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Music
Examinations
Board

2025

Manual of Syllabuses



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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Foreword

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

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

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

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

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

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

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Shop at www.ameb.edu.au

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

ENQUIRIES

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

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

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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.

PRACTICAL EXAMINATIONS

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

NEWS 2025

SYLLABUSES

Regulations review

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

Viola

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

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

Please visit www.ameb.edu.au for up-to-date information on the new publications and associated launch activities.

Band

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

Technical work

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

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

This includes:

- E^b soprano cornet
- B^b cornet
- B^b flugelhorn
- E^b tenor horn
- B^b baritone
- B^b tenor trombone
- B^b and F trombone
- B^b euphonium
- E^b bass tuba
- B^b bass tuba

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

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

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

Syllabus developments

Syllabus reviews

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

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

Notice of withdrawal from examination

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

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

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

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

AMEB AWARD

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

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

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

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

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

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

ONLINE

AMEB Federal Office website

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

Visit www.ameb.edu.au.

AMEB Online Shop

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

AMEB eNews

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

PREPARING FOR THE PRACTICAL EXAMINATION

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

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

GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

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

1. Introduction

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

2. Technical Work

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

3. List pieces

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

4. Extra List pieces

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

5. Own Choice pieces

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

6. Repeats

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

7. Memorisation

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

8. Scores

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

9. Editions

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

10. Pencil Marks on Scores

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

11. Metronome Marks

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

12. Page Turners

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

13. Accompanists/Collaborative Artists

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

14. Recorded accompaniment or backing tracks

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

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

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

19. Other requirements

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

20. Time allowed for Practical Examinations

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

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

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

21. Aural Test Requirements

For candidates in comprehensive practical examinations only.

Aural Tests in Grades other than Preliminary are played twice.

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

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

In tests where interval recognition is required:

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

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

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

22. Sight-Reading Test Requirements

For candidates in comprehensive practical examinations only.

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

23. General Knowledge Test Requirements

For candidates in comprehensive practical examinations only.

Candidates can expect to be asked:

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

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

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

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.
Level 2	Grades 5 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7, 8 & Certificate of Performance	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: • Grades 7 & 8: Brief knowledge of its relationship to the other movements in the work is expected. • Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required. Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate: 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: 1. Terminology, including the significance of titles and the meaning of all markings contained in the score 2. Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly). 3. Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time. 4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points 5. For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed. In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements. Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.

REGULATIONS

1. Purpose

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

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

2. Authorisation

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

3. Definitions

Unless otherwise defined the following definitions apply:

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

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

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

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

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

"candidate" means a person enrolled in an examination.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Syllabuses, Subjects and Awards

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

5. Enrolment for Examination

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

6. Examination Scheduling

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

7. General Entry Requirements

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

8. Prerequisite and Corequisite Entry Requirements

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

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

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

EXAMINATION REQUIREMENTS

9. General Examination Requirements

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

10. Time Allowed for Examination

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

11. Allowable and Required Materials in the Examination

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

12. Academic Honesty

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

EXAMINATIONS and ASSESSMENT

13. Examination Structure

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

Time limitations for some examinations in sections

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

14. Reasonable Adjustments to Examination Conditions

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

15. English as an Additional Language Candidates

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

16. Inability to attend a scheduled examination

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

17. Examination Performance

Scores

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

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

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

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

Pieces Not Prescribed by the Syllabus

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

18. Examiners for Diploma Examinations

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

19. Examination Reports

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

20. Certificates

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

RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT

21. Results and Grading

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

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

- 21.3 Practical Examinations – Marks, Gradings and Descriptors

PRACTICAL EXAMINATIONS GRADINGS AND DESCRIPTORS
LEVELS 1 and 2 (Preliminary to Certificate of Performance)

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

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

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

Fellowship in Music Australia (FMusA)

Grading	Award
Qualified	Award
Not Qualified	No Award

21.4 Teaching awards – Marks, Gradings and Descriptors

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

22. Final Results and Grading Adjustments

22.1 Adjustment for incomplete pieces or missing pieces.

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

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

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

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

23. Academic Dress

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

24. Complaints and Appeals

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

24.2 Fees may apply to complaints and appeals.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

EXAMINATION AND TEST REQUIREMENTS – SCHEDULE A

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

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How To Use This Schedule

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

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

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

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

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

[AMEB Queensland](#)

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

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

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

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

PART A – THE PRACTICAL EXAMINATION

Preparing for the Practical examination.

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

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

On the examination day

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

In the examination room

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

PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

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

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

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

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

PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

Section 1 – General requirements for practical examinations

1. Allowable Materials in the Examination

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

2. Scores

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

3. Editions

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

4. List pieces

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

5. Extra List pieces

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

6. Own Choice pieces

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

7. Pencil Marks on Scores

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

8. Repeats

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

9. Memorisation

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

10. Metronome Marks

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

11. Page Turners

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

12. Accompanists/Collaborative Artists

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

13. Recorded accompaniment or backing tracks

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

14. Technical Work

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

15. Instrument requirements

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

16. P Plate Piano

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

17. Fingerboards

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

18. Examination Results

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

19. Other requirements

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

Section 2 – P Plate Piano

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

Section 3 – Comprehensive Practical examinations – General Requirements

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

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

Aural Tests in Grades other than Preliminary are played twice.

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

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

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

Grade	Test Requirements	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.
	RHYTHM:	To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.
	PITCH:	To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.
	PITCH:	To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.
Grade 1	PITCH:	To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
Grade 2	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
	PITCH:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.
Grade 3	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.
	MELODY:	To hum or sing a short phrase played twice by the examiner, combining melody and time.
	PITCH:	To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.
	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.
Grade 4	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.
	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.
Grade 5	RHYTHM:	The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
	PITCH:	The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.
	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.
Grade 6	PITCH:	The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.
	HARMONY:	The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.
	HARMONY:	To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

Grade 7	PITCH:	The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.
	HARMONY:	To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.
Grade 8	HARMONY:	The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).
	HARMONY:	To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
	MEMORY:	Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
	PITCH:	The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

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

Candidates can expect to be asked:

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

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

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

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

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

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

Section 4 – Certificate of Performance examinations – General Requirements

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

Section I – Pieces

Section II – General Knowledge test

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

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

Section 5 – For Leisure examinations – General Requirements

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

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

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

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

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

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

TABLE G – Examination Times – Certificate of Performance For Leisure	
Subjects	Total Examination time (in minutes)
All subjects	40

Section 6 – Repertoire examinations – General Requirements

- Repertoire examinations comprise one section only, performance of pieces and studies. The pieces and studies (works) are taken from the Comprehensive or For Leisure syllabus Lists for that instrument and Grade as specified in the relevant Syllabus.
- [TABLE H](#) sets out the examination performance time in minutes including appropriate breaks between pieces.

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

Section 7 – Ensemble Performance examinations – General Requirements

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

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

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

Section 8 – Teaching Award examinations – General Requirements

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

Certificate Teacher of Music Australia

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

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

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

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

Associate Teacher of Music Australia

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

Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration

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

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

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

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

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

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

Section I – Pieces.

Section II – General Knowledge test.

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

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

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

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

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

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

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

FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

The Award

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

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

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

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

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

SUBJECT CODE:

9999

Content

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

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

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

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

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

Memorisation

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

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

Entry

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

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

Step 1 – Programme submission:

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

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

Step 2 – Video audition:

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

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

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

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

Step 3 – Enrolment for examination:

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

Recital

The examination takes the form of a public recital.

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

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

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

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

Assessment

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

Strings

Violin	115	Double Bass	190
GENERAL	115	GENERAL	190
LEVEL 1 PRELIMINARY	120	LEVEL 1 PRELIMINARY	193
LEVEL 1 GRADE 1	121	LEVEL 1 GRADE 1	194
LEVEL 1 GRADE 2	122	LEVEL 1 GRADE 2	195
LEVEL 1 GRADE 3	124	LEVEL 1 GRADE 3	196
LEVEL 1 GRADE 4	125	LEVEL 1 GRADE 4	197
LEVEL 2 GRADE 5	129	LEVEL 2 GRADE 5	199
LEVEL 2 GRADE 6	130	LEVEL 2 GRADE 6	200
LEVEL 2 GRADE 7	133	LEVEL 2 GRADE 7	201
LEVEL 2 GRADE 8	134	LEVEL 2 GRADE 8	202
LEVEL 2 CERTIFICATE OF PERFORMANCE	136	LEVEL 2 CERTIFICATE OF PERFORMANCE	202
LEVEL 3 AMUSA	137	LEVEL 3 AMUSA	204
LEVEL 3 LMUSA	139	LEVEL 3 LMUSA	205
REPERTOIRE EXAM	142	REPERTOIRE EXAM	206
Viola	145	Classical Guitar	208
GENERAL	145	GENERAL	208
LEVEL 1 PRELIMINARY	148	LEVEL 1 PRELIMINARY	211
LEVEL 1 GRADE 1	150	LEVEL 1 GRADE 1	212
LEVEL 1 GRADE 2	151	LEVEL 1 GRADE 2	213
LEVEL 1 GRADE 3	153	LEVEL 1 GRADE 3	215
LEVEL 1 GRADE 4	154	LEVEL 1 GRADE 4	217
LEVEL 2 GRADE 5	157	LEVEL 2 GRADE 5	220
LEVEL 2 GRADE 6	159	LEVEL 2 GRADE 6	221
LEVEL 2 GRADE 7	160	LEVEL 2 GRADE 7	223
LEVEL 2 GRADE 8	162	LEVEL 2 GRADE 8	225
LEVEL 2 CERTIFICATE OF PERFORMANCE	164	LEVEL 2 CERTIFICATE OF PERFORMANCE	227
LEVEL 3 AMUSA	166	LEVEL 3 AMUSA	229
LEVEL 3 LMUSA	168	LEVEL 3 LMUSA	230
REPERTOIRE EXAM	171	REPERTOIRE EXAM	232
Cello	173	Harp	233
GENERAL	173	GENERAL	233
LEVEL 1 PRELIMINARY	175	LEVEL 1 PRELIMINARY	236
LEVEL 1 GRADE 1	176	LEVEL 1 GRADE 1	237
LEVEL 1 GRADE 2	177	LEVEL 1 GRADE 2	238
LEVEL 1 GRADE 3	178	LEVEL 1 GRADE 3	239
LEVEL 1 GRADE 4	180	LEVEL 1 GRADE 4	240
LEVEL 2 GRADE 5	182	LEVEL 2 GRADE 5	242
LEVEL 2 GRADE 6	183	LEVEL 2 GRADE 6	246
LEVEL 2 GRADE 7	184	LEVEL 2 GRADE 7	249
LEVEL 2 GRADE 8	184	LEVEL 2 GRADE 8	252
LEVEL 2 CERTIFICATE OF PERFORMANCE	185	LEVEL 2 CERTIFICATE OF PERFORMANCE	254
LEVEL 3 AMUSA	186	LEVEL 3 AMUSA	256
LEVEL 3 LMUSA	187	LEVEL 3 LMUSA	258
REPERTOIRE EXAM	189	REPERTOIRE EXAM	260



Cello

Cello (Comprehensive)

Foreword

Aim

This syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of Technical Work and repertoire. The Technical Work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

Through a consideration of the integration of right-hand and left-hand skills and with emphasis placed on the progressive development and diversification of bowing skills, this syllabus allows candidates to demonstrate a progressive mastery of the geography of the fingerboard.

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

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

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Certificate of Performance

Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

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

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

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

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

Publications

This syllabus is supported by a series of grade books, *Cello Series 2* (AMEB, 2009), from Preliminary to Grade 6. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Cello Technical Work* (AMEB, 2009), which contains all of the technical work and exercises for this syllabus, and *Cello Sight Reading* (AMEB, 2009), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

Cello Series 1 grade books may not be used in conjunction with this syllabus, but may be used as a source of Extra List works at teacher and candidate discretion. *Cello Technical Work* (revised 1998) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Cello Technical Work* (AMEB, 2009).

Programme structure

Number of works to be presented

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

Level 1

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

Level 2 (excluding Certificate of Performance)

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

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. At least one work, as specified in the lists, must be drawn from each of Lists A and B, with the remainder of the programme taken from Lists A or B at the candidate's discretion.

Level 3 (Associate Diploma)

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

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

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

Level 3 (Licentiate Diploma)

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

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

Extra lists

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

with these pieces by performing the whole or any part of them at the discretion of the examiner.

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

Listing of works

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

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

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

Examination conduct

Accompaniment

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

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Some works in *Cello Series 2* and other publications contain duet parts for a second cello. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

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

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

Additional requirements

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

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

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. In Grades 7 and 8, and in the Level 3 examinations, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

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

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

Fingerboards

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

Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Cello Technical Work* (AMEB, 2009). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. Scales and arpeggios are to be presented from memory. Candidates may play the technical exercises from *Cello Technical Work* (AMEB, 2009) if they desire.

Presentation of List pieces from memory

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

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

Timing of examinations

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

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the cellist's training. Candidates must tune their own instruments from Grade 5.

Teachers may tune the candidate's instrument from Preliminary to Grade 4, both inclusive.

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LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the 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:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of all Technical Work at the indicated tempo
- Performance of scales and arpeggios from memory (see 'Presentation of Technical Work from memory' above). Exercises may be read from music.
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, and *spiccato* at the prescribed tempi
- Coordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position (introduced in the latter stages of Level 1) to serve as a basis for further development in Level 2
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- Bowing patterns as specified in *Cello Technical Work* (AMEB, 2009)
- Accurate intonation and consistency of pitch

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

Section II. Studies and pieces and Extra lists

Studies and pieces

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

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, and *spiccato* techniques appropriate to each work
- Coordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Double stopping to serve as the basis for further development in Level 2
- Thumb position (introduced in the latter stages of Level 1) to serve as a basis for further development in Level 2
- Rhythmic precision
- Accurate intonation and consistency of pitch, with an ability to adjust pitch independently and in relation to an accompaniment
- Developing *vibrato* by Grade 3 and Grade 4
- Performance of specified dynamics with variations in bowing speed and arm weight
- Some awareness of style and phrasing
- Ensemble playing that displays good understanding and communication with the accompanist.

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

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

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

Aural tests

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

Sight-reading

The candidate is required to demonstrate:

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

General knowledge

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

PRELIMINARY

1980

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

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

List A

- From AMEB Cello Preliminary Series 2:
 BLACKWELL, D. and BLACKWELL, K. *Chase in the dark*
 HEWITT-JONES, A. *I am the captain of a pirate ship*
 LEGG, P. *The clown*
 MARSHALL, P. *Sneekin'*

Manual list

- COHEN, M. *All mixed up!* (Superstart cello – Faber)
 COLLEDGE, H. and COLLEDGE, K. *Bell ringers* (Waggon wheels – Boosey and Hawkes)
 DOTZAUER, J. *Study No 8* (Piatti: Method for cello Book 1 – Stainer and Bell)
 LEE, S. *Study No 3* (Piatti: Method for cello Book 1 – Stainer and Bell)
 LEGG, P. *Feargal's lullaby* (Superstudies Book 1 – Faber)
 NELSON, S. *Flag dance* (Piece by piece Book 1 – Boosey and Hawkes)
 NELSON, S. *Octopiece* (Piece by piece Book 1 – Boosey and Hawkes)
 ROMBERG, B. *Study No 2* (Piatti: Method for cello Book 1 – Stainer and Bell)
 SUZUKI, S. *Perpetual motion* (Suzuki cello school Volume 1 revised edition – Summy-Birchard)

List B

- From AMEB Cello Preliminary Series 2:
 CARSE, A. *A little reverie*
 CHIN, S. *Fanfare*
 HANDEL, G. arr. HODGSON. *Bourrée*
 TRADITIONAL arr. CHIN. *Eine kleine Geige möchte ich haben*

Manual list

- BLACKWELL, D. and BLACKWELL, K. *The old castle* (Cello time joggers – Oxford University Press)
 BLACKWELL, D. and BLACKWELL, K. *Rocking horse* (Cello time joggers – Oxford University Press)
 BRAHMS, J. arr. CHENEY. *Lullaby* (Solos for young cellists Volume 1 – Summy-Birchard)
 CARSE, A. *Valsette* (Two short pieces – Stainer and Bell)
 CARSE, A. *A quiet tune* (Three short pieces – Stainer and Bell)
 CARSE, A. *A lively tune* (Three short pieces – Stainer and Bell)
 CARSE, A. *A martial tune* (Three short pieces – Stainer and Bell)
 CHIN, S. *Galliard* (30 concert pieces – Everything String)
 CORRETTE, M. arr. THORPE. *Minuet* (A flying start for strings Book 3 – Flying Strings)
 DUNCOMBE, W. arr. DUNCAN. *Fanfare minuet* (Easy solos for beginning cello Level 1 – Melbay)
 OFFENBACH, J. arr. THORP. *Barcarolle* (A flying start for strings Book 2 – Flying Strings)
 SCHUBERT, F. arr. LENGYEL and PEJTSIK. *Lullaby* (No 19 from Cello music for beginners, Volume 1 – EMB)
 TRADITIONAL arr. NELSON. *Drink to me only* (Piece by piece Book 1 – Boosey and Hawkes)
 TRADITIONAL arr. THORP. *Donkey riding* (A flying start for strings Book 2 – Flying Strings)

List C

- From AMEB Cello Preliminary Series 2:
 BLACKWELL, D. and BLACKWELL, K. *Gypsy dance*
 COLLEDGE, H. and COLLEDGE, K. *Lollipop man*
 HAUGHTON, A. *Lullaby*
 LUMSDEN, C. and ATTWOOD, B. *Flash of light'ning*

Manual list

- ATTWOOD, B. and LUMSDEN, C. *Dizzy Lizzy light weight* (Wizard's potion – Musicland)
 BLACKWELL, D. and BLACKWELL, K. *Cello time* (Cello time joggers – Oxford University Press)
 COLLEDGE, H. and COLLEDGE, K. *Clever clogs!* (Fast forward – Boosey and Hawkes)
 COLLEDGE, H. and COLLEDGE, K. *Polka dots* (Waggon wheels – Boosey and Hawkes)

- COLLEDGE, H. and COLLEDGE, K. *Polly's polka* (Fast forward – Boosey and Hawkes)
 HAUGHTON, A. *Minor mission* (Fun club cello grade 0–1 – Mayhew)
 HUWS JONES, E. *Toodle pip* (Ten o'clock rock – Boosey and Hawkes)
 KABALEVSKY, D. arr. BLACK and HARRIS. *Gallop* (Time pieces Volume 2 – ABRSM)
 LUMSDEN, C. and WEDGWOOD, P. *Fly high pterodactyl* (Jurassic blue – Faber)
 WEDGWOOD, P. *Take it easy* (Up-grade! Cello grades 1–2 – Faber)
 WEDGWOOD, P. *What shall we do with the drunken sailor?* (Up-grade! Cello grades 1–2 – Faber)

Section III. Aural tests, General knowledge

GRADE 1

1981

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

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

List A

- From AMEB Cello Grade 1 Series 2:
 BLACKWELL, D. and BLACKWELL, K. *Cat's eyes*
 COLLEDGE, H. and COLLEDGE, K. *Cossacks*
 LUMSDEN, C. and ATTWOOD, B. *Poor old battered broomstick*
 TRADITIONAL arr. AKERMAN. *Sailor's hornpipe*

Manual list

- BAILEY, T. *Long ago and variations* (Suzuki cello school Volume 2 revised edition – Summy-Birchard)
 BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (Cello time runners – Oxford University Press)
 COLLEDGE, H. and COLLEDGE, K. *What's the time?* (Fast forward – Boosey and Hawkes)
 HAUGHTON, A. *The race* (Fun club cello grade 0–1 – Mayhew)
 HEWITT-JONES, A. *Riddle reel* (Bow strokes – Musicland)
 HEWITT-JONES, A. *Stamping dance* (Lollipop man – Musicland)
 KUMMER, F. *Study No 19* (Piatti: Method for cello Book 1 – Stainer and Bell)
 KUMMER, F. *Study No 28* (Piatti: Method for cello Book 1 – Stainer and Bell)
 LEGG, P. *Hidden heart-beat* (Superstudies Book 1 – Faber)
 LEGG, P. *The train* (Superstudies Book 1 – Faber)
 NELSON, S. *Reel* (Technitunes – Boosey and Hawkes)
 TABB, R. *Study No 25* (Piatti: Method for cello Book 1 – Stainer and Bell)
 TRADITIONAL arr. MOONEY, R. *Go tell Aunt Rhody* (Double stops for cello – Summy-Birchard)

List B

- From AMEB Cello Grade 1 Series 2:
 CHARPENTIER, M.-A. arr. DAHM. *Prelude*
 FIN, L. *Celtic meditation*
 GOSSEC, F. arr. AKERMAN. *Tambourin*
 WORK, H. arr. CHIN. *My grandfather's clock*

Manual list

- BACH, J.S. *Minuet No 2* (Suzuki cello school Book 1 – Summy-Birchard)
 COLLEDGE, H. and COLLEDGE, K. *Look lively* (Shooting stars – Boosey and Hawkes)
 COLLEDGE, H. and COLLEDGE, K. *Morris dancers* (Shooting stars – Boosey and Hawkes)
 FLIES, B. arr. AKERMAN. *Cradle song* (Tricks to tunes Book 3 – Flying Strings)

HANDEL, G. arr. DUNCAN. *Gavotte in C* (*The student cellist: Handel* – Melbay)
 HAYDN, J. arr. NELSON. *Minuet and Trio* (*Piece by piece* Book 1 – Boosey and Hawkes)
 LULLY, J. arr. PEJTSIK and LENGYEL. *Air No 10* (*Cello music for beginners* – EMB)
 MOZART, W. arr. SUZUKI. *May time* (*Suzuki cello school* Book 2 revised edition – Summy-Birchard)
 TRADITIONAL arr. AKERMAN. *Emerald isle* (*Tricks to tunes* Book 3 – Flying Strings)
 TRADITIONAL arr. NELSON. *Dance to your daddy* (*Piece by piece* Book 1 – Boosey and Hawkes)
 TRADITIONAL arr. NELSON. *Roaring jelly* (*Piece by piece* Book 2 – Boosey and Hawkes)

List C

- From AMEB Cello Grade 1 Series 2:
 COLLEDGE, H. and COLLEDGE, K. *The ceilidh*
 HAUGHTON, A. *Skateboard ride*
 LUMSDEN, C. and ATTWOOD, B. *Melted mouse and roasted rat in choc'late sauce*
 WARLOCK, P. arr. DAHM. *Basse dance*

Manual list

ATTWOOD, B. and LUMSDEN, C. *Hocus pocus, here's the plan* (*Wizard's potion* – Musicland)
 BAILEY, K. *Dainty steps* (*Jazzin' around for strings – cello* – Kerin Bailey Publications)
 BAILEY, K. *Sticky beak* (*Jazzin' around for strings – cello* – Kerin Bailey Publications)
 BLACKWELL, D. and BLACKWELL, K. *Starry night* (*Cello time runners* – Oxford University Press)
 BLACKWELL, D. and BLACKWELL, K. *Paris café* (*Cello time runners* – Oxford University Press)

COLLEDGE, H. and COLLEDGE, K. *Something or other* (*Fast forward* – Boosey and Hawkes)
 GRETCHANINOV, A. arr. WILLMS. *Little horseman* from *In aller Frühe* Op. 126b (Schott)
 HAUGHTON, A. *One step at a time* (*Fun club cello grade 0–1* – Mayhew)
 NORTON, C. *Popular song* (*Microjazz collection 1* – Boosey and Hawkes)
 NORTON, C. *Snooker table* (*Microjazz collection 1* – Boosey and Hawkes)
 TRADITIONAL arr. NELSON. *Mango walk* (*Piece by piece* Book 2 – Boosey and Hawkes)

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

GRADE 2

1982

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

- From AMEB Cello Grade 2 Series 2:
 BLACKWELL, D. and BLACKWELL, K. *Sprint finish*
 FIN, L. *Snap, crackle, and pop*
 LEE, S. *Study*
 LEGG, P. *The spinning top*

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Manual list

- DOTZAUER, J. *Study No 20* (Piatti: Method for cello Book 1 – Stainer and Bell)
 HEWITT-JONES, A. *Ground bass* (Bow strokes – Musicland)
 HEWITT-JONES, A. *Spinner's waltz* (Bow strokes – Musicland)
 LEE, S. *Study No 13* (Percy Such: New school of cello studies Book 1 – Stainer and Bell)
 LEGG, P. *Ukrainian boat song* (Superstudies Book 1 – Faber)
 LEGG, P. *Heigh ho pizzicato hornpipe* (Superstudies Book 2 – Faber)
 MOONEY, R. *Boil them cabbage down and 3 blind mice* (Double stops for cello – Summy-Birchard)
 MOONEY, R. *In a hurry* (Position pieces for cello Book 1 – Summy-Birchard)
 MOONEY, R. *March and Pachyderm parade* (Position pieces for cello Book 1 – Summy-Birchard)
 NELSON, S. *German dance* (Technitunes – Boosey and Hawkes)
 NÖLCK, A. *Study No 36* (Percy Such: New school of cello studies Book 1 – Stainer and Bell)
 POPPER, D. *Study No 1* from *15 easy studies* (IMC)
 POPPER, D. *Study No 2* from *15 easy studies* (IMC)
 POPPER, D. *Study No 5* from *15 easy studies* (IMC)
 POPPER, D. *Study No 7* from *15 easy studies* (IMC)
 ROMBERG, B. *Study No 29* (Piatti: Method for cello Book 1 – Stainer and Bell)

List B

- From AMEB Cello Grade 2 Series 2:
 BLACKWELL, D. and BLACKWELL, K. *Russian wedding*
 CARSE, A. *Waltz steps*
 HASSE, J. arr. SUCH. *Bourrée and Menuetto*
 SCHLEMÜLLER, H. arr. CHENEY. *Forward, march!*

Manual list

- BACH, J.S. *Minuet No 1* (Suzuki cello school Book 2 revised edition – Summy-Birchard)
 BACH, J.S. *Minuet No 3* (Suzuki cello school Book 2 revised edition – Summy-Birchard)
 BONONCINI, G. arr. SUCH. *Rondeau* (Old masters for young players – Schott)
 CARSE, A. *Afloat* (The fiddler's nursery – Stainer and Bell)
 CARSE, A. *Hopping dance* (Fiddle fancies – Stainer and Bell)
 CARSE, A. *A merry dance* (Stainer and Bell)
 CARSE, A. *Minuet and A bumpkin's dance* (The fiddler's nursery – Stainer and Bell)
 CARSE, A. *Swinging* (Fiddle fancies – Stainer and Bell)
 GRIEG, E. arr. AKERMAN. *Norwegian dance* (Tricks to tunes Book 3 – Flying Strings)
 MOZART, W. arr. RAPP. *Bagatelle* (Old master melodies – Schott)
 PAGANINI, N. arr. SUZUKI. *Witches' dance* (Suzuki cello school Book 2 revised edition – Summy-Birchard)
 RAMEAU, J.-P. arr. BLACKWELL and BLACKWELL. *Le tambourin* (Cello time sprinters – Oxford University Press)
 TICCATTI, N. *Minuet No 6* (The young cellist Book 3 – Oxford University Press)
 TRADITIONAL arr. MARTIN. *Bella bimba* (More folk strings – Summy-Birchard)
 TROWELL, A. *Petite marche No 6* from *12 morceaux faciles* Op. 4 Book 2 (Schott)

List C

- From AMEB Cello Grade 2 Series 2:
 CHENEY, E. *Livi's blues*
 COLLEDGE, H. and COLLEDGE, K. *Tarantella*
 VIR, P. *Angel blue*
 WEDGWOOD, P. *Siberian gallop*

Manual list

- BLACKWELL, D. and BLACKWELL, K. *Je pense à toi* (Cello time sprinters – Oxford University Press)

- BLACKWELL, D. and BLACKWELL, K. *Some day* (Cello time sprinters – Oxford University Press)
 BLACKWELL, D. and BLACKWELL, K. *Wild west* (Cello time sprinters – Oxford University Press)
 COLLEDGE, H. and COLLEDGE, K. *Miles away* (Shooting stars – Boosey and Hawkes)
 GRETCHANINOV, A. arr. WILLMS. *Thieves and policeman* from *In aller Frühe* Op. 126b (Schott)
 HAUGHTON, A. *Seven seas hornpipe* (Fun club cello grade 1–2 – Mayhew)
 HAUGHTON, A. *Tango argentine* (Fun club cello grade 1–2 – Mayhew)
 MARTINŮ, B. *Moderato* 1st movement from *Suite miniature* H 192
 MARTINŮ, B. *Poco andante* 2nd movement from *Suite miniature* H 192
 MARTINŮ, B. *Poco moderato* 3rd movement from *Suite miniature* H 192
 MARTINŮ, B. *Poco allegro* 5th movement from *Suite miniature* H 192
 TRADITIONAL arr. MARTIN. *Shoo fly* (More folk strings – Summy-Birchard)
 WEDGWOOD, P. *Hungarian stomp* (Jazzin' about – fun pieces for cello – Faber)
 WEDGWOOD, P. *Ho down – show down* (Jazzin' about – fun pieces for cello – Faber)
 WEDGWOOD, P. *The contented frog* (Up-Grade! Cello Grades 1–2 – Faber)
 WEDGWOOD, P. *Tinkerbelle* (Up-Grade! Cello Grades 1–2 – Faber)

Extra List: Two works required

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

GRADE 3

1983

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

- From AMEB Cello Grade 3 Series 2:
 HEWITT-JONES, A. *Wasps!*
 LAWRENCE, B. *Variations on Greensleeves*
 LEE, S. *Study*
 MOONEY, R. *Feeling fine and Busy bees*

Manual list

- COHEN, M. *Dormez-vous?* (Technique takes off! – Faber)
 COHEN, M. *Village bagpipes* (Technique takes off! – Faber)
 FEUILLARD, L. *Etude No 3* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 6* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 10* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 24* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 29* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 35* (60 études du jeune violoncelliste – Delrieu)
 FEUILLARD, L. *Etude No 40* (60 études du jeune violoncelliste – Delrieu)
 HEWITT-JONES, A. *Passamezzo* (Bow strokes – Musicland)

LEE, S. *Study No 25 (Piatti: Method for cello Book 2 – Stainer and Bell)*
 LEE, S. *Study No 34 (Piatti: Method for cello Book 2 – Stainer and Bell)*
 LEE, S. *Study No 37 (Piatti: Method for cello Book 2 – Stainer and Bell)*
 LEE, S. *Study No 19 (Percy Such: New school of cello studies Book 2 – Stainer and Bell)*
 LEGG, P. *Calypso (Superstudies Book 1 – Faber)*
 LEGG, P. *Medieval drone (Superstudies Book 1 – Faber)*
 MOONEY, R. *Berceuse (Double stops for cello – Summy-Birchard)*
 MOONEY, R. *Camptown races (Double stops for cello – Summy-Birchard)*
 MOONEY, R. *Jack Spratt dances with his wife (Position pieces for cello Book 1 – Summy-Birchard)*
 SQUIRE, W. *Study No 3 (12 easy exercises for the cello – Stainer and Bell)*

List B

● From AMEB Cello Grade 3 Series 2:

KAYSER, H. *Sonatine*
 NÖLCK, A. *Tempo di ballo*
 TARTINI, G. arr. SUCH. *Sarabanda*
 VIVALDI, A. arr. WERETKA. *Allegro*

Manual list

BOCCHERINI, L. *Minuet (Suzuki cello school Volume 3 – Summy-Birchard)*
 CARSE, A. *Frog dance (Fiddle fancies – Stainer and Bell)*
 CIRRI, G. *Allegro 1st movement from Sonata No 1 (Drei Sonaten – Heinrichshofen)*
 HARRIS, C. arr. LEGG. *After the ball is over (First repertoire for cello Book 2 – Faber)*
 MARTINI, G. arr. LEGG. *Plaisir d'amour (First repertoire for cello Book 3 – Faber)*

MOZART, W. arr. NELSON. *Menuetto and Trio (Keytunes Book 1 – Boosey and Hawkes)*
 NÖLCK, A. *Herbstblume No 6 from Zehn originalstücke Op. 116 (Schott)*
 NÖLCK, A. *Arabesque No 10 from Zehn originalstücke Op. 116 (Schott)*
 SAMMARTINI, G. arr. RAPP. *Mouvement d'une serenade (Old masters for young players Book 1 – Schott)*
 SQUIRE, W. *Fairytales from Petite morceaux Op. 16 (Solos for the young cellist Volume 1 – Summy-Birchard)*
 TCHAIKOVSKY, P. arr. NELSON. *March from the nutcracker (Piece by piece Book 2 – Boosey and Hawkes)*
 TCHAIKOVSKY, P. arr. PEJTSIK. *Sweet reverie (Cello music for beginners Volume 3 – EMB)*
 TRADITIONAL arr. MARTIN. *Good evening (More folk strings – Summy-Birchard)*

List C

● From AMEB Cello Grade 3 Series 2:

CHENEY, C. *Budapesto*
 GERSHWIN, G. arr. DE SMET. *Summertime*
 GRETCHANINOV, A. *Spaßvogel*
 LOVELL, K. *The train*

Manual list

BAILEY, K. *Summer sojourn (Jazzin' around for strings – cello – Kerin Bailey Publishing)*
 BLACKWELL, D. and BLACKWELL, K. *Latin nights (Cello time sprinters – Oxford University Press)*
 CHENEY, C. *Clock tower bells (Solos for young cellists Volume 1 – Summy-Birchard)*
 CHENEY, E. *Running of the bulls (Solos for young cellists Volume 2 – Summy-Birchard)*

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GRETCHANINOV, A. arr. WILLMS. *The waltz* from *In aller Frühe* Op. 126b (Schott)
 HAUGHTON, A. *The waltz* (*Fun club cello grade 1–2* – Mayhew)
 HAUGHTON, A. *Tarantella* (*Fun club cello grade 2–3* – Mayhew)
 TRADITIONAL arr. MARTIN. *I've been working on the railroad* (*More folk strings* – Summy-Birchard)
 WEBSTER, C. *Scherzo* (*Suzuki cello school Book 3* revised edition – Summy-Birchard)
 WEDGWOOD, P. *The next time* (*Jazzin' about – fun pieces for cello* – Faber)

Extra List: Two works required

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

GRADE 4

1984

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

- From AMEB *Cello Grade 4 Series 2*:
 COHEN, M. *Looping the loop*
 LEE, S. *Study*
 LEGG, P. *The spinning wheel*
 SCHUMANN, R. arr. MOONEY. *Soldatenmarsch* and
 TRADITIONAL arr. MOONEY. *Yankee Doodle*

Manual list

COHEN, M. *Prelude* (*Technique takes off!* – Faber)
 COHEN, M. *Ride like the wind* (*Technique takes off!* – Faber)
 COHEN, M. *Swirling arabesques* (*Technique takes off!* – Faber)
 DOTZAUER, J. *Study* No 5 from *40 studies* (Stainer and Bell)
 DOTZAUER, J. *Study* No 6 from *40 studies* (Stainer and Bell)
 DOTZAUER, J. *Study* No 8 from *40 studies* (Stainer and Bell)
 DOTZAUER, J. *Study* No 10 from *40 studies* (Stainer and Bell)
 FEUILLARD, L. *Study* No 25 (*60 études du jeune violoncelliste* – Delrieu)
 FEUILLARD, L. *Study* No 26 (*60 études du jeune violoncelliste* – Delrieu)
 MOONEY, R. *The hundred pipers* (*Thumb position for cello Book 1* – Summy-Birchard)
 MOONEY, R. *Rollicking rondo* (*Position pieces for cello Book 2* – Summy-Birchard)
 MOONEY, R. *Succinct sonata* (*Position pieces for cello Book 2* – Summy-Birchard)
 PURCELL, H. arr. MOONEY. *Rigadoon* (*Double stops for cello* – Summy-Birchard)

List B

- From AMEB *Cello Grade 4 Series 2*:
 HANDEL, G. arr. DAHM. *Lascia ch'io pianga*
 HOOK, J. arr. HODGSON. *Adagio* and *Gavot*
 SCHUBERT, F. arr. WERETKA. *Ave Maria!*
 VIVALDI, A. arr. WERETKA. *La follia*

Manual list

BEETHOVEN, L. van. arr. NELSON. *Variations on a Russian theme* (*Keytunes Book 1* – Boosey and Hawkes)
 BREVAL, J. arr. STUTSCHEWSKY. *Allegro* 1st movement from *Sonata* in C major Op. 42 (Schott)
 CHINZER, G. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor (*Three 18th century sonatas* – Faber)

GABRIEL-MARIE, J. arr. SUZUKI. *La cinquantaine* (*Suzuki cello school Book 3* revised edition – Summy-Birchard)
 JÄRNEFELT, A. *Berceuse* in E minor
 KAYSER, H. *Sonatine II* from *Vier sehr leichte Sonatinen* Op. 35 (Ice-Land Music Munich)
 MARCELLO, B. *Allegro* 2nd movement from *Sonata* in C major
 MARCELLO, B. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major
 MARCELLO, B. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor
 MARAIS, M. arr. ALDIS and MULKE. *La matelotte* (*Five old French dances* – Master Music Publications)
 NÖLCK, A. *Capriccio* No 7 from *Zehn Originalstücke* Op. 116 (Schott)
 PERGOLESI, G. arr. DERI. *Nina* (*Solos for the cello player* – Schirmer)
 PORTA, B. *Adagio* 3rd movement and *Minuet* 4th movement from *Sonata* in B^b major (*Three 18th century sonatas* – Faber)
 SCHUBERT, F. arr. NELSON. *Ballet music* from 'Rosamunde' (*Keytunes Book 1* – Boosey and Hawkes)

List C

- From AMEB *Cello Grade 4 Series 2*:
 ADORIAN, A. *Spanish dance*
 DVOŘÁK, A. arr. WERETKA. *Als die alte Mutter*
 POPPER, D. *Gavotte*
 SWAYNE, G. *Spooky song*

Manual list

ABBOTT, K. *Autumn song* (reedmusic.com)
 BAILEY, K. *Rock on the edge* (*Jazzin' around for strings – cello* – Kerin Bailey Publishing)
 BAILEY, K. *Shades of night* (*Jazzin' around for strings – cello* – Kerin Bailey Publishing)
 BAZELAIRE, P. *Bourrée d'Auvergne* 1st movement from *Suite française* Op. 114
 BAZELAIRE, P. *Chanson de Bresse* 3rd movement from *Suite française* Op. 114
 CUI, C. *Orientale* from *Kaleidoscope* Op. 50 No 9
 HINDEMITH, P. *Langsam* No 2 or *Lebhaft* No 3 from *Drei leichte Stücke* (*Solos for young cellists Volume 2* – Summy-Birchard)
 MACMILLAN, J. *Sabre dance* (*Northern skies* – Boosey and Hawkes)
 TANN, H. *Lullaby* (*Spectrum* – ABRSM)
 TRADITIONAL arr. CASALS *Song of the birds* (*Learning the tenor clef* – Faber)
 TRADITIONAL arr. LEGG and GOUT. *Kalinka* (*Learning the tenor clef* – Faber)
 WEDGWOOD, P. *Castaway* (*Up-grade! Cello Grades 3–4* – Faber)
 WEDGWOOD, P. *Just passing by* (*Jazzin' about – fun pieces for cello* – Faber)
 WEDGWOOD, P. *Sometime maybe* (*Jazzin' about – fun pieces for cello* – Faber)

Extra List: Two works required

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

LEVEL 2

DEVELOPING
 GRADE 5 TO GRADE 8

Objectives

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

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

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of scales and arpeggios from memory (see 'Presentation of Technical Work from memory' above). Exercises may be read from music.
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, and up-bow *staccato* at tempi faster than required at Level 1
- Enhanced co-ordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position capable of meeting the demands for greater executant ability and musical expression
- Confident use of natural and artificial harmonics
- Rhythmic precision reflected through the bowing hand and left arm
- Clear and open tone quality through a wide range of dynamics and timbre
- Bowing patterns as specified in *Cello Technical Work* (AMEB, 2009)
- Accurate intonation and pitch discrimination, to include development of double stopping

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

Section II. Studies and pieces and Extra lists

Studies and pieces

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

- Accurate performance of all works presented
- Performance of chosen works at the indicated tempo with fluency
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction between cellist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of finger-

ings and growing ability to discern articulation options in the interpretation of musical markings

- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

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

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

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

Aural tests

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

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated
- The ability to read tenor clef (from Grade 6)

General knowledge

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

CERTIFICATE OF PERFORMANCE

Objectives

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

Section I. Studies and pieces

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

- Accurate performance of all works presented
- Performance of chosen works at the indicated tempo with fluency
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

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

GRADE 5

1985

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

- From AMEB *Cello Grade 5 Series 2*:
 DOTZAUER, J. *Übungsstück*
 MOONEY, R. *The triumph*
 MOONEY, R. *I've been working on the railroad*
 TRADITIONAL arr. NELSON. *Bonnie Dundee variations*

Manual list

- COHEN, M. *Sarabande with variations (Technique takes off! – Faber)*
- COHEN, M. *Reflection (Technique takes off! – Faber)*
- DOTZAUER, J. *Study No 38 from 40 studies*
- FEUILLARD, L. *Study No 39 from 60 études du jeune violoncellist (Delrieu)*
- FEUILLARD, L. *Study No 42 from 60 études du jeune violoncellist (Delrieu)*
- LEE, S. *Study No 6 from Melodische und progressive Übungen Op. 131 (Cello 1 only)*
- LEE, S. *Study No 8 from Melodische und progressive Übungen Op. 131 (Cello 1 only)*
- LEE, S. *Study No 15 from Melodische und progressive Übungen Op. 131 (Cello 1 only)*
- LEE, S. *Study No 8 from Melodische und progressive Etüden Op. 31 Volume 1*
- LEE, S. *Study No 10 from Melodische und progressive Etüden Op. 31 Volume 1*
- LEE, S. *Study No 13 from Melodische und progressive Etüden Op. 31 Volume 1*
- LEE, S. *Study No 18 from Melodische und progressive Etüden Op. 31 Volume 1*
- LEE, S. *Study No 20 (Percy Such: New school of cello studies Book 2 – Stainer and Bell)*
- MOONEY, R. *Battle hymn and The coyotes bark (Thumb position for cello Book 1 – Summy-Birchard)*

List B. Baroque and Classical repertoire

- From AMEB *Cello Grade 5 Series 2*:
 BREVAL, J. arr. FEUILLARD. *Allegro*
 GOUNOD, C. arr. WERETKA. *Ave Maria*
 PORTA, B. *Adagio and Allegro*
 ZOCARINI, M. *Vivace*

Manual list

- BACH, J.C.F. *Allegretto* 1st movement from *Sonata* in G major (Bärenreiter)
- BACH, J.S. arr. LLOYD WEBBER. *Arioso (Great cello solos – Chester)*
- BACH, J.S. *Minuets I and II* 5th movement and *Gigue* 6th movement from *Suite No 1* in G major BWV 1007
- BONI, P. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in C major
- BREVAL, J. *Allegro* 1st movement from *Sonata* in G major Op. 28 No 4 (*Three 18th century sonatas – Faber*)
- BREVAL, J. *Tempo di minuetto* 2nd movement from *Sonata* in G major Op. 28 No 4 (*Three 18th century sonatas – Faber*)
- DE FESCH, W. *Siciliano* 1st movement and *Allemanda* 2nd movement from *Sonata* in D minor Op. 8 No. 3 (Schott)

- MARCELLO, B. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* No 1 in F major
- MARCELLO, B. *Allegro* 2nd movement, *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* No 4 in G minor
- PARADIS, M. arr. DUSHKIN. *Sicilienne* (Schott)
- ROMBERG, B. *Allegro non troppo* 1st movement from *Sonata* in E minor Op. 38 No 1 (IMC)
- VIVALDI, A. *Allegro* 1st movement from *Concerto* in D major RV 403
- VIVALDI, A. Any two movements from *Sonata* in E minor RV 40
- VIVALDI, A. Any two movements from *Sonata* in A minor RV 43

List C. Romantic repertoire

- From AMEB *Cello Grade 5 Series 2*:
 KREISLER, F. arr. KREISLER. *Liebesleid*
 LEE, S. *Gavotte*
 SQUIRE, W. *Harlequinade*
 TRADITIONAL arr. CHIN. *Londonderry air*

Manual list

- ELGAR, E. arr. LEGG and GOUT. *Chanson de matin (Learning the tenor clef – Faber)*
- FAURE, G. *Sérénade* Op. 98 (IMC)
- FAURE, G. *Berceuse* Op. 16 (Edition Butorac)
- FAURE, G. arr. LEGG and GOUT. *Pavane (Learning the tenor clef – Faber)*
- OFFENBACH, J. arr. LEGG and GOUT. *In the twilight (Learning the tenor clef – Faber)*
- SCHUBERT, F. arr. LLOYD WEBBER. *Serenade (14 pieces – Mayhew)*
- SQUIRE, W. *Dance rustique* Op. 20 No 5 (Stainer and Bell)
- SQUIRE, W. *Bourrée* Op. 24 (Carl Fischer)
- SQUIRE, W. *Tarantella* (Stainer and Bell)
- TCHAIKOVSKY, P. arr. ROSE. *Valse sentimentale* Op. 51 No 6 (IMC)

List D. Post-romantic repertoire

- From AMEB *Cello Grade 5 Series 2*:
 BRYARS, G. *With Miriam by the river*
 JENKINSON, E. *Danse des sylphes*
 KATS-CHERNIN, E. *Slicked back tango*
 LEEK, S. *Goombungee*

Manual list

- BARTÓK, B. arr. LIEBNER and HALÁSZ. No 1, No 4 and No 5 from *Gyermekeknek/Für Kinder (Gyermekeknek/Für Kinder – EMB)*
- BAZELAIRE, P. *Berceuse populaire française* 4th movement and *Montagnarde d'Auvergne* 5th movement from *Suite française* Op. 114
- COLE, J. *Elegy (Spectrum – ABRSM)*
- DOVE, J. *Prayer wheel (Spectrum – ABRSM)*
- FINZI, G. *Game dans la nuit (Collection panorama Book 2 – Billaudot)*
- JACOBSON, J. *Hip hip bourrée (Unbeaten tracks – Faber)*
- LAWRENCE, B. *Elegy (AMC)*
- MARTINŮ, B. *Pastorale* No 2 (Leduc)
- MARTINŮ, B. *Pastorale* No 4 (Leduc)
- NICHOLLS, S. *Cake walk (Recital repertoire Book 1 – Faber)*
- RIMSKY-KORSAKOV, N. arr. KLENGEL. *Chanson indoue* from *Sadko (14 pieces for cello – Mayhew)*
- SAMUEL, R. *Tin soldier (Spectrum – ABRSM)*
- SHOSTAKOVICH, D. arr. COWLES. *Romance* from *The gadfly (Fentone)*

Extra List: Two works required

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

GRADE 6

1986

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

● From AMEB Cello Grade 6 Series 2:

GOLTERMANN, G. *Etude caprice*

LEE, S. *Study*

MOONEY, R. *March of the wooden soldiers* and *The drummers*

ŠEVČÍK, O. arr. FEUILLARD. *Theme and variations I–VI*

Manual list

DOTZAUER, J. *Study* No 67 from *113 studies* Book 3

DOTZAUER, J. *Study* No 78 from *113 studies* Book 3

DOTZAUER, J. *Study* No 24 from *40 studies*

DOTZAUER, J. *Study* No 25 from *40 studies*

DOTZAUER, J. *Study* No 26 from *40 studies*

DOTZAUER, J. *Study* No 32 from *40 studies*

DOTZAUER, J. *Study* No 33 from *40 studies*

DOTZAUER, J. *Study* No 40 from *40 studies*

KABALEVSKY, D. *Study* No 5 from *Five studies in major and minor* Op. 67

LEE, S. *Study* No 24 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)

LEE, S. *Study* No 21 from *Melodische und progressive Etüden* Op. 31 Volume 1

LEE, S. *Study* No 25 from *Melodische und progressive Etüden* Op. 31 Volume 2

LEE, S. *Study* No 28 from *Melodische und progressive Etüden* Op. 31 Volume 2

LEE, S. *Study* No 34 from *Melodische und progressive Etüden* Op. 31 Volume 2

MINSKY, A. *Sailing down the river* from *10 American études* (Oxford University Press)

MOONEY, R. *Old air and Fanfare* (*Position pieces for cello* Book 2 – Summy-Birchard)

MOONEY, R. *The rollicking Irishman* and *Petite partita* (*Thumb position for cello* Book 2 – Summy-Birchard)

List B. Baroque and Classical repertoire

● From AMEB Cello Grade 6 Series 2:

COUPERIN, F. arr. WERETKA. *Siciliéne* and *La tromba*

MOZART, W. arr. WERETKA. *Allegro*

VIVALDI, A. arr. WERETKA. *Allegro (I)* and *Adagio* OR *Adagio* and *Allegro (II)*

ZOCARINI, M. arr. KOLNEDER. *Largo* and *Allegro*

Manual list

BACH, J.S. *Allemande* 2nd movement from *Suite* in G major BWV 1007

BACH, J.S. *Courante* 3rd movement and *Sarabande* 4th movement from *Suite* in G major BWV 1007

BACH, J.S. *Sarabande* 4th movement and *Bourrées* 5th movement from *Suite* in C major BWV 1009

CASADESUS, H. 2nd movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)

DE FESCH, W. *Sonata* in B♭ major Op. 8 No 2

DE FESCH, W. *Sonata* in G major Op. 8 No 6

MARAIS, M. arr. ALDIS and MULKE. *Le basque* and *La provencale* (*Five French dances* – Master Music Publications)

MOZART, W. *Rondo* 3rd movement from *Sonata* in B♭ major K 292 (Bärenreiter)

VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 47

VIVALDI, A. Any two movements from *Sonata* in F major RV 41

VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 45

VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 46

VIVALDI, A. Any two movements from *Sonata* in G minor RV 42

VIVALDI, A. Any two movements from *Sonata* in A minor RV 44

VIVALDI, A. Any two movements from *Sonata* in E♭ major RV 39

ZOCARINI, M. *Allegro* 1st movement and *Andante* 2nd movement from *Concertino* No 4 in D major (6 *concertini* Book 2 – Schott)

List C. Romantic repertoire

● From AMEB Cello Grade 6 Series 2:

BANTOCK, G. *Hamabdil*

CASSADÓ i MOREAU, G. *Allegretto grazioso*

ROSSINI, G. arr. HODGSON. *Tarantella*

SQUIRE, W. *Prière*

Manual list

BRIDGE, F. *Spring song*

ELGAR, E. arr. CHENEY. *Salut d'amour* Op. 12 (*Solos for young cellists* Volume 5 – Summy-Birchard)

FAURE, G. *Romance* Op. 69 (IMC)

FAURE, G. *Sicilienne* Op. 78 (IMC)

GLAZUNOV, A. *Sérénade espagnole* Op. 20 No 2 (IMC)

GOLTERMANN, G. arr. HINDEMITH. *Allegro* 1st movement from *Concerto* Op. 65 (Schott)

GOLTERMANN, G. arr. HINDEMITH. *Allegro molto* 3rd movement from *Concerto* Op. 65 (Schott)

MENDELSSOHN, F. *Lied ohne Worte* in D major Op. 109

OFFENBACH, J. *Musette* (EMB)

POPPER, D. *Wie einst in schöner'n Tage* No 1 from 3 *Stücke* Op. 64 (*Popular concert pieces* Volume 2 – EMB)

POPPER, D. *Wiegenlied* No 3 from 3 *Stücke* Op. 64 (*Popular concert pieces* Volume 2 – EMB)

SAINT-SAËNS, C. *Le cygne* from *Le carnaval des animaux*

SQUIRE, W. *Humoresque* Op. 26

List D. Post-romantic repertoire

● From AMEB Cello Grade 6 Series 2:

BARTÓK, B. arr. CHIN. *Joc cu bâta*, *Brâul* and *Buciumeana*

CHARLTON, R. *Dragonfly dreams*

PIAZZOLLA, A. arr. LENEHAN. *Oblivion*

VAUGHAN WILLIAMS, R. arr. FORBES. *Fantasia on Greensleeves*

Manual list

ADORIAN, A. *Poeme* and *Burlesque* (*Solos for young cellists* Volume 3 – Summy-Birchard)

BLOCH, E. *Supplication* No 2 from *From Jewish life* (*Music for cello and piano* – Carl Fischer)

HOLLAND, D. *Rondel* (AMC)

MUSTONEN, O. *Frogs dancing on water lilies* (*Unbeaten tracks* – Faber)

PIAZZOLLA, A. Any two from *Tres piezas breve* (Tonos)

PIAZZOLLA, A. *Milonga en re* (Tonos)

RAY BENNETT, F. arr. LLOYD WEBBER. *African crib carol* from 14 *pieces* (Mayhew)

SCHERMAN, R. arr. LLOYD WEBBER. *Hushabye mountain* from 14 *pieces* (Mayhew)

SCHULTHEISS, U. *Deux par deux* (*Collection panorama* Book 2 – Billaudot)

SCULTHORPE, P. *Into the dreaming* (Faber)

Extra List: Two works required

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

GRADE 7

1987

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

Manual list

- DOTZAUER, J. *Study* No 37 from *40 studies*
 DOTZAUER, J. *Study* No 63 from *113 studies* Book 3
 DOTZAUER, J. *Study* No 70 from *113 studies* Book 3
 DOTZAUER, J. *Study* No 73 from *113 studies* Book 3
 DOTZAUER, J. *Study* No 82 from *113 studies* Book 3
 DUPOUR, J. *Study* No 2 from *21 studies*
 DUPOUR, J. *Study* No 3 from *21 studies*
 DUPOUR, J. *Study* No 4 from *21 studies*
 DUPOUR, J. *Study* No 19 from *21 studies*
 LEE, S. *Study* No 11 from *Melodische und progressive Übungen*
 Op. 131 (Cello 1 only)
 MINSKY, A. *October waltz* from *10 American études* (Oxford University Press)
 MINSKY, A. *The flag waver* from *10 American études* (Oxford University Press)
 MINSKY, A. *The train whistle* from *10 American études* (Oxford University Press)
 MOONEY, R. *Chromatic boogie* and *Carolan's quarrel* (*Thumb position for cello* Book 2 – Summy-Birchard)
 MOONEY, R. *Harry the hirsute housefly* and *Blue ridge ballad* (*Thumb position for cello* Book 2 – Summy-Birchard)
 POPPER, D. *Study* No 11 from *Hohe Schule des Violoncello-Spiels*
 Op. 73
 POPPER, D. *Study* No 2 from *Preparatory studies* Op. 76
 POPPER, D. *Study* No 3 from *Preparatory studies* Op. 76
 ŠEVČÍK, O. arr. FEUILLARD. *Theme and variations 13–18* inclusive from *40 variations* Op. 3 (Bosworth)

List B. Baroque and Classical repertoire

Manual list

- BACH, J.S. *Prelude* 1st movement from *Suite* in G major BWV 1007
 BACH, J.S. *Courante* 3rd movement and *Gigue* 6th movement from *Suite* in C major BWV 1009
 BERTEAU, M. (formerly SAMMARTINI). *Grave* 2nd movement from *Sonata* in G major
 BREVAL, J. arr. FEUILLARD. *Allegro moderato* 1st movement from *Concerto* in D major (Delrieu)
 BREVAL, J. *Rondo: Allegretto* 3rd movement from *Concerto* No 2 in D major (Delrieu)
 BOCCHERINI, L. arr. BAZELAIRE. *Rondo* in C major (Leduc)
 CASADESUS, H. *Allegro molto ma maestoso* 1st movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)
 COUPERIN, F. arr. CHENEY. *Prelude* and *Air de diable* (*Solos for young cellists* Volume 5 – Summy-Birchard)
 ECCLES, H. arr. CAHNBLEY. *Preludium* 1st movement and *Courante* 2nd movement from *Sonata* in G minor (Schott)
 MOZART, W. arr. PIATIGORSKY. *Sonatina* (Chester)
 SENAILE, J. *Allegro spiritoso* (*Concert encores for cello* – IMC)
 STAMITZ, C. arr. FUSSL. *Allegro con spirito* 1st movement from *Concerto* No 1 in G major (Bärenreiter)

- TELEMANN, G. arr. GRÜTZBACH. *Fantasia* No 10 (Möseler)
 VANDINI, A. *Sonata* in G major (Schott)
 ZOCARINI, M. *Concertino* No 1 in G major (*6 concertini* Book 1 – Schott)

List C. Romantic repertoire

Manual list

- FAURE, G. arr. CASALS. *Après un rêve* Op. 7 No 1 (IMC)
 PIATTI, A. *Nocturno* Op. 20 (IMC)
 POPPER, D. *Mazurka* Op. 11 No 3 (EMB)
 POPPER, D. *Gnomentanz* No 2 from *Im Walde* Op. 50 (*Popular concert pieces for cello and piano* Volume 1 – EMB)
 POPPER, D. *Zur Gitarre* Op. 54 No 1
 RACHMANINOFF, S. *Vocalise* Op. 34 No 14 (Boosey and Hawkes)
 RAVEL, M. arr. BAZELAIRE. *Pièce en forme de habanera* (Leduc)
 SAINT-SAËNS, C. *Allegro appassionato* Op. 43
 VAN GOENS, D. *Tarantelle* Op. 24

List D. Post-romantic repertoire

Manual list

- BLOCH, E. *Jewish song* No 3 from *From Jewish life* (*Music for cello and piano* – Carl Fischer)
 CHAPLIN, C. *Limelight* (*Oh that cello* Book 2 – Kunzelmann)
 EDWARDS, R. *Laughing rock* (AMC)
 FALLA, M. de. arr. PIATIGORSKY. *Ritual fire dance* (Chester)
 GRANADOS, E. arr. PIATIGORSKY. *Oriente* (*Spanish dance* No 2 Op. 37) (IMC)
 HOPKINS, S. *Reclaiming the spirit* (Holistic music publication)
 JOPLIN, S. arr. PEJTSIK. *The strenuous life* (*Cello meets piano* Volume 1 – EMB)
 MARTINŮ, B. No 1 from *Nocturnes*
 MARTINŮ, B. No 4 from *Nocturnes*
 SCULTHORPE, P. *Introit* and *Kyrie* from *Requiem*
 STANHOPE, P. *Dawn lament* (reedmusic.com)
 TSINTSADZE, S. *Chonguri* (*Cello world* – Faber)

Extra List: Two works required

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

GRADE 8

1988

Section I. Technical work

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

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

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

List A. Accompanied and unaccompanied studies

Manual list

- LEE, S. No 40 from *Melodische und progressive Etüden* Op. 31
 Volume 2
 DOTZAUER, J. *Study* No 77 from *113 studies* Book 3
 DOTZAUER, J. *Study* No 81 from *113 studies* Book 3
 DOTZAUER, J. *Study* No 83 from *113 studies* Book 3
 DUPOUR, J. *Study* No 6 from *21 studies*
 DUPOUR, J. *Study* No 7 from *21 studies*
 DUPOUR, J. *Study* No 10 from *21 studies*
 DUPOUR, J. *Study* No 13 from *21 studies*
 DUPOUR, J. *Study* No 20 from *21 studies*
 POPPER, D. *Study* No 1 from *Hohe Schule des Violoncello-Spiels*
 Op. 73

- POPPER, D. *Study* No 2 from *Hohe Schule des Violoncello-Spiels* Op. 73
 POPPER, D. *Study* No 6 from *Hohe Schule des Violoncello-Spiels* Op. 73
 POPPER, D. *Study* No 5 from *Preparatory studies* Op. 76
 POPPER, D. *Study* No 8 from *Preparatory studies* Op. 76
 MINSKY, A. *Broadway* from *10 American études* (Faber)
 MINSKY, A. *Like crazy* from *10 American études* (Faber)
 ŠEVČÍK, O. arr. FEUILLARD. *Theme and variations* 27–33 inclusive from *40 variations* Op. 3 (Bosworth)

List B. Baroque and Classical repertoire

Manual list

- BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in C major BWV 1009
 BERTEAU, M. (formerly SAMMARTINI). *Grave* 2nd movement and *Vivace* 3rd movement from *Sonata* in G major
 CASADESUS, H. *Adagio molto espressivo* 2nd movement and *Allegro molto energico* 3rd movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)
 COSTANZI, G. attrib. HAYDN, J. *Adagio* 2nd movement from *Concerto* in D major Hob VIIb:4
 GABRIELLI, D. *Ricercare* No 5 in C major from *7 ricercari*
 STAMITZ, C. arr. FÜSSL. *Romance: Andantino* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* No 1 in G major (Bärenreiter)
 VANDINI, A. *Sonata* in F major (Schott)
 VIVALDI, A. *Concerto* in B minor RV 424 (*Six great cello concertos* – Ricordi)

List C. Romantic repertoire

Manual list

- DVOŘÁK, A. arr. DVOŘÁK. *Slavonic dance* Op. 46 No 8 (Bärenreiter)
 ELGAR, E. *Adagio – Moderato* 1st movement from *Concerto* in E minor Op. 85
 FAURE, G. *Elégie* Op. 24
 POPPER, D. *Mazurka* Op. 51
 POPPER, D. *Tempo di marcia* Op. 16
 POPPER, D. *Menuetto* Op. 65 No 2 (*Popular concert pieces for cello* Volume 1 – EMB)
 TCHAIKOVSKY, P. *Andante cantabile* Op. 11 in B major
 VAN GOENS, D. *Scherzo* Op. 12

List D. Post-romantic repertoire

Manual list

- BARTÓK, B. arr. SILVA. *Poargă românească* No 5 and *Măruntel* No 6 from *Romanian folk dances* (Universal)
 BLOCH, E. *Prayer* No 1 from *From Jewish life (Music for cello and piano)* – Carl Fischer)
 BLOCH, E. *Méditation hébraïque (Music for cello and piano)* – Carl Fischer)
 EDWARDS, R. *Water spirit song* (AMC)
 FALLA, M. de. arr. PIATIGORSKY. *Dance of terror* (Chester)
 GRANADOS, E. *Intermezzo*
 KODÁLY, Z. *Sonatina*
 MARTINŮ, B. *Lento* No 2 and *Moderato* No 3 from *Nocturnes*
 PIAZZOLLA, A. *Libertango (Piazzolla for cello – Kunzelmann)*
 SIBSON, B. *Nicaea variations* (reedmusic.com)

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

CERTIFICATE OF PERFORMANCE

1989

Section I. Studies and pieces

Please refer to the Syllabus Objectives 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, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B at the candidate's discretion.

List A. Unaccompanied works including studies

- BACH, J.S. *Suite* in D minor BWV 1008 [entire suite]
 GABRIELLI, D. *Ricercare* No 3 and *Ricercare* No 6 from *7 ricercari*
 GRÜTZMACHER, F. *Study* Op. 38 No 1
 MINSKY, A. *Judaic concert suite*
 PIATTI, A. *Caprice* No 1 from *12 caprices* Op. 25
 PIATTI, A. *Caprice* No 9 from *12 caprices* Op. 25
 POPPER, D. *Study* No 34 from *Hohe Schule des Violoncello-Spiels* Op. 73
 POPPER, D. *Study* No 36 from *Hohe Schule des Violoncello-Spiels* Op. 73
 TELEMANN, G. arr. GRÜTZBACH. *Fantasia* No 4 from *Zwölf Fantastien* (Möseler)
 SUMMER, M. arr. CHENEY. *Julie-O (Solos for young cellists)* Volume 5 – Summy-Birchard)

List B. Recital works

- BEETHOVEN, L. van. *Adagio sostenuto ed espressivo–Allegro molto più tosto presto* 1st movement from *Sonata* in G minor Op. 5 No 2
 BEETHOVEN, L. van. *Rondo: Allegro* 2nd movement from *Sonata* in G minor Op. 5 No 2
 BEETHOVEN, L. van. *Twelve variations on a theme from Handel's oratorio 'Judas Maccabeus'* WoO 45
 BOCCHERINI, L. arr. RUYSEN. *Concertino* in G major (Delrieu)
 BRAHMS, J. *Allegro non troppo* 1st movement and *Allegretto quasi minuetto–Trio* 2nd movement from *Sonata* in E minor Op. 38
 BRAHMS, J. *Allegro* 3rd movement from *Sonata* in E minor Op. 38
 BRUCH, M. arr. BRUCH. *Kol Nidrei* Op. 47
 DVOŘÁK, A. arr. DVOŘÁK. *Slavonic dance* Op. 46 No 3 (Bärenreiter)
 FALLA, M. de. *El Pano moruna, Nana and Cancion* from *Suite populaire Espagnole* (Eschig)
 FAURE, G. *Sonata* in D minor Op. 109
 GOLTERMANN, G. *Tarantella* Op. 60 No 2
 HAYDN, J. *Allegretto* 1st movement and *Adagio* 2nd movement from *Concerto* in D major Hob VIIb:4
 HAYDN, J. *Adagio* 2nd movement and *Allegro* 3rd movement from *Concerto* in D major Hob VIIb:4
 HERVELOIS, C. arr. SCHROEDER. *Suite II* (Schott)
 HINDSON, M. *Love serenade* (AMC)
 LEONARD, H. arr. ISSERLIS. *Donkey and the driver (Cello world)* – Faber)
 NIN, J. *Chants d'Espagne*
 POPPER, D. *Concert étude* Op. 55 No 2 (*Six selected pieces for cello and piano* – Universal)
 SCHUMANN, R. *Fantasiestücke* Op. 73
 STAMITZ, C. arr. FÜSSL. *Allegro con spirito* 1st movement and *Andante poco moderato* 2nd movement from *Concerto* No 3 in C major (Bärenreiter)
 STAMITZ, C. arr. FÜSSL. *Andante poco moderato* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* No 3 in C major (Bärenreiter)
 STRAVINSKY, I. *Introduzione* and *Serenata* from *Suite italienne*
 SUK, J. *Serenade* and *Ballade*
 VIVALDI, A. *Concerto* in E♭ major RV 408
 WEBERN, A. *Drei kleine Stücke* Op. 11

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT AMUSA AND LMUSA

Objectives

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

Section I. Pieces

The candidate should demonstrate:

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

Section II. General knowledge

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

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

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

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

ASSOCIATE

1990

Section I. Studies and pieces

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

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

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

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

List A. Unaccompanied works

Manual list

- BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in E♭ major BWV 1010
- BACH, J.S. *Courante* 3rd movement, *Sarabande* 4th movement, *Bourrées I and II* 5th movement and *Gigue* 6th movement from *Suite* in E♭ major BWV 1010
- BLOCH, E. *Prelude* 1st movement and *Allegro* 2nd movement from *Suite* No 1
- BLOCH, E. *Canzona* 3rd movement and *Allegro* 4th movement from *Suite* No 1
- DUPORT, J. *Etude* No 9 from *21 études*
- FRANCHOMME, A. *Caprice* No 1 Op. 7 (IMC)
- FRANCHOMME, A. *Caprice* No 12 from *12 caprices* Op. 7 (IMC)
- GABRIELLI, D. *Ricercare* No 7 from *7 ricercari* (Schott)
- PEREIRA, D. *Black mountain views* (the composer)
- PIATTI, A. *Caprice* No 4 from *12 caprices* Op. 25
- PIATTI, A. *Caprice* No 5 from *12 caprices* Op. 25
- POPPER, D. *Study* No 5 from *Hohe Schule des Violoncello-Spiels* Op. 73
- POPPER, D. *Study* No 7 from *Hohe Schule des Violoncello-Spiels* Op. 73
- POPPER, D. *Study* No 10 from *Hohe Schule des Violoncello-Spiels* Op. 73
- POPPER, D. *Study* No 19 from *Hohe Schule des Violoncello-Spiels* Op. 73
- SCULTHORPE, P. *Threnody*
- TELEMANN, G. arr. VON MORGEN. Any two movements from *Sonata* in D major TWV 40:1 (Edition Butorac)

List B. Baroque and Classical repertoire

Manual list

- BACH, J.S. arr. EPPSTEIN. *Adagio* 1st movement and *Allegro ma non tanto* 2nd movement from *Sonata* in G major BWV 1027 (Bärenreiter)
- BACH, J.S. arr. EPPSTEIN. *Andante* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G major BWV 1027 (Bärenreiter)
- BACH, J.S. arr. EPPSTEIN. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major BWV 1028 (Bärenreiter)
- BEETHOVEN, L. van. *Allegro ma non tanto* 1st movement from *Sonata* in A major Op. 69
- BEETHOVEN, L. van. *Andante-Allegro-Vivace* 1st movement from *Sonata* in C major Op. 102 No 1
- BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in D major Op. 102 No 2
- BEETHOVEN, L. van. *Variations on 'Bei Männern, welche Liebe fühlen'* (Henle)
- BOCCHERINI, L. *Andante lentarello* 2nd movement and *Allegro e con moto* 3rd movement from *Concerto* in D major Op. 34 G 483

BREVAL, J. *Allegro brillante* 1st movement and *Adagio cantabile* 2nd movement from *Sonata* in G major
FRANCŒUR, F. 2nd, 4th and 5th movements from *Sonata* in E major
FRESCOBALDI, G. arr. CASSADÓ. *Toccata*
HAYDN, J. arr. PIATTI. *Tempo di minuetto* 3rd movement from *Sonata* in C major Hob VI:6
HAYDN, J. *Adagio* 2nd movement and *Rondo* 3rd movement from *Concerto* in D major Hob VIIb:2
HAYDN, J. *Adagio* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in C major Hob VIIb:1

List C. Romantic repertoire

Manual list

BRAHMS, J. *Allegretto quasi minuetto–Trio* 2nd movement and *Allegro* 3rd movement from *Sonata* in E minor Op. 38
CASSADÓ, G. *Dance of the green devil* (Universal)
CHOPIN, F. *Introduction and Polonaise brillante* (Henle)
DVOŘÁK, A. *Rondo* in G minor Op. 94
DVOŘÁK, A. *Klid* [Silent woods] Op. 68 No 5
FAURE, G. *Sonata* Op. 117
FRANCK, C. arr. DELSART and ROSE. Any two movements from *Sonata* in A major (IMC)
GRIEG, E. *Allegro agitato* 1st movement from *Sonata* in A minor Op. 36
LALO, E. *Intermezzo* 2nd movement from *Concerto* in D minor
POPPER, D. *Serenade* (Six selected pieces for cello and piano – Universal)
POPPER, D. *Tarantelle* Op. 33
POPPER, D. *Vito* Op. 54 No 5
SAINT-SAËNS, C. *Concerto* in A minor Op. 33 (from the beginning of the work to the end of the *Allegretto con moto* or from the beginning of *Allegretto con moto* to the end of the work)
SCHUMANN, R. *Adagio and Allegro* Op. 70
STRAUSS, R. *Allegro con brio* 1st movement from *Sonata* in F major Op. 6 (Universal)

List D. Post-Romantic repertoire

Manual list

BARBER, S. *Allegro ma non troppo* 1st movement from *Sonata* in C minor
BARBER, S. *Adagio* 2nd movement and *Allegro appassionato* 3rd movement from *Sonata* in C minor
BRIDGE, F. *Allegro ben moderato* 1st movement from *Sonata* in D minor (Boosey and Hawkes)
CASSADÓ, G. *Sonata nello stile antico spagnuolo*
CASSADÓ, G. *Requiebros*
FALLA, M. de. arr. MARECHAL. *Polo* 4th movement, *Asturiana* 5th movement and *Jota* 6th movement from *Suite populaire espagnole*
HINDSON, M. *Jungle fever*
JANÁČEK, L. Any two movements from *Pohádka* JW VII/5
KABALEVSKY, D. *Allegro* 1st movement from *Concerto* No 1 in G minor Op. 49
MINSKY, A. *Truckin' through the south* from *10 American études* (Oxford University Press)
PIAZZOLLA, A. *The grand tango*
PROKOVIEV, S. *Andante grave* 1st movement from *Sonata* in C major Op. 119
SHOSTAKOVICH, D. *Allegro non troppo* 1st movement and *Allegro* 2nd movement from *Sonata* in D minor Op. 40
VAUGHAN WILLIAMS, R. *Fantasia on Sussex folk tunes*

Section II. General knowledge

LICENTIATE

1991

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

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

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

Candidates must present one complete work in the programme from memory.

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

Section I

List A. Unaccompanied works

Manual list

BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in C minor BWV 1011
BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in D major BWV 1012
BACH, J.S. *Prelude* 1st movement and *Courante* 3rd movement from *Suite* in D major BWV 1012
BRITTEN, B. *Suite* No 1 Op. 72
BRITTEN, B. *Suite* No 3 Op. 87
CASSADÓ, G. *Preludio: Fantasia* 1st movement and *Sardana* (Danza) 2nd movement from *Suite per violoncello* (Universal)
CASSADÓ, G. *Sardana* (Danza) 2nd movement and *Intermezzo e danza finale* 3rd movement from *Suite per violoncello* (Universal)
HINDEMITH, P. *Lebhaft, sehr markiert* 1st movement, *Mäßig schnell, gemächlich* 2nd movement and *Langsam* 3rd movement from *Sonata* Op. 25 No 3
HINDEMITH, P. *Langsam* 3rd movement, *Lebhaftes Viertel* 4th movement and *Mäßig schnell* 5th movement from *Sonata* Op. 25 No 3
KATS-CHERNIN, E. *Wild rice* (AMC)
KODÁLY, Z. *Allegro maestoso ma appassionato* 1st movement from *Sonata* Op. 8
KODÁLY, Z. *Adagio con grand'espressione* 2nd movement from *Sonata* Op. 8
KODÁLY, Z. *Allegro molto vivace* 3rd movement from *Sonata* Op. 8
PIATTI, A. *Caprice* No 7 from *12 caprices* Op. 25
REGGER, M. *Prelude* and any one other movement from *Suite* No 2 in D minor Op. 131c
SCULTHORPE, P. *Sonata for cello alone* (Faber)

List B. Baroque and Classical repertoire

Manual list

BACH, J.S. arr. EPPSTEIN. *Sonata* in G minor BWV 1029 (Bärenreiter)
BEETHOVEN, L. van. *Adagio cantabile* 3rd movement and *Allegro vivace* 4th movement from *Sonata* in A major Op. 69
BEETHOVEN, L. van. *Adagio–Tempo d'andante* 3rd movement and *Allegro vivace* 4th movement from *Sonata* Op. 102 No 1
BEETHOVEN, L. van. *Adagio con molto sentimento d'affetto* 2nd movement, *Allegro–Allegro fugato* 3rd movement from *Sonata* in D major Op. 102 No 2
BOCCHERINI, L. arr. PIATTI and CREPAX. *Sonata* No 6 (Ricordi)
BOCCHERINI, L. *Allegro* 1st movement from *Concerto* in D major G 476

BOCCHERINI, L. ed. GRÜTZMACHER. *Allegro moderato*
1st movement and *Adagio* 2nd movement from *Concerto* in
B $\flat$ major G 482
BOCCHERINI, L. ed. GRÜTZMACHER. *Adagio* 2nd movement and
Rondo 3rd movement from *Concerto* in B $\flat$ major G 482
HAYDN, J. *Allegro moderato* 1st movement from *Concerto* in
D major Hob VIIb:2
MARAIS, M. arr. BAZELAIRE. *La folia* (Leduc)
SCHUBERT, F. *Adagio* 2nd movement and *Allegretto* 3rd movement
from *Sonata* ('*Arpeggione*') D 821
WEBER, C. von. arr. PIATIGORSKY. *Adagio* and *Rondo* J 115

List C. Romantic repertoire

Manual list

BRAHMS, J. *Allegro vivace* 1st movement and *Adagio affettuoso*
2nd movement from *Sonata* in F major Op. 99 No 2
DEBUSSY, C. *Sonata* in D minor
DAVIDOFF, K. *Allegro* 1st movement from *Concerto* No 4 in
E minor
DAVIDOFF, K. *Lento* 2nd movement from *Concerto* No 4 in E minor
DAVIDOFF, K. *Finale (Vivace)* 3rd movement from *Concerto* No 4 in
E minor
DAVIDOFF, K. *At the fountain* Op. 20 No 2
DVOŘÁK, A. *Allegro* 1st movement from *Concerto* in B minor Op. 104
DVOŘÁK, A. *Adagio, ma non troppo* 2nd movement from *Concerto*
in B minor Op. 104
DVOŘÁK, A. *Allegro moderato – Andante – Vivo* 3rd movement from
Concerto in B minor Op. 104
ELGAR, E. *Lento – Allegro molto* 2nd movement and *Adagio*
3rd movement from *Concerto* in E minor Op. 85
LALO, E. *Lento – Allegro maestoso* 1st movement or *Andante –*
Allegro vivace 3rd movement from *Concerto* in D minor
OFFENBACH, J. *Dance bohémienne* Op. 28
PAGANINI, N. *Variations on a theme of Rossini*
POPPER, D. *Hungarian rhapsody (Six selected pieces for cello and piano*
– Universal)
POPPER, D. *Fantasy on little Russian songs*
POPPER, D. arr. SOLOW. *Scottish fantasy*
SCHUMANN, R. *Nicht zu schnell* 1st movement from *Concerto* in
A minor Op. 129
SCHUMANN, R. *Langsam* 2nd movement and *Sehr lebhaft*
3rd movement from *Concerto* in A minor Op. 129
SCHUMANN, R. *5 Stücke im Volkston* Op. 102
TCHAIKOVSKY, P. *Rococo variations*
TCHAIKOVSKY, P. *Pezzo capriccio*

List D. Post-Romantic repertoire

Manual list

BANKS, D. *Sequence* (AMC)
BARTÓK, B. 1st part of *Rhapsody* BB 94c
BLOCH, E. *Schelomo*
BRITTEN, B. *Dialogo* 1st movement and *Scherzo-pizzicato*
2nd movement from *Sonata* in C major
BRITTEN, B. *Elegia* 3rd movement, *Marcia* 4th movement and
Moto perpetuo 5th movement from *Sonata* in C major
GINASTERA, A. *Pampeana* Op. 21 No 2
HINDEMITH, P. *Variations on 'A frog he went a courting'*
KABALEVSKY, D. *Largo, molto espressivo* 2nd movement and
Allegretto 3rd movement from *Concerto* in G minor Op. 49
KODÁLY, Z. *Capriccio*
MARTINŮ, B. *Slavonic variations*
PROKOFIEV, S. *Moderato* 2nd movement and *Allegro, ma non*
troppo 3rd movement from *Sonata* in C major Op. 119
SHOSTAKOVICH, D. *Moderato* 2nd movement from *Concerto* No 1
in E $\flat$ major Op. 107
SHOSTAKOVICH, D. *Largo* 3rd movement and *Allegro*
4th movement from *Sonata* in D minor Op. 40

VINE, C. *Inner world* (AMC)
WALTON, W. *Moderato* 1st movement from *Concerto*

Section II. General knowledge

Cello (Repertoire)

Foreword

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

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

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

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

Section I, Section III and Extra List requirements

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

General Requirements and Examination Conduct

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

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

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6040

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

GRADE 1 (REPERTOIRE) 6041

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

GRADE 2 (REPERTOIRE) 6042

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

GRADE 3 (REPERTOIRE) 6043

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

GRADE 4 (REPERTOIRE) 6044

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

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

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

Studies and Pieces

Programme structure

Number of works to be presented

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

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

Additional requirements

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

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6045

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

GRADE 6 (REPERTOIRE) 6046

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

GRADE 7 (REPERTOIRE) 6047

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

GRADE 8 (REPERTOIRE) 6048

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