAMS, S. and GOUT, A. *King Tut's tap-dancing team*  
HAYDN, F. arr. WALTON. *Minuet*  
HOUDY, P. *Pastourelle*

- RAMEAU, J.-P. arr. HODGSON. *Sarabande*  
SUSATO, T. arr. HODGSON. *Saltarello*
- From AMEB *Flute First Grade Series 2*:  
MONTECLAIR, M. *Passepied*  
PAISIBLE, J. *Minuet*  
PURCELL, H. *Fairest isle*

**AMEB Manual list**

- BACH, J.S. arr. MOYSE. *Menuet* (No 7 from *Forty little pieces in progressive order* – Schirmer)  
BACH, J.S. arr. TAKAHASHI. *Minuet* (No 15 from *Suzuki flute school Volume 1* – Summy-Birchard)  
CORELLI, A. arr. GILLIAM and McCASKILL. *Gavotte* from *Sonata No 10* Op. 5 (*Solo pieces for the beginning flutist* – Mel Bay)  
HANDEL, G. arr. MOYSE. *Menuet* (No 5 from *Forty little pieces in progressive order* – Schirmer)  
HANDEL, G. arr. MOYSE. *Aria* (No 13 from *Forty little pieces in progressive order* – Schirmer)  
HAYDN, F. arr. MOYSE. *Little dance* (No 16 from *Forty little pieces in progressive order* – Schirmer)  
MOZART, W. arr. HARRISON. *Allegro* (*Amazing solos* – Boosey & Hawkes)  
MOZART, W. arr. STUART. *Allegro* (*Flute fancies* – Boston Music)  
MOZART, W. arr. GILLIAM and McCASKILL. *Andante Grazioso* (*Solo pieces for the Beginning Flutist* – Mel Bay)  
PRÆTORIUS, M. arr. HARRISON. *Tanz des Burgermeisters* (*Amazing solos* – Boosey & Hawkes)  
SCHUBERT, F. arr. HARRISON. *Bliss* (*Amazing solos* – Boosey & Hawkes)  
SCHUBERT, F. arr. STUART. *Andante* (*Flute fancies* – Boston Music)  
SCHUBERT, F. arr. MOYSE. *Andante* (No 17 from *Forty little pieces in progressive order* – Schirmer)

**List C**

- From AMEB *Flute Grade 1 Series 4*:  
COWDREY, P. *Spanish lullaby*  
HAUGHTON, A. *Insects*  
JOPLIN, S. arr. BLACKWELL. *The easy winners*  
RAVEL, M. arr. HODGSON. *Sleeping Beauty's pavane* from *Ma mère l'oye*  
SHOSTAKOVICH, D. arr. GILHAM. *March* from *Six pieces for children* Op. 69 No 1
- From AMEB *Flute First Grade Series 3*:  
BARRATT, C. *Harvest-time*  
BARTÓK, B. arr. WALTON. *Andante tranquillo*  
KOECHLIN, C. *Vieille chanson*  
RIDOUT, A. *Melody*  
WIDGER, J. *Fun run*
- From AMEB *Flute First Grade Series 2*:  
NORTON, C. *Walking tour*  
RIDOUT, A. *Evening*  
VLAM-VERWAAIJEN, H. *Head in the clouds*

**AMEB Manual list**

- ADAMS, S. *Swallows in summer* (*Flute basics: repertoire* – Faber)  
BARRATT, C. *Fivepins* (*Bravo! flute* – Boosey & Hawkes)  
BARRATT, C. *Midsummer fire* (*Bravo! flute* – Boosey & Hawkes)  
BARRATT, C. *Out-of-step march* (*Bravo! flute* – Boosey & Hawkes)  
BARRATT, C. *Floating* (*Bravo! flute* – Boosey & Hawkes)  
DVOŘÁK, A. arr. GILLIAM and McCASKILL. *Largo* (*Solo pieces for the beginning flautist* – Mel Bay)  
HARRISON, H. *The blue beyond* (*Amazing solos* – Boosey & Hawkes)  
REX, H. arr. AKED. *Pastime with good company* No 3 from *A collection of traditional folk-songs* (Ober)  
SCHUMANN, R. arr. STUART. *Song* (*Flute fancies* – Boston Music)

TAKI, R. arr. TAKAHASHI. *The moon over ruined castle* (Suzuki flute school Volume 1 – Summy-Birchard)  
TRADITIONAL arr. AKED. *Zion, me wan go home* No 6 from *A collection of traditional folk-songs* (Oberger)  
TRADITIONAL arr. WHITWELL. *Tiritomba* (Repertoire for the beginner flautist – Fluteworthy)  
TRADITIONAL arr. WHITWELL. *Taiwanese folk song* (Repertoire for the beginner flautist – Fluteworthy)  
TRADITIONAL arr. WILLIAMS. *Click go the shears* (Repertoire for the beginner flautist – Fluteworthy)  
WALTON, M. *Travelling* (The new Australian flute syllabus Levels 1-4 – Australian Wind Music Publications)  
WALTON, M. *High rise* (The new Australian flute syllabus Levels 1-4 – Australian Wind Music Publications)  
WATT, S. *The boccy chiccy!* (Razzamajazz repertoire flute – Kevin Mayhew)  
WEDGWOOD, P. *Tangerine* (Really easy jazzin' about – Faber)  
WEDGWOOD, P. *Hot chilli* (Really easy jazzin' about – Faber)  
WEDGWOOD, P. *Cat walk* (Really easy jazzin' about – Faber)

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

#### GRADE 2

4092

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

#### Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

#### 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 Flute Grade 2 Series 4:  
ADAMS, S. *Fluteloose on Friday*  
DORUS, L. arr. FAZZONE. *Rondeau* 3rd movement of *Sonate* No 3  
DRAEGER, C. *Latin style duet*  
GRAUPNER, G. *Buonaparte's grand march*  
MOWER, M. *Waltzlet*
- From AMEB Flute Second Grade Series 3:  
BARRETT, J. *Suede shoes*  
BULLARD, A. *Latin flute*  
COCKCROFT, B. *Aries*  
COSIMI, N. arr. HODGSON. *Prelude*  
GARIBOLDI, G. arr. NIGHTINGALE. *Allegretto*
- From AMEB Flute Second Grade Series 2:  
BARTÓK, B. *Pillow dance*  
DEMERSSEMAN, J. *Dutch air*  
TRADITIONAL. *Amid the new-mown hay*

##### AMEB Manual list

ANONYMOUS arr. HARRIS. *Hessian dance* (No 19 from *76 graded studies for flute* Book 1 – Faber)  
ANONYMOUS arr. HARRIS. *The sun from the east* (No 20 from *76 graded studies for flute* Book 1 – Faber)  
GARIBOLDI, G. *Molto moderato* (No 15 from *76 graded studies for flute* Book 1 – Faber)  
GARIBOLDI, G. *Moderato* (No 16 from *76 graded studies for flute* Book 1 – Faber)  
HARRIS, P. *Con moto* (No 18 from *76 graded studies for flute* Book 1 – Faber)  
KÖHLER, E. arr. NIGHTINGALE. *Moderato* from *Progressive duets* (99 solos and studies for flute – Fluteworthy)

POPP, W. arr. VESTER. *Allegretto AND Valse* (No 20 and No 27 from *125 easy Classical studies* – Universal)  
RAE, J. *Cloud nine* No 11 from *40 modern studies for solo flute* (Universal)  
TRADITIONAL arr. HARRISON. *I'll get married in my old clothes* (*Amazing studies flute* – Boosey & Hawkes)  
TRADITIONAL arr. HARRISON. *Song* (*Amazing studies flute* – Boosey & Hawkes)  
TRADITIONAL arr. HARRISON. *Ghosts of ev'ry occupation* (*Amazing studies flute* – Boosey & Hawkes)  
TRADITIONAL arr. HARRISON. *The flower among them all* (*Amazing studies flute* – Boosey & Hawkes)  
TRADITIONAL arr. HARRISON. *The young black cow* (*Amazing studies flute* – Boosey & Hawkes)

##### List B

- From AMEB Flute Grade 2 Series 4:  
MOZART, W.A. arr. GILHAM. *Des kleinen Friedrichs Geburtstag* K. 529  
RANISH, J.F. arr. ROSS. *Minuet* 4th movement of *Sonata* No 9 from Op. 2  
SCHICKHARDT, J.C. arr. NICOLSON. *Giga* 4th movement of *Sonata* No 4 from Op. 23  
TRADITIONAL arr. ADAMS. *The plough boy*  
VANHAL, J.B. arr. IMBESCHIED. *Allegretto* 2nd movement of *Sonata* No 2
- From AMEB Flute Second Grade Series 3:  
BACH, C.P.E. arr. HOWELL. *March*  
CHEDEVILLE, N. attrib. VIVALDI, A. arr. WERETKA. *Allegro assai*  
LEONCAVALLO, R. arr. HODGSON. *Vesti la giubba*  
MEYERBEER, G. arr. WALTON. *Prière*  
NEUSIDLER, H. arr. HODGSON. *Der Nunnentanz*
- From AMEB Flute Second Grade Series 2:  
CORRETTE, M. *March of the grey musketeers*  
HANDEL, G. *Bourrée angloise*  
TELEMANN, G. *Aria*

##### AMEB Manual list

BACH, J.C. *Pastorale* (Solo pieces for the beginning flutist – Mel Bay)  
BACH, J.S. arr. MOYSE. *Menuet* (No 22 from *Forty little pieces in progressive order* – Schirmer)  
BACH, J.S. arr. MOYSE. *Musette* (*Forty little pieces in progressive order* – Schirmer)  
BACH, J.S. arr. HARRISON. *Minuet for Anna Magdalena* (*Amazing solos* – Boosey & Hawkes)  
BACH, J.S. arr. MOYSE. *Menuet from French suite* (*A treasury of flute music in progressive order* – Schirmer)  
BACH, J.S. arr. STUART. *Gavotte* (*Flute fancies* – Boston Music)  
BEETHOVEN, L. van. arr. MOYSE. *Menuetto* from *Piano variations* (*A treasury of flute music in progressive order* – Schirmer)  
BEETHOVEN, L. van. arr. STUART. *Romance* (*Flute fancies* – Boston Music)  
HANDEL, G.F. arr. STUART. *Bourrée* (*Flute fancies* – Boston Music)  
MOZART, W. arr. MOYSE. *Allegro* (*Forty little pieces in progressive order* – Schirmer)  
MOZART, W. arr. GILLIAM and McCASKILL. *Rondo alla turca* (Solo pieces for the beginning flutist – Mel Bay)  
PLEYEL, I. arr. GILLIAM and McCASKILL. *Andante* (Solo pieces for the beginning flutist – Mel Bay)  
VIVALDI, A. arr. HARRISON. *Larghetto and Allegro* (*Amazing solos* – Boosey & Hawkes)  
VIVALDI, A. arr. GILLIAM and McCASKILL. *Largo* (Solo pieces for the beginning flutist – Mel Bay)

### List C

- From AMEB *Flute Grade 2 Series 4*:  
BARTÓK, B. arr. DAVIES. *Teasing song* No 18 from *Gyermekeknek* Book 2  
BIZET, G. arr. LANNING. *Farandole* from *L'Arlésienne suite* No 2  
MORRIS, C. *Dancing lorikeets*  
RAE, J. *On the level*  
SCULTHORPE, P. *Sea chant*
- From AMEB *Flute Second Grade Series 3*:  
EDWARDS, R. *Lullaby*  
FIRTH, A. *Gone troppo!*  
KELLY, B. *Calypso*  
RIDOUT, A. *Melody*  
SCULTHORPE, P. *Parting*
- From AMEB *Flute Second Grade Series 2*:  
LASALA, A. *Milonga*  
NORTON, C. *Venezuelan holiday*  
SCULTHORPE, P. *Left bank waltz*

### AMEB Manual list

- BARTÓK, B. arr. HARRISON. *Pleasantry II (Amazing solos – Boosey & Hawkes)*
- FAURE, G. arr. MOYSE. *Berceuse (A treasury of flute music in progressive order – Schirmer)*
- FITZGERALD, J. *Mermaid's lullaby* 3rd movement from *Sea suite* (AMC)
- GERSHWIN, G. arr. HARRIS. *Fascinating rhythm (Easy Gershwin for flute: fifteen songs – Oxford University Press)*
- GERSHWIN, G. arr. HARRIS. *I got rhythm (Easy Gershwin for flute: fifteen songs – Oxford University Press)*
- KHACHATURIAN, A. arr. GILLIAM and McCASKILL. *Andantino (Solo pieces for the beginning flutist – Mel Bay)*
- PROKOFIEV, S. arr. HARRISON. *Troika (Amazing solos – Boosey & Hawkes)*
- REEMAN, C. *Bobby Shaftoe (Jazzy flute 2 for young players – Universal)*
- REEMAN, C. *Summer evening (Jazzy flute 2 for young players – Universal)*
- SCHUBERT, F. arr. MOYSE. *Menuet (Forty little pieces in progressive order – Schirmer)*
- SCHUBERT, F. arr. MOYSE. *Andantino (Forty little pieces in progressive order – Schirmer)*
- SCHUBERT, F. arr. MOYSE. *Two écosaisés (A treasury of flute music in progressive order – Schirmer)*
- TRADITIONAL arr. HARRISON. *The cuckoo (Amazing solos – Boosey & Hawkes)*
- WEDGWOOD, P. *Keep truckin' (Really easy jazzin' about – Faber)*
- WEDGWOOD, P. *Buttercup (Really easy jazzin' about – Faber)*

**Extra List:** Two works required.

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

GRADE 3

4093

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

#### Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

#### 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 *Flute Grade 3 Series 4*:  
FIRTH, A. *Greasy rag*  
GARIBOLDI, G. arr. FAZZONE. *Study* from *20 studies for flute* Op. 132 No 3  
KÖHLER, E. arr. FAZZONE. *Allegretto* from *20 Leichte und melodische Lektionen* Op 93  
QUANTZ, J.J. *Caprice* from *Sonatensätze für Flöte und Generalbaß* QV 1:177  
RAE, J. *From another planet*
- From AMEB *Flute Third Grade Series 3*:  
ANDERSEN, J. *Moderato*  
BACH, J.S. arr. HODGSON. *Bourée*  
COCKCROFT, B. *Taurus*  
HARRISON, H. *Calypso collapse*  
SOUSSMANN, H. *Allegretto*
- From AMEB *Flute Third Grade Series 2*:  
ANDERSEN, J. *Moderato*  
TELEMANN, G. *Allegro*  
TRADITIONAL. *Londonderry hornpipe*

### AMEB Manual list

- ADAMS, S. *Road hogs ride again (Flute basics repertoire – Faber)*
- ANONYMOUS. arr. ADAMS. *O virgo splendens (Flute basics repertoire – Faber)*
- CARLSON, R. *Silver spangled cockerels* 4th movement from *Australian bird suite* (AMC)
- CARLSON, R. *Willywagtail and English blackbirds* 2nd movement from *Australian bird suite* (AMC)
- COCKCROFT, B. *Gemini* No 3 from *Zodiac* (reedmusic.com)
- COCKCROFT, B. *Leo* No 5 from *Zodiac* (reedmusic.com)
- DROUET, L. *Andante quasi allegretto (99 solos and studies for flute – Fluteworthy)*
- GARIBOLDI, G. *Allegretto grazioso* (No 27 from *76 graded studies for flute* Book 1 – Faber)
- GARIBOLDI, G. *Allegretto moderato* (No 30 from *76 graded studies for flute* Book 1 – Faber)
- GAVEAUX, S. *Allemande (99 solos and studies for flute – Fluteworthy)*
- HARRIS, P. *Animato* (No 32 from *76 graded studies for flute* Book 1 – Faber)
- KÖHLER, E. *Study* No 1 from *Progress in flute playing* Op. 33 Book 1 (Chester)
- KÖHLER, E. *Study* No 3 from *Progress in flute playing* Op. 33 Book 1 (Chester)
- KÖHLER, E. *Study* No 5 from *Progress in flute playing* Op. 33 Book 1 (Chester)
- QUANTZ, J. arr. HARRIS. *Minuetto* (No 42 from *76 graded studies for flute* Book 1 – Faber)
- RAE, J. *Clockwork march* from *40 modern studies for solo flute* (Universal)
- RAE, J. *Groove it!* from *40 modern studies for solo flute* (Universal)
- RAE, J. *Short cut* from *40 modern studies for solo flute* (Universal)
- RAE, J. *Walkabout* from *40 modern studies for solo flute* (Universal)
- SOUSSMANN, H. *Allegro (99 solos and studies for flute – Fluteworthy)*
- SOUSSMAN, H. arr. VESTER. *Andante AND Allegro moderato* (No 35 and No 47 from *125 easy Classical studies - Universal*)
- TELEMANN, G. arr. HARRISON. *Allegro* (No 41 from *Amazing studies flute – Boosey & Hawkes*)
- TELEMANN, G. arr. HARRISON. *Allegro* (No 62 from *Amazing studies flute – Boosey & Hawkes*)
- TRADITIONAL arr. HARRISON *Freilach (Amazing studies flute – Boosey & Hawkes)*

**List B**

- From AMEB Flute Grade 3 Series 4:
  - BARSANTI, F. arr. NICOLSON. *Allegro* 4th movement of *Sonata* No 3 from Op. 2
  - KUHLAU, F. arr. HODGSON. *Allegretto* 1st movement of *Sonatina* No 2 from Op. 55
  - MOZART, W.A. arr. GILHAM. *The birdcatcher's song* from *The magic flute* K. 620
  - RUGE, F. arr. HOWELL. *Tempo di minuetto* 3rd movement from *Sonata in G major*
  - TELEMANN, G.P. arr. ROSS. *Allegro* 3rd movement of *Sonata in F major* from TWV41:F2
- From AMEB Flute Third Grade Series 3:
  - ALBINONI, T. arr. WERETKA. *Giga*
  - ELGAR, E. arr. HODGSON. *Nimrod*
  - KRONKE, E. *Gavotte*
  - LOELLET, J. arr. WERETKA. *Allegro*
  - NAUDOT, J.-C. arr. WERETKA. *Rondeau*
- From AMEB Flute Third Grade Series 2:
  - HOTTETERRE, J. *Rondeau*
  - PURCELL, D. *Largo*
  - VIVALDI, A. *Largo*

**AMEB Manual list**

- CHEDEVILLE, N. attrib. VIVALDI. *Giga* 5th movement from *Sonata* No 1 in C major from *Il Pastor Fido* (Bärenreiter)
- CHEDEVILLE, N. attrib. VIVALDI. *Giga* 5th movement from *Sonata* in G major RV 57 No 3 from *Il Pastor Fido* (Bärenreiter)
- CORELLI arr. GILLIAM and McCASKILL. *Gigue* (*Solo pieces for the beginning flutist* – Mel Bay)
- GOSSEC, F.-J. arr. VOXMAN. *Gavotte* (*Concert and contest collection* – Rubank)
- HANDEL, G. *A tempo di gavotta* 4th movement from *Sonata* in C major HWV 365 (No VI from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
- HAYDN, F. arr. MOYSE. *Serenade* (No 40 from *Forty little pieces in progressive order for beginner flutists* - Schirmer)
- MARCELLO, B. *Allegro* 2nd movement from *Sonata* No 10 in A minor from *12 Sonatas* Op. 2 (Editio Musica Budapest)
- PLEYEL, I. arr. GILLIAM and McCASKILL. *Rondo* (*Solo pieces for the beginning flutist* – Mel Bay)
- SCHUBERT, F. arr. MOYSE. *Moment Musical* (No 36 from *Forty little pieces in progressive order for beginner flutists* – Schirmer)
- TELEMANN, G.P. *Menuet II* No 4b from *Suite* in A minor TWV 55:a2 (Schirmer)

**List C**

- From AMEB Flute Grade 3 Series 4:
  - BAILEY, K. *Little brown feet*
  - CHAMINADE, C. arr. FAZZONE. *Air de ballet* Op. 30
  - KULLAK, T. arr. HOWELL. *Grandmother tells a ghost story* No 3 from *Kinderleben* Op. 81
  - PROKOFIEV, S. arr. HODGSON. *Gavotte* 3rd movement from *Symphony* No 1 Op. 25
  - TAGGART, H. *Gustav*
- From AMEB Flute Third Grade Series 3:
  - DESMOND, P. arr. RAE. *Take five*
  - FIRTH, A. *Bach goes to the Bahamas*
  - KATS-CHEMNIN, E. *Eliza aria* for flute or piccolo
  - REEMAN, J. *Drunken sailor*
  - WEDGWOOD, P. *Tequila sunrise*
- From AMEB Flute Third Grade Series 2:
  - AKED, L. *See the rabbit*
  - CUI, C. *Spanish puppets*
  - HOROWITZ, J. *Rumba*

**AMEB Manual list**

- BAILEY, K. *Blue mood* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
- BAILEY, K. *Little brown feet* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
- BAILEY, K. *Snappy rag* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
- BAILEY, K. *Moonlight air* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
- BONET, C. arr. WYE. *La partida* (*A first Latin-American flute album* – Novello)
- FITZGERALD, J. *Zephyr's jig* 4th movement from *Sea suite* (AMC)
- GENIN, P. arr. TAKAHASHI. *Allegretto* (*Suzuki flute school* Volume 2 – Summy-Birchard)
- HARRISON, H. *Three circular songs* (*Amazing solos* – Boosey & Hawkes)
- HOLLAND, D. *Romantic song* (AMC)
- JOPLIN, S. *Original rags* (*Amazing solos* – Boosey & Hawkes)
- KOEPKE, P. arr. VOXMAN. *Bergamask* (*Concert and contest collection* – Rubank)
- PARKER, J. *Buggy* (*Jazzed up too for flute* – Brass Wind Publications)
- RIMSKY-KORSAKOV, N. arr. STUART. *Theme from Scheherazade* (*Flute fancies* – Boston Music)
- TCHAIKOVSKY, P. arr. CHRISTOPHERSON. *Song of the lark* (*Children's album* – music-scores.com)
- TRADITIONAL arr. HARRISON. *Stars, no moon and Peruvian dance tune* (*Amazing solos* – Boosey & Hawkes)
- TRADITIONAL arr. WYE. *Junana* (*A first Latin-American flute album* – Novello)
- VAN ROSS, P. *Arrival strut* from *The penguin parade* (Music Allsorts)
- WARLOCK, P. arr. HARRISON. *Basse dance* (*Amazing solos* – Boosey & Hawkes)
- WEDGWOOD, P. *Going home* (*Jazzin' about* – Faber)
- WEDGWOOD, P. *Hot on the line* (*Jazzin' about* – Faber)
- WEDGWOOD, P. *Pink lady* (*Jazzin' about* – Faber)

**Extra List:** Two works required.

**Section III. Aural tests, Sight-reading, General knowledge****GRADE 4**

4094

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

**Section I. Technical work**

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

**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 Flute Grade 4 Series 4:
  - BULLARD, A. *Stomping flute*
  - DEVIIENNE, F. *Allegretto* 1st movement of *Duetto* No 4 from Op. 75
  - DROUET, L. *Study* No 48 from *72 studies*
  - KÖHLER, E. arr. HUNT. *Allegretto*
  - RAE, J. *The cat on the corner*
- From AMEB Flute Fourth Grade Series 3:
  - ANDERSEN, J. *Moderato*
  - BULLARD, A. *Baroque flute*
  - GARIBOLDI, G. *Allegro brillante*
  - KÖHLER, E. *Etude*
  - RAE, J. *Slavonic dance*
- From AMEB Flute Fourth Grade Series 2:
  - DROUET, L. *Adagio cantabile*

POWNING, G. *Bright and chirpy*  
TRADITIONAL. *The four seasons*

#### AMEB Manual list

COCKCROFT, B. *Cancer* No 4 from *Zodiac* (reedmusic.com)  
COCKCROFT, B. *Virgo* No 6 from *Zodiac* (reedmusic.com)  
FERLING, E. arr. ADAMS and HARRIS. *Maestoso* (No 50 from 76  
*graded studies for flute* Book 1 – Faber)  
GARIBOLDI, G. *Andantino* from *100 Classical studies* (Universal)  
GARIBOLDI, G. *Allegro energico* from *100 Classical studies* (Universal)  
KÖHLER, E. *Study* No 7 from *Progress in flute playing* Op. 33  
Book 1 (Chester)  
KÖHLER, E. *Study* No 8 from *Progress in flute playing* Op. 33  
Book 1 (Chester)  
KÖHLER, E. *Study* No 9 from *Progress in flute playing* Op. 33  
Book 1 (Chester)  
LOCATELLI, P. arr. NIGHTINGALE. *Minuetto* (No 34 from 99 *solos*  
*and studies for flute* - Fluteworthy)  
PÄRT, A. *Estlander* (*Repertoire explorer* – Universal)  
POPP, A. arr. ADAMS and HARRIS. *Allegretto* (No 47 from 76  
*graded studies for flute* Book 1 – Faber)  
RAE, J. *Breakout* No 21 from *40 modern studies for solo flute*  
(Universal)  
RAE, J. *Ringing the changes* No 31 from *40 modern studies for solo flute*  
(Universal)  
RAE, J. *Mad dance* No 34 from *40 modern studies for solo flute*  
(Universal)  
ROSETTI, A. *Rondo* from *Concerto* (99 *solos and studies* – Fluteworthy)  
SCOTT, J. arr. HARRISON. *Ophelia rag* (*Amazing studies flute* –  
Boosey & Hawkes)  
STAMITZ, J. *Allemande* No 8 from *8 caprices* (Peters)  
TELEMANN, G. arr. ADAMS and HARRIS. *Allegro* (No 49 from 76  
*graded studies for flute* Book 1 – Faber)  
TULOU, J.-L. arr. VESTER. *Allegro moderato* (No 13 from 100  
*Classical studies* - Universal)  
TULOU, J.-L. arr. VESTER. *Allegro* (100 *Classical studies* - Universal)

#### List B

- From AMEB Flute Grade 4 Series 4:  
BACH, J.C.F. arr. NICOLSON and WITTENBECHER. *Scherzo* 2nd  
movement from *Quartet* No 3 from *Sei quartetti*  
HAYDN, J. arr. HOWELL. *Allegro* from *Werke für das Laufwerk*  
Hob. XIX:28  
LOEILLET, J. arr. ROSS. *Largo* and *Allegro* 1st and 2nd  
movements from Op. 3 No 10  
MOZART, W.A. arr. HODGSON. *Menuetto and trio* 2nd movement  
from *Flute quartet* K. 298  
SARTI, G. arr. FAZZONE and NICOLSON. *Giga* 3rd movement  
from *Flute sonata in G minor* Op. 1 No 4
- From AMEB Flute Fourth Grade Series 3:  
LOCATELLI, P. arr. WERETKA. *Largo* and *Allegro*  
LOEILLET, J. arr. WYE. *Gavotte* and *Aria*  
MARCELLO, B. arr. WERETKA. *Adagio* and *Allegro*  
MONTECLAIR, M. arr. WERETKA. *Chaconne*
- From AMEB Flute Fourth Grade Series 2:  
BLAVET, M. *Giga*  
MOZART, W. *Tamino's aria*  
RANISH, J. *Giga*

#### AMEB Manual list

HANDEL, G. *Siciliana* and *Gigal Allegro* 3rd and 4th movements  
from *Sonata* in F major HWV 369 (No VIII from *Eleven sonatas for*  
*flute and figured bass* – Bärenreiter)  
HANDEL, G. *Largo* and *Allegro* 3rd and 4th movements from *Sonata*  
in B minor HWV 376 (No XI from *Eleven sonatas for flute and*  
*figured bass* – Bärenreiter)

HANDEL, G. *Vivace* 2nd movement from *Sonata* in B minor  
HWV 367b (No VII from *Eleven sonatas for flute and figured bass*  
– Bärenreiter)  
MARCELLO, B. *Largo* 1st movement and *Allegro* 2nd movement  
from *Sonata* in B $\flat$  major Op. 2 No 7 SF 775 (Editio Musica  
Budapest)  
MARCELLO, B. *Largo* 1st movement and *Gavotta* 4th movement  
from *Sonata* in B $\flat$  major Op. 2 No 7 SF 775 (Editio Musica  
Budapest)  
MOZART, W. *Menuetto primo e Menuetto secondo en carillon* 3rd  
movement from *Sonata* in C major K 14  
PURCELL, H. arr. REVELL. *Air and Hornpipe* (*Two pieces* – Rudall,  
Carte & Co.)  
QUANTZ, J. *Vivace* 3rd movement from *Sonata* in B $\flat$  major Op. 2  
No 2  
TELEMANN, G. *Les plaisirs* 2nd movement from *Suite* in A minor  
TWV 55:a2 (Peters)  
VANHAL, J. arr. RAE. *Cadenza and siciliana* (*Repertoire explorer* 2  
– Universal)

#### List C

- From AMEB Flute Grade 4 Series 4:  
DELIBES, L. *Morceau de concours*  
KATS-CHEMNIN, E. *Chatterbox rag*  
POLDINI, E. *Poupée valsante* No 2 from *Marionettes*  
SEIBER, M. *Waltz* and *Mazurka* 3rd and 4th movements from  
*Dance suite*  
WEDGWOOD, P. *Falling*
- From AMEB Flute Fourth Grade Series 3:  
BENFALL, S. *Blues at eleven*  
CHAMINADE, C. arr. LAFLEURANCE. *Pièce romantique*  
WILCHER, P. *An idle voyce*  
WILSON, A. *Summer samba*
- From AMEB Flute Fourth Grade Series 2:  
JACOB, G. *Cradle song*  
KOECHLIN, C. *Moderato con moto* and *Andantino*  
STOWASSER, H. *Legend*

#### AMEB Manual list

BAILEY, K. *Devil may care* (*Jazz incorporated* Volume 1 – Kerin Bailey  
Music)  
BAILEY, K. *Jumbuck jive* (*Jazz incorporated* Volume 1 – Kerin Bailey  
Music)  
BAILEY, K. *Stokers siding* (*Jazz incorporated* Volume 1 – Kerin Bailey  
Music)  
BAILEY, K. *A wily bossa* (*Jazz incorporated* Volume 1 – Kerin Bailey  
Music)  
BIZET, G. arr. LANNING. *Chanson bohème* (*The classic experience* –  
Cramer Music)  
CARR-BOYD, A. *Ann and Del in Oz* (Wirripang)  
FELD, J. *Petit caprice* (Leduc)  
GROSS, E. *Happy flute* (AMC)  
HONEGGER, A. *Romance* (IMC)  
JACOB, G. *On a summer evening* (Emerson Edition)  
PARKER, J. *Boogie express* (*Jazzed up too* – Brass Wind Publications)  
PESSARD, E. arr. VOXMAN. *Andalouse* (*Concert and contest collection*  
– Rubank)  
PIERNE, G. *Serenade* Op. 7 (Alphonse Leduc)  
POWNING, G. *Rondo for a reluctant radish* 1st movement and *Pavane*  
*for a parsimonious parsnip* 2nd movement from *Vegetable suite*  
(Chester)  
POWNING, G. *Pavane for a parsimonious parsnip* 2nd movement and  
*Tarantella for a troublesome turnip* 3rd movement from *Vegetable*  
*suite* (Chester)  
TAAFANEL, P. arr. BLAKEMAN. *Allegretto* (1890) (*Allegretto* (1890)  
*and Allegro* (1885) – Hunt Edition)  
WIDOR, C.-M. arr. REY. *Pavane* No 1 from 3 *pièces* for flute or oboe

WILCHER, P. *Idyll* 1st movement from *Pièces françaises* (Wirripang)  
 WILCHER, P. *Promenade for Pelléas* 2nd movement from *Pièces françaises* (Wirripang)  
 WILSON, A. *The big bander* (Jazz, rock and more – Spartan Press)

**Extra List:** Two works required.

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

## LEVEL 2

### DEVELOPING GRADE 5 TO GRADE 8

#### Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, without assistance, in readiness for the examination.

#### Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of Technical Work from memory.
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Fluent performance of extended techniques as required by the technical exercises
- Precise breath control
- Fingers held close to the keys
- Articulation as required, specified in *Flute Technical work* (2012)
- Rhythmic precision
- A resonant, full and clear tone
- Working towards the control of *vibrato* as an expressive device
- Clear tone across the range
- Clean articulation and even *legato*
- Control of *staccato* articulation
- Performance of dynamics as specified
- Accurate intonation and consistency of pitch

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

##### Studies and pieces

Through a well-balanced programme drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Striving towards accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified

- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8).

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

The candidate is required to demonstrate:

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

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

#### Aural tests

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

#### Sight-reading

The candidate is required to demonstrate:

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

#### General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge Tests 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 select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Accuracy of intonation and consistency of pitch

- Performance of dynamics and articulations as specified in line with a developing interpretative ability
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- Performance of cadenzas where indicated in concerto movements.

## Section II. General knowledge

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

### GRADE 5

4095

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

## Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

## 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 *Flute Grade 5 Series 4*:  
BARRETT, J. *The little rag rag* from *Whole steps*  
GARIBOLDI, G. *Study No 8* from *Etudes mignonnes* Op. 131 attrib. KÖHLER, E. *Study*  
QUANTZ, J. arr. HODGSON. *Gigue* from *Caprices and other exercises for the flute*  
VAN ROSS, P. van. *Sideswiper*
- From AMEB *Flute Fifth Grade Series 3*:  
COCKCROFT, B. *Scorpio*  
GARIBOLDI, G. *Allegretto*  
KÖHLER, E. *Etude*  
RAE, J. *Latin jive*

### AMEB Manual list

- ANDERSEN, J. *Moderato* No 2 from *24 études for flute* Op. 33  
BERBIGUIER, B. *Allegro* No 1 from *18 exercises or études for flute* (Schirmer)  
BERBIGUIER, B. *Allegro* No 3 from *18 exercises or études for flute* (Schirmer)  
COCKCROFT, B. *Libra* No 7 from *Zodiac* (reedmusic.com)  
DROUET, L. arr. VESTER. *Allegro* (No 70 from *100 Classical studies* - Universal)  
GARIBOLDI, G. arr. VESTER. *Allegro moderato* (No 42 from *100 Classical studies* - Universal)  
GARIBOLDI, G. arr. VESTER. *Allegretto mosso* (No 40 from *100 Classical Studies* - Universal)  
KÖHLER, E. *In the moonlight* No 7 from *25 romantic studies* Op. 66 (Southern Music Company)  
KÖHLER, E. *Allegro* No 11 from *Progress in flute playing* Op. 33 Book 1 (Chester)  
KÖHLER, E. *Moderato* No 12 from *Progress in flute playing* Op. 33 Book 1 (Chester)  
KÖHLER, E. *Andantino* No 13 from *Progress in flute playing* Op. 33 Book 1 (Chester)  
KÖHLER, E. *Allegro* No 14 from *Progress in flute playing* Op. 33 Book 1 (Chester)  
KÖHLER, E. *Moderato* No 15 from *Progress in flute playing* Op. 33 Book 1 (Chester)  
RAE, J. *Ambiguity* No 26 from *40 modern studies for solo flute* (Universal)

- RAE, J. *In a dream* No 27 from *40 modern studies for solo flute* (Universal)  
RAE, J. *Making tracks* No 29 from *40 modern studies for solo flute* (Universal)  
RAE, J. *Water sprites* No 35 from *40 modern studies for solo flute* (Universal)

### List B

- From AMEB *Flute Grade 5 Series 4*:  
BONONCINI, G. real. NICOLSON. *Lento* 1st movement and *Vivace* 4th movement of *Divertimento* No 6 from *Divertimenti da camera*  
DROUET, L. real. O'DONNELL. *Allegro moderato* 1st movement of *Sonata* No 2 from *Méthode pour la flûte*  
HASSE, J. real. HELYARD. *Affettuoso* 2nd movement and *Allegro* 3rd movement of *Sonata* No 2 from *Solos* Op. 2  
PURCELL, D. real. TONDYS. *Adagio* 1st movement and *Giga* 5th movement of *Solo* No 1 from *Six sonatas*
- From AMEB *Flute Fifth Grade Series 3*:  
CHEDEVILLE, N. arr. WERETKA. *Allegro ma non presto*  
MARCELLO, B. arr. WERETKA. *Presto*  
QUANTZ, J. arr. SMITH. *Allegro spirituosissimo*  
TELEMANN, G. M. arr. WERETKA. *Spirituoso* and *Andante*

### AMEB Manual list

- BACH, J.S. *Rondeau* 2nd movement and *Badinerie* 7th movement from *Suite* No 2 in B minor BWV 1067  
BACH, J.S. *Polonaise and Double* 5th movement from *Suite* No 2 in B minor BWV 1067  
CHEDEVILLE, N. attrib. VIVALDI. *Corrente* 4th movement and *Giga: Allegro* 5th movement from *Sonata* in G major RV 57 No 3 from *Il Pastor Fido* (Bärenreiter)  
HANDEL, G. *Larghetto* 1st movement and *Allegro* 2nd movement from *Sonata* in F major Op. 1 No 11 HWV 369 (No VIII from *Eleven sonatas for flute and basso continuo* - Bärenreiter)  
LOEILLET, J. *Adagio* 1st movement and *Poco allegro* 2nd movement from *Sonata* in B minor Op. 5 No 5  
LOEILLET, J. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in D major Op. 5 No 4  
MARCELLO, B. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major Op. 2 No 9 (Amadeus)  
MOZART, W. arr. MOYSE. *Rondo* (*Solos for the flute player* - Schirmer)  
TELEMANN, G.P. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata in Canon* in B $\flat$  major TWV 41:B3 (*Duetto in B flat major for treble recorder and basso continuo* - Amadeus)  
TELEMANN, G. *Rejouissance* 5th movement from *Suite* in A minor TWV 55:a2 (Schirmer)  
TELEMANN, G. *Polonaise* 7th movement from *Suite* in A minor TWV 55:a2 (Schirmer)  
TELEMANN, G. *Vivace* 1st movement and *Largo* 2nd movement from *Sonata* in F major TWV 41: F2 (Amadeus)

### List C

- From AMEB *Flute Grade 5 Series 4*:  
ANDERSEN, J. *Tanzlied* No 2 from *Salonstücke* Op. 52 Volume 2  
BIZET, G. arr. HODGSON. *Intermezzo* and *Seguidilla* from *Carmen*  
FOOTE, A. *Pastorale* No 3 from *Three pieces for flute and piano* Op. 31  
KRONKE, E. arr. HOWELL. *Gavotte* 2nd movement of *Kammer-Konzert im alten Stil* Op. 112
- From AMEB *Flute Fifth Grade Series 3*:  
ALBÉNIZ, I. arr. FLEURY. *Le printemps*  
DRIGO, R. *Serenade*  
KOEPEKE, P. *Villanella*  
POPP, W. *Intermezzo*

**AMEB Manual list**

- ANDERSEN, J. *Scherzino No 6* from *8 performance pieces for flute and piano* Op. 55 (24 short concert pieces – Southern Music Company)
- BIZET, G. arr. CAVALLY. *L'arlesienne 2nd Minuet* (24 short concert pieces – Southern Music Company)
- BIZET, G. arr. MOYSE. *Valse-menuet (Solos for the flute player)* – Schirmer)
- FAURE, G. *Pièce* (Durand)
- FAURE, G. arr. CAVALLY. *Sicilienne* (24 short concert pieces – Southern Music Company)
- FAURE, G. arr. WYE. *Pavane* (A *Fauré flute album* – Novello)
- GAUBERT, P. *Madrigal* (Enoch & Co.)
- GODARD, B. *Allegretto* 1st movement from *Suite de Trois Morceaux* Op. 116 (Chester)
- JONCIÈRES, V. arr. CAVALLY. *Hungarian serenade* (24 short concert pieces – Southern Music Company)
- KRONKE, E. *Sarabande* 3rd movement and *Gavotte* 4th movement from *Suite im alten Stil* Op. 81 (Zimmermann)
- MASCAGNI, P. arr. ARNOLD. *Intermezzo Sinfonico from Cavalleria Rusticana* (Flute Solos Volume 38 – Music Sales)
- POPP, W. *Rondo* 3rd movement from *Sonatina No 1* from 6 *sonatinas* Op. 388
- REINECKE, C. arr. KÖHLER. *Schöne Maiennacht, wo die Liebe wacht* No 7 from *Von der Wiege bis zum Grabe* Op. 202
- TAFFANEL, P. arr. BLAKEMAN. *Allegro* (1885) (*Allegretto* (1890) and *Allegro* (1885) – Hunt Edition)

**List D**

- From AMEB Flute Grade 5 Series 4:
  - FIRTH, A. *Ballad for Benny*
  - MORRIS, C. *Jacaranda skies* and *Birdsong* 1st and 2nd movements of *Jacaranda suite*
  - ROSE, M. *Canzona* and *Burlesque* from *A miscellany for flute* Book 2
  - TOMASI, H. *Le petit chevrier Corse*
- From AMEB Flute Fifth Grade Series 3:
  - ABBOTT, K. *Valentine*
  - BEN-HAIM, P. *Sephardic melody*
  - CARLSON, R. *Waterfall in spring*
  - HARRIS, P. ...with a hint of lime

**AMEB Manual list**

- ABBOTT, K. *Autumn Song* (reedmusic.com)
- BAILEY, K. *Al's café* (*Jazz incorporated* Volume 2 – Bailey)
- BAILEY, K. *Blue waltz* (*Jazz incorporated* Volume 2 – Bailey)
- BAILEY, K. *Cookin' with gas* (*Jazz incorporated* Volume 2 – Bailey)
- BAILEY, K. *Get eccentric* (*Jazz incorporated* Volume 2 – Bailey)
- BAILEY, K. *Pretty flower* (*Jazz incorporated* Volume 2 – Bailey)
- BAILEY, K. *Riff-raff rock* (*Jazz incorporated* Volume 2 – Bailey)
- BARBELER, D. *Confession 2* (reedmusic.com)
- CONWAY BAKER, M. *Some summertime* (michaelconwaybaker.com)
- COOKE, A. *Allegro moderato* 1st movement from *Sonatina* (OUP)
- EDWARDS, R. *Jerry's dance song* No 1 (flute version) and *Ninnananna* No 4 from *Mystic spring* (AMC)
- HOPKINS, S. *Journey to the east* (AMC)
- SCHOCKER, G. *Sicilienne* (Theodore Presser)
- SHERIDAN, G. *Andantino* No 5 from *Short pieces for flute and piano in popular styles* (AMC)

**Extra List:** Two works required.

**Section III. Aural tests, Sight-reading, General knowledge****GRADE 6**

4096

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

**Section I. Technical work**

All technical work requirements are set out in the AMEB publication *Flute Technical work* (2012).

**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 Flute Grade 6 Series 4:
  - HARRIS, P. *Presto* from *76 graded studies for flute* Book 2 attrib. KÖHLER, E. *Study*
  - KUMMER, K. arr. FAZZONE. *Étude mélodique* No 8 from *24 Études mélodiques* Op. 110
  - SCOTT, A. *Empire building*
  - TACET, J. attrib. STAMITZ. *Rondeau* 3rd movement of *Sonata* Op. 1 No 4
- From AMEB Flute Sixth Grade Series 3:
  - ANDERSEN, J. *Allegretto*
  - EVANS, T. *A short finale for Sunday night*
  - MERCADANTE, S. *Theme and variations*
  - RAE, J. *Hard rock blues*

**AMEB Manual list**

- ANDERSEN, J. *Allegro moderato* No 1 from *24 progressive studies* Op. 33
- ANDERSEN, J. *Andantino* No 3 from *24 progressive studies* Op. 33
- ANDERSEN, J. *Allegro animato* No 7 from *24 progressive studies* Op. 33
- ANDERSEN, J. *Allegretto* No 8 from *24 progressive studies* Op. 33
- BERBIGUIER, B. *Allegro* No 4 from *18 exercises or études* (Schirmer)
- BERBIGUIER, B. *Allegro non troppo* No 8 from *18 exercises or études* (Schirmer)
- BOEHM, T. *Presto* in G minor No 6 from *24 caprices* Op. 26
- CASTEREDE, J. *Tempo di ruba rapida* No 11 from *12 études* (Leduc)
- COCKCROFT, B. *Capricorn* No 10 from *Zodiac* (reedmusic.com)
- COCKCROFT, B. *Pisces* No 12 from *Zodiac* (reedmusic.com)
- COCKCROFT, B. *Sagittarius* No 9 from *Zodiac* (reedmusic.com)
- FERROUD, P.-O. *Jade* No 2 from *3 pieces* (Salabert)
- KARG-ELERT, S. *Appassionato e stretto* No 6 from *30 Caprices* Op. 107 (Carl Fischer)
- KARG-ELERT, S. *Moto perpetuo* No 7 from *30 Caprices* Op. 107 (Carl Fischer)
- KÖHLER, E. *Andante* No 3 from *Progress in flute playing* Op. 33 Book 2 (Chester)
- KÖHLER, E. *Etude* No 4 from *Progress in flute playing* Op. 33 Book 2 (Chester)
- KÖHLER, E. *Etude* No 6 from *Progress in flute playing* Op. 33 Book 2 (Chester)
- KÖHLER, E. *Etude* No 7 from *Progress in flute playing* Op. 33 Book 2 (Chester)
- KÖHLER, E. *Dolls waltz* No 2 from *25 romantic studies* Op. 66 (Southern Music Company)
- KÖHLER, E. *Finger exercise* No 5 from *25 romantic studies* Op. 66 (Southern Music Company)
- KÖHLER, E. *At the fountain* No 6 from *25 romantic studies* Op. 66 (Southern Music Company)
- KÖHLER, E. *Zigzag* No 8 from *25 romantic studies* Op. 66 (Southern Music Company)
- KÖHLER, E. *Hand in hand* No 12 from *25 romantic studies* Op. 66 (Southern Music Company)
- KÖHLER, E. *Insects' dance* No 19 from *25 romantic studies* Op. 66 (Southern Music Company)

- KÖHLER, E. *The seashore* No 21 from *25 romantic studies* Op. 66 (Southern Music Company)  
KÖHLER, E. *Spanish caprice* No 23 from *25 romantic studies* Op. 66 (Southern Music Company)  
MOWER, M. *Das voces* No 6 from *20 commandments* (Itchy Fingers)  
MOWER, M. *Chili con salsa* No 9 from *20 commandments* (Itchy Fingers)  
MOWER, M. *Bluesangle* No 11 from *20 commandments* (Itchy Fingers)  
MOWER, M. *Struttit* No 12 from *20 commandments* (Itchy Fingers)  
MOWER, M. *Rise and fall* No 13 from *20 commandments* (Itchy Fingers)  
TELEMANN, G.P. *A tempo giusto* 1st movement from *Fantasia* in F# minor No 10 from *12 fantasias* TWV 40:11 (Bärenreiter)

#### List B

- From AMEB Flute Grade 6 Series 4:  
CHINZER, G. real. TONDYS. *Andante* and *Allegro* 2nd and 3rd movements of *Sonata* No 6 from Op. 5  
FREDERICK II. *Presto* 3rd movement of *Sonata* SpiF 114  
NAUDOT, J.-C. real. O'DONNELL. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 4 No 1  
POPP, W. *Allegro non troppo* 1st movement of *Sonatine* Op. 388 No 1
- From AMEB Flute Sixth Grade Series 3:  
CHEDEVILLE, N. arr. WERETKA. *Vivace* and *Allegro ma non presto*  
COUPERIN, F. arr. WERETKA. *Courante a l'italienne* and *Forlane*  
DONIZETTI, G. arr. STILL. *Sonata*  
PLATTI, G. arr. ANDERSON. *Grave* and *Allegro*

#### AMEB Manual list

- BACH, J.S. *Andante* 3rd movement from *Sonata* in E minor BWV 1034  
BLAVET, M. 2nd movement and 5th movement from *Sonata* in E minor Op. 2 No 3  
HANDEL, G. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in G major Op. 1 No 5 HWV 363b (No V from *Eleven sonatas for flute and basso continuo* – Bärenreiter)  
attrib. HANDEL, G. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor HWV 375 (No X from *Eleven sonatas for flute and basso continuo* – Bärenreiter)  
MOZART, W. *Sonata* in A major K 12 (Bärenreiter)  
MOZART, W. *Andante* in C major K 315 (Bärenreiter)  
QUANTZ, J. *Adagio* No 10 and *Allegro* No 13 from *Thirteen duos for flute and basso continuo*  
TELEMANN, G.P. *Adagio* 2nd movement and *Allegro* 5th movement from *Sonata* in C minor No 2 from *Continuation des sonates méthodiques* TWV 41:c3  
TELEMANN, G.P. *Allegro* 1st movement and *Allegro assai* 3rd movement from *Sonata* in C minor No 2 from *Continuation des sonates méthodiques* TWV 41:c3  
TELEMANN, G.P. *Adagio* 1st movement and *Allegro* 4th movement from *Sonata* in G minor No 1 from *Sonate methodische* TWV 41:g3  
VINCI, L. *Adagio* 1st movement, *Allegro* 2nd movement and *Pastorella* 5th movement from *Sonata* in D major (Zimmermann)

#### List C

- From AMEB Flute Grade 6 Series 4:  
CINNA, O. de la. ed. and arr. WÄCHTER and WEINZIERL. *Malagueña* Op. 369  
DEBUSSY, C. arr. DURAND and HENNEBAINS. *Le petit berger* from *Children's corner*  
GAUBERT, P. *Orientale* No 2 from *Deux esquisses*  
GLINKA, M. arr. TSYBIN. *Waltz* from *A life for the Tsar*
- From AMEB Flute Sixth Grade Series 3:  
FOOTE, A. *Mélodie*  
GAUBERT, P. arr. RAISKUMS. *Sicilienne*

- MOSZKOWSKI, M. arr. HODGSON. *Moderato*  
RAVEL, M. arr. FLEURY. *Pièce en forme de habanera*

#### AMEB Manual list

- BRUN, G. *Romance* Op. 41 (Rubank)  
BÜSSER, H. *En sourdine* 1st movement and *Valse lente* 2nd movement from *Petite suite* Op. 12 (Durand)  
BÜSSER, H. *Vieille chanson* 3rd movement and *Scherzetto* 4th movement from *Petite suite* Op. 12 (Durand)  
BÜSSER, H. *Ecureuils* (Alphonse Leduc)  
DVOŘÁK, A. arr. STALLMAN. *Allegro risoluto* 1st movement from *Sonatina* (IMC)  
GAUBERT, P. *Soir sur la plaine* No 1 from *2 Esquisses* (Heugel)  
GAUBERT, P. *Orientale* No 2 from *2 Esquisses* (Heugel)  
GERMAN, E. *Valse gracieuse* 1st movement from *Suite* (Masters Music)  
GODARD, B. *Legende pastorale* Op. 138 (Southern Music Company)  
KRONKE, E. *Allemande* 1st movement and *Courante* 2nd movement from *Suite en stil ancien* Op. 81  
MOUQUET, J. Any three movements from *5 short pieces* Op. 39  
POPP, W. *Allegro non troppo* 1st movement from *Sonatine* Op. 388 No 1 (Hunt)  
RHENE-BATON. *Bourée* Op. 42  
SAINT-SAËNS, C. *Romance* Op. 37 (Durand)  
VAUGHAN WILLIAMS, R. *Passepied* 4th movement from *Suite de ballet* (Oxford University Press)  
WIDOR, C. *Moderato* 1st movement from *Suite* Op. 34 No 1 (Kalmus)

#### List D

- From AMEB Flute Grade 6 Series 4:  
CONSTABLE, R. *Autumn song*  
FIRTH, A. *Cooper's capers*  
MATHIAS, W. *Allegro vivace* 3rd movement of *Sonatina* Op. 98  
MORRIS, C. *Beyond the forest* and *Ride of the brumbies* 3rd and 4th movements of *Jacaranda suite*
- From AMEB Flute Sixth Grade Series 3:  
DARGAVILLE, T. *Invisible dance*  
HARRIS, P. *Blowing blue*  
SCULTHORPE, P. *Songs of sea and sky*  
TANSMAN, A. *Intermezzo* and *Scherzo*

#### AMEB Manual list

- BRUMBY, C. *Menteith* (Wirripang)  
CARMICHAEL, J. *Sleigh ride to Thredbo* 3rd movement from *Thredbo suite* (AMC)  
COOKE, A. *Andantino* 2nd movement and *Allegro vivace* 3rd movement from *Sonatina* (Oxford University Press)  
ELMSLY, J. *Light and shade* No 2 from *Three doubles* (*Little dancings: a selection of flute music by New Zealand composers* – SOUNZ)  
GLANVILLE-HICKS, P. *Lento recitativo* 2nd movement and *Vivace* 3rd movement from *Sonatine* (Schott)  
GRENFELL, M. arr. DRAEGER *On a moonlit night* (reedmusic.com)  
GRENFELL, M. *In which Christopher Robin leads an expedition to the north pole* No 1 from *Four Pooh stories* (*Little dancings: a selection of flute music by New Zealand composers* – SOUNZ)  
HYDE, M. *Fireside images* (Wirripang)  
HYDE, M. *Nocturne* (Wirripang)  
HYDE, M. *Beside the stream* No 1 from *Five solos for flute and piano* (EMI)  
HYDE, M. *The little juggler* No 3 from *Five solos for flute and piano* (EMI)  
NEGEREVICH, N. *Timepiece* (Dorian Music)  
NORMAN, P. *Isla's blues* No 4 from *Six songs* (reedmusic.com)  
ORLOVICH, M. *Flight of fancy* (AMC)  
RUTTER, J. *Prelude* 1st movement and *Ostinato* 2nd movement from *Suite antique* (Oxford University Press)

SCHULTZ, C. *The dance* from *Dancing ngutinai* (AMC)  
 SCHOCKER, G. *Healing music* (Theodore Presser)  
 SCHOCKER, G. *Allegro amabile* 1st movement and *Allegretto* 3rd movement from *Springsongs* (Theodore Presser)  
 SCHOCKER, G. *Light and airy* 2nd movement and *Upbeat!* 5th movement from *Springsongs* (Theodore Presser)  
 STOCK, J. *Three variations on Plum blossom (Chinese flute solos – Schott)*  
 WILLIAMS, N. *Haiku* (AMC)

**Extra List:** Two works required.

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

#### GRADE 7

4097

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

#### Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

#### 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

ANDERSEN, J. *Allegro animato* No 5 from *24 études* Op. 15  
 ANDERSEN, J. *Lento* No 14 from *24 études for flute* Op. 33  
 ANDERSEN, J. *Adagio* No 19 from *24 études for flute* Op. 33  
 ANDERSEN, J. *Allegro animato* No 20 from *24 études for flute* Op. 33  
 BERBIGUIER, B. *Allegro* No 7 from *Eighteen exercises or études* (Schirmer)  
 BERBIGUIER, B. *Allegro* No 9 from *Eighteen exercises or études* (Schirmer)  
 BOEHM, T. *Caprice* No 2 from *24 caprices* Op. 26 (Carl Fischer)  
 BOEHM, T. *Caprice* No 3 from *24 caprices* Op. 26 (Carl Fischer)  
 BOEHM, T. *Caprice* No 4 from *24 caprices* Op. 26 (Carl Fischer)  
 BOEHM, T. *Caprice* No 23 from *24 caprices* Op. 26 (Carl Fischer)  
 COCKCROFT, B. *Aquarius* No 11 from *Zodiac* (reedmusic.com)  
 DRAEGER, C. *Lament for passenger pigeons* 5th movement from *Two fires suite* (reedmusic.com)  
 JACOB, G. *Pied piper* [the 2nd movement, *March to the River Weser*, to be played on piccolo] (Oxford University Press)  
 KÖHLER, E. *Allegro moderato* No 2 from *Progress in flute playing* Op. 33 Book 2 (Chester)  
 KÖHLER, E. *Tempo di valse moderato* No 8 from *Progress in flute playing* Op. 33 Book 2 (Chester)  
 MERCADANTE, S. *Variations on Ombra che a me d'intorno (10 arias – variations sur des airs d'opéras – Billaudot)*  
 MOZART, W. arr. MERCADANTE. *Aria extrait de Don Giovanni (10 arias – variations sur des airs d'opéras – Billaudot)*  
 RAE, J. *Cyclone* No 38 from *40 modern studies* (Universal)  
 ROSSINI, G. arr. MERCADANTE. *Aria extrait de Mose in Egitto (10 aria – variations sur des airs d'opéras – Billaudot)*  
 TELEMANN, G.P. *Fantasia* in A minor No 2 from *12 fantasias* TWV 40:3 (Bärenreiter)  
 TELEMANN, G.P. *Fantasia* in C major No 5 from *12 fantasias* TWV 40:6 (Bärenreiter)  
 TELEMANN, G.P. *Fantasia* in D major No 7 from *12 fantasias* TWV 40:8 (Bärenreiter)  
 TELEMANN, G.P. *Fantasia* in E minor No 8 from *12 fantasias* TWV 40:9 (Bärenreiter)

##### List B

BACH, C.P.E. *Allegro* 2nd movement and *Vivace* 3rd movement from *Sonata* in D major H. 556 Wq. 129

BACH, C.P.E. *Andante* 1st movement and *Allegretto* 2nd movement from *Sonata* in G major H. 509 Wq. 86 (Breitkopf & Härtel)  
 BACH, J.S. *Sonata* in E $\flat$  major BWV 1031  
 BLAVET, M. *Adagio* 1st movement and *Presto* 4th movement from *Sonata* in G major 'L'Henriette' Op. 2 No 1 (Music Masters)  
 BLAVET, M. *Andante e spiccato* 1st movement and *Allegro* 2nd movement from *Sonata* in B minor No 2 from *Troisième livre de sonates* Op. 3  
 attrib. HANDEL, G. *Allegro* 2nd movement, *Adagio* 3rd movement and *Allegro* 4th movement of *Sonata* in A minor HWV 374 (No IX from *Eleven sonatas for flute and basso continuo – Bärenreiter*)  
 HOFFMAN, L. attrib. HAYDN. *Allegro* 1st movement from *Concerto* in D major Hob. VIII:1 Badley II:D1  
 MOZART, W. *Rondo* K anh. 184 (Universal)  
 QUANTZ, J. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor QV 1:Anh. 16b  
 QUANTZ, J. *Adagio* 1st movement and *Presto* 2nd movement from *Sonata* in A minor Op. 1 No 1 QV 1:152 (Schott)  
 QUANTZ, J. *Amabile* 1st movement and *Allegro* 2nd movement of *Sonata* in C minor Op. 1 No 3 QV 1:16 (Schott)  
 TELEMANN, G.P. *Triste* 1st movement and *Allegro* 2nd movement from *Sonata* in F minor TWV 41:f1 (Amadeus)

##### List C

BLOCH, E. *Moderato* 1st movement and *Allegro giocoso* 3rd movement from *Suite modale* (Durand)  
 BOULANGER, J. *D'un matin de printemps* (Durand)  
 CAPLET, A. *Petite valse* (Henry Lemoine)  
 DEBUSSY, C. arr. BRISON. *La fille au cheveux de lin* No 8 and *Menuet* No 10 from *Pour invoquer Pan...* (Schott)  
 DOPPLER, A. *Berceuse* (Zimmermann)  
 GAUBERT, P. *Romance* (Kalmus)  
 GERMAN, E. *Romance and intermezzo (The romantic flute – Boosey & Hawkes)*  
 GROVLEZ, G. *Concertino* (Editions Combre)  
 JOLIVET, A. *Fantaisie caprice* (Leduc)  
 KOEPKE, P. *Allegretto* 1st movement from *Sonata* in B $\flat$  major (Rubank)  
 MOUQUET, J. *Pan et les bergers* 1st movement from *La flute de Pan* Op. 15 (Henry Lemoine)  
 PESSARD, E. *Pièce* No 2 Op. 28  
 POPP, W. *Vogelsang* Op. 324 (*Chant de l'oiseau – Billaudot*)  
 SAINT-SAËNS, C. arr. TAFANEL. *Airs de ballets d'Ascanio* (Durand)  
 SCHUMANN, R. arr. RAMPAL. Any two movements from *Three romances* Op. 94 (IMC)

##### List D

BAILEY, K. *Butterfly samba* No 5 from *5 dances* (Kerin Bailey Music)  
 BAILEY, K. *Raindrop impressions* No 1 from *5 dances* (Kerin Bailey Music)  
 BERKELEY, L. *Sonatina* (Schott)  
 BOLLING, C. *Sentimentale* 2nd movement from *Suite* (Hal Leonard)  
 BOLLING, C. *Veloce* 7th movement from *Suite* (Hal Leonard)  
 BOLLING, C. *Versatile* 6th movement from *Suite* for flute or bass flute and piano (Hal Leonard)  
 CLARKE, I. and PAINTER, S. *Tuberama* (Just Flutes)  
 CLARKE, I. *Spiral lament* (Just Flutes)  
 DEBUSSY, C. *Syrinx* (Bärenreiter)  
 EDWARDS, R. *Johannes dance song* 5th movement and *Yanada* 8th movement from *Mystic spring* (AMC)  
 FUKUSHIMA, K. *Requiem* (Suvini Zerboni)  
 GOOSSENS, E. *Scherzo fantastique* (Leduc)  
 HONEGGER, A. *Danse de la chevre* (Salabert)  
 HOOVER, K. *On the betrothal of Princess Isabelle of France, aged six years* 4th movement from *Medieval suite* (Papagena Press)  
 HOOVER, K. *The drunken friar* 3rd movement from *Medieval suite* (Papagena Press)

KOEHNE, G. arr. DRAEGER. *Garden scene* from *The ballet 1914* (reedmusic.com)  
RODRIGO, J. arr. GALWAY. *Villano y ricercar* 1st movement from *Fantasia para un gentilhomme* (Schott)  
ROUSSEL, A. *Andante* and *scherzo* Op. 51 (Durand)  
RUTTER, J. *Aria* 3rd movement and *Waltz* 4th movement from *Suite antique* (Oxford University Press)  
SPIKE, K. *Arabesque* (joshuatreamusic.com.au)

**Extra List:** Two works required.

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

GRADE 8

4098

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

#### Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

#### 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

ANDERSEN, J. *Allegro con brio* No 3 from *24 studies* Op. 15  
ANDERSEN, J. *Presto molto* No 12 from *24 studies* Op. 15  
BERBIGUIER, T. *Allegro non troppo* No 18 from *18 exercises or études* (Schirmer)  
BOEHM, T. *Caprice* in A $\flat$  major No 9 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in F minor No 10 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in D $\flat$  major No 11 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in A $\flat$  minor No 16 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in C $\sharp$  minor No 18 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in A major No 19 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in D major No 21 from *24 caprices for flute* Op. 26 (Carl Fischer)  
BOEHM, T. *Caprice* in E minor No 24 from *24 caprices for flute* Op. 26 (Carl Fischer)  
CASTEREDÉ, J. *Etude* No 4 from *12 études* (Leduc)  
CASTEREDÉ, J. *Etude* No 7 from *12 études* (Leduc)  
FÜRSTENAU, A. *Preludio: agitato, a piacere* and *Tempo di polacca* No 16 from *26 Übungen für die Flöte* Op. 107  
GARIBOLDI, G. *Allegro* No 2 in A minor from *15 études modernes et progressives* (Schott)  
MERCADANTE, S. arr. FAZZONE. *Theme and Variation 1 – 4* from *Variazioni sul tema del coro degli sgherri nell'opera Elisa e Claudio* (99 solos and studies – Fluteworthy)  
TELEMANN, G.P. *Fantasia* in E major No 9 from *12 fantasias* TWV 40:10 (Bärenreiter)  
WIENIAWSKY, H. arr. FAZZONE. *Alla saltarella* (99 solos and studies – Fluteworthy)

##### List B

BACH, C.P.E. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in B $\flat$  major H. 552 Wq. 125  
BACH, C.P.E. *Allegro un poco* 1st movement and *Allegro* 3rd movement from *Sonata* in D major H. 65.29 Wq. 83  
BACH, C.P.E. *Adagio di molto* 2nd movement and *Allegro assai* 3rd movement from *Sonata* in E major H. 506 Wq. 84

BACH, J.S. *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in G minor BWV 1020  
BACH, J.S. *Sonata* in C major BWV 1033  
BLAVET, M. *Adagio* 1st movement, *Allegro ma non presto* 2nd movement, *Allegro* 5th movement and *Giga* 6th movement from *Sonata* in G minor No 5 from *Troisième livre de sonates* Op. 3  
GRETRY, A. *Allegro* 1st movement and *Larghetto* 2nd movement from *Concerto* in C major (IMC)  
HAHN, R. *Variations on a theme by Mozart* (IMC)  
HANDEL, G. *Sonata* in A minor Op. 1 No 4 HWV 362 (No IV from *Eleven sonatas for flute and basso continuo* – Bärenreiter)  
MOZART, W. *Sonata* in F major K 13  
PERGOLESI, G. *Concerto* in G major (Sikorski)  
VIVALDI, A. *Concerto* in G minor RV 439  
VIVALDI, A. *Concerto* in C major RV 443 for piccolo

##### List C

BÜSSER, H. *Sicilienne* Op. 60 (Leduc)  
CAMUS, P. *Chanson et badinerie* (Leduc)  
CARMICHAEL, J. *Nocturne* 2nd movement from *Thredbo suite* (AMC)  
DEBUSSY, C. arr. LENSKI. *Prélude a l'Après midi d'une faune* (Universal)  
DOPPLER, F. *Mazurka de salon* Op. 16 (Zimmermann)  
FOOTE, A. arr. ZVEROV. *A night piece* (Southern Music Company)  
GANNE, L. *Andante et scherzo* (Billaudot)  
GAUBERT, P. *Hommage à Schumann* 2nd movement from *Sonatine* (Heugel & Cie)  
GLIERE, R. *Valse* No 2 from *Deux morceaux* Op. 35 No 2  
GROVLEZ, G. *Romance et scherzo* (Billaudot)  
HUE, G. *Fantasia* (Billaudot)  
IBERT, J.-F. *Jeux* (Leduc)  
MOUQUET, J. *Pan et les nymphes* 3rd movement from *La flute de Pan* Op. 15 (Kalmus)  
REINECKE, C. *Ballade* Op. 288 (Zimmermann)  
RHEINBERGER, J. *Rhapsodie* Op. 27 (Kunzelman)

##### List D

DICK, R. *Bouncy* No 5 from *Flying lessons* Volume 1 (robertdick.net)  
DICK, R. *Poetically* No 6 from *Flying lessons* Volume 1 (robertdick.net)  
EDWARDS, R. *Chirrup* 3rd movement and *Arabesque* 6th movement from *Mystic spring* (AMC)  
EDWARDS, R. *Mystic spring* 2nd movement and *Ngala* 7th movement from *Mystic spring* (AMC)  
HOOVER, K. *Kokopeli* (Papagena Press)  
IBERT, J.-F. *Pièce* (Leduc)  
JOLIVET, A. *Incantation pour que l'image Devienne symbole* for flute or alto flute (Billaudot)  
LA BERGE, A. *Revamper* (Frog Peak Music)  
MILHAUD, D. *Tendre* 1st movement and *Clair* 3rd movement from *Sonatine* (Durand)  
MUCZYNSKI, R. *3 preludes* Op. 18 (Schirmer)  
SCHOCKER, G. *Regrets and resolutions* (Theodore Presser)  
SITSKY, L. *2 pastorales* (Seesaw Music)  
STANHOPE, P. *Phospheric variations* (reedmusic.com)  
WHITICKER, M. *Kiah* (AMC)  
WILSON, C. *Celtic partita* (Falls House Press)

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

## CERTIFICATE OF PERFORMANCE

4099

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 select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

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

**List A**

- BOISMORTIER, J. *Cinquième suite* Op. 35 (Schott)  
 CLARKE, I. *Great train race* (ianclarke.net)  
 DRAEGER, C. *Melusina's dream* (AMC)  
 EDWARDS, R. *Ulpirra* (reedmusic.com)  
 JEANJEAN, P. *Etude* No 10 from *Etudes modernes* (Leduc)  
 KUHLAU, F. *Capriccio* No 3 from *Variations and solos* Op. 10b (Billaudot)  
 KUHLAU, F. *Mich fliehen alle Freuden* No 11 from *Variations and solos* Op. 10b (Billaudot)  
 LOEB, D. *6 preludes* for solo piccolo (Alry Publications)  
 MOYSE. *Etude* No 7 from *Etudes d'apres Wieniawsky* (Leduc)  
 PAGANINI, N. *Caprice* No 24 (IMC)  
 PIAZZOLLA, A. *Tango-etude* No 3 (*Tango études* – Henry Lemoine)  
 TELEMANN, G.P. *Fantasia* in G major No 11 from *12 fantasias* TWV 40:12 (Bärenreiter)  
 ZGRAJA, K. *Improvisando flamenco a piacere* No 1 from *3 virtuoso flamenco studies* (Schott)

**List B**

- BLAVET, M. *Sonata* in D minor Op. 2 No 2 '*La Vibray*'  
 LECLAIR, J. *Sonata* in G major Op. 9 No 7 (Schott) also available as Op. 4 No 7 (*2 sonatas for flute* – Amadeus)  
 QUANTZ, J. *Concerto* in G major QV 5:174  
 QUANTZ, J. *Concerto* in G minor QV 5:193  
 QUANTZ, J. *Sonata* in C minor QV 1:15  
 TELEMANN, G.P. *Sonata* in B minor No 1 from *Continuation des sonates méthodiques* TWV 41: h3  
 VIVALDI, A. *Concerto* in G major RV 436

**List C**

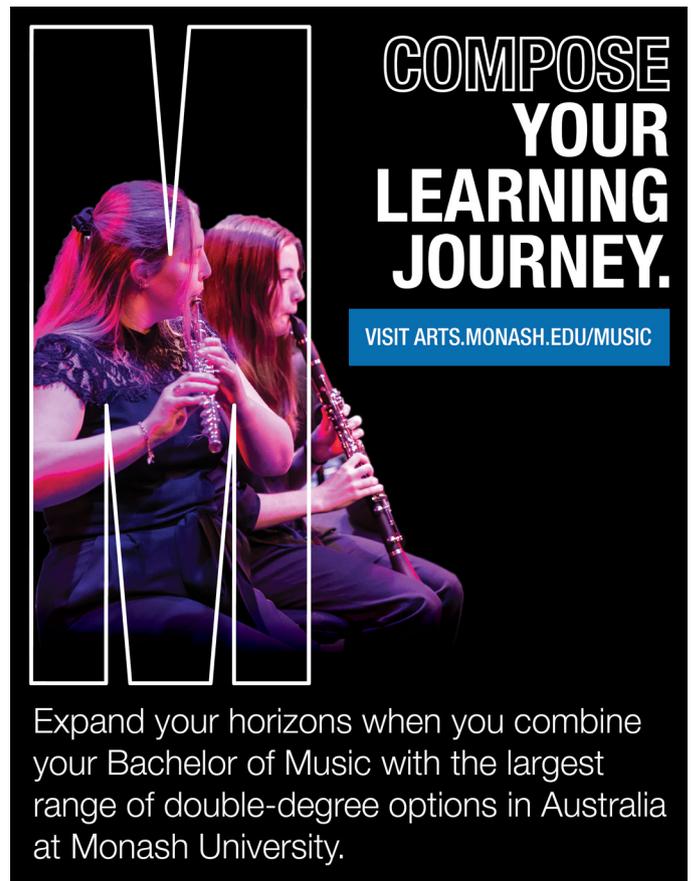
- CHAMINADE, C. *Concertino* Op. 107  
 DOPPLER, F. *Nocturne* Op. 17  
 GAUBERT, P. *Ballade* (Heugel & Cie)  
 GAUBERT, P. *Fantasia* (Salabert)  
 GAUBERT, P. *Nocturne et Allegro scherzando* (Kalmus)  
 GAUBERT, P. *Sonata* No 2 (Heugel & Cie)  
 GERMAN, E. 1st movement and 2nd movement from *Suite* (Masters Music)  
 GERMAN, E. 2nd movement and 3rd movement from *Suite* (Masters Music)  
 GIESEKING, W. *Sonatine* in E minor  
 GODARD, B. *Suite de trios Morceaux* Op. 116 (Zimmermann)  
 HARTY, H. *In Ireland* (Boosey & Hawkes)  
 HÛE, G. *Nocturne* and *Gigue*  
 LEROUX, X. *Première romance en la mineur* (Leduc)  
 POULENC, F. *Sonata* (Chester)  
 SAINT-SAËNS, C. *Odelette* Op. 162 (Durand)

SCHUBERT, F. arr. HÜNTELER. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata* in A minor D 821 '*Arpeggione*' (Bärenreiter)

TAFFANEL, P. *Andante pastorelle et Scherzettino* (Alfred)

**List D**

- AMIROV, F. *Kolibyeinaya* No 2, *Dance* No 3, *Gorkh Azerbaydyana* No 4 and *U rokdnika* No 5 from *6 pieces* (Sikorski)  
 BAILEY, K. *Night sky* No 3 from *5 dances* (Kerin Bailey Music)  
 BATCHELOR, P. *Sonata* (*Contemporary Australian flute* – Currency Press)  
 BENNETT, R. *Summer music* (Novello)  
 BENSHOOF, K. *Spindrift* for piccolo and piano (kenbenshoof.com)  
 BOLLING, C. *Fugace* 4th movement from *Suite* (Hal Leonard)  
 BOYD, A. *Bali moods* No 1 (AMC)  
 BOYD, A. *Red sun, chill wind* (AMC)  
 CLARKE, I. *Orange dawn* (ianclarke.net)  
 FOSS, L. *Three American pieces* (Carl Fischer)  
 GENZMER, H. *Sonata* No 1 (Ries & Erler)  
 GEORGE, T. *Concerto* (Thom George)  
 HANSON, H. *Serenade* Op. 35 (Carl Fischer)  
 HYDE, M. *Sonata* (Wirripang)  
 NORTON, C. *Sonatina* (Boosey & Hawkes)  
 RUTTER, J. *Dance with me* 4th movement from *Partita* (janerutter.com)  
 SCHULHOFF, E. *Allegro moderato* 1st movement and *Scherzo* 2nd movement from *Sonata* (Chester)  
 SCHULHOFF, E. *Aria, Andante* 3rd movement and *Rondo-finale* 4th movement from *Sonata* (Chester)

**Section II. General knowledge**


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LEARNING  
JOURNEY.**

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## LEVEL 3

### ADVANCED DEVELOPMENT AMUSA AND LMUSA

#### Objectives

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

#### Section I. Pieces

The candidate is required to 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 and extended techniques appropriate to the instrument and required for particular musical and stylistic reasons
- 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

#### Section II. General knowledge

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

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

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the flute, 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 flute repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the flute and the meaning of any terms and signs commonly used in flute music.

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

## ASSOCIATE

4100

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 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 select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

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

#### List A

- BOZZA, E. *Image* (Leduc)  
CHADWICK, R. *Beastie* No 1 from *Hysterical penguins* for solo flute (AMC)  
CHADWICK, R. *Hysterical penguins* No 2 from *Hysterical penguins* for solo flute (AMC)  
FELD, J. Any three movements from *Quatre pièces* (Leduc)  
FUKUSHIMA, K. *Mei* (Suvini Zerboni)  
HEISS, J. *Four lyric pieces* (Southern Music Company)  
HIGDON, J. *Rapid fire* (Lawdon Press)  
HINDEMITH, P. Any five movements from *Acht Stücke* (Schott)  
KARG-ELERT, S. *Sonata appassionata* Op. 140 (Zimmermann)  
LA ROSE, A. *Breakbeat* (Anti-Social Music)  
LARSON, R. *Movin' on* (Wood Nymph Music)  
LIEBERMANN, L. *Soliloquy* (Theodore Presser)  
LIEBERMANN, L. *8 pieces* for bass flute, alto flute, c flute or piccolo [all instruments are optional throughout] (Theodore Presser)  
ROZSA, M. 1st movement from *Sonata for solo flute* Op. 39 (Faber)  
ROZSA, M. 2nd movement and 3rd movement from *Sonata for solo flute* Op. 39 (Faber)  
STAMITZ, A. *Caprice* No 1 and *Caprice* No 3 (*8 caprices* – Peters)  
STANLEY, J. *Firefly* (reedmusic.com)  
TAKEMITSU, T. *Air* (Schott)  
TELEMANN, G.P. *Fantasia* in F $\sharp$  minor No 10 from *12 fantasias* TWV 40:11 (Bärenreiter)

#### List B

- BACH, J.S. *Sonata* in E major BWV 1035  
BACH, C.P.E. *Sonata* in G major ('*Hamburger*') H 564 / Wq. 133  
BACH, C.P.E. *Sonata* in G major H 554 / Wq. 127 (*Six sonatas* – Zimmermann)  
BACH, C.P.E. *Concerto* in D minor H 426 / Wq. 22  
GLUCK, C. arr. HESS. *Concerto* in G major (Amadeus)  
HANDEL, G. *Sonata* in E minor HWV 379 (No I from *Eleven sonatas for flute and basso continuo* – Bärenreiter)  
MOZART, W. *Concerto* in D major K 314  
QUANTZ, J. *Sonata* in E minor QV 1:75 (*Drei Sonaten* – Breitkopf & Härtel)  
QUANTZ, J. *Sonata* in G minor QV 1:114 (*Drei Sonaten* – Breitkopf & Härtel)  
QUANTZ, J. *Sonata* in A minor QV 1:150 (*Drei Sonaten* – Breitkopf & Härtel)  
QUANTZ, J. *Sonata* in C major QV 1:12 (*5 sonate* – Editio Musica Budapest)  
QUANTZ, J. *Sonata* in B minor QV 1:167 (*5 sonate* – Editio Musica Budapest)  
QUANTZ, J. arr. RAMPAL. *Concerto* in E minor (IMC)  
STAMITZ, J. *Sonata* in G major (Schott)

TELEMANN, G.P. *Sonata G major No 6 from Sonate methodische*  
TWV 41: G4  
VIVALDI, A. *Concerto in D major ('Il cardellino')* Op. 10 No 3 RV 428

**List C**

BOEHM, T. *Nel cor più* Op. 4 (Billaudot)  
BOEHM, T. *Grand polonaise* Op. 16  
BÜSSER, H. *Prelude et scherzo* Op. 35 (Schirmer)  
DOPPLER, F. *Hungarian pastoral fantasy* Op. 26 (Carl Fischer)  
DUVERNOY, A. *Concertino in C major Op. 45 (Flute music by French composers – Schirmer)*  
ENESCO, G. *Cantabile et presto (Flute music by French composers – Schirmer)*  
FAURE, G. *Fantasie* Op. 79 (*Flute music by French composers – Schirmer*)  
GENIN, P.-A. *Variations on Carnival of Venice* Op. 14 (Billaudot)  
GRIFFES, C. *Poem* (Schirmer)  
MORLACCHI, P. *Il pastore svizzero* (Ricordi)  
PERILHOU, A. *Ballade (Flute music by French composers – Schirmer)*  
REINECKE, C. *Allegro 1st movement and Intermezzo 2nd movement from Sonata Op. 167 ('Undine')*  
REINECKE, C. *Andante tranquillo 3rd movement and Finale 4th movement from Sonata Op. 167 ('Undine')*  
ROUSSEL, A. Any two movements from *Jouers de flûte* Op. 27  
TAFFANEL, P. *Fantaisie sur Jean de Nivelles* (Billaudot)

**List D**

ARNOLD, M. *Concerto for flute and strings* Op. 45 (Paterson)  
BARTÓK, B. arr. ARMA. *Suite paysanne hongroise* (Boosey & Hawkes)  
BEDARD, D. *Sonata* (Doberman)  
BOYD, A. *Cloudy mountain* (Faber)  
CARMICHAEL, J. *A little night music* (AMC)  
COPLAND, A. *Duo* (Boosey & Hawkes)  
EDWARDS, R. *Nura* (AMC)  
FRANCAIX, H. *Divertimento* (Schott)  
GLICK, S. *Sonata* (Jaymar Music)  
GOOSSENS, E. *3 pictures* Op. 55  
HINDEMITH, P. *Sonata* (Schott)  
HOLCOMBE, B. 1st movement and 2nd movement from *Sonata No 2* (Musicians publications)  
HOLCOMBE, B. 2nd movement and 3rd movement from *Sonata No 2* (Musicians publications)  
MARTIN, F. *Ballade* (Universal)  
MARTINŮ, B. 1st movement and 2nd movement from *First sonata* (Schirmer)  
MARTINŮ, B. 2nd movement and 3rd movement from *First sonata* (Schirmer)  
MESSIAEN, O. *Le merle noir* (Leduc)  
OTAKA, H. *Concerto* Op. 30b (Muramatsu)  
ROCHBERG, G. *Between two worlds* (Theodore Presser)  
SCHOENFELD, P. *Achat sha'alti and Ufaratsta (Valentines – Carl Fischer)*  
SCHOCKER, G. *Musique française* (Theodore Presser)  
TAKTAKISHVILI, O. *Sonata* (Schirmer)  
ZYMAN, S. *Sonata* (Theodore Presser)

**Section II. General knowledge****LICENTIATE**

4101

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

**Section I. Studies and pieces**

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 select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

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.

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

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

**List A**

ARNOLD, M. *Fantasy* (Faber)  
BACH, C.P.E. *Sonata in A minor H. 562 Wq. 132*  
BACH, J. S. *Sonata in A minor BWV 1013*  
BEAUGEAIS, K. *Burwood Park* (reedmusic.com)  
BOZZA, E. Any two contrasting movements from *14 études arabesque*  
CARTER, E. *Scrivo in vento* (Boosey & Hawkes)  
CLARKE, I. *Zoom tube* (Just Flutes)  
COLGRASS, M. *Wild riot of the shaman's dreams* (Micheal Colgrass Music)  
DEAN, B. *Demons* (Bote & Bock)  
DESENNE, P. 1st movement, 3rd movement (with variations) and 5th movement from *Sonata* (Paul Desenne)  
DICK, R. *Flames must not encircle sides* (Multiple Breath Music)  
DICK, R. *Afterlight* (Multiple Breath Music)  
DICK, R. *Fish are jumping* (Multiple Breath Music)  
FORD, A. *Spinning* for alto flute (AMC)  
FRANCAIX, J. *Suite pour flute seule* (Schott)  
GRANADOS, M. *Two Venezuelan études for solo flute* (Marco Granados)  
ITTZES, G. *Mr Dick is thinking in terms of a blues pattern* (Gergely Ittzes)  
JOLIVET, A. Any three movements from *Cinq incantations* (Boosey & Hawkes)  
KARG-ELERT, S. *Chaconne No 30 from 30 caprices for solo flute* Op. 107 (Alfred)  
MARAIS, M. arr. SCHMITZ. Any fifteen variations from *Les folies d'Espagne* (Bärenreiter)  
MEALE, R. *Melisande* (AMC)  
PURSER, J. *Piobaireachd* (International Opus)  
RAN, S. *East wind* (Presser)  
STOCKHAUSEN, K. *In Freundschaft* (Stockhausen-Verlag)  
TAKEMITSU, T. *Voice* (Salabert)  
TOMASI, H. *Sonatina* (Leduc)  
VASKS, P. *Ainava ar putniem* (Schott)

### List B

- BACH, C.P.E. *Sonata* in D major H. 553 Wq. 126  
BACH, C.P.E. *Sonata* in G major H. 548 Wq. 134  
BACH, J.S. *Sonata* in B minor BWV 1030  
BACH, J.S. *Sonata* in E minor BWV 1034  
DANZI, F. *Concerto* in D minor Op. 31  
DEVIIENNE, F. *Concerto* No 7 in E minor (IMC)  
HANDEL, G. *Sonata* in B minor HWV 367b (No VII from *Eleven sonatas for flute and basso continuo* – Bärenreiter)  
MOZART, W. *Concerto* in G major K 313  
QUANTZ, J. *Sonata* in E minor Op. 1 No 5 QV. 1:77  
QUANTZ, J. *Sonata* in D major QV 1:47  
STAMITZ, K. *Concerto* in G major Op. 29 (Schott)  
VIVALDI, A. *Concerto* in G major Op. 10 No 6 RV 437

### List C

- BORNE, F. *Fantasie on themes from Carmen* (James Galway flute collection – Schirmer)  
BOWEN, E.Y. *Sonata* Op. 120 (Emerson)  
BRUMBY, C. *Concerto* (AMC)  
BRUMBY, C. *Sonatina* (AMC)  
BURTON, E. *Sonatina* (Carl Fischer)  
BÜSSER, H. *Andalucia* Op. 86  
DEMERSSEMAN, J. *Sixième solo de concert* (Billaudot)  
DEMERSSEMAN, J. *Grand fantasia de concert* Op. 52 (*In the golden age of the flutists* Volume 3 – Zen-On)  
FRANCK, C. *Allegro* 2nd movement, *Recitativo-fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major (IMC)  
IBERT, J. *Concerto* (Leduc)  
JACOB, G. *Moderato con moto* 1st movement, *Allegretto* 2nd movement and *Finale* 4th movement from *Concerto* (Stainer and Bell)  
MERCADANTE, S. *Concerto* in E minor Op. 57 (Suvini Zerboni)  
MOLIQUE, B. *Concerto* in D minor Op. 69  
NIELSEN, C. *Concerto* (Chester)  
PISTON, W. *Sonata*  
PROKOFIEV, S. Any three movements from *Sonata* in D major Op. 94  
REINECKE, K. 1st movement and 2nd movement from *Concerto* Op. 283 (Breitkopf & Härtel)  
REINECKE, K. 2nd movement and 3rd movement from *Concerto* Op. 283 (Breitkopf & Härtel)  
RIVIER, J. *Concerto* (Billaudot)  
ROMBERG, B. *Concerto* Op. 30 (Kunzelman)  
SANCAN, P. *Sonatina* (Durand)  
SCHUBERT, F. *Introduction, Theme, Variation I, Variation III, Variation V, Variation VI and Variation VII* from *Introduction and variations on Trockne blumen* Op. 160 D. 802 (Peters)  
TAFFANEL, P. *Freischütz fantasia* (Billaudot)

### List D

- BEASER, R. *Theme, Variations 4, 5 (with coda), 8, 9, 10, 13, 14 and 15* (with coda) from *Variations for flute and piano* (Helicon Music)  
BOZZA, E. *Agrestide* (Leduc)  
CARMICHAEL, J. *Phoenix concerto* (AMC)  
CARMICHAEL, J. *Fantasy sonata* (Southern Music Company)  
CORTESE, L. *Introduzione e allegro* Op. 40 (Ricordi)  
DUTILLEUX, H. *Sonatine* (Leduc)  
FELD, J. 1st movement and 2nd movement from *Sonata* (Leduc)  
FELD, J. 2nd movement and 3rd movement from *Sonata* (Leduc)  
FIRTH, A. *Treacherous tango* (andyfirthmusic.com)  
FRANCAIX, J. *Sonate* (Schott)  
HINDSON, M. 1st, 2nd and 4th movement of *House music* (Faber)  
JOLIVET, A. *Chant de Linos* (Leduc)  
JOLIVET, A. *Concerto* (Heugel & Cie)

- LIEBERMANN, L. *Moderato* 1st movement from *Concerto* Op. 39 (Theodore Presser)  
LIEBERMANN, L. *Molto adagio* 2nd movement and *Presto* 3rd movement from *Concerto* Op. 39 (Theodore Presser)  
LIEBERMANN, L. *Sonata* (Theodore Presser)  
MEALE, R. *Sonata* (AMC)  
MOWER, M. 2nd movement and 3rd movement of *Sonata latino* (Itchy Fingers)  
MUCZYNSKI, R. Any three movements from *Sonata* Op. 14 (Schirmer)  
RITCHIE, A. *Flute concerto* (Bellbird)  
SCHULZ, A. *Respiro/simple ground* (AMC)  
SCHOCKER, G. *Airborne* (Theodore Presser)  
VALI, R. *Persian suite: Folks songs Set No 12E* (Lauren Keiser)  
VINE, C. *Sonata* (Faber)

### List E

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

- BACH, J.S. *Aus Liebe will mein Heiland sterben* from *St. Matthew passion*  
DEBUSSY, C. *Prélude a l'après-midi d'un faune*  
GLUCK, C. *Menuet and Dance of the blessed spirits*  
HINDEMITH, P. *Symphonic metamorphosis: Solo* from *Andantino* 3rd movement  
PROKOFIEV, S. *Peter and the wolf*  
RAVEL, M. *Bolero*  
RAVEL, M. *Daphnis et Chloë*  
ROSSINI, G. *William Tell overture*  
STRAUSS, R. *Dance of the seven veils* from *Salome*  
STRAVINSKY, I. *Chant du rossignol*

### Section II. General knowledge

## Flute (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 Flute (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) 6090

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

GRADE 1 (REPERTOIRE) 6091

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

GRADE 2 (REPERTOIRE) 6092

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

GRADE 3 (REPERTOIRE) 6093

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

GRADE 4 (REPERTOIRE) 6094

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 the 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) 6095

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

GRADE 6 (REPERTOIRE) 6096

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

GRADE 7 (REPERTOIRE) 6097

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

GRADE 8 (REPERTOIRE) 6098

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