



Australian
Music
Examinations
Board

2026

Piano for Leisure Syllabus



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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

ABN 27 102 374 587

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ISSN 0729-3569

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

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Foreword

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

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

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

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

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

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

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

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

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Terms & conditions apply.

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Downloadable syllabuses at ameb.edu.au

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

Accordion, Band, Ensemble Performance, Speech & Drama

ENQUIRIES

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

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

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

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

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AMEB EXAMINATIONS

ONLINE EXAMINATIONS

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

WRITTEN EXAMINATIONS

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

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Website: www.utas.edu.au/ameb

PRACTICAL EXAMINATIONS

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

NEWS 2026

SYLLABUSES

Free 2026 syllabus downloads

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

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

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

Regulations: 21.3 Practical Gradings and Descriptors

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

Piano Series 19

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

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

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

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

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

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

Additionally, the following resources will be available in 2026:

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

Teaching Skills Videos

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

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

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

Syllabus developments

Syllabus reviews

A review of the following syllabuses is currently underway:

- Cello
- Singing for Leisure

Notice of withdrawal from examination

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

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

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

- Rockscool Piano (old syllabus)

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

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

AMEB AWARD

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

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

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

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

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

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

ONLINE

AMEB Federal Office website

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

Visit ameb.edu.au.

AMEB Online Shop

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

AMEB eNews

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

PREPARING FOR THE PRACTICAL EXAMINATION

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

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

GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

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

1. Introduction

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

2. Technical Work

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

3. List pieces

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

4. Extra List pieces

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

5. Own Choice pieces

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

6. Repeats

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

7. Memorisation

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

8. Scores

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

9. Editions

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

10. Pencil Marks on Scores

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

11. Metronome Marks

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

12. Page Turners

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

13. Accompanists/Collaborative Artists

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

14. Recorded accompaniment or backing tracks

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

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

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

19. Other requirements

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

20. Time allowed for Practical Examinations

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

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

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

21. Aural Test Requirements

For candidates in comprehensive practical examinations only.

Aural Tests in Grades other than Preliminary are played twice.

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

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

In tests where interval recognition is required:

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

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

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

22. Sight-Reading Test Requirements

For candidates in comprehensive practical examinations only.

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

23. General Knowledge Test Requirements

For candidates in comprehensive practical examinations only.

Candidates can expect to be asked:

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

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

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

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.
Level 2	Grades 5 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7, 8 & Certificate of Performance	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: <ul style="list-style-type: none"> • Grades 7 & 8: Brief knowledge of its relationship to the other movements in the work is expected. • Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required. <p>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:</p> <ol style="list-style-type: none"> 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: <ol style="list-style-type: none"> 1. Terminology, including the significance of titles and the meaning of all markings contained in the score 2. Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly). 3. Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time. 4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points 5. For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed. <p>In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements.</p> <p>Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.</p>

REGULATIONS

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

1. Purpose

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

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

2. Authorisation

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

3. Definitions

Unless otherwise defined the following definitions apply:

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

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

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

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

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

"candidate" means a person enrolled in an examination.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Syllabuses, Subjects and Awards

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

5. Enrolment for Examination

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

6. Examination Scheduling

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

7. General Entry Requirements

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

8. Prerequisite and Corequisite Entry Requirements

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

EXAMINATION	PREREQUISITES		RECOMMENDED PRIOR ACHIEVEMENTS
CTMusA	Pass	Grade 6 Practical and Grade 4 Theory of Music or Musicianship or Music Craft	
ATMusA	Pass	Grade 8 Practical and Grade 5 Theory of Music or Musicianship or Music Craft	Pass CTMusA, or equivalent practical teaching experience.

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

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

EXAMINATION REQUIREMENTS

9. General Examination Requirements

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

10. Time Allowed for Examination

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

11. Allowable and Required Materials in the Examination

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

12. Academic Honesty

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

EXAMINATIONS and ASSESSMENT

13. Examination Structure

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

Time limitations for some examinations in sections

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

14. Reasonable Adjustments to Examination Conditions

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

15. English as an Additional Language Candidates

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

16. Inability to attend a scheduled examination

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

17. Examination Performance

Scores

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

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

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

Pieces Not Prescribed by the Syllabus

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

18. Examiners for Diploma Examinations

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

19. Examination Reports

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

20. Certificates

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

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

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

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

21.3 Practical Examinations – Marks, Gradings and Descriptors

PRACTICAL EXAMINATIONS GRADINGS AND DESCRIPTORS		
LEVELS 1 and 2 (Preliminary to Certificate of Performance)		
Grading Code	Grading Name	Descriptor
A+	High Distinction	In addition to satisfying the requirements for an A grading, the candidate demonstrates outstanding achievement in meeting the syllabus objectives, including stylistic and interpretive confidence and technical fluency.
A	Honours	The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives, including convincing attention to style, interpretation, and technique.
B+	Credit	The candidate satisfies the requirements for a B grading at a higher standard.
B	Credit	The candidate demonstrates an overall creditable level of achievement in meeting the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
C+	Satisfactory	The candidate satisfies the requirements for a C grading at a higher standard.
C	Satisfactory	The candidate demonstrates an overall adequate level of achievement in meeting the syllabus objectives. Unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
D	Not Satisfactory	The candidate demonstrates an overall inadequate level of achievement in meeting the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
LEVEL 3 – DIPLOMAS		
Associate Diploma (AMusA); Licentiate Diploma (LMusA)		
Grading	Award	Descriptor
Distinction	Award with Distinction	The candidate has fulfilled the criteria for a pass award and in addition demonstrated performance flair, consistent technical and musical command, and penetrating stylistic insight.
Pass	Award	The candidate has fulfilled the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produced a satisfying musical performance overall.
No Award	No Award	The candidate has not demonstrated an overall adequate level of musicianship, technique, and style, resulting in a performance that has not fulfilled the requirements for the award.
Fellowship in Music Australia (FMusA)		
Grading	Award	
Qualified	Award	
Not Qualified	No Award	

21.4 Teaching awards – Marks, Gradings and Descriptors

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

22. Final Results and Grading Adjustments

22.1 Adjustment for incomplete pieces or missing pieces.

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

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

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

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

23. Academic Dress

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

24. Complaints and Appeals

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

24.2 Fees may apply to complaints and appeals.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

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

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

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

FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

The Award

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

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

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

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

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

SUBJECT CODE:

9999

Content

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

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

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

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

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

Memorisation

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

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

Entry

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

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

Step 1 – Programme submission:

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

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

Step 2 – Video audition:

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

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

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

Step 3 – Enrolment for examination:

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

Recital

The examination takes the form of a public recital.

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

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

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

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

Assessment

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

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PIANO

DEBUT-GRADE 8



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Piano for Leisure

Piano for Leisure (Comprehensive)

Foreword

Aim

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

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

Syllabus structure

The Piano for Leisure syllabus comprises two levels:

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Certificate of Performance

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

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

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

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

Publications

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

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

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

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

EXAMINATION STRUCTURE

Section I.

Technical work

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

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

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

There is no specific Piano for Leisure technical work book.

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

Section II.

Preliminary to Grade 8

Candidates must prepare three works for presentation at examination.

Candidates may:

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

Certificate of Performance

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

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

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

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

Section III.

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

Listing of works

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

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

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

Own choice works

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

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

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

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

EXAMINATION CONDUCT

Additional requirements

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

Backing tracks

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

Improvisation

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

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

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

Instruments

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

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

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

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

Section I. Technical work

The candidate is required to demonstrate:

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

Section II. Pieces

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

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

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

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

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

Sight-reading

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

- Accuracy of notes, time and rhythm
- Fluency

General knowledge

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

PRELIMINARY

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Section I. Technical work

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

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

TECHNICAL EXERCISES

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

SCALES

Scales - hands separately

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

Scales – hands together in contrary motion

- C major (1 octave)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

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

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

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

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

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

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

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

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

GRADE 1

6331

Section I. Technical work

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

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

TECHNICAL EXERCISES

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

SCALES

Scales – hands separately and together in similar motion

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

Scales – hands together in contrary motion

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

Chromatic scale – hands separately

Commencing on G (1 octave)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

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

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

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

GRADE 2

6332

Section I. Technical work

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

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

TECHNICAL EXERCISES

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

SCALES

Scales – hands separately and together in similar motion

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

Scales – hands together in contrary motion

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

Chromatic scale – hands separately

- Commencing on D (2 octaves)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

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

AMEB Manual list

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

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

GRADE 3

6333

Section I. Technical work

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

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

TECHNICAL EXERCISES

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

SCALES

Scales – hands separately and together in similar motion

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

Scales – hands together in contrary motion

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

Chromatic scale – hands separately and together

- Commencing on A (2 octaves)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

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

AMEB Manual list

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

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

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

Margaret Brandman

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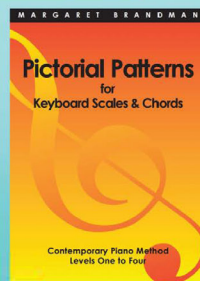
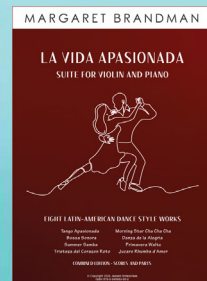
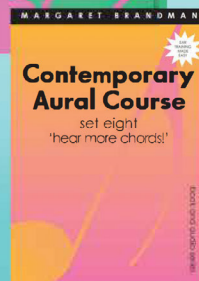
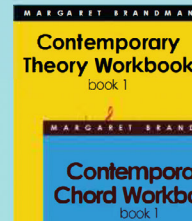
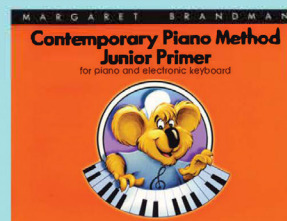
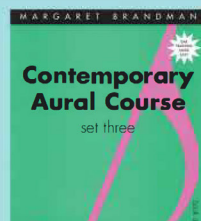
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GRADE 4

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Section I. Technical work

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

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

TECHNICAL EXERCISE

4A *Winter winds*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion

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

Scales – hands together in contrary motion

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

Chromatic scale – hands separately and together

Commencing on E (4 octaves)

Arpeggios – hands separately

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

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

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

- ANONYMOUS. *Allegro*
- ARNOLD, G. *Tambo tango*
- BASTIEN, J. *Let the good times roll*
- BERENS, H. *Allegro con fuoco*
- BOBER, M. *Twilight*
- GRIEG, E.H. *Grandmother's minuet*
- HUTCHENS, F. *Sunday morning*
- KANDER, J. arr. FABER and FABER. *Theme from New York, New York*
- ROLLIN, C. *Kitten 'n' mousin' on the keys*
- ROSSI, W.-A. *Jazz train*
- SCHMITZ, M. *My old movie blues*
- STÖLZEL, G.H. *Bourrée*

● From AMEB *Piano for Leisure Fourth Grade Series 3*:

- ALEXANDER, D. *Toccata spirito*
- ARLEN, H. arr. FABER and FABER. *Over the rainbow*
- BACH, J.S. *Gavotte*
- GERSHWIN, G. arr. MARTIN. *Let's call the whole thing off*
- JOPLIN, S. arr. FABER and FABER. *Solace*
- MATTHEWS, M. *Emily's etude*
- PODGORNOV, N. *Ragtime on the typewriter*
- PUCCINI, G. arr. LANNING. *Oh! Mio babbino caro*
- ROCHEROLLE, E. *Midday on the Champs-Élysées*

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

● From AMEB *Piano for Leisure Grade 4 Series 2*:

- BACH, J.S. arr. AARONSON. *Jesus bleibet meine Freude*
- BIZET, G. arr. HARRIS. *Habanera*
- CORNICK, M. *Definitely blue*
- DVOŘÁK, A. arr. BRIMHALL. *Largo*
- FAURE, G. arr. BROADSTOCK. *Pavane*
- GILLOCK, W. *The constant bass*
- GRAINGER, P. arr. STEVENSON. *Over the hills and far away*
- JOPLIN, S. arr. DENNIS. *Elite syncopations*
- KEANE, R. *Brolga ballet*
- NEVIN, E. arr. MANHIRE. *Narcissus*
- SMETANA, B. arr. HEUMANN. *Source of the Moldau*

● From AMEB *Piano for Leisure Grade 4 Series 1*:

- BACH, C.P.E. *Solfeggio*
- BACH, J.S. *Prelude*
- CHOPIN, F. *Prelude*
- CHUA, S. *Airy fairy*
- EDWARDS, R. *Andante con moto*
- ELFMAN, D. *The Simpsons*
- HUTCHENS, F. *Goblins*
- MIER, M. *Steamboat rag*
- MONK, T. *Off minor*
- MOZART, W. *Andante*
- ROLAND, B. *Jessica's theme*
- SCHUMANN, R. *The happy farmer*

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

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

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

LEVEL 2

DEVELOPING GRADE 5 TO GRADE 8, CERTIFICATE OF PERFORMANCE

Objectives

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

Section I. Technical work

The candidate is required to demonstrate:

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

Section II. Pieces

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

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

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

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

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

Sight-reading

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

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

General knowledge

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

GRADE 5

6335

Section I. Technical work

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

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

TECHNICAL EXERCISE

5C *Positive pulse*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion

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

Scales – hands together in contrary motion

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

Chromatic scale – hands separately and together

Commencing on B (4 octaves)

Arpeggios – hands separately and together

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

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

AMEB Manual list

- BACH, J.S. *Gavotte* 4th movement from 'French' Suite in E \flat major BWV 815
BACH, J.S. *Præambulum* in D minor BWV 875a
BACH, J.S. *Præludium* in E major BWV 937
BACH, J.S. *Præludium* in E minor BWV 938
BEETHOVEN, L. van. *Tempo di minuetto* 2nd movement from *Sonata* in G major Op. 49 No 2
BERLIN, I. *Alexander's ragtime band* (Irving Berlin piano solos — Hal Leonard)
BERNSTEIN, L. arr. ORNADEL. *I feel pretty* (*The joy of show music* — Yorktown Music Press)
CAPERS, V. *Sweet Mister Jelly Roll* (*Portraits in jazz: Piano music of Africa and the African diaspora* — Oxford University Press)
CHOPIN, F. *Prelude* in E minor Op. 28 No 4/B 123
CHUA, S. *Flapping fairy* (*Assorted fairies* — Midnight)
CLAPTON, E. and JENNINGS, W. arr. COATES. *Tears in heaven* (*Dan Coates complete advanced piano solos: Music for all occasions* — Warner)
DEBUSSY, C. *The little nigar* (Peters)
DE SENNEVILLE, P. arr. BOOTH. *Ballade pour Adeline* (*The cocktail bar piano solos – The Waldorf collection* — Music Sales)
DORSEY, T. and KINCAIDE, D. arr. ISACOFF. *T.D's boogie woogie* (*From rags to jazz* — Amsco Publications)
DVOŘÁK, A. *Dědeček tančí s babičkou* No 2 from *Dvě perličky* B 156 (Bärenreiter)
FRANCK, C. *Danse lent* M 22 (*A romantic sketchbook for piano* — ABRSM)
GERSHWIN, G. arr. BOOTH. *Summertime* (*The cocktail bar piano solos – The Waldorf collection* — Music Sales)
GRIEG, E. *Vals* No 2 from *Lyriske småstykker* Op. 12
HART, L. and RODGERS, R. *Blue moon* (*The genius of George Shearing piano solos* — Wise)
HUTCHENS, F. *Two little birds* (EMI)
JOEL, B. arr. BOOTH. *Just the way you are* (*100 Piano solos* — Wise Publications)
LENNON, J. and McCARTNEY, P. arr. HILL. *Get back* (*The Beatles for jazz piano* — Wise)
LENNON, J. and McCARTNEY, P. arr. BAUMGARTNER. *Let it be* (*Popular piano solos 5th grade: John Thompson's modern course for the piano* — Hal Leonard)
NORTON, C. *Beguine* (*Microstyles 4* — Boosey and Hawkes)
REINECKE, C. *Molto moderato* 1st movement from *Weihnachts-Sonatine* Op. 251 No 3 (Schott)
SATIE, E. *Gymnopédie* No 1
SATIE, E. *Gymnopédie* No 2
SATIE, E. *Gymnopédie* No 3
SCHUMANN, R. *Von fremden Landen und Menschen* No 1 from *Kinderszenen* Op. 15
YIRUMA. *When the love falls* (musicnotes.com)

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

GRADE 6

6336

Section I. Technical work

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

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

TECHNICAL EXERCISE

6B *Perfect polyrhythms*

SCALES, CHORDS and ARPEGGIOS

Scales – hands separately and together in similar motion

F♯ major (4 octaves)

D♯ melodic minor (4 octaves)

Scales – hands together in abbreviated grand scale format

E♭ major (4 octaves)

C harmonic minor (4 octaves)

Scales – hands together in contrary motion

B major (2 octaves)

G♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together

Commencing on F♯/G♭ (4 octaves)

I-V-I chord progression

G major

Arpeggios – hands separately and together

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

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

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
- **From AMEB Piano for Leisure Grade 6 Series 4:**
 BAILEY, K. *Mellow mood*
 BEETHOVEN, L. van. *Bagatelle*
 BERRYMAN, G., BUCKLAND, J., CHAMPION, W. and MARTIN, C. arr. KEVEREN. *Fix you*
 BRANDMAN, M. *Jucaro rumba*
 EINAUDI, L. *Nuvole bianche*
 FAURÉ, G. arr. HODGSON. *Pie Jesu*
 GADE, N.W. *Elegie*
 GILLOCK, W. *Nocturne*
 LEVITT, J. *Goodbye for now, but not forever*
 REGER, M. *Improvisation*
 TIERSEN, Y. *Comptine d'un autre été: l'après-midi*
 YARED, G. *C'est le vent, Betty*
- **From AMEB Piano for Leisure Sixth Grade Series 3:**
 BONSOR, B. *Dreamy*
 BRAHMS, J. arr. ULLRICH. *Hungarian dance*
 BROWN, T. *Tango romantico*
 CHOPIN, F. *Prelude*
 CHUA, S. *Death by pasta*
 CONFREY, Z. *Dizzy fingers*
 GERSHWIN, G. *Promenade*
 MOZART, W. arr. ULLRICH. *Andante*
 PEARSON, J. *All creatures great and small*
 POLLARD, M. *Carillon for Sacha*
 TRADITIONAL arr. HOFFMANN. *Go tell it on the mountains*
 TRADITIONAL arr. BOOTH. *Danny boy*
- **From AMEB Piano for Leisure Grade 6 Series 2:**
 ALBÉNIZ, I. *Malagueña*
 BACH, J.S. arr. LONG. *Air*

- BOTSFORD, G. *Black and white rag*
- DESMOND, P. *Take five*
- ELLINGTON, D., DE LANGE, E. and MILLS, I. arr. EVANS. *Solitude*
- GIAZOTTO, R. arr. LONG. *Adagio in G minor*
- KHACHATURIAN, A. *Sabre dance*
- LENNON, J. and McCARTNEY, P. arr. HILL. *Yesterday*
- PREVIN, A. *Like blue*
- VINE, C. *Red blues*
- WILLIAMS, C. and MONK, T. *Round midnight*
- **From AMEB Piano for Leisure Grade 6 Series 1:**
 BEETHOVEN, L. van. *Adagio cantabile*
 BRAHMS, J. *Waltz*
 HEFTI, N. *Li'l darlin'*
 HORNER, J. *My heart will go on*
 LLOYD WEBBER, A. *Don't cry for me, Argentina*
 MORTON, F. *Kansas city stomp*
 PACHELBEL, J. *Canon*
 PREVIN, A. *Like young*
 SATIE, E. *Grossienne*
 SCHIFRIN, L. *Mission: Impossible*
 SCHUBERT, F. *Military march*
 TERRY, J. *Story*
- AMEB Manual list**
 ANDERSSON, B., RICE, T. and ULVAEUS, B. arr. BOOTH. *I know him so well (The cocktail bar piano solos – The Savoy collection – Music Sales)*
 BACH, J.S. *Bourée I* 8th movement and *Bourée II* 9th movement from *Overtüre nach französischer Art* BWV 831
 BACH, J.S. *Gigue* 8th movement from 'French' Suite in E major BWV 817
 BACH, J.S. *Menuet* and *Trio* 4th movement from 'French' Suite in B minor BWV 814
 BACH, J.S. *Præludium* 1st movement from *Partita* in B♭ major BWV 825
 BACH, J.S. arr. WEIGART. *Badinerie (J.S. Bach Famous Pieces – Schott)*
 BAILEY, K. *Toccatina* from *Six sketches* (Kerin Bailey Music)
 BEETHOVEN, L. van. *Andante* 2nd movement from *Sonata* in G major Op. 79
 BERLIN, I. *Cheek to cheek (Irving Berlin piano solos – Hal Leonard)*
 BRITTEN, B. *Nocturne* 2nd movement from *Sonatina romantica (Bärenreiter Piano Album – Early 20th century – Bärenreiter Kassel)*
 BRUBECK, D. *Unsquare dance (The genius of Dave Brubeck Book 1 – Warner)*
 CHOPIN, F. *Mazurka* in E minor Op. 41 No 2/CT 74
 CHUA, S. *You dirty rat* from *A gangster suite (Piano music of Sonny Chua – Midnight)*
 CHUA, S. *Twirling fairy (Assorted fairies – Midnight)*
 DAQUIN, L. *Le coucou* (EMI)
 DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite (Henle)*
 DIABELLI, A. *Tempo di marcia* 1st movement from *Sonatina* in D major Op. 168 No 5
 GERSHWIN, G. *Prelude (Novelette in fourths) (The complete Gershwin keyboard works – Warner)*
 HRADECKY, E. *Boogie woogie (Jazz etudes for young pianists – Editio Bärenreiter Praha)*
 HYDE, M. *Woodland sketch (Piano works of Miriam Hyde – Allans)*
 JOPLIN, S. arr. PROGRIS. *Easy winners (Joplin's greatest rags – Santorella)*
 JOPLIN, S. arr. PROGRIS. *Elite syncopations (Joplin's greatest rags – Santorella)*
 JOPLIN, S. arr. PROGRIS. *The sycamore (Joplin's greatest rags – Santorella)*

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

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

GRADE 7

6337

Section I. Technical work

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

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

TECHNICAL EXERCISE

7C Octave activation

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format

A^b major (4 octaves)

F harmonic minor (4 octaves)

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

D major (3/2 octaves)

Scales – hands together in contrary motion

F[#] major (2 octaves)

D[#] harmonic minor (2 octaves)

Chromatic scale – hands separately and together in similar motion

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

I-IV-V-I chord progression

F major

Arpeggios – hands separately and together

D major (root position only) (4 octaves)

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

Dominant 7th arpeggio – hands separately and together

of D (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together

of A^b (4 octaves)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

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

- From AMEB *Piano for Leisure Grade 7 Series 4:*

ALEXANDER, D. *Reverie in F minor*

COPLAND, A. arr. NORTON. *Hoedown*

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

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

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

MASSENET, J. arr. ROQUES. *Meditation*

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

RANDELL, E. *Fugue in F minor*

SCARLATTI, D. *Sonata*

SINDING, C. *Serenade*

TURPIN, T. *The St Louis rag*

WONDER, S. *Isn't she lovely*

- From AMEB *Piano for Leisure Seventh Grade Series 3:*

ALBÉNIZ, I. *Tango*

CARMICHAEL, H. arr. BOOTH. *Stardust*

CHUA, S. *Struttin' it around*

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

HOFFMANN, R. *A cloudy walk*

JARRE, M. *Lawrence of Arabia*

JOEL, B. *Root beer rag*

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

PIECZONKA, A. *Tarantella*

POULENC, F. *Novelette*

- From AMEB *Piano for Leisure Grade 7 Series 2:*

CHOPIN, F. *Waltz*

DVOŘÁK, A. *Humoreske*

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

GRIEG, E. *Morgenstemning*

MENDELSSOHN, F. *Lied ohne Worte*

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

OFFENBACH, J. arr. MAGNUS. *Barcarolle*

PADEREWSKI, I. *Menuet célèbre*

SCOTT, C. *Lotus land*

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

TRAD. arr. LOAM. *Greensleeves*

WALLER, T. *Alligator crawl*

WILLIAMS, S. *Basin street blues*

YOUMANS, V. *Tea for two*

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

- BACH, J.S. *Prelude*
 BEETHOVEN, L. van. *Adagio sostenuto*
 BRUBECK, D. *Three to get ready*
 DEBUSSY, C. *Moonlight*
 FOGERTY, J. *Proud Mary*
 GARNER, E. *Misty*
 JOHN, E. *Your song*
 JOPLIN, S. *Maple leaf rag*
 LISZT, F. *Consolation*
 MASSER, M. *In your eyes*
 MOZART, W. *Rondo alla turca*
 NORTON, C. *Prelude*

AMEB Manual list

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

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

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

GRADE 8

6338

Section I. Technical work

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

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

TECHNICAL EXERCISE

8C *Active octavation*

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format

B \flat major (4 octaves)

G harmonic minor (4 octaves)

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

E major (2/3 octaves)

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

Commencing on A \sharp /B \flat (3 octaves)

I-IV-I \sharp -V-I chord progression

E \flat major

Arpeggios – hands separately and together

B \flat major (root position only) (4 octaves)

B \flat minor (root position only) (4 octaves)

Dominant 7th arpeggio – hands separately and together

of B \flat (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together

of B \flat (4 octaves)

Section II. Pieces

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

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
 - Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).
 - From AMEB *Piano for Leisure Grade 8 Series 4*:
BACHARACH, B. arr. COATES. *I say a little prayer*
BEETHOVEN, L. van. *Andante*
HORNSBY, B. arr. HOWELL. *The way it is*
KATS-CHEMNIN, E. *Alexander rag*
MACDOWELL, E. *Ungarisch*
PESKANOV, A. *Sonnet 140 of Petrarch*
SATIE, E. *Sonatine bureaucratique*
SCHMIDT, J. *All of me*
SCHUBERT, F. *Allegretto quasi andantino*
TCHAIKOVSKY, P.I. *June – Barcarolle*
TIZOL, J. arr. BOOTH. *Perdido*
WOOD, S.J. *Stomp*
 - From AMEB *Piano for Leisure Grade 8 Series 2*:
ATWELL, W. *Dixie boogie*
BAILEY, J. arr. BISHOP. *The sprightly ones*
BEETHOVEN, L. van. *Allegro molto e con brio*
BRAHMS, J. *Ballade*
FINA, J. *Bumble boogie*
FISHER, M. *When Sunny gets blue*
GERSHWIN, G. *I got rhythm*
GRANADOS, E. *Villanesca*
GRIEG, E. *An den Frühling*
RUBINSTEIN, A. *Mélodie*
SCHUBERT, F. arr. LISZT. *Ständchen*
WILLIAMS, C. *The dream of Olwen*
 - From AMEB *Piano for Leisure Grade 8 Series 1*:
ALBÉNIZ, I. *Sevilla sevillanas*
BEETHOVEN, L. van. *Andante*
BERNIE, B. *Sweet Georgia Brown*
BRUBECK, D. *Far more blue*
CHOPIN, F. *Polonaise*
ELLINGTON, D. *Satin doll*
GERSHWIN, E. *Prelude*
GRAINGER, P. *Country gardens*
HANDEL, G. *Air and variations*
MOZART, W. *Fantasy*
SCHUBERT, F. *Impromptu*
SINDING, C. *Rustle of spring*
- AMEB Manual list**
- ALBÉNIZ, I. *Sevilla* No 3 from *Suite española* Op.47
BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Andante* 2nd movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Presto* 3rd movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Duetto* in G major BWV 804
BACH, J.S. *Passepied I en rondeau* 5th movement and *Passepied II* 6th movement from 'English' *Suite* in E minor BWV 810
BEETHOVEN, L. van. *Allegro molto e con brio* 1st movement from *Sonata* in C minor Op. 10 No 1

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

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

CERTIFICATE OF PERFORMANCE

1289

Section I. Pieces

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

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

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

Candidates may either:

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

AMEB Manual list

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

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

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

BEACH, A. *Two pieces* Op. 54

BEACH, A. *Two pieces* Op. 102

BEACH, A. *Nocturne* Op. 107

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CHAMINADE, C. *Guitare* Op. 32

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

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

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

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

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

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

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

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

DEBUSSY, C. *Rêverie* L 68

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GULDA, F. *Aria* (Weinberger)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section II. General knowledge

Piano for Leisure (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

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

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

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

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

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

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

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

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6260

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

GRADE 1 (REPERTOIRE) 6261

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

GRADE 2 (REPERTOIRE) 6262

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

GRADE 3 (REPERTOIRE) 6263

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

GRADE 4 (REPERTOIRE) 6264

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

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Additional requirements

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

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6265

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

GRADE 6 (REPERTOIRE) 6266

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

GRADE 7 (REPERTOIRE) 6267

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

GRADE 8 (REPERTOIRE) 6268

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

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Syllabus key

A:	Accordion
Bn:	Band
B:	Bassoon
Cl:	Clarinet
Cor:	Cornet
DB:	Double Bass
EP:	Ensemble Performance
E:	Euphonium
F:	Flute
FH:	Horn
G:	Classical Guitar
HC:	Harmony and Counterpoint
H:	Harp
MT:	Musical Theatre
M:	Musicianship
Mc:	Musicology
Ob:	Oboe
OA:	Orchestration and Arrangement
O:	Organ
Pn:	Percussion
P:	Piano
R:	Recorder
Sax:	Saxophone
S:	Singing
T:	Trombone
Tr:	Trumpet
Tu:	Tuba
V:	Violin
Va:	Viola
Vc:	Cello
	* Pass with Distinction

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Andrewartha, Belle	P
Andronos, Benjamin	M
Au, Albert	P
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Cai, Sarinna	P
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Chan, Audrey Jacie	Vc
Chen, Jason Hao	P
Chen, Sitian	Vc
Chen, Sophie	P
Cheng, Melvin	P
Cherepinskiy, Michael	P
Cheung, Hei Tung Hazel	P
Chin, Yan Onn Leo	P
Chow, Ryan	P
Chung, William D	Vc
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de Guzman, Gavin Joshua	P
Dharma, Andrew	P
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Dong, Tina	Va
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Duggan, Niamh	F
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