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Theory Syllabuses



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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.

Encourage student achievement
on and off the stage with the



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AMEB Award participants complete performances, contribution activities (otherwise known as volunteering), and an AMEB Qualification to achieve a Bronze, Silver or Gold AMEB Award.

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Performer: AMEB candidate David Wang
Photographer: Kate Disher-Quill

Sound like something your students would love?

Find out more:
ameb.edu.au/award
online@ameb.edu.au
1300 725 709



#ShiningASpotlight

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

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

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

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Phone: (08) 6488 3059

Email: amebwa@uwa.edu.au

Website: www.ameb.uwa.edu.au

AMEB EXAMINATIONS

ONLINE EXAMINATIONS

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

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.

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

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

EXAMINATION REQUIREMENTS

9. General Examination Requirements

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

10. Time Allowed for Examination

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

11. Allowable and Required Materials in the Examination

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

12. Academic Honesty

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

EXAMINATIONS and ASSESSMENT

13. Examination Structure

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

Time limitations for some examinations in sections

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

14. Reasonable Adjustments to Examination Conditions

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

15. English as an Additional Language Candidates

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

16. Inability to attend a scheduled examination

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

17. Examination Performance

Scores

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

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

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

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

Pieces Not Prescribed by the Syllabus

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

18. Examiners for Diploma Examinations

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

19. Examination Reports

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

20. Certificates

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

RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT

21. Results and Grading

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

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](#) 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

- [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.
- 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

1. Certificate of Performance examinations comprise two (2) sections:
 - Section I – Pieces
 - Section II – General Knowledge Test
2. Examination Sections:
 - Section I – Pieces
 - Section II – General Knowledge test
 - (a) By referring to the score of each piece, candidates can be asked to:
 - (i) Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
 - (ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
 - (iii) Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.
 - (b) Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:
 - (i) Knowledge of the period and style appropriate to the piece;
 - (ii) Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
 - (iii) Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
3. [TABLE E](#) sets out the time limits for the examination.

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

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

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

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

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

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

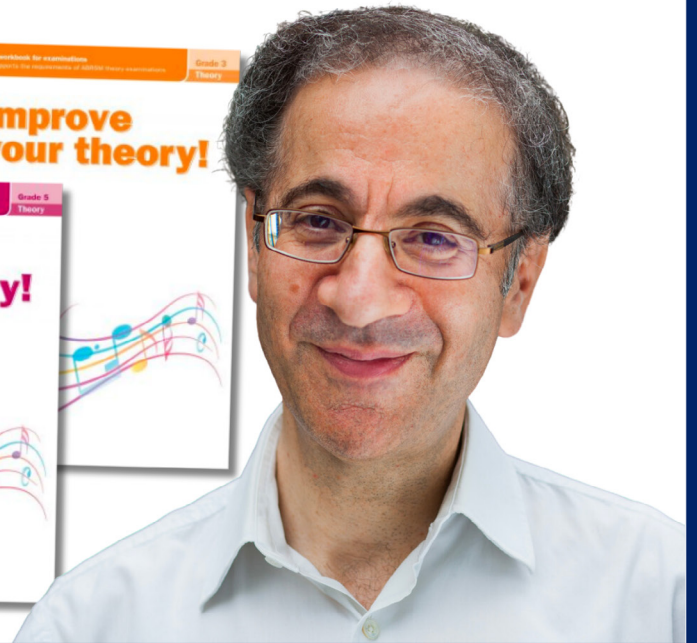
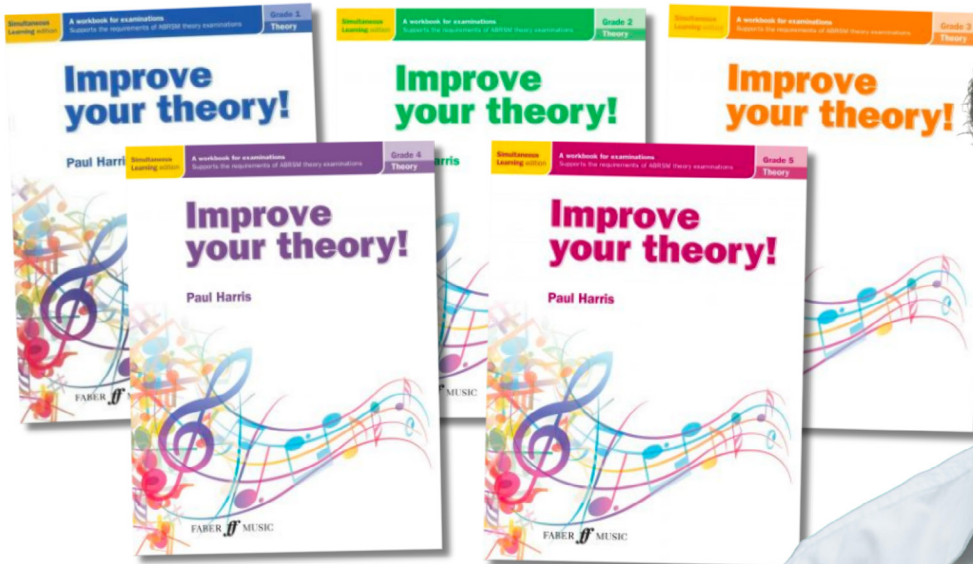
Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. The other two examiners will be an AMEB examiner and a person who is not a current examiner, both of whom are either specialists in the instrument being examined or the instrument area. At least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

Paul Harris

Paul Harris

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Music Craft

GENERAL REQUIREMENTS – WRITTEN EXAMINATIONS

Introduction

The *Music Craft* syllabus is available for examination in the theoretical and aural aspects of music. *Music Craft* provides a graded series of examinations from Preliminary to Grade 6.

Online Examinations (Preliminary to Grade 4)

Candidates may complete written examinations online from score.ameb.edu.au. Online examinations use the same syllabus as the written examination papers. The aural component is administered through the computer's speakers within the exam and the aural and written components are combined.

Written Examinations (Grade 5 and Grade 6)

The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

AMEB Publications

The following are available and may be used in conjunction with this syllabus:

1. Student Workbooks
 - Music Craft Student Workbooks (Preliminary to Grade 4)
2. Teacher's Guides
 - Music Craft Teacher's Guides (Preliminary to Grade 4)
3. Essential Exercises Grade 5
 - Essential Exercises Grade 6

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Terminology

Note and rest values

Music Craft will refer to note and rest values using both the traditional British/Australian terms – semibreve, minim, crotchet, quaver etc. and the corresponding American terms – whole note, half note, quarter note, eighth note etc.

Other terms

There is a similar flexibility in relation to other significant regional differences, for example the use of the term 'passing tone' as opposed to 'passing note', 'voice leading' as opposed to 'part writing', 'neighbour tone' as opposed to 'auxiliary', 'leger line' or 'ledger line'.

Pitch – specific pitch naming

The system of octave recognition used in *Music Craft* is based on the Helmholtz Pitch Notation System as follows:

'middle c'

Great C small c
Great B small g

Scale degrees

The method of writing scale degree numbers in *Music Craft* is as follows:

- Scale degree numbers above the notes of the scale or melody
- Carets (^) to be written over scale degree numbers.

Example:

Harmonisation nomenclature

The nomenclature in *Music Craft* for describing tonal harmonic materials is a mixed notation consisting of figured bass and Roman numerals (upper case for major triads; lower case for minor). *Example 1* shows a style which is not acceptable for use with the *Music Craft* syllabus. *Example 2* shows mixed notation consisting of figured bass and Roman numerals, the notation for *Music Craft*.

Example 1 Not acceptable with the *Music Craft* syllabus.

Example 2 Correct nomenclature with the *Music Craft* syllabus.

Cadences

The nomenclature in *Music Craft* for describing cadences is the following:

V – I	Authentic cadence
	Perfect authentic cadence (scale degree 1 is soprano of I)
	Imperfect authentic cadence (scale degree 3 or 5 are the soprano of I)
IV – I	Plagal cadence
V – VI	Deceptive cadence
I – V, II – V, IV – V, VI – V	Half cadence
iv ⁶ – V	Phrygian cadence

Set Works and Integrated Questions

Set Works will be assigned to each grade level from Grade 1 onwards. The Set Works will be included in each *Student Workbook*, covering a wide range of music including diatonic or modal folk songs, contemporary popular music and melodic extracts from late 18th and early 19th century concert works. These works will track with the scale types and the harmony content of the grade. They will provide the stimulus for a series of questions that will integrate skill and knowledge areas as stipulated for the grade. Students should familiarise themselves with these pieces by singing and playing them and by seeking out the various musical features pertinent to the requirements of their grade level. For Grades 1 and 2, the pieces will be melodies only. Two-staff pieces and extracts will begin to appear in Grades 3 and 4 as harmonic materials assume greater importance. Extended works in Grades 5 and 6 are intended to help build an understanding of form and the contrapuntal models enrich the candidate's conception of usual contrapuntal practice.

AMEB Music Craft Study Packages

Study packages for each grade in Level 1, consisting of a *Teacher's Guide* and *Student Workbook* and interactive aural materials have been developed by AMEB. Thorough preparation using these materials will promote successful outcomes in the exam and help students to 'own' the knowledge and skills acquired.

Grades 5 and 6 are supported through AMEB's publications, *Essential Exercises Grade 5* and *Essential Exercises Grade 6*.

Length of Examinations

Grade	Aural	Written
Preliminary	15 minutes	30 minutes
1	20 minutes	30 minutes
2	20 minutes	40 minutes
3	30 minutes	60 minutes
4	30 minutes	90 minutes
5	40 minutes	120 minutes
6	40 minutes	150 minutes

Learning Outcomes by the completion of Level 1

1. Aural Work

Students will be able to recognise and write:

- all major and minor scale forms and several modal scale forms
- all diatonic intervals
- triads and their inversions
- authentic, plagal, deceptive, Phrygian and half cadences
- instrumental timbres

In addition, students will be able to:

- notate simple rhythms and short melodies in dictation
- recognise and differentiate register, texture, and timbre in music
- recognise and notate standard articulation and dynamic markings.

2. Rudiments of Music

Students will have a strong foundation in music notation rudiments related to elements of:

- pitch and rhythm notation
- metrical organisation
- scales (including tonal and several modal scales)
- the cycle of fifths in major and minor keys up to and including seven sharps and flats
- tempo
- expression
- articulation
- basic musical forms and structures
- standard presentation of music manuscript conventions
- concepts of diatonic, chromatic and enharmonic.

3. Melody, Harmony and Voice Leading

Students will be able to:

- recognise (visually) modulations to the dominant and relative major keys;
- realise figured basses and harmonise four-bar melodies using diatonic root position and first inversion triads, the dominant 7th and its first inversion (V⁷);
- demonstrate convincing linear relationships between each chord in a progression or short piece;
- recognise standard non-chord tones in a four-voiced progression.

4. Musical Instruments

Students will be able to recognise all standard orchestral instruments and instruments familiar in contemporary music practice, and the standard ensemble categories in which those instruments are used.

They will be able to:

- use many of the music notation conventions for these instruments (including clefs and transposition)
- classify them according to their usual registers and families

Lastly, students will be able to integrate and synthesise the elements of these four learning areas through their musical understanding of the Set Works.

List of Recommended References

- Adler, S. *The Study of Orchestration*, 3rd edition. New York: Norton, 2002.
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PRELIMINARY

1540

Preliminary is designed as a positive and achievable first experience at Music Craft exams. The aural course and examination allow candidates to demonstrate their ability in hearing changes and differences in pitch, rhythm, dynamic levels and instrumental timbre. The written test covers simple skills in music rudiments and writing.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Preliminary Book A and Book B
Music Craft Teacher's Guide Preliminary Book A and Book B

Candidates will be asked questions on any of the following:

Written Section (30 minutes)**1. Rhythm and metre****Rhythm**

To recognise and write the note values and rests:

- semibreve (whole note),
- minim (half note),
- crotchet (quarter note) and
- quaver (eighth note).

To recognise and write the note value of:

- dotted minim (dotted half note).

Metre

- To recognise, write and use the time signatures $\frac{2}{4}$ and $\frac{3}{4}$ (without anacrusis);
- To recognise the difference and/or the similarity between two short notated melodies.

2. Pitches, scales and keys**Pitch notation**

- To recognise and write the treble clef;
- To recognise and write the names of the notes occupying the lines and spaces of the treble staff, extending to one leger line below the staff;
- To recognise and write the sharp and flat.

Scales

To recognise and write scales and key signatures of the following:

Major: C, G, F

Candidates are required to:

- Recognise and write scales in the treble clef;
- Write scales in one octave ascending only;
- Mark scale degrees with carets *above* the notes $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{1}(\hat{8})$;
- Recognise and write the key signatures of the scales for Preliminary; and
- Understand the concept of diatonic.

3. Triads and intervals**Intervals**

To recognise and write with or without key signature the following intervals by number only:

- Major third and minor third
- Perfect fourth, perfect fifth and perfect octave

Triads

To recognise and write the root position tonic (I) triads on treble staff with or without key signature of:

Major: C, G and F

4. Terms

Candidates are required to recognise and write the English meanings of the following terms with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Adagio</i> , <i>Andante</i> , <i>Moderato</i> and <i>Allegro</i>
Dynamic level:	<i>pianissimo</i> (pp), <i>piano</i> (p), <i>mezzo forte</i> (mf), <i>forte</i> (f)
Other terms:	<i>staccato</i> and <i>legato</i>
Signs:	bar lines, and double bar lines

5. Instruments

The major orchestral families:

- string,
- woodwind,
- brass,
- percussion; and
- keyboard instruments (piano, harpsichord and pipe organ).

The candidate will be required to identify, from a picture of an instrument, the family to which the instrument belongs.

Aural Section (15 minutes)**1. Pitch****Higher/lower**

To distinguish the higher and lower of two pitches. (No more than 2 tests. Each test will be played 3 times.)

Pitch range

To recognise pitches as high-, mid-, or low-range sounds by writing high, mid or low as appropriate. (No more than 1 test. The test will be played 3 times.)

2. Rhythm

To choose the correct rhythm from a selection of rhythms of two bars' length. The rhythm will consist of minims (half notes) and crotchets (quarter notes) in either $\frac{2}{4}$ or $\frac{3}{4}$ metre. (No more than 2 tests. Each test will be played 4 times.)

3. Dynamics

To indicate *loud* and *soft* by writing the signs **f** and **p** on a melody of approximately four bars, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

4. Articulation

To write the word *staccato* or *legato* on a given musical phrase. (No more than 1 test. The test will be played 3 times.)

5. Timbre

A short phrase will be played in which an instrument from the string, wind, brass, percussion or keyboard family will be featured. Candidates to identify the instrument family from which the featured instrument comes. (No more than 1 test. The test will be played 3 times.)

GRADE 1

1541

Grade 1 builds on the firm foundation for elementary music studies begun in Preliminary. Significant developments in this grade include recognising scales and intervals, simple rhythmic dictation, triads on tonic and dominant, and an introduction to woodwind instruments. In addition to activities focusing on individual elements from the list below, there will be collections of questions based on a piece of music selected from the Set Works for the Grade.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 1 Book A and Book B
Music Craft Teacher's Guide Grade 1 Book A and Book B

In addition to the previous grade's requirements, candidates will be required to answer questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

In addition to the previous grade's requirements:

Rhythm

- To recognise and write correct groupings of quavers (eighth notes) and rests according to the metre given;
- To recognise and write the dotted crotchet (quarter note);
- To recognise and indicate syncopation within the bar.

Metre

To recognise, write and use the time signatures $\frac{4}{4}$ and $\frac{6}{8}$ with or without anacrusis (writing the time signature on a barred melody, or adding bar lines to an unbarred melody with time signature, or adding notes or rests to complete a bar).

2. Pitches, scales and keys

In addition to the previous grade's requirements:

Pitch notation

- To recognise and write the bass clef;
- To recognise and write the names of the notes occupying the lines and spaces, including one leger line above and below the treble staff, and one leger line above and below the bass staff;
- To understand the concepts: enharmonic, and chromatic; and
- To recognise and write the sharp, flat and natural signs.

Scales

In addition to the previous grade's requirements:

To recognise and write scales and key signatures of the following:

Major: C, G, D, F, B \flat

Harmonic minor: A, E, D, G

Candidates are required to:

- Recognise and write scales on treble and/or bass staves
- Recognise and write scales through one octave ascending and/or descending
- To mark the position of tones, semitones and tone-and-a-half on the scales of the keys specified for the grade.

3. Triads and intervals

In addition to the previous grade's requirements:

Intervals

To recognise and write (by number only) all diatonic intervals within the range of an octave, with or without key signatures on both the treble and bass staves.

Triads

To recognise and write, on both the treble and bass staves with or without key signatures the following triads for the major and minor keys specified for this grade.

The root position of: I(i) tonic, and
V dominant.

4. Terms

In addition to the previous grade's requirements:

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed: *Lento*, *Allegretto*, *Vivace* and *Presto*

Speed modifiers: *accelerando*, *rallentando*, *ritardando*,
ritenuto, *a tempo*

Intensity of sound: *mezzo piano (mp)*, *fortissimo (ff)*,
crescendo (cresc.), *decrescendo (decresc.)*

Accents: *sf* (*sforzando*), *rf* (*rinforzando*)

Candidates will recognise and write the following:

- Accents, phrasing signs, slurs and ties; and
- Repeat signs.

To recognise and mark *repetition* and *contrast* in:

- a previously unseen written melody of eight bars; and
- the Set Works for the grade.

5. Instruments

In addition to the previous grade's requirements:

Woodwind instruments

Candidates will be required to be familiar with the woodwind instruments:

- flute,
- oboe,
- clarinet, and
- bassoon.

Candidates will be required to describe:

- How the instrument produces its sound (i.e. single reed, double reed or embouchure hole); and
- The instrument as capable of high-, mid-, or low-range sounds.

6. Set Works

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 1

Bailey: *Scoobie du wup*

Mozart: *Birdcatcher's song* (from *Die Zauberflöte*)

Traditional: *Sleep, baby, sleep*

Traditional: *Botany Bay*

Traditional: *Jamaican rumba*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grade:

1. Pitch

Higher/lower

To recognise and identify as either 'higher' or 'lower' from a short phrase that will be played at two different octave placements. (No more than 2 tests. Each test will be played 3 times.)

Scales

To recognise and name scale forms of major and harmonic minor, one octave ascending and descending. (No more than 1 test. The test will be played 3 times.)

Intervals

To distinguish between major and minor thirds. (No more than 1 test. The test will be played 3 times.)

2. Rhythm and metre

Rhythm

To write from dictation a two-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$ or $\frac{3}{4}$ metre. Rests, dotted notes, anacrusis and syncopation will not be used.

The examination process will be as follows:

- The time signature and the speed of the pulse will be given
- The phrase will be played four times and the candidate may begin writing at any time
- One minute will then be given for the candidate to complete writing
- The phrase will be played once more for checking. (No more than 2 tests. Each test will be played 5 times.)

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple or simple triple. (No more than 1 test. The test will be played 4 times.)

3. Melodic contour

To make a simple line drawing reflecting the high and low points of a melodic contour the student will hear. (No more than 1 test. The test will be played 4 times.)

4. High-, mid- and low-range sounds

To recognise high-, mid- and low-range sounds. After hearing a short phrase comprising high-, mid- and/or low-range sounds, the candidate will identify those sounds as high-, mid- and low-range (No more than 1 test. The test will be played 3 times.)

5. Dynamics and tempo**Dynamics**

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo

To indicate tempo as either *allegro* or *adagio* by writing the appropriate speed direction on a short melody up to eight bars in length, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

6. Phrasing and articulation

To mark on a melody up to eight bars in length the following articulation signs: slurs over two and three notes and *staccato*. (No more than 1 test. The test will be played 4 times.)

7. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 1 test. The test will be played 3 times.)

- flute
- oboe
- clarinet
- bassoon

8. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 2

1542

Grade 2 increases knowledge and skill in musical rudiments. An important feature of this grade is the introduction of basic harmony skills, including writing triads I, ii, IV and V in the keys of the grade, adapting those triads to individual four-voice SATB chords. Many of the categories below will be tested in a series of questions based on the Set Works for the grade.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 2 Book A and Book B
Music Craft Teacher's Guide Grade 2 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (40 minutes)**1. Rhythm and metre**

In addition to the previous grades' requirements:

Rhythm

- To recognise and write correct groupings of semiquavers (sixteenth notes) and their rests according to the metre given;
- To recognise and write the note values and rest values of triplets and duplets.

Metre

- To recognise, write and use the time signatures of $\frac{3}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- To recognise and write the notes up to three leger lines above and below the treble staff, and up to three leger lines above and below the bass staff;
- To recognise and write the alto clef and the names of the notes occupying the lines and spaces, including one leger line above and below the staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade. Candidates will write the scale degrees over the notes of this tune.

Candidates will then:

- Transpose the melody into another major key required for this grade.

Candidates may also be asked to:

- Transcribe the melody from treble clef to bass clef or vice versa.

Scales

To recognise and write scales and key signatures of the following:

Major:	E \flat , A
Harmonic Minor:	C, B, F \sharp
Major pentatonic scale:	on C and G
Mode:	Mixolydian scale beginning on G (one octave only)

Candidates are required to recognise and write scales through two octaves ascending and/or descending.

3. Triads and intervals

In addition to the previous grades' requirements:

Intervals

To recognise and write the following intervals on treble and bass staves:

- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth.

To identify the intervals as either consonant or dissonant.

Triads

To recognise and write above a given note, on the treble and bass staves, in the keys specified for this grade the following major and minor triads in root position and first inversion:

I (i), ii, IV (iv), V

To recognise and write triads in root position and first inversion in the keys set for the grade, labelling with Roman numerals and figured bass:

- tonic (I or i),
- supertonic (ii),
- subdominant (IV or iv), and
- dominant (V).

Harmony

To recognise and write four-part vocal style chord progressions in root position with appropriate spacing and doubling based on:

- tonic (I or i),
- subdominant (IV or iv), and
- dominant (V).

Cadence

To recognise and write an authentic cadence (V–I or V–i) in four voices using a common retained note in one of the voices.

4. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso</i>
Speed modifiers:	<i>Allargando, Più mosso, Meno mosso</i>
Other terms:	<i>sostenuto, sempre, poco, molto, senza, cantabile, leggero, espressivo, mezzo staccato</i>
Signs indicating octave displacement:	<i>8^a, 8^b, and loco</i>
Other terms relating to performance:	<i>first/second time bars, dal segno, al fine, da capo, arco, pizzicato</i>

Motion

To recognise and name similar, contrary and oblique motion between two parts.

Form

- The definition of phrase and motif.
- To recognise binary and ternary form and to mark the main divisions in a provided melody using the letters A and B.

5. Instruments

In addition to the previous grades' requirements:

Bowed instruments and the human voice

Candidates will be required to be familiar with bowed instruments, and the human voice.

Bowed instruments

To write the approximate range using the appropriate clefs of:

- violin,
- viola,
- violoncello, and
- double bass

To describe the violin, viola, violoncello and double bass as capable of high-, mid- or low-range sounds.

Human voice

To write the approximate range using treble or bass clefs of the four main human voice categories:

- soprano,
- alto,
- tenor, and
- bass.

6. Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 2

Mozart: Theme from 1st movement of *Sonata K331*

Williams: *Star wars*

Traditional: *Green bushes*

Traditional: *Slane*

Traditional: *Little David, play on your harp*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch

Scales

To recognise and name the following scales: major and/or harmonic minor scale, major pentatonic scale, one octave ascending

and descending. (No more than 2 tests. Each test will be played 3 times.)

Intervals

To recognise and name intervals of a major third and minor third, perfect fourth and perfect fifth. These intervals will be played within a limit of 4 octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major and minor triads in root position. (No more than 2 tests. Each test will be played 3 times.)

Melodic dictation

To write from dictation a two-bar melody in $\frac{4}{4}$ metre of crotchets (quarter notes) and minims (half notes). Melodic movement up to and including a third will be used. Rests, dotted notes, and syn-copation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, first note, and the pulse will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm and metre

Rhythm

To write from dictation a three-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given.
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple, simple triple, compound duple, or compound triple metre.

3. Motion

To recognise similar, contrary and oblique motion between two parts. (No more than 2 tests. Each test will be played 3 times.)

4. Dynamics and tempo modification

Dynamics

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminu-endo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo

To indicate tempo modifications by writing *accelerando* or *ral-lentando* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

5. Phrasing and articulation

To indicate the articulations *staccato*, accents, two-note slurs and phrase marks by writing on a given four-bar melody. A copy of the melody will be provided. (No more than 1 test. The test will be played 4 times.)

6. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- violin
- violoncello
- double bass
- acoustic guitar
- electric guitar

To identify the difference between *pizzicato* and *arco* on a stringed instrument from a short melody. (No more than 1 test. The test will be played 3 times.)

7. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 3

1543

In Grade 3 more emphasis is given to creative use of melodic and harmonic materials in the written section of the exam. Studies of musical rudiments also continue.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 3 Book A and Book B
Music Craft Teacher's Guide Grade 3 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (60 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:

To recognise and write the following:

Rhythm

Note values and rests of 32nds (demisemiquavers) and breves (double whole notes). The dot of augmentation is examinable for all note values.

Metre

To recognise, write and use the time signatures of $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- The names of the notes on the lines and spaces up to four leger lines above and below the treble staff and above and below the bass staff.
- The names of the lines and spaces up to two leger lines above and below the alto staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade.

Candidates will be required to:

- Transpose the melody into another required key for this grade; and/or

Candidates may also be asked to:

- Transcribe the melody from alto clef to either treble clef or bass clef, or vice versa.

Scales

To recognise and write scales and key signatures of the following:

Major: E, A \flat

Harmonic minor: C \sharp , F

Melodic minor: C \sharp , F

Modes: Phrygian on E
Mixolydian on G

Candidates are required to:

- Recognise and write scales and modes in treble clef, bass clef or alto clef;
- Write scales and modes through one or two octaves, ascending and/or descending (or both) as required;
- Mark scale degrees over the notes as for the previous grades, and

- Mark the positions of tones, and/or semitones and/or the tone-and-half as required.

3. Triads and intervals

In addition to the previous grades' requirements:

Intervals

To recognise and write the following intervals on treble and/or bass staves in the keys specified for the grade with or without key signature:

- all diatonic intervals and their inversions, and
- the augmented 4th and diminished 5th.

Triads

To recognise and write:

- major and minor triads in root position and all inversions,
- diminished triads in root position and first inversion, and
- augmented triads in root position.

4. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Intensity of sound: *calando*, *morendo*, *forte-piano* (*f**p*)

Speed: *rubato*, *stringendo*

Relating to performance: *pesante*, *subito p*

Form

To show an understanding of the function of authentic and half cadences in articulating phrases and periods in music.

5. Harmony and voice leading

Harmony

- To harmonise and figure cadential progressions in four-part vocal style of not more than two bars in length, using the following:

I, I⁶, i, i⁶

ii, ii⁶, ii^{o6}

IV, IV⁶, iv, iv⁶

V, V⁶

and cadential $\frac{6}{4}$

- To identify and name chords and chordal progressions, plagal cadence, half cadence and cadential $\frac{6}{4} - \frac{5}{3}$ in a given four-bar harmonic progression using mixed Roman numerals and figured bass.
- To complete a four-bar melody based on a given harmonic framework consisting of chords using the following:

I, I⁶, i, i⁶

ii, ii⁶, ii^{o6}

IV, IV⁶, iv, iv⁶

V, V⁶

and cadential $\frac{6}{4}$

6. Instruments

In addition to the previous grades' requirements:

Brass instruments

Candidates will be required to be familiar with brass instruments:

- B \flat trumpet,
- F horn,
- tenor trombone,
- bass trombone and
- tuba.

Candidates are to:

- Recognise and write the approximate range using the appropriate clefs;
- Describe each of the above instruments as capable of high-, mid, and/or low-range sounds.

7. Set Works

In addition to the previous grades' requirements:
There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 3

Beethoven: Opening of the 2nd movement of *Sonata* Op. 14, No 1

Pezold: *Minuet*

Traditional: *Down by the Salley Gardens*

Traditional: *Pange lingua*

Traditional: *The crabfish*

Aural Section (30 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades.

1. Pitch

Scales

To recognise and name the following scales: major, harmonic minor and melodic minor scales, one octave ascending and descending. (No more than 3 tests. Each test will be played 3 times.)

Intervals

To recognise and name the following dissonant intervals:

- major second and minor second
- major seventh and minor seventh
- tritone

Intervals to be played within a limit of four octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major, minor and diminished triads in root position. (No more than 3 tests. Each test will be played 3 times.)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 3 may be used. (No more than 1 test. The test will be played 5 times.)

Melodic dictation

To write from dictation in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ a two- to four-bar melody, including intervals of up to a sixth, using crotchets (quarter notes), minims (half notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, time signature, first note, pulse, and a notated version of the rhythm will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

• To write from dictation the rhythm of a two to four-bar phrase in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), dotted crotchets (dotted quarter notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking over.

3. Texture

To recognise and name homorhythmic and polyrhythmic textures in a piece four bars in length. (No more than 1 test. The test will be played 3 times.)

4. Articulation, dynamics and tempo modification

To indicate the variations in tone, dynamic, articulation and tempo in a melody of approximately eight bars, a copy of the melody being provided. (No more than 1 test. The test will be played 4 times.)

The following will be examined:

p, *f*, *cresc.*, *decresc.*, *sf*/*sfz*, *fp*, *subito p*, *legato*, *staccato*,
Phrasing slurs, *pizz.*, *arco*, *pesante*,
Largo, *Adagio*, *Moderato*, *Allegro*, *Presto*,
Accel., *a tempo*, *ritardando*, *morendo*, *tempo rubato*

5. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- trumpet
- horn
- trombone
- tuba

6. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 4

1544

By the end of Grade 4, successful candidates demonstrate their awareness and skill in the basics of music theory and aural perception according to the objectives of Level 1. This will include a working understanding of many elements of diatonic harmony and the cycle of fifths.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 4 Book A and Book B

Music Craft Teacher's Guide Grade 4 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (90 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:

To recognise and write the following:

Metre

To recognise, write and use time signatures as for the previous grades with the addition of $\frac{5}{4}$ and $\frac{7}{8}$ metre.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- To recognise, write and use double flats and double sharps, and to be able to cancel them.

Transposition

A four- to eight-bar melody in a major or minor key will be set for transposition within the range of keys specified for this grade. Candidates will be required:

- To transpose the melody from one clef to another clef (treble, alto, bass).

Candidates may also be asked to:

- transpose the melody for clarinet in B \flat , trumpet in B \flat , or horn in F.

Scales

To recognise and write on treble, alto, and bass staves, scales and their key signatures as for the previous grades with the addition of:

Major:	B, F \sharp /G \flat , C \sharp /D \flat
Harmonic minor:	B \flat , E \flat /D \sharp , A \flat /G \sharp
Melodic minor:	B \flat , E \flat /D \sharp , A \flat /G \sharp
Modes:	Lydian mode beginning on F Æolian mode beginning on A

Candidates are required to:

- Recognise and write Lydian and Æolian modes through one octave; and
- Recognise and write the major pentatonic scale through one octave.

3. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs, where applicable, or to supply the correct German and/or French term for a given English meaning:

Speed (German):	<i>Langsam, Mäßig, Lebhaft, Sehr lebhaft, Schnell</i>
Speed (French):	<i>Lent, Modéré, Vif</i>
Terms relating to performance:	<i>agitato, attacca, animato, tranquillo, con brio, con grazia, con forza, con fuoco, dolce, risoluto, ad libitum, tenuto, sotto voce, scherzando</i>
Ornamentation:	trills, upper mordents, lower mordents, turns, <i>appoggiatura</i> and <i>acciaccatura</i> . Candidates will not be required to write out realisations of ornaments.

Form

- To recognise and describe motif, phrase and period and the role of repetition, variation and contrast.
- To know and describe the ways musical material is varied in variation form and to be prepared to discuss some of the principal ways in which this occurs.
- To know and describe the principal variation forms (chaconne, passacaglia, variation sets, etc).

4. Harmony and voice leading

In addition to the previous grades' requirements:

Intervals

To recognise and write all intervals studied from the previous grades:

- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth
- augmented fourth and diminished fifth

To identify the intervals as consonant or dissonant.

Triads

To recognise and write the dominant 7th in all inversions, with figuring.

Harmony

- To recognise and write V⁷ in root position and first inversion (⁶) resolving to I (i) in four voices;
- To harmonise and figure a partially completed figured bass in root position and first inversion chords, using the following:

I, I ⁶ , i, i ⁶
ii, ii ⁶ , ii ^{o6}
III, III ⁶ , iii, iii ⁶
IV, IV ⁶ , iv, iv ⁶
V, V ⁶ , V ⁷
VI, VI ⁶ , vi, vi ⁶
vii ^{o6}
(ii ^o , vii ^o – diminished triads in first inversion only).

- To recognise and name the following chords in a given harmonic progression:

I, I ⁶ , i, i ⁶
ii, ii ⁶ , ii ^{o6}
III, III ⁶ , iii, iii ⁶
IV, IV ⁶ , iv, iv ⁶
V, V ⁶ , V ⁷ , V ⁶ , V ⁵ , V ⁴ , V ⁴
VI, VI ⁶ , vi, vi ⁶
vii ^{o6}

(ii^o, vii^o – diminished triads in first inversion only).

- To recognise and name the following non-chord tones: passing tones, auxiliaries (or neighbour tones) and properly prepared and resolved suspensions, escape tones, and *appoggiature*;
- To recognise, label and write authentic, half, deceptive, plagal and Phrygian cadences; and
- To recognise and label modulation to the dominant or relative major/minor key.

5. Instruments

In addition to the previous grades' requirements:

Percussion instruments

Candidates will be required to be familiar with percussion instruments:

- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- gong
- tam-tam

Candidates are:

- To differentiate percussion instruments into those of definite and those of indefinite pitch; and
- To write the ranges of definite pitch percussion instruments using appropriate clefs.

6. Questions on Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 4

Elfman: *The Simpsons*

Joplin: *The entertainer*

Schubert: *Heidenröslein*

Traditional: *The ladies of Brisbane*

Traditional: *While shepherds watched*

Aural Section (30 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch**Scales and modes**

To recognise and name the following scales: major, harmonic and melodic minor scales and Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played 3 times.)

Intervals

To recognise and name within the range of an octave all diatonic intervals and the tritone. Intervals to be played within a limit of four octaves from C. (No more than 5 tests. Each test will be played 3 times.)

Triads

To recognise and name major and minor triads in root position and first inversions and diminished and augmented triads in root position only. (No more than 5 tests. Each test will be played 2 times.)

Cadences

To recognise and name the cadence that concludes a four-bar phrase as:

- Authentic (or perfect authentic),
- Plagal,
- Half,
- Deceptive,
- Phrygian.

(No more than 2 tests. Each test will be played 3 times.)

Antecedent and Consequent

An eight-bar melody comprising a four-bar antecedent and a four-bar consequent phrase will be played. The candidate will then hear either the antecedent or the consequent and will be required to identify the heard or missing phrase as antecedent or consequent. (No more than 1 test. The test will be played 2 times.)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 4 may be used. (No more than 1 test. The test will be played 5 times.)

Dictation

To write from dictation a two- to four-bar melody in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The first note and the tonic chord, with root note on top, will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

To write from dictation a two to four-bar rhythm of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ metre. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given;
- The phrase will be played four times and the candidate may begin writing any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

3. Texture

To recognise and name either the presence or the absence of canon and imitation in a four-bar, two-part phrase. (No more than 2 tests. Each test will be played 3 times.)

4. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- timpani
- bass drum
- snare drum
- cymbals
- triangle

- tambourine
- glockenspiel
- xylophone
- gong

To identify and name any instrumental timbre covered in any grade up to and including Grade 4. (No more than 4 tests. Each test will be played 3 times.)

5. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

LEVEL 2

GRADE 5

1545

Grade 5 consolidates the harmonic and structural materials introduced in Grade 4 and develops some areas that are introduced in rudimentary form in Grade 4 (e.g. the dominant seventh chord, modulation, etc).

The following is available and may be used in conjunction with this grade:

Music Craft Essential Exercises Grade 5

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (120 minutes – 60 marks)

1. Rhythm and metre

Rhythm

- To recognise, write and demonstrate an understanding of duplets, triplets, quintuplets and septuplets;
- to recognise hemiola.

Metre

To recognise, write and use time signatures as for the previous grade with the addition of the recognition of mixed metre.

2. Pitches, scales and keys

Candidates will:

- recognise and write all major, harmonic minor and melodic minor scales in the treble, alto, tenor and bass clefs;
- display an understanding of the harmonic series;
- display an understanding of the cycle of fifths;
- recognise and write all of the following in any transposition: Dorian, Æolian, Ionian, Phrygian, Lydian, Mixolydian;
- recognise and write the chromatic scale; and
- recognise and write 'major' and 'minor' forms of the pentatonic scale.

3. Form

Candidates will display an understanding of:

- binary form,
- ternary form,
- rondo form,
- ritornello form,
- 32-bar song form, and
- sectional variations form (theme and variations).

4. Harmony and voice leading

Candidates will be able to:

- recognise, construct and demonstrate appropriate voice leading for any diatonic chord in root position and first inversion;
- recognise, construct and demonstrate appropriate voice leading for the cadential $\frac{6}{4}$;

- recognise, construct and demonstrate appropriate voice leading for the dominant seventh chord in root position and all inversions;
- recognise, construct and demonstrate an understanding of the quality of the following seventh chords:
 - major 7th
 - minor 7th
 - dominant 7th
 - diminished 7th
 - half-diminished 7th
 - augmented 7th
 - minor-major 7th
- recognise, construct and demonstrate appropriate voice leading for:
 - ii^7 , $ii^{\circ 7}$ (half-diminished 7th), ii_5^6 , $ii_5^{\circ 6}$ (half-diminished 7th),
 - IV^7 , iv^7
- analyse melodic figuration; and
- recognise modulation to the subdominant, dominant, relative major and relative minor.

5. Species counterpoint

Candidates will be able to:

- write a first-, second- or fourth-species counterpoint to a given cantus firmus; and
- analyse a fourth-species counterpoint in two parts by indicating preparation, dissonance, resolution and the intervals between the parts.

6. Instruments

Voice

Candidates will be required:

- To show a general knowledge of the human voice as a solo and ensemble instrument in art song, opera and popular song;
- To distinguish between recitative and aria; and
- To describe the structure of popular song form.

7. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 5

Ludwig van Beethoven, *Rondo* from *Sonata facile* Op. 49 No 1

George Frideric Handel, *Air and variations* ('The harmonious blacksmith') from *Suite* No 5 in E major HWV 430

Claudio Monteverdi, *Io la Musica son* (Ritornello from the Prologue) from *L'Orfeo*

Jack Strachey and Harry Link, *These foolish things*

Contrapuntal models for Grade 5

Johann Fux: Exercises in first-, second- and fourth-species counterpoint in two parts

Heinrich Schenker: Exercises in first-, second- and fourth-species counterpoint in two parts

Aural Section (40 minutes – 40 marks)

1. Pitch

Scales and modes

Candidates will be required to recognise and name the following: major, harmonic minor and melodic minor scales and Dorian, Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played twice.)

Triads

Candidates will be required to recognise and name:

- major and minor triads in all positions,
- diminished triads in root position or first inversion, and
- augmented triads in root position.

(No more than 5 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of five chords, where the first chord is given, using the following harmonic vocabulary:

I, I^6 , i, i^6 ,
ii, ii^6 , $ii^{\circ 6}$,
IV, IV^6 , iv, iv^6 ,
V, V^6 , and
cadential $\frac{6}{4}$

Candidates will also identify by name the cadence that occurs at the end of this five-chord progression. (No more than 2 tests. Each test will be played 5 times.)

Dictation

Candidates will be required to write from dictation a four- to six-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and semiquaver (sixteenth note). If the melody features an anacrusis, the pitch and rhythmic duration of the anacrusis will be given. Rests and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ metre. Triplets, duplets, anacrusis and syncopation within the bar may be used. Rests and syncopation featuring semiquavers will not be used. (No more than 2 tests. The test will be played 5 times.)

The time signature and the speed of the pulse will be given.

3. Form

Candidates will be required to recognise repetition and contrast in a 16- to 32-bar melody. Excerpts from the Set Works or melodies that the candidates have not heard before may be used as the basis for this question. (No more than 1 test. The test will be played 5 times.)

4. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)

GRADE 6

1546

The following is available and may be used in conjunction with this grade:

Music Craft Essential Exercises Grade 6

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (150 minutes – 70 marks)

1. Harmony and voice leading

Candidates will use all the harmonic vocabulary of previous grades and be able to:

- recognise, construct and demonstrate appropriate voice leading for the leading-tone seventh chord ($vii^{\circ 7}$ and vii^{7-} – half-diminished and diminished 7ths) in all positions;

- recognise, construct and demonstrate appropriate voice leading for all second inversion triads;
- recognise, construct and demonstrate appropriate voice leading for ii^7 , $ii^{\flat 7}$, IV^7 and iv^7 in all positions;
- write and analyse modulation to the subdominant, dominant and the relative major/minor keys;
- analyse and write melodic figuration.

Candidates will be required to undertake exercises such as harmonising a melody in four voices, realising a figured bass in four voices or in a simple exercise such as (but not limited to) the accompaniment of a Handel recitative, devising melodic figuration over a harmonic scaffold, and harmonic analysis.

2. Species counterpoint

Candidates will be able to:

- write a third-species counterpoint of three or four notes to every one note of a given cantus firmus;
- analyse a third-species counterpoint in two parts by indicating passing tones, neighbour tones, changing notes, double neighbours and the intervals between the parts;
- write a fifth-species counterpoint to a given cantus firmus;
- analyse a fifth-species counterpoint in two parts by indicating passing tones, neighbour tones, syncopations, anticipations, changing notes, double neighbours and the intervals between the parts; and
- analyse the harmonic basis of contrapuntal writing in two parts by using Roman numerals and figures.

3. Analysis and Form

Candidates will be able to show an understanding of:

- sonata form,
- continuous variation form (chaconne, passacaglia and ground bass),
- contrapuntal works for keyboard in two parts (i.e. the two-part inventions of Bach).

Candidates will be required to demonstrate their understanding of these forms through questions based on the Set Works and on previously unseen works.

4. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 6

Johann Sebastian Bach, *Passacaglia* in C minor BWV 582 (excluding fugue)

Johann Sebastian Bach, *Two-part invention* No 1 (C major, BWV 772), No 7 (E minor, BWV 778) and No 13 (A minor, BWV 784)

Ludwig van Beethoven, First movement from *Symphony No 2* Op. 36

Henry Purcell, *When I am laid in earth* from *Dido and Aeneas*

Igor Stravinsky, First movement from *Symphony of psalms*

Contrapuntal models for Grade 6

Johann Fux: Exercises in two-part fifth species counterpoint

Heinrich Schenker: Exercises in two-part fifth species counterpoint

Aural Section (40 minutes – 30 marks)

1. Pitch

Triads and seventh chords

Candidates will be required to identify:

- major and minor triads in all positions,
- diminished triads in root position or first inversion,
- augmented triads in root position,

- the major 7th, minor 7th, diminished 7th, half-diminished 7th and dominant 7th in root position.

Chords may be examined in either open or closed position. (No more than 6 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of up to seven chords, where the first chord is given, using the following harmonic vocabulary:

I, I^6 , i, i^6 ,
ii, ii^6 , $ii^{\flat 6}$,
III, III^6 , iii, iii^6 ,
IV, IV^6 , iv, iv^6 ,
V, V^6 ,
VI, VI^6 , vi, vi^6 ,
 $vii^{\flat 6}$, and
cadential $\frac{6}{4}$

Candidates will also identify by name the cadence that occurs at the end of this progression of up to seven chords. (No more than 2 tests. Each test will be played 5 times.)

Candidates will also be required to identify modulation to the dominant and relative major/minor keys in a short passage of music. (No more than 2 tests. Each test will be played 3 times.)

Dictation

Candidates will be required to write from dictation a six- to eight-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semiquaver (sixteenth note). The melody may feature syncopation, an anacrusis, triplets and duplets. Rests will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

Lower part dictation

Candidates will be required to write from dictation the lower part of a two-part diatonic exercise that is up to four bars in length. The melody may be in a major or minor key, feature a time signature of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ and consist of semibreves (whole notes), minims (half notes), crotchets (quarter notes) and quavers (eighth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and quaver (eighth note). Rests, an anacrusis and syncopation will not be used. (No more than 1 test. The test will be played 5 times.)

The first notes and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{7}{8}$ or $\frac{5}{4}$ metre. Triplets, duplets, anacrusis and syncopation on any note value may be used. Rests will not be used. Mixed metre is examinable at this grade but the time signature changes will be given to the candidate. (No more than 2 tests. Each test will be played 5 times.)

The time signature(s) and the speed of the pulse will be given.

3. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)



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Theory of Music

See the front section of the *Manual of syllabuses* for general preparatory information.

Recommended reference books

GRADE 1 – GRADE 3

PRINCIPAL RESOURCES:

Theory of Music Integrated course and workbooks Grades 1, 2 & 3 (AMEB, 2019).

Theory of Music Online courses Grades 1, 2 & 3 (score.ameb.edu.au).

GRADE 4 – GRADE 6

PRINCIPAL RESOURCES:

Theory of Music Integrated course and workbooks Grade 4 (AMEB, 2020), Grade 5 (AMEB, 2021) and Grade 6 (AMEB, 2024).

Theory of Music Online courses Grades 4, 5 & 6 (score.ameb.edu.au).

Theory of Music Analytical notes (Grades 5 & 6 only) (ameb.edu.au).

ADDITIONAL RESOURCES:

Adler, S. *The study of orchestration* 4th edn (Norton, 2016).

Bach, J.S. French Suites, English Suites, Partitas, Two-part Inventions (Any recognised edition).

Holland, D. *Extra practice in harmony* (EMI, 1991).

Holland, D. *Harmony step by step* (EMI, 1989).

Holland, D. *Melody writing step by step* (EMI, 1994).

Holland, D. *Two part writing step by step* (EMI, 1987).

ASSOCIATE & LICENTIATE

The following resources are recommended reference texts for Diploma-level candidates. In several areas (including harmony, orchestration, and history) there are numerous alternative texts that will serve candidates adequately; this list reflects those that AMEB's theory consultants have selected as most comprehensively addressing the relevant syllabus area. It is worth noting that no satisfactory text could be identified for some syllabus areas (e.g. piano reduction). At this advanced level, it is recommended that all candidates engage a suitable, qualified tutor to consolidate the requisite abilities, and that they complement their studies with the examination of appropriate examples taken from the works and arrangements of the great masters.

ALL CANDIDATES:

Adler, S. *The study of orchestration* 4th edn (Norton, 2016).

Aldwell, E., Cadwallader A. and Schachter, C. *Harmony and voice leading* 5th edn (Wadsworth ISE, 2017).

Grove Music Online (www.oxfordmusiconline.com).

HARMONY & COUNTERPOINT:

Bach, J.S. French suites, English suites, Partitas, Three-part inventions (Any recognised edition).

Belkin, A. *Musical composition: Craft and art* (Yale University Press, 2018).

Czarnecki, C. *J.S. Bach 413 chorales analyzed* (SeeZar Publications, 2013).

Kennan, K. *Counterpoint* 4th edn (Prentice Hall, 1999).

ORCHESTRATION & ARRANGEMENT:

Ades, H. *Choral arranging* (Shawnee Press, 1966).

David, N. *Jazz arranging* (Scarecrow Press Inc., 1998).

Pullig, K and Lowell, D. *Arranging for large jazz ensemble* (Berklee Press, 2003).

MUSICOLOGY:

Bullivant, R. *Fugue* (Hutchinson University Library, 1971).

Burkhoder, J.P, Grout, D.J. and Palisca, C. *A history of western music* 10th edn (Norton, 2019).

Morgan, R.P. *Twentieth-century music* (Norton, 1991).

Palisca, C. *Baroque music* 3rd edn (Prentice Hall, 1990).

Plantinga, L. *Romantic music* (Norton, 1985).

Rosen, C. *The Classical style: Haydn, Mozart, Beethoven* 2nd edn (Norton, 1998).

Todd, R.L. *Nineteenth-century piano music* 2nd edn (Routledge, 2004).

The following is a list of terms required in the grades. The meanings given are those which the Board considers to be satisfactory English equivalents.

Terms required for Grade 1

SPEED

Adagio, slowly.

Andante, at an easy walking pace.

Moderato, at a moderate speed.

Allegro, lively and fast.

Presto, very fast.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.

Rallentando (*rall.*), gradually becoming slower.

Ritardando (*ritard.*) (*rit.*), gradually becoming slower.

Ritenuito (*riten.*) (*rit.*), immediately slower, or held back.

A tempo, return to former speed.

INTENSITY OF SOUND

Crescendo (*cres.*) (*cresc.*), gradually becoming louder.

Decrescendo (*deces.*) (*decesc.*), gradually becoming softer.

Diminuendo (*dim.*), gradually becoming softer.

Forte (***f***), loud.

Piano (***p***), soft.

OTHER TERMS

Legato, smoothly, well connected.

Staccato, detached, short.

Additional Terms for Grade 2

SPEED

Lento, slowly.

Largo, broadly.

Allegretto, moderately fast.

Vivace, lively, spirited.

Vivo, lively, spirited.

MODIFICATIONS OF SPEED

Allargando, becoming broader.

Più mosso, quicker.

Meno mosso, slower.

INTENSITY OF SOUND

Pianissimo (***pp***), very soft.

Fortissimo (***ff***), very loud.

Mezzo forte (***mf***), moderately loud.

Mezzo piano (***mp***), moderately soft.

OTHER TERMS

Maestoso, majestic.
Sostenuto, sustained.
Sempre, always.
Poco, a little.
Molto, very.
Senza, without.
Cantabile, in a singing style.
Leggiero, lightly.
Dal segno, from the sign.
Da capo al fine, from the beginning to the word *fine*.
Mezzo staccato, moderately short and detached.

Additional Terms for Grade 3**SPEED**

Largamente, broadly.
Larghetto, rather broadly.
Prestissimo, extremely fast, or as fast as possible.
Con moto, with movement.

INTENSITY OF SOUND

Calando, getting softer and slower.
Morendo, dying away.
Forte-piano (*fp*), loud then immediately soft.
Sforzando (*sf*) (*sfz*), a strong accent.

OTHER TERMS

Agitato, with agitation.
Attacca, go on at once.
Animato, with animation.
Tranquillo, calmly.
Con anima, with feeling.
Con brio, with spirit.
Con grazia, with grace.
Con forza, with force.
Dolce, soft and sweet.
Risoluto, with resolution.
Ben marcato, well marked.
Main droite (M.D.), right hand.
Main gauche (M.G.), left hand.
Una corda, with the soft pedal.
Tre corde, release the soft pedal.
Ad libitum, at pleasure, quite freely.
Opus, a work or group of works.
Loco, at normal pitch (after an 8^{va} sign).

SIGNS

MM., Maelzel's Metronome.
 8^{va}, an octave higher than written.

Additional Terms for Grade 4**SPEED**

Tempo comodo, at a comfortable speed.
Tempo giusto, at a consistent speed.
L'istesso tempo, at the same speed.
Non troppo, not too much.
Grave, slow and solemn.

MODIFICATIONS OF SPEED

Rubato, with some freedom in the time.
Stringendo, pressing on faster.

INTENSITY OF SOUND

Perdendosi, fading away.
Smorzando, dying away.
Rinforzando, (*rfz*), (*rf*) reinforcing the tone.
Pesante, heavily.

OTHER TERMS

Cantando, in a singing style.
Tenuto, (*ten.*) held.
Piacevole, pleasant, agreeable.
Portamento, a smooth gliding from one note to another (as in singing or string playing).

Dolente, sadly, plaintively.
Doloroso, sadly, plaintively.
Sotto voce, softly in an undertone.
Giocoso, gay, merry.
Grazioso, gracefully.
Assai, very.
Quasi, as if, as it were.
Scherzando, playfully.
Subito, (*sub.*) suddenly.

TERMS REFERRING TO STRING PLAYING

Sul ponticello, (*sul. pont.*) bow on or near the bridge.
Sul tasto, bow on or near the finger board.
Tremolo, bowing very rapidly (usually on one note at a time), to produce a shimmering or wavering effect.
Pizzicato, (*pizz.*) pluck the string with the finger (instead of bowing it).
Arco, with the bow (used after a *pizz.* sign).

GRADE 1

0001

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each staff. The sharp, flat and natural.

Keys and Scales

- The recognition and writing of the scales of C, G and F major over one octave only; their key signatures; and the positioning of their tones and semitones.
- The writing of scale degree numbers under the notes of a tune.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (by number only, not quality).

Chords

Writing the tonic triad in root position in the keys specified for the grade, in the treble clef.

Time and Rhythm

The following note values and rests:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, (C) with or without one beat before the first barline (anacrusis).

Transposition

Candidates will be given a short melody without accidentals and not more than four bars in length, which they will be asked to transpose into one of the required keys for this grade. Note values will be those specified for the grade.

Terminology

The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Adagio, *andante*, *moderato*, *allegro*, *presto*.

MODIFICATIONS OF SPEED

Accelerando, *rallentando*, *ritardando*, *ritenuto*, *a tempo*.

INTENSITY OF SOUND

Crescendo, *decrescendo*, *diminuendo*, *forte*, *piano*.

OTHER TERMS RELATING TO PERFORMANCE

Legato, *staccato*.

SIGNS

Tie, slur, barline, double barline.

GRADE 2

0002

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for Grade 1, with the addition of D and A major, and of A, E, and D minor (harmonic form), through one or two octaves; including the positioning of their tones and semitones.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (both quality and numerical value required).


Chords

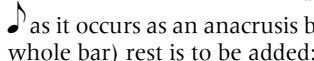
Writing the tonic triad in root position in the keys specified for the grade, in the treble or bass clef.

Time and Rhythm

To the note-values and rests in the previous grade add:

 γ in simple time;

 γ in compound time;

 as it occurs as an anacrusis before the barline. The semibreve (or whole bar) rest is to be added: =

To the time signatures of the previous grade, add $\frac{6}{8}$ with or without anacrusis.

Transposition

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the required keys for the grade. Only accidentals involving the leading note of the minor key will be introduced.

Terminology

In addition to the terms set for the previous grade, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Lento, largo, allegretto, vivace, vivo.

MODIFICATIONS OF SPEED

Allargando, più mosso, meno mosso

INTENSITY OF SOUND

Pianissimo, fortissimo, mezzo forte, mezzo piano.

OTHER TERMS RELATING TO PERFORMANCE

Maestoso, sostenuto, sempre, poco, molto, senza, cantabile, leggiero, dal segno, da capo al fine, mezzo staccato.

SIGNS

As required for Grade 1 with the addition of the pause, repeat sign and signs for accent ($\hat{>}$, \wedge , $-$).

General Knowledge

- (a) To show an understanding of simple duple, triple and quadruple time; and compound duple time.
- (b) To recognise the form of a tune as binary or ternary, and to mark its main divisions, using the letters AB or ABA.

Creative

To mark the accentuation in a simple couplet of words by placing an upright line before each accented syllable or word.

GRADE 3

0003

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades with the addition of E, B \flat , E \flat and A \flat major, and of G and C minor (harmonic form), through one or two octaves. To show a knowledge of tones and semitones, and the technical names of the degrees of the scales.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble or bass clef.

Chords

- (a) The writing on treble or bass staff of the three primary triads in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
- (b) The writing and recognition of the perfect and plagal cadences in these same keys, in four-part vocal styles.

Time and Rhythm

To the note values and rests in the previous grades add:

 γ ; γ

To the time signatures of the previous grades add: $\frac{3}{2}$, $\frac{2}{2}$, c , $\frac{3}{8}$, $\frac{9}{8}$

Transposition

Candidates will be given a short melody involving note values specified for this grade, and not more than eight bars in length which they will be asked to transpose into one of the required keys for the grade. Simple accidentals may be involved.

Terminology

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Largamente, larghetto, prestissimo, con moto.

INTENSITY OF SOUND

Calando, morendo, forte-piano, sforzando.

OTHER TERMS RELATING TO PERFORMANCE

Agitato, attacca, animato, tranquillo, con anima, con brio, con grazia, con forza, dolce, risoluto, ben marcato, main droite (M.D.), main gauche (M.G.), una corda, tre corde, ad libitum.

MISCELLANEOUS

Opus, loco.

SIGNS

As required for the previous grades with the addition of MM., 8^{va}.

General Knowledge

In addition to the requirements set for the previous grades in this section.

- (a) To show an understanding of compound triple time, accidentals, sequence and anacrusis.
- (b) To recognise Binary, Ternary and Rondo forms, and to mark their main divisions, using the letters AB, ABA, ABACA, etc.
- (c) To show on treble and bass staves, the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.

Creative

- (a) To write a suitable rhythmic pattern to a simple couplet of words. AND
- (b) To write a melody of four bars in any major key up to two sharps or two flats, on a given rhythmic pattern. Phrasing should be included.

GRADE 4

0004

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades, with the addition of B, F \sharp , D \flat , and G \flat major, and B, F \sharp , C \sharp , F and B \flat minor (harmonic form), through one or two octaves. Use of double sharps and double flats, tones and semitones and the technical names of the degrees of the scales.

Intervals

Recognition and writing of all diatonic intervals above or below the tonic, in the keys specified for the grade, in the treble or bass clef. Inversion of intervals.

Modulation

Recognition in melodies of modulation to the dominant or relative major or minor.

Time and Rhythm

Note values and rests as in the previous grades. Syncopation (crotchet and quaver values only). Barring an unbarred phrase. To the time signatures in the previous grades add $\frac{6}{4}$ and $\frac{12}{8}$.

Harmony

- (a) The recognition of chords on
- | | |
|-----------------------|-------|
| I, II, IV, V, VI | Major |
| Ib, IIb, IVb, Vb, VIb | keys |
| I, IV, V, VI | Minor |
| Ib, IVb, Vb, VIb | keys |
- in keys up to four sharps or four flats, in four-part vocal style.
- (b) The writing and recognition of the four principal cadences in the same keys, in four-part vocal style.
- (c) The harmonisation of a simple melody of not more than six bars, in a major or minor key up to four sharps or four flats, in four-part vocal style using the above vocabulary.

Creative Work

To write a melody to a simple verse couplet, the words to be correctly written below the notes. Major and minor keys up to two sharps and two flats are required, and modulation is not expected. Phrasing should be included.

Transposition

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the keys required for the grade. Accidentals will be involved.

Terminology

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED

Tempo comodo, tempo giusto, l'istesso tempo, non troppo, grave.

MODIFICATIONS OF SPEED

Rubato, stringendo.

INTENSITY OF SOUND

Perdendosi, smorzando, rinforzando, pesante.

OTHER TERMS RELATING TO PERFORMANCE

Cantando, tenuto, piacevole, portamento, dolente, doloroso, sotto voce, giocoso, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.

SIGNS

As required for the previous grades with the addition of the recognition and writing of the signs of the upper mordent w , lower mordent v , turn ∞ , trill *tr*, *acciaccatura* ♯ and *appoggiatura* ♯ .

Candidates will not be required to write out the interpretation of these ornaments.

General Knowledge

In addition to the requirements set for the previous grades in this section.

- (a) To define and to recognise the following: compound quadruple time, diatonic and chromatic (as applied to semitones and to scales), counterpoint.
- (b) To show a general knowledge of the form, time and character of dances included in the keyboard suites of Purcell, Bach and Handel: Allemande, Courante, Corrente, Sarabande, Gavotte, Minuet, Gigue.
- (c) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass.

GRADE 5

0005

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of all the major and minor scales (both forms), and their key signatures.

Intervals

The recognition and writing of all diatonic and chromatic intervals and their inversions, in treble and bass clefs, with or without key signatures.

Modulation

Recognition in melodies of modulation to the dominant, subdominant, or relative major or minor.

Harmony

- (a) To harmonise a melody of no more than eight bars in four-part vocal style using the following vocabulary:
I II* IV V VI
(*Major key only)
Ib IIb IVb Vb VIb VIIb
Ic (cadential)
unaccented passing and auxiliary notes.
- (b) In a given melody or unfigured bass, which may modulate to closely related keys, to harmonise cadences in pianoforte or four-part vocal style, preceding each cadence by a suitable chord. First inversions may be included in cadential progressions.

Creative Work

To write a melody in a major or minor key up to three sharps or three flats, to a four-line stanza of poetry. The words to be correctly written below the notes. Phrase marks are to be included. Modulation is optional.

General Knowledge

- (a) To show a general knowledge of the following forms, and an acquaintance with examples by the great composers: Minuet and Trio, Scherzo, Air with variations, Recitative and Aria as in Handel or Mozart.
- (b) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B \flat , clarinet in A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. piccolo, cor anglais, bass clarinet, clarinet in E \flat and contrabassoon will not be examined.

Set Works

A Minuet and Trio from a chamber work by Mozart or Haydn, and a Recitative and Aria from an oratorio by Handel will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes.

Candidates will need to analyse, and will be asked questions on BOTH of the following Set Works:

- MOZART, *Divertimento* in E \flat major K 563, *Minuet* and *Trio*, third movement
HANDEL, *Comfort ye my people* and *Ev'ry valley shall be exalted* from *Messiah* HWV 56 Part 1

GRADE 6

0006

Harmony

The following vocabulary is to be used in both major and minor keys:

I II III IV V VI

I \flat II \flat III \flat IV \flat V \flat VI \flat VII \flat

cadential I \flat

passing: I \flat c, IV \flat c, Vc

V7 V7 \flat V7c V7d

accented and unaccented passing notes and auxiliary notes, single suspensions, *Tierce de Picardie* (minor keys only).

Modulation within the six related keys.

- (a) To harmonise a melody or an unfigured bass in four vocal parts.
(b) To write a part above or below a given part in simple two-part contrapuntal keyboard style.

Creative Work

To write a balanced melody in a major or minor key up to four sharps or flats, to a four-line stanza, with modulation. The words to be correctly written below the notes. Phrasing should be included.

General Knowledge

- (a) To answer general questions on the Sonata, Symphony, Concerto, and Overture, and to refer to examples by great composers, based on the type and range of material in such reference books as the *New Harvard Dictionary of Music* or publications of similar scope.
(b) To show a knowledge of First Movement or Sonata form, and to refer to a standard movement in this form in the Pianoforte Sonatas of Mozart or early Beethoven. A detailed analysis will not be required but candidates should be able to show their acquaintance with the score and with the musical effect.
(c) To show a knowledge of the brass instruments of the symphony orchestra (horn in F, trumpet in B \flat , tenor trombone, tuba in F).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. horn in B \flat , trumpet in D, bass trombone and Wagnerian tuba will not be examined.

Set Works

An overture by Handel, the first or second movement of a piano concerto by Mozart or Beethoven, and the first or second movement of a symphony by Haydn, Mozart, Beethoven or Schubert will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes and where appropriate, indicate their orchestration.

Candidates will need to analyse, and will be asked questions on ALL of the following Set Works:

- MOZART, *Piano concerto* No 23 in A major K 488, second movement
BEETHOVEN, *Symphony* No 5 in C minor Op. 67, first movement
HANDEL, *Overture* from *Alcina* HWV 34

ASSOCIATE DIPLOMA IN MUSICOLOGY

4002

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

(a) Analysis

To analyse a fugue from a given score, being able to recognise and discuss the fugal devices it contains OR given a score extract from a complex work such as a Classical symphony or Classical chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History

To write an essay on individual works and composers chosen from any ONE of the four topics as follows:

- Topic (i) The development of chamber music in the nineteenth century.
Topic (ii) The development of the symphony in the eighteenth century up to and including the late symphonies of Haydn.
Topic (iii) The development of oratorio from the seventeenth to the nineteenth centuries.
Topic (iv) The development of *Lied* and art song in the nineteenth and twentieth centuries.

(c) Set Works

Two Set Works, one vocal and one instrumental, are to be studied in their entirety. Candidates will be asked to discuss aspects of their analysis of the works and to quote or recognise main themes.



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Vocal Set Work:PURCELL, *Dido and Æneas***Instrumental Set Work:**MOZART, *Symphony No 25*, in G minor K183**ASSOCIATE DIPLOMA IN HARMONY AND COUNTERPOINT**

4003

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions all of which are to be answered.

Vocabulary to be used and recognised

All diatonic harmony including dominant ninths, elevenths and thirteenthths as well as secondary sevenths; the principal chromatic harmony including discords on the tonic and the supertonic, augmented sixths, the Neapolitan sixth, chromatic sevenths and ninths and the other chromatic concords; notes of anticipation, appoggiaturas and changing notes; single, double and triple suspensions and retardations; accented and unaccented passing and auxiliary notes; modal harmony using all standard authentic church modes: æolian, dorian, phrygian, ionian, lydian and mixolydian; modulation to related and unrelated keys.

(a) Chorale Harmonisation

Given a tonal or modal chorale melody of not more than sixteen bars, to complete a four-part vocal style harmonisation in the style of J.S. Bach.

(b) Counterpoint

To complete a three-part invention of not more than sixteen bars, for which one part is given in its entirety, and a suggested opening is given for the other parts. The invention may be scored for three stringed instruments, three woodwind instruments, three brass instruments or a playable version for solo keyboard OR using a given opening, to complete a two-voice canon for keyboard of no less than sixteen bars. The canon must include modulation.

(c) Chromatic Harmony

To demonstrate the use and resolution of chromatic chords by creating three separate four-bar exercises in four-part vocal style. The key and chromatic chord will be given for each separate exercise.

ASSOCIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT

4004

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for piano and the instruments of the symphony orchestra (strings, woodwind and brass) as for Theory Grades 4, 5 and 6 with the addition of percussion including timpani, bass drum, side drum and cymbals OR the instruments common to a jazz ensemble including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophone, trumpet and tenor trombone OR the instruments common to a 'garage band' including standard drum kit, bass and acoustic guitars and keyboards.

Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions all of which are to be answered.

(a) Scoring for Ensemble

To orchestrate a given piano work of not more than sixteen bars for either string quartet, wind quartet or brass quartet OR to arrange a lead sheet of not more than sixteen bars for jazz combination using at least four instruments of the candidate's choice OR a 'garage band' using at least four instruments of the candidate's choice and for the working to include a chord chart and notated lines for bass and lead instruments. A vocal line and notated drum kit part are not required.

(b) Piano Reduction

To create a playable piano reduction from a given Classical period orchestral score of no more than sixteen bars.

(c) Transcription/Arrangement

Given the complete melody line and accompaniment, to transcribe a Lied or art-song of not more than sixteen bars for an instrumental combination of at least four instruments of the candidate's choice (words will not be included) OR to transcribe a given Lied or art-song of not more than sixteen bars for an *a cappella* vocal ensemble of either SATB, SSAA or TTBB.

LICENTIATE DIPLOMA IN MUSICOLOGY

1200

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

(a) Analysis

Candidates must choose EITHER Option 1 OR Option 2.

Option 1:

Given a score, to analyse an instrumental work from the Baroque era such as a chorale, chorale prelude or similar and to recognise, label and discuss the harmonic components of the work. Modal harmony may be included. Any recognized system of chord labelling that shows tonal and harmonic function is acceptable.

Option 2:

Given a score extract from a complex work from the Classical or Romantic eras such as a symphony, concerto or chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History

Candidates must choose ONE topic from either Option 1 OR Option 2.

Option 1:

To write an informative essay including knowledge of composers and individual works on ONE of the following four topics:

Topic (i) The development of European keyboard music in the nineteenth and twentieth centuries.

Topic (ii) The development of operatic works in the nineteenth and twentieth centuries with particular reference to the works of German or Italian composers.

Topic (iii) The development of symphonic music in the nineteenth and twentieth centuries in England, Russia and the USA.

Topic (iv) The evolution and development of jazz and blues in the twentieth century.

Option 2:

To write an informative essay demonstrating detailed historical and musicological knowledge of ONE of the following topics: the English madrigal, the harpsichord works of François Couperin,

the Well-Tempered Clavier Book II of JS Bach, the piano works of Schumann, the Lieder of Brahms, the Russian Nationalist composers, the ballets of Igor Stravinsky, the *Salomon* symphonies of Haydn, the operas of Puccini, the orchestral works of Sir Edward Elgar, the choral music of Benjamin Britten or the string quartets of Bartók.

(c) Set Works

To be able to discuss in detail TWO works studied in their entirety, ONE from Group 1 (vocal works) and ONE from Group 2 (instrumental works).

Group 1:

- BEETHOVEN, *An die ferne Geliebte* Op. 98
- MONTEVERDI, *Madrigals* Book 4:
Ah, dolente partita (I); *Sfogava con le stelle* (IV);
Quel augellin che canta (XIV); *Si ch'io vorrei morire* (XVI)
- POULENC, *Mass* in G major for unaccompanied choir
- SCHUMANN, *Frauenliebe und Leben* Op. 42
- VAUGHAN WILLIAMS, *On Wenlock Edge* (original 1909 version for tenor, string quartet and piano; complete work)

Group 2:

- BACH, *Four Orchestral Suites* BWV1066-1069
- BARTÓK, *String quartet* No 4
- DEBUSSY, *Prélude à l'après-midi d'un faune*
- GERSHWIN, *Rhapsody in Blue* (1942 version orch. Grofé)
- SIBELIUS, *Finlandia* Op. 26

LICENTIATE DIPLOMA IN HARMONY AND COUNTERPOINT

1300

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Vocabulary to be used and recognised

A more advanced application of the harmonic and melodic resources of the Associate syllabus, with other resources used in Western Music literature.

The examination consists of two Parts both of which must be passed in order to award the diploma. Part II must be completed within one week of Part I.

Part I.

(Total marks 60 – Pass Mark 40)

Part I consists of two questions both of which are to be answered.

(a) Stylistic Harmony

Using a given melodic motif, to compose a binary-form dance (any of courante, corrente, sarabande, minuet, gavotte or gigue) of not more than sixteen bars for keyboard in the style of dances of the Baroque suite OR using a given melodic motif, to compose an étude of not more than twenty-four bars in a standard form for an unaccompanied solo orchestral instrument of the candidate's choice.

(b) Fugal exposition

To complete a three-voice fugal exposition based on a given subject which may be written for pianoforte or for strings in open score. The countersubject should be invertible.

Part II. Creative Writing

(Total marks 40 – Pass Mark 25)

To create a brief instrumental vignette on a topic chosen by the candidate from a list provided by the AMEB. The work will be for a combination of six solo orchestral instruments of the candidate's

choice with the optional use of a wordless solo or vocal group. The performance length should be of between three and six minutes. Candidates should show mastery of the techniques appropriate to the style of their work and evidence of a developing individual compositional voice.

A list of topics will be provided when the candidate sits Part I (on completion of that Part). The candidate will select one topic and will return the completed exercise to their AMEB State Office within one week of receiving the list. The work can be hand-written or completed using music notation software and may be accompanied by a MIDI or other recording of the work in audio format on CD. It must be accompanied by a brief descriptive preamble. The candidate will be required to sign a declaration that the work is original and has been created unaided.

LICENTIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT

1400

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for the piano, voice and the instruments of the symphony orchestra as listed in the Associate Orchestration and Arrangement syllabus, with the addition of piccolo, cor anglais, bass clarinet, alto and tenor saxophones, contrabassoon, bass trombone and a full range of pitched and unpitched percussion instruments OR the instruments common to a jazz ensemble and big band, including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophones, trumpet and tenor trombone. Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions, all of which are to be answered.

(a) Scoring for Ensemble

The candidate must select ONE topic from the following four topics:

Topic (i) To orchestrate a piano work of not more than sixteen bars for a full wind and brass ensemble that may include strings.

Topic (ii) To arrange a given folk or traditional melody for a group of at least six percussion instruments which must include both pitched and unpitched instruments.

Topic (iii) To arrange a given lead sheet of not more than sixteen bars for a big band group or jazz ensemble of no less than five instruments of the candidate's choice. The working should include a chord chart and notated lines for bass and lead instruments.

Topic (iv) To create a fanfare for a full wind and brass ensemble from a given sixteen-bar rhythmic pattern, the chord vocabulary mainly consisting of triads and seventh chords.

(b) Piano Reduction

To create a playable piano reduction from a given full orchestral score of not more than sixteen bars.

(c) Transcription/Arrangement

To orchestrate an excerpt from a string quartet of not more than sixteen bars for a sextet comprising a mixed group of wind and brass instruments of the candidate's choice OR to arrange an extract from a Romantic period piano work for a wordless *a cappella* SATB choir.

Musicianship

See the front section of the *Manual of syllabuses* for general preparatory information.

GRADE 1

0021

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each staff. The sharp, flat and natural.

Keys and Scales

The recognition and writing of the scales of C, G, D and F major, and A, E and D harmonic minor and of their key signatures on treble and bass staves, using the resources of pitch and tonality of this grade. One octave only will be required. The positioning of the tones and semitones. Writing the scale degree numbers (or sol-fa [moveable doh] if the candidate prefers) under the notes of a tune.

Intervals

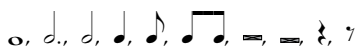
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on the treble and bass staves (by number only, not quality).

Chords

Writing the tonic triad in root position in the keys specified for the grade on the treble and bass staves.

Time and Rhythm

The following note values and rests:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and \mathbf{C} , with or without a one beat anacrusis.

Transposition

A short phrase will be set for transposition, either an octave higher or lower, or at the same pitch, possibly using another clef.

Terms required for Grade 1

The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Andante, at an easy walking pace.

Moderato, at a moderate speed.

Allegro, lively and fast.

Allegretto, moderately fast.

MODIFICATIONS OF SPEED

Rallentando (*rall.*), gradually becoming slower.

Ritardando (*ritard.*) (*rit.*), gradually becoming slower.

A tempo, return to former speed.

INTENSITY OF SOUND

Crescendo (*cres.*) (*cresc.*), gradually becoming louder.

Diminuendo (*dim.*), gradually becoming softer.

Forte (*f*), loud.

Piano (*p*), soft.

Mezzo forte (*mf*), moderately loud.

Mezzo piano (*mp*), moderately soft.

OTHER TERMS

Legato, smoothly, well connected.

Staccato, detached, short.

SIGNS

Tie, slur, barline, double barline.

Rhythmic Invention

To place an upright line before the accented words or syllables in a line of poetry.

GRADE 2

0022

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of the following major and harmonic minor scales and their key signatures: C, G, D, A, E, B and F, through one or two octaves. Pitch to include three leger lines above or below treble and bass staves. Positioning of tones and semitones in the keys specified for the grade. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals

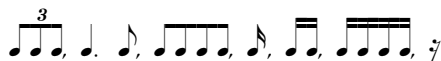
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on treble and bass staves (both quality and numerical value required).

Chords

The writing and recognition of tonic (I), subdominant (IV) and dominant (V) triads in root position, in the keys specified for the grade, on treble and bass staves.

Time and rhythm

To the time values and rests in the previous grade add:



in simple time, and



in compound time, with



as it occurs as an anacrusis before the bar line. To the time signatures of the previous grade add $\frac{3}{8}$, $\frac{6}{8}$.

Transposition

A short phrase in a major key of approximately six to eight bars will be set for transposition up or down a tone, within the range of keys specified for this grade. In addition, to write the scale degree numbers (or sol-fa if the candidate prefers) under the notes of this tune.

Terms required for Grade 2

In addition to the words set for the previous grade the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED

Lento, slowly.

Vivace, lively, spirited.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.

Più mosso, quicker.

Meno mosso, slower.

INTENSITY OF SOUND

Decrescendo (*decresc.*) (*decresc.*), gradually becoming softer.

Pianissimo (*pp*), very soft.

Fortissimo (*ff*), very loud.

OTHER TERMS

Maestoso, majestic.

Sostenuto, sustained.

Sempre, always.

Poco, a little.

Molto, very.

Senza, without.

Mezzo staccato, moderately short and detached.

SIGNS

Pause, repeat, signs for accent.

(> , ^)

General Knowledge

- To show an understanding of simple duple, triple and quadruple times, and compound duple time.
- The recognition in a four-bar melody of a modulation from a major key to its dominant, subdominant or relative minor key. The tonic key of the given melody will be limited to one of the following major keys: C, G or D.

Rhythmic Invention

To place an upright line before the accented words or syllables in a couplet, and to write on a staff a rhythmic pattern to the words, the time signature being given. The words are to be correctly written under the pattern.

GRADE 3 0023

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades with the addition of the major and harmonic minor scales of F# and C#, and the scales of Bb, Eb and Ab major, through one or two octaves, including the positioning of tones and semitones in these scales. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for this grade, using treble and bass staves, and the inversion of these intervals with their names.

Chords

- The writing and recognition on treble or bass staves of the triads on I, IV and V in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
- The writing and recognition of Perfect and Imperfect cadences, using only root position chords, in the keys specified for this grade, in four-part vocal style, e.g.



Time and Rhythm

To the note values and rests of previous grades add:



To the time signatures of previous grades add C , $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{9}{8}$.

Terms required for Grade 3

SPEED

Adagio, slowly.

Presto, very fast.

Con moto, with movement.

INTENSITY OF SOUND

Sforzando (*sf*) (*sfz*), a strong accent.

OTHER TERMS

Cantabile, in a singing style.

Leggiero, lightly.

Dal segno, from the sign.

Da capo al fine, from the beginning to the word *fine*.

Con grazia, with grace.

Dolce, soft and sweet.

Ben marcato, well marked.

Una corda, with the soft pedal.

Tre corde, release the soft pedal.

Tenuto, (*ten.*) held.

Scherzando, playfully.

SIGNS

MM. 8^{va}.

General Knowledge

- To show an understanding of sequence as it occurs in a melody.
- To recognise binary and ternary forms and to mark their main divisions in a melody provided, using the letters AB or ABA.
- To show on the treble and bass staves the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.
- The recognition in an eight bar melody of simple modulations to dominant, subdominant or relative major or minor keys. Keys will be limited to those with not more than four sharps or four flats.

Rhythmic Invention and Melody

- To write on a staff a suitable rhythmic pattern to a simple couplet of words, the words being correctly written below the notes.
- To write a melody of four bars in any major key up to four sharps or four flats on a given rhythmic pattern.

GRADE 4 0024

(A) Aural Section – 30 minutes

1. Pitch

- To recognise and name the scale forms of major and harmonic minor played twice ascending and descending. (2 tests)
- Given the keynote of a major scale with not more than four sharps or flats, to write with a key signature any note of the scale within the limits of an octave, played three times melodically. (3 tests)

- (c) To distinguish between major and minor triads in root position played three times in close position. (2 tests)
- (d) To recognise similar, contrary and oblique motion between two parts in a progression of not more than four intervals played twice. (2 tests)
- (e) To distinguish between Perfect and Imperfect cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

- (a) To recognise the time of a phrase as simple duple, simple triple or compound duple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
- (b) To write from dictation the rhythm of a three-bar melodic phrase of minims, crotchets and quavers in a simple time. A semibreve or a dotted minim may be included. The time signature and the speed of the pulse will be given. The phrase will be played six times and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Expression and Mood

To mark the principal cadences with a bracket, and to indicate the variations of tone and touch, in a melody of approximately eight bars played three times, a copy of the melody being provided. The opening degree of tone will be given. The candidate may also be asked to describe in two or three words the character of the melody (e.g. slow and quiet, or quick and like a march). (1 test)

4. Form and History

To recognise binary and ternary forms in melodies either (i) played twice, OR (ii) from a printed copy, the candidate to mark the main divisions. (1 test)

(B) Written Section – 1 hour

Form and History

- (a) To discuss briefly the form, time and character of the following dances from the standard keyboard suite of Bach: Allemande, Courante, Sarabande, Minuet and Gigue. (2 questions).
- (b) To give short answers to a series of general questions or to write a short paragraph on the life and work of Bach, Handel and Purcell.

Essay-type answers will not be expected. (4 questions)

5. Melody

To write a balanced melody of eight bars in simple time in a major key of not more than four sharps or flats. Phrasing should be included. The rhythm of the first four bars will be given. Modulation is not expected, but the melody must show a feeling for phrasing and tonality.

6. Harmony

In a given melody or unfigured bass in a major key of not more than four sharps or flats to harmonise perfect, imperfect and interrupted cadences in pianoforte style. (2 cadences)

7. Rudiments

The recognition and writing of all major and harmonic minor scales, and their key signatures. Double sharps and double flats, tones and semitones. (2 questions)

GRADE 5

0025

(A) Aural Section – 40 minutes

1. Pitch

- (a) To recognise and name the following scale forms: major and minor (both forms) played twice ascending and descending. (2 tests)
- (b) Given the keynote C (one octave above middle C) to write on the treble staff any note of the major scale played melodically three times, within the limits of the lower octave. (3 tests)
- (c) To distinguish between major and minor triads in root position or inversion played three times in close position. (2 tests)
- (d) Melodic dictation: The key and the keynote being given, a short melodic phrase of six crotchets in a major key of not more than two sharps or two flats, beginning on the keynote and keeping to the limits of one octave, will be played six times. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
- (e) To distinguish between perfect, imperfect and interrupted cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

- (a) To recognise the time of a phrase as simple or compound, duple or triple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
- (b) To write from dictation the rhythm of a four-bar melodic phrase of minims and crotchets (dotted or undotted) and quavers in simple duple or simple triple time. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections of the work will be played and the candidate will be expected to state the name and section of the work from which the excerpt comes. Examples will generally be from 15 to 30 bars in length and may be taken from any section of any of the set works. Each will be played twice.

(B) Written Section – 1 hour 30 minutes

4. Form, History and Instruments

- (a) To give short answers to a series of questions on (i) *Lieder*, (ii) art song and (iii) chamber music for strings. In preparing these topics particular reference should be given to the *Lieder* of Schubert; to English art song in the first half of the twentieth century by such British composers as Britten, Finzi, Gurney, Holst, Ireland, Parry, Quilter, Stanford, Vaughan Williams and Warlock; and to the string chamber music of Haydn, Mozart and Schubert. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period and some acquaintance with the several styles of composition of the composers mentioned. To be able to answer such general questions on this aspect of the examination with confidence it is suggested that in addition to the set works, students should be acquainted with at least four contrasted Schubert *Lieder*, two art songs (one from each of two different composers) and one complete string chamber work. Questions requiring specific details will be restricted to the set works.

Set Works

Candidates will need to analyse, and will be asked questions on, ALL of the following Set Works:

FINZI, *O mistress mine* from *Let us garlands bring* Op. 18 No 4
MOZART, *String quartet* No 14 in G Major K 387, first movement
SCHUBERT, *Frühlingstraum* from *Winterreise* D 911 [any edition in F major]

- (b) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass. (2 questions)

5. Melody

To write a balanced melody to a simple verse couplet, the words to be correctly written below the notes. Credit will be given for sensitive treatment of the poetry. Phrasing should be included.

6. Harmony

Vocabulary – chords I, II, IV, V and VI in root position and first inversion, and tonic chord in second inversion, major keys only.

- (a) In a given melody of eight bars in simple duple or simple triple time, the candidate will be required to write four-part harmonies in vocal style for the opening chord, for the cadence in each phrase, and for a chord leading into each cadence. In addition, the candidate will write a bass part for the remainder of the melody, showing an appropriate harmonic basis.
- (b) To a given bass, moving in even crotchets, and limited to four bars of simple time in a major key, the candidate is to add a simple melody. The added part may include unessential notes.

7. Rudiments

The recognition and writing of all major and minor scales (both harmonic and melodic), and their key signatures. (2 questions)

GRADE 6

0026

(A) Aural Section – 40 minutes

1. Pitch

- (a) Given the keynote of a major or a minor scale with not more than four sharps or flats to write with a key signature any note of the major or harmonic minor scale within the limits of an octave, played three times above or below the keynote. (3 tests)
- (b) To distinguish between major and minor triads in root position or inversion, and the diminished triad in root position, played three times. (3 tests)
- (c) Melodic dictation: The key, the keynote and the time signature being given, a short melodic phrase of eight notes in simple time, in a major key of not more than two sharps or two flats, beginning on the keynote, will be played six times. The phrase will consist of minims and crotchets only keeping within the limits of an octave. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
- (d) To distinguish between perfect, imperfect and interrupted cadences in major and minor keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)
- (e) To recognise modulations from a major key to its dominant or relative minor key. The original key will be stated and the test played three times. (1 test)

2. Rhythm

To write from dictation the rhythm of a four-bar melodic phrase in compound duple time, using dotted minims, crotchets and quavers (dotted or undotted) and semiquavers. The time signature and the speed of the pulse will be given. The phrase will be played six times,

and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections will be played and the candidate will be expected to state the section or movement from which the excerpt comes. Examples will generally be from 15 to 30 bars in length, and may be taken from any of the movements actually set for study. Each will be played twice.

(B) Written Section – 2 hours 30 minutes

4. Form, History and Instruments

To give short answers to a series of questions or to write a short paragraph on (i) Chamber music for strings and piano (possibly including woodwind) and (ii) Piano music. Particular reference should be paid to the chamber music of nineteenth century composers and to the piano music of Chopin, Schumann and Debussy. It is important to note that only questions of a very general nature are required in this section. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period, and some acquaintance with the several styles of composition of the composers mentioned. Examples of types of questions that candidates should ask themselves in this general background area referring to the piano music of Chopin, Schumann and Debussy are: What types of pieces did these composers write? What forms did they favour? What periods of composition do they represent? What are some of the characteristics of their style of composing? With regard to the section on chamber music of the nineteenth century for strings and piano (possibly including woodwind), types of questions to cover this field should include: Which composers wrote such works? What forms are usually used for various movements? What are some of the stylistic traits of the main composers of such works? An overview is thus required. Detailed knowledge of particular pieces should be restricted to the set works. (iii) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B \flat and A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected.

Auxiliary instruments and instruments pitched in other keys e.g. piccolo, cor anglais, bass clarinet, clarinet in E \flat and contrabassoon, will not be examined. (2 questions)

Set Works

Candidates will need to analyse, and will be asked questions on, BOTH of the following Set Works:

SCHUMANN, *Piano quintet* in E \flat major Op. 44, first movement
CHOPIN, *Nocturnes* 1, 2 and 3 Op. 15 [complete work]

5. Melody

To write a balanced melody in a major or a minor key up to three sharps or three flats, to a four-line stanza of poetry. Credit will be given for sensitive treatment of the poetry. Phrasing should be included. The melody will be given for the first line of the poem, but if candidates prefer, they may choose to compose an original melody for the whole stanza. Modulation to related keys is desirable.

6. Harmony

Vocabulary – all major and minor chords and their inversions, and diminished chords in their first inversions, in major or minor keys; unaccented passing and auxiliary notes.

- (a) To harmonise a given melody or bass of approximately eight bars in a major or minor key in simple time, and in four-part vocal style. Modulations will not be required.

- (b) To add a part to a given melody or bass of not more than eight bars in a major or minor key, using unaccented passing and auxiliary notes. Modulation will not be required.

ASSOCIATE

5029/30

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 13.4 and 13.11(a).

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour**1. Pitch****(a) Two-part dictation**

To write from dictation the upper and lower parts of a two-part passage of not more than six bars in length. The key, time signature, number of bars, tonic chord and the starting notes of both parts will be given. Two different melodic instruments other than keyboard will be used. Clefs may be treble, bass or alto. The passage will be played seven times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) Scale forms

To distinguish between various scale forms: dorian, phrygian, lydian, mixolydian, æolian, and locrian modes, the whole-tone scale and both forms of the octatonic scale. Transpositions of all modes may be included. The final will be given and each scale will be played twice for one octave, ascending only, within a range of two octaves above or below middle C. (4 tests)

(c) Chorale analysis

A four-voice tonal chorale excerpt in the style of J.S. Bach of four to six bars length and in a major key will be played ten times. The key signature, the soprano melody and the rhythm of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads in root position or inversion, II⁷, V⁷ and vii^{o7} all in root position or inversion, secondary dominants including V, V⁷ and their inversions, suspensions. Modulation will not be included.

2. Rhythm

- (a) To write from dictation the rhythm of a melodic phrase of up to eight bars. Syncopation and rests may be included. The number of bars will be given. Mixed metre of simple and compound time will be used. Time signatures may include any combination of $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$. The speed of the pulse will be established before the first playing. The phrase will be played seven times but the candidate may begin writing at any time. There will be a one-minute break before the final playing.

- (b) To write from dictation the rhythm of either the upper or the lower part of a two-part passage in mixed metre. The passage may be up to eight bars in length and may include syncopation and rests. Only simple and compound time signatures as specified in (a) will be used. The time signatures, the number of bars and the speed of the pulse will be given. The passage may be played on any two single-line instruments or on keyboard and will be played seven times. There will be a one-minute break before the final playing.

Section II. Written Section – 3 hours**3. Eighteenth-Century Chamber Music**

Scores will be provided of two excerpts from two different eighteenth-century chamber works comprising instruments as specified in the Musicianship Grades 5 and 6 syllabuses.

Candidates will be asked to answer a series of questions that may include identification and/or discussion of elements such as: the tonic key, modulation, specific chords, instrumentation, rhythm, ornamentation, cadences, sequences, form, articulation, expressive devices, texture and other salient features. Candidates may also be asked to provide harmonic analysis of a section of either or both scores.

Excerpts may include modulation and some chromaticism. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

A score will be provided of an excerpt from a two or three-part invention for keyboard in the Baroque style. Candidates will be asked to analyse the score or a section of the score in terms of structure, motivic development, contrapuntal devices, tonality, harmonic progression and modulation. Questions may also be asked requiring identification and/or discussion of such elements as: the number of parts, rhythm, ornamentation, textural variety and other salient features.

5. Art song and Opera

A score will be provided of an excerpt from a nineteenth-century opera or art song with the original text and English translation. A series of short questions will be asked on topics such as: tonality, mood, characterisation, word painting, texture, vocal writing, and other expressive devices or techniques that may represent the text.

6. Orchestral Music

A score will be provided of an excerpt from a tonal orchestral work from the eighteenth or nineteenth centuries.

Candidates will be required to answer a series of short questions on topics such as: rhythm and tempo, modulation, cadence recognition, instrumentation and orchestration, texture, use of articulation, expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.

LICENTIATE

5031/32

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 13.4 and 13.11(a).

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour**1. Pitch****(a) Three-part dictation**

To write from dictation all three parts of a three-part tonal polyphonic passage of up to six bars. The key, time signature, number of bars and the starting note of each voice and the speed of the pulse will be given. Keyboard and one melodic instrument OR three single line melodic instruments will be used. Clefs may be any combination of treble, alto, tenor or bass. The passage will be played ten times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) Melodic dictation

[i] To write a four-bar melody from dictation and to name the mode of the melody as dorian, phrygian, lydian, mixolydian, æolian, or locrian. A compound time signature, the speed of the pulse and the final will be given. An appropriate key signature is to be added to the melody. The final will be heard

before each playing. The melody will be played six times with a one-minute break before the last playing.

[ii] Upon hearing a serial melody of twelve notes restricted to within a two-octave range played on keyboard, to write the tone row upon which the melody is based. The starting note will be given and either the actual pitches or their octave equivalents are to be written in semibreves. The rhythm is not required. The melody will be played six times and candidates may begin writing at any time. There will be a one-minute break before the final playing.

(c) **Chorale analysis**

A four-voice tonal chorale in the style of J.S. Bach in a major or minor key of six to eight bars' length will be played twelve times. The key signature, the rhythm of the bass line and the first note of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads and seventh chords both in root position or inversion, V^7 or vii^{o7} both in root position or inversion, all recognised secondary dominants in root position or inversion, the Neopolitan sixth, augmented sixth chords and suspensions. Non-harmonic tones need not be included in the analysis. A modulation may be included and the excerpt may not conclude in the original tonic key.

2. Rhythm

Given the time signatures and using mixed metre of simple, compound, and irregular time, a melody of up to eight bars including syncopation and rests will be played seven times. In addition to the time signatures of the Associate syllabus, $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{4}$ and $\frac{7}{8}$ may also be used. The rhythm only is to be written and the melody may be played on any instrument. The number of bars and the speed of the pulse will be given.

Section II. Written Section – 3 hours

3. Nineteenth-Century Chamber Music

Scores will be provided of two excerpts from two different nineteenth-century chamber works whose instrumentation may include any of the following instruments: violin, viola, violoncello, double bass, flute, oboe, clarinets in $B\flat/A$, bassoon, horn in F , piano. A series of questions will be asked requiring identification and/or discussion of such elements as: form, tonality, modulation, specific chords, instrumentation, transposition, rhythmic features, ornamentation, cadence areas, sequences, texture and other salient features.

Excerpts may include chromaticism and modulations to any diatonically related key. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

Scores will be provided of two keyboard excerpts from a Baroque period fugue, the first excerpt being the Exposition and the second excerpt from a later section of the same fugue.

(a) For the first excerpt a series of questions will be asked requiring identification and/or discussion of such elements and

fugal devices as: tonality, modulations, the number of voices, whether the answer is real or tonal, the use of countersubject and the invertibility of the countersubject, to note whether there are redundant entries, and to mark other salient features.

(b) The second excerpt will consist of a series of short questions about tonality and various fugal devices such as: modulations, the number of entries, stretto, diminution, augmentation, episodes, the use of countersubject and other salient techniques or devices.

5. Choral music

An excerpt from an unaccompanied twentieth-century choral work will be given along with the original text and English translation. A series of short questions will be asked on topics such as: tonality, use of harmony, mood, characterisation, word painting, texture, style of vocal writing, compositional devices and any other expressive devices or techniques that may represent the text.

6. Orchestral and Vocal Music

An excerpt from a large-scale orchestral and/or vocal work from the nineteenth or twentieth centuries will be given.

Candidates will be required to answer a series of short questions on topics such as: metre and tempo, tonality and/or modality, modulation, cadence recognition, instrumentation and orchestration, texture, motivic development (including harmonic, melodic and rhythmic considerations), use of articulation and expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.

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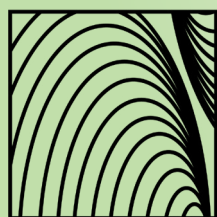


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F:	Flute
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HC:	Harmony and Counterpoint
H:	Harp
MT:	Musical Theatre
M:	Musicianship
Mc:	Musicology
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O:	Organ
Pn:	Percussion
P:	Piano
R:	Recorder
Sax:	Saxophone
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