

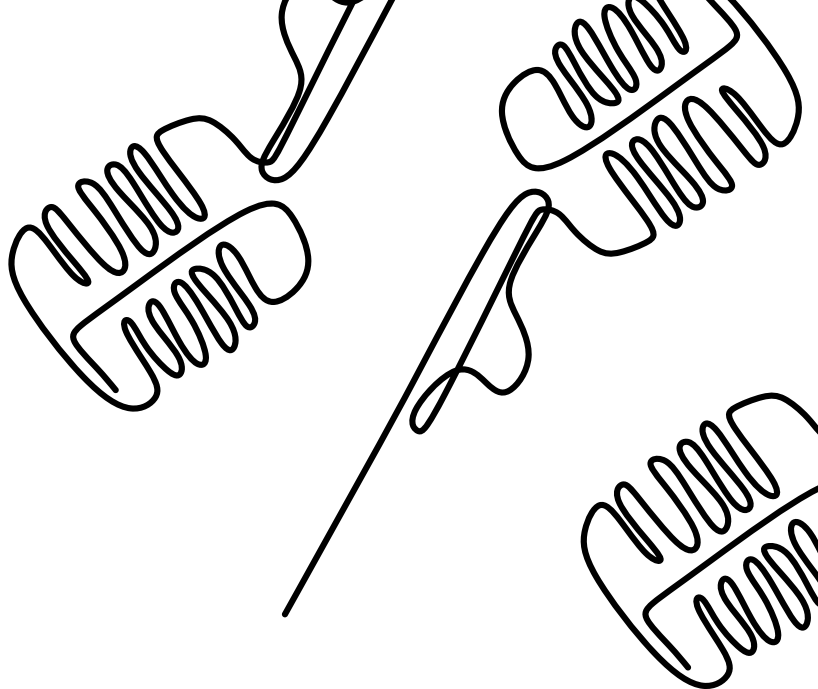


**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**

# VOCAL

**2024  
SYLLABUS**

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# Education & Examinations

Category	Syllabus
Keyboards	Pianoforte
	Contemporary Piano
	Light Classical Piano
	Electronic Keyboard
	Electronic Organ
	Accordion
Vocal	Vocal
Guitar	Modern Guitar
	Classical Guitar
Woodwind	Clarinet
	Jazz Clarinet
	Saxophone
	Flute
	Recorder
	Oboe
	Bassoon
Brass	Trumpet
Strings	Violin
Any Instrument	Performance
	Recording Artist
	Adult Musician
Theory of Music	Theory of Music

For Students	
Complete Practical Exams	Scales, pieces, ear tests, general knowledge and sight reading
Music Theory Exams	Notation, history, harmony, instrument knowledge and creativity
Performance Exams	Introduce, perform and programme notes with analysis
Recording Artist Exams	Showcase on Social Media platforms
Adult Musician Exams	A tailored and guided journey for adults
Step 1 – Step 3 Grade 1 – Grade 8 C.Mus.AGMS – A.Mus.AGMS L.Mus.AGMS – F.Mus.AGMS	

For Teachers	
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C.T.Mus.AGMS – A.T.Mus.AGMS – L.T.Mus.AGMS	

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# AUSTRALIAN GUILD OF MUSIC & SPEECH

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## Vocal Syllabus 2024

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This syllabus edition reviewed by  
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under the direction of the  
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## FOREWORD

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We welcome you to join the **Australian Guild of Music and Speech Ltd (AGMS)** family. Founded in 1969, the **AGMS** is a proud Australian, not-for-profit, **education and examination body**.

**“ Empowering your success  
is our passion ”**

The **AGMS** is driven to provide engaging, relevant, high-quality frameworks, to mould solid foundations for the next generations of musicians and speech & drama performers and educators.

The **AGMS** provides examinations for music and speech & drama students from introductory to advanced levels, including Certificate (C.Mus.AGMS), Associate (A.Mus.AGMS), Licentiate (L.Mus.AGMS) and Fellowship (F.Mus.AGMS) diplomas.

Below gives an insight into the values we share with our members:

<b>Music/Speech.</b>	We champion the inherent value of all types of music/speech and its enormous contribution to the emotional, intellectual, spiritual, and physical development and self-esteem of individuals and communities. We leverage our position to spread the love of music/speech and drama.
<b>Kindness.</b>	Our approach is student-centric and, at all times, we are positive, encouraging, friendly and supportive. We assist the learner to recognise and celebrate their achievements.
<b>Service.</b>	We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy.
<b>Integrity.</b>	Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards.
<b>Excellence.</b>	We strive for best practice in examinations and only partner with the best examiners and educators.

Via an **Academic Advisory Committee**, the **AGMS** has formulated this syllabus.

We look forward to growing with you on your pathway of excellence.

Yours in the arts,

**The AGMS Board of Directors.**

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## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

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## **COURSE RATIONALE**

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**For performers** – the aim of the course is to give a guided approach to develop musical performance skills from beginner level through to advanced virtuosic artist.

**For music-teachers** – a stream to develop music-teaching skills, which instils a comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians from beginners to advanced levels.

This syllabus can be used for students to enter at any stage. It isn't necessary to start from the entry grade and can jump and commence or continue at a level to match your technical abilities and current musical development. Your music teacher would be the best guide to select an appropriate grade to start.

The participant will develop an understanding of the fundamentals of music, at various stages of the course, including technique, posture, notation, rhythm, pitch, melody, expression, tone colour/timbre, style, harmony, creativity, and form.

Possible pathways after successful completion includes:

- for high school students, as an entry into tertiary music study or further training in a broad spectrum of music related careers.
- Offers student opportunities for personal development and encourages them to make an ongoing contribution to the culture of their community through participation in life-long music making.
- Becoming a music teacher.
- Becoming a creative artist in composing and/or arranging music.
- Becoming a musician for live or recorded performance.

## **LEARNING GOALS**

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Each step, grade, certificate, and diploma have different learning goals and requirements depending on the level. The aim and objective, ideas and concepts that underpins this course overall, is to create a well-rounded, balanced musician.

**For practical music**

- For **step 1 to 3, grade 1 to grade 8**, the learning objective includes the ability to display, fluent technical work, a musical performance of works on the instrument which consists of a solid rhythm, tone, musicianship, presenting an unseen reading test at sight and/or unheard listening test with general knowledge of works presented from the notated score.
- For **certificate, associate, licentiate and fellowship**, the learning objectives includes the ability to display an advanced musical performance on the instrument with total control of all elements of musical performance, clear introduction to pieces as you would expect in a concert and a thoroughly well-researched written programme notes and analysis of the works presented.

For **teacher of music**


- For **certificate, associate, licentiate**, the learning objectives includes an insight into a comprehensive understanding of setting up a music teaching studio, a thorough pedagogical approach, including an understanding and knowledge of teaching systems, technique, repertoire, and student development and a structured analysis of preparing students for beginners through to advanced level of music examination.

Below outlines the objectives for the **practical music** and **teacher of music** subjects.

**Practical Music**

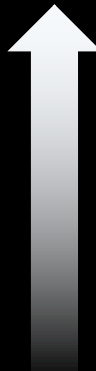
The **practical music** subjects outlined in this syllabus are levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
<b>Certificate</b>	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
<b>Grades</b>	Advanced level of performance and technique	Grade Eight (Proficiency Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
	Developing level of performance and technique	Grade Three
		Grade Two
		Grade One
<b>Steps</b>	Beginning elements to set the foundations of success in your instrument	Step Three (Preliminary)
		Step Two (Elementary)
		Step One (Preparatory)


**Teacher of Music**

All **teacher of music** exams includes a practical and written/theory component as part of the assessment. The **teacher of music** examinations is levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	A comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians at an advanced level.	L.T.Mus.AGMS (Licentiate – Teacher of Music)
		A.T.Mus.AGMS (Associate – Teacher of Music)
<b>Certificate</b>	A comprehensive, high-quality pedagogical framework for educators to mould solid foundations for the next generations of musicians at a developing level.	C.T.Mus.AGMS (Certificate – Teacher of Music)





## OUTLINE OF ASSESSMENT

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The syllabus contains an outline of all assessment items and is split into different levels/grades presented later in this document.

There are **three** modes of practical examination available.

They are as follows:

MODE	DESCRIPTION
<b>In-Person</b>	Perform live to an examiner at an arranged time scheduled by the AGMS. This is subject to availability of the examiner and location.
<b>Live Online</b>	Perform live to an examiner online at an arranged time by the AGMS.
<b>Recorded</b>	From <b>grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS &amp; F.Mus.AGMS</b> – optionally video record in one take – your complete performance. Upload and submit for examination.

For most exams, a **condition for examination** is **only the examiner and candidate** to be present in the examination room.

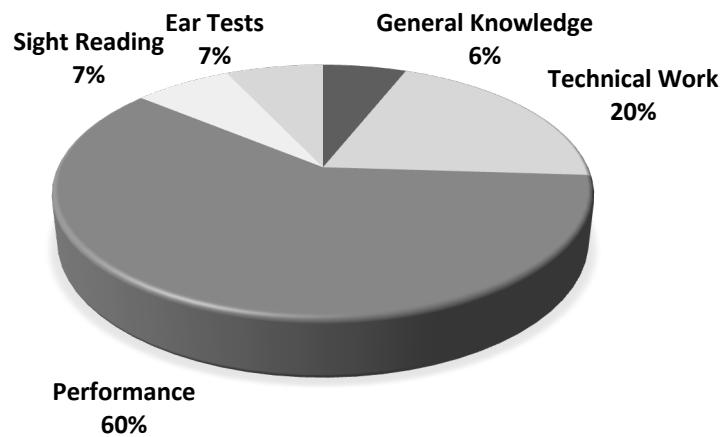
The only exception(s) to above, is as follows:

- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has a carer to help.

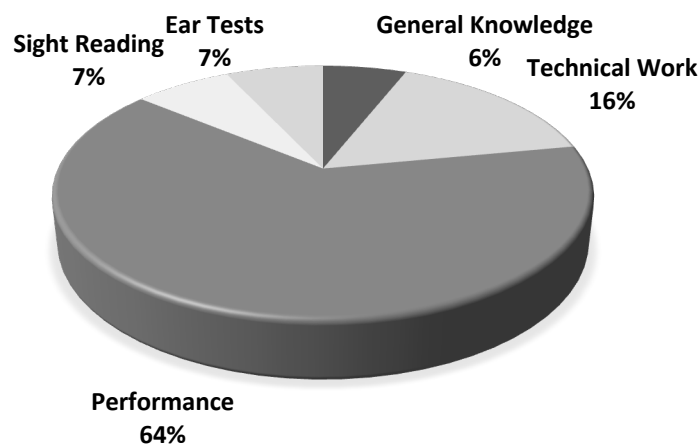
In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

### PRACTICAL MUSIC (Weighting)

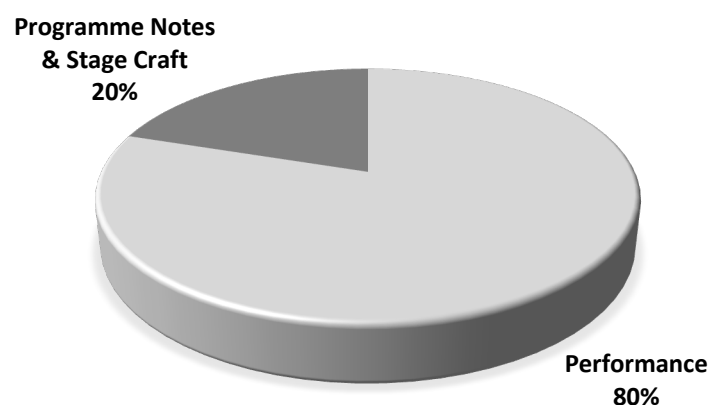
Following outlines, the marks (weighting) for each level.

**Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)**

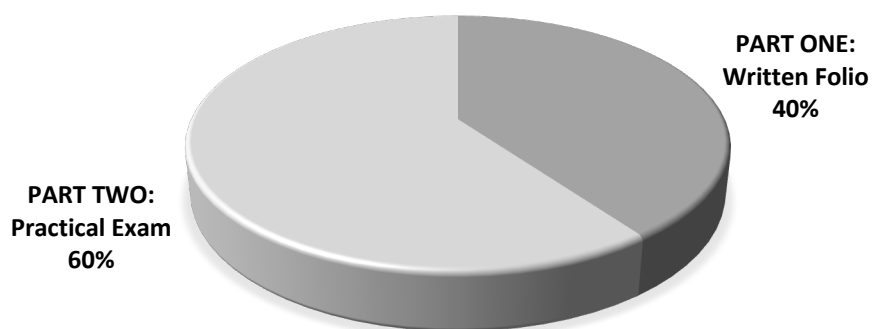
SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

**Grade 6 to Grade 8 Marks (Weighting)**

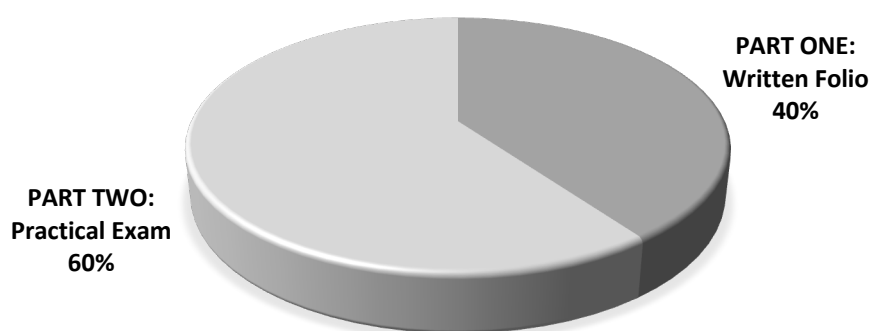
SECTION		MARKS (WEIGHTING)
Technical Work		16
Performance	List A (16 Marks)	64
	List B (16 Marks)	
	List C (16 Marks)	
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

**C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marks (Weighting)**

SECTION		MARKS (WEIGHTING)
Performance	All pieces	80
Programme Notes & Stage Craft		20
<b>TOTAL</b>		<b>100</b>

**TEACHER OF MUSIC (Weighting)****C.T.Mus.AGMS Marks (Weighting)**

SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (10 Marks)	40
	Section B (10 Marks)	
	Section C (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (25 Marks)	60
	Section B (20 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

**A.T.Mus.AGMS & L.T.Mus.AGMS Marks (Weighting)**

SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (4 Marks)	40
	Section B (8 Marks)	
	Section C (8 Marks)	
	Section D (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (25 Marks)	60
	Section B (20 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

**Authentication strategies**

Each candidate needs to present either live in person or live online for the examiner.

## MARKING SCHEME

The following outlines the marking scheme used for steps, grades, certificates, through to diploma levels as specified in this syllabus.

### Step 1 to Step 3, Grade 1 to Grade 5 Marking Scheme

Marking Band	A	B	C	NGS	
Marking Range	20-17	16-15	14-13	12-1	0
<b>Technical Work</b> (20 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work is mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Marking Range	20-17	16-15	14-13	12-1	0
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> (20 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Marking Range	7-6	5	4	3-1	0
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite insecure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Marking Range	7-6	5	4	3-1	0
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Marking Range	6	5	4	6-1	0
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

## Grade 6 to Grade 8 Marking Scheme

Marking Band	A	B	C	NGS	
Mark Range	16-14	13	12	11-1	0
<b>Technical Work</b> (16 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Mark Range	16-14	13	12	11-1	0
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> <b>List D:</b> (16 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Mark Range	7-6	5	4	3-1	0
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Mark Range	7-6	5	4	3-1	0
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Mark Range	6	5	4	6-1	0
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

## C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	80-76	75-72	71-56	51-1	0
<b>Pieces</b> (80 Marks)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation generally correct with good technical control of the instrument.	Mostly correct notation, rhythm and intonation.	Many stumbles with several incorrect notational work that detracted from the overall performance	Not attempted.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse	Rhythmic pulse not well controlled with resulting lack of rhythmic flow.	Not attempted.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills.	Not attempted.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	An understanding of style and genre not demonstrated at all in the music.	Not attempted.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamic range not appropriate for the music presented.	Not attempted.
Mark Range	20-19	18	17-14	13-1	0
<b>Programme Notes / General Impression</b> (20 Marks)	Programme is balanced with a variety of styles and genres presented, demonstrating the candidate's ability to play several styles.	Programme is mostly varied, but still retains a variety of styles to demonstrate the candidate's ability to play different styles.	Programme is reasonably varied with some variety in styles and composers.	Programme not varied, with little or no variety in styles or composers.	Programme notes not presented.
	Programme notes are detailed with excellent information about composers, an analysis of the music, and general performance notes on each piece.	Programme notes are reasonably detailed with analysis and information on each composer and piece.	Programme notes show some research on each piece.	Programme notes not adequately presented and showing little research on each piece.	Programme notes not presented.
	The candidate is assured and presents well at this level as a performer and will introduce each piece for performance.	The candidate presents well as a performer and should still introduce each piece.	The candidate presents reasonably well as a performer and introduces each piece.	Candidate does not introduce each piece adequately and has limited performance presentation.	Candidate does not present for the examination.
	The candidate demonstrates musicality and creativity in their performance.	The candidate demonstrates musicality and creativity in most of their performance pieces.	The candidate demonstrates some musicality and creativity in most of their performance pieces.	The candidate shows limited understanding of the style and genre of each selection.	Candidate does not present for the examination.

## C.T.Mus.AGMS, A.T.Mus.AGMS, L.T.Mus.AGMS Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	40-38	38-36	35-28	27-1	0
<b>PART ONE: Written Folio (40 Marks)</b>	Written folio covers all areas of the examination pieces to be presented, including comments on technique and technical difficulties, style, and interpretation as well as the importance of each piece in the teaching repertoire. The choice of pieces should present a wide range of genres, eras, and styles of music. The candidate demonstrates an understanding of various teaching methodology for different selections	Written folio covers all areas of the examination pieces to be presented including comments on technique difficulties, style and interpretation as well as the importance of each piece in the teaching repertoire. Generally, the choice of pieces should cover a range of eras and styles. The candidate shows some understanding of the teaching methodology required for individual selections.	Written folio is reasonably varied with some variety in styles and composers. Teaching comments and methodology may need more work overall. There should be a developing range of styles, genres and eras presented.	Written folio not varied, with little or no variety in styles or composers and inadequate information on teaching methods for these pieces.	Programme notes not presented.
Mark Range	60-57	56-54	53-42	41-1	0
<b>PART TWO: Practical Exam (60 Marks)</b>	The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio	The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted
	The candidate can discuss the various technical requirements for each piece and demonstrate how this would be taught to students	The candidate would generally be able to discuss the technical requirements for each piece demonstrated with few errors	The candidate would be aware of the technical requirements for each piece demonstrated and be able to demonstrate and discuss adequately.	The technical skills needed for each presentation not understood sufficiently well enough	Not attempted
	The candidate would demonstrate an understanding of the style of music from each genre and era, and how this would be explained and taught.	The candidate would generally demonstrate an understanding of the style required for each era and genre of music, and in most instances give a clear definition of how this would be taught.	The candidate would mostly show an understanding of each era and style, with an adequate demonstration of how this would be taught to students	The candidate does not clearly understand the variety and styles of the various genres and eras sufficiently well.	Not attempted
	The candidate would demonstrate the use of dynamics, phrasing, and rubato as used for each piece to enhance the performance and explain how they would convey and develop these skills with students.	The candidate would generally understand the importance of the use of dynamics, phrasing, and rubato as part of the performance and be aware of the importance of developing skills for each student, showing some understanding on how to convey this to students	The candidate would show an awareness of the importance of phrasing and dynamics in the music, and to some extent be able demonstrate this.	The candidate shows an insufficient understanding of use of phrasing and dynamics for the pieces.	Not attempted
	The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio	The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted



## Practical Music

The **practical music** marking system, awards the following based on the mark received.

Details are below:

LEVEL		Grade Eight (Proficiency) Grade Seven Grade Six Grade Five Grade Four Grade Three Grade Two Grade One Step Three (Preliminary) Step Two (Elementary) Step One (Preparatory)	F.Mus.AGMS L.Mus.AGMS A.Mus.AGMS C.Mus.AGMS
MARK	95-100	A+ High Distinction	Award with High Distinction
	90-94	High A Distinction	Award with Distinction
	85-89	A Honours	Award
	80-84	B+ High Credit	
	75-79	B Credit	
	70-74	C+ High Pass	
	65-69	C Pass	NGS (Not Grade Standard)
	0-64	NGS (Not Grade Standard)	

## Teacher of Music

The **teacher of music** marking system is as follows:

LEVEL		L.T.Mus.AGMS A.T.Mus.AGMS C.T.Mus.AGMS
MARK	95-100	Award with High Distinction
	90-94	Award with Distinction
	85-89	Award
	80-84	
	75-79	
	70-74	
	65-69	NGS (Not Grade Standard)
	0-64	

## CERTIFICATE

Certificates are only issued for **A+ High Distinction, High A Honours, A Honours, B+ High Credit, B Credit, C+ High Pass, C Pass**. No certificate is issued for **Not Grade Standard (NGS)** category. Certificates and Diplomas are either **Award with High Distinction, Award with Distinction, Award** or **No Award**. Candidates/Teachers should note any pre-requisite requirement that will appear at the top of the page for appropriate grades, certificates and diplomas in the syllabus or in the following section.

The **AGMS** admin automatically issues the appropriate certificate in keeping with the pre-requisites. The Grade 8 (Proficiency), Certificate and all Diplomas are presented to successful candidate at the annual Graduation towards the start of each year in Australia.

### **THEORY PREREQUISITE FOR PRACTICAL SUBJECTS**

Below outlines the **AGMS theory prerequisites**. The **AGMS theory examination** can be completed any time. Once a minimum of a **pass** in both the **AGMS practical grade** and the prerequisite **AGMS theory grade** (or above grade) is completed – the **AGMS practical certificate** will be issued.

<b>PRACTICAL GRADE</b>	<b>THEORY GRADE PREREQUISITE (required)</b>	<b>THEORY GRADE (suggested)</b>
<b>Grade Three</b>		Preliminary
<b>Grade Four</b>		Grade One
<b>Grade Five</b>		Grade Two
<b>Grade Six</b>		Grade Three
<b>Grade Seven</b>	<b>Grade Four</b>	
<b>Grade Eight</b>	<b>Grade Five</b>	
<b>Certificate C.Mus.AGMS</b>	<b>Grade Six</b>	
<b>Associate A.Mus.AGMS</b>	<b>Grade Seven</b>	
<b>Licentiate L.Mus.AGMS</b>	<b>Grade Seven</b>	

### **VALIDITY POLICY**

Any unprepared section is randomised by the examiner at the examination. For example, the sight-reading is only kept by the examiner and is randomly selected by the examiner for the candidate to play. The same applies with the Ear Tests which are randomised by the examiner. The general knowledge questions are randomly selected from items on the notated score that is brought to the examination room.

## **APPLICATION and EXAMINATION ENTRY**

All entries can only be made online, via the **agms.edu.au** site. Examinations are held at centres presenting sufficient candidate numbers to justify the visit by a **AGMS examiner**. If the **AGMS** finds it necessary to cancel an examination at a centre the candidate may then be directed to the nearest centre. If this, too, is found to be impracticable, then Video examinations may be offered. Fees will be refunded if the **AGMS** cannot service the examination centre or the alternative offered. Ensure the candidate's name is correct when placing the entry. Once the certificate has been printed and posted, there will a AU\$20.00 fee to replace the certificate with the corrected name.

## **FEES, REFUNDS, TRANSFER**

### **FEE LIST**

A complete list of fees is published on the **agms.edu.au** website. All fees are paid online using the secure online credit card payment system.

**FEE REFUND**

Fees cannot be refunded. But in exceptional circumstances, an application can be made to the **AGMS admin** for consideration for a fee refund. When the **AGMS** receives an application for an examination refund and it is accepted, a AU\$50.00 admin fee will be deducted from the refunded amount. In the case the **AGMS** is not able to service the examination centre for various reasons – for example, remote location, a full refund will be offered.

**EXAMINATION RE-ENTRY**

No fee concession is provided in the regulations for a repeat examination entry subsequent to failure to pass (NGS – not grade standard) the examination. The full fee prescribed in the current fee list for the particular Step, Grade, Certificate or Diploma must be paid in full when making another examination entry.

**CONCESSIONAL RE-ENTRY**

This type of examination entry concerns a candidate who misses an examination because of medical or other reasons. A new entry must be completed. Attach a copy of the doctor's certificate or appropriate letter and enclose the necessary half fee(s) based on the current Fee List. This concession must be taken within 6-months of the original date of entry, otherwise it lapses, and any fees held in credit will then be forfeited. This procedure also applies to any examination for which a new time and date is requested by the candidate. When making this application, a candidate has the right to make a concessional re-entry at a higher Grade level. But payment for the balance of the half fee is necessary. All applications for concessional re-entry must be made through the **AGMS** admin.

**TRANSFER OF FEES**

Fees may **not** be transferred to the credit of another candidate - except in cases of hardship or similar circumstances within the family. Such a concession must be approved by the **Board of Directors** of the **AGMS** after an application in writing has been made.

**ATTENDANCE AT EXAMINATIONS, ABSENT**

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Candidates may **not** interchange examination time periods without prior permission from the **AGMS** admin or the **examiner**. Candidates are required to attend the examination location fifteen minutes before the appointed time.

**ABSENT CANDIDATES**

Candidates absenting themselves from an examination to which they have been called and notified, will forfeit the fees paid. The only exceptions to this rule are in the event of a death in the family, illness or accident, school examinations being scheduled for the same date, or for religious purposes. An appropriate certificate or letter should be obtained and a copy attached to any future examination entry at half fee to be taken within six months of the original examination.

## **EXAMINATION PROCEDURE & OTHER ATTRIBUTES**

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### **IN-PERSON EXAMINATION**

At an in-person examination, you will be allocated a venue and a time by the AGMS admin. Please arrive 15 minutes before the allotted examination time and wait outside the examination room. Only the candidate or exceptions listed in **Outline of Assessments** is permitted in the examination room.

### **LIVE ONLINE EXAMINATION**

At a live online examination, you will be allocated a time and sent a link from by the **AGMS** admin. Please ensure your device is powered on, has a clear view of the candidate as if the examiner was in the room and have a high-speed internet connection. The examiner will call at the allotted time.

### **RECORDED EXAMINATION**

This is to be a one-take recording of the complete performance. No editing allowed. The video must clearly show the candidate and have clear sound. Once completed – upload the video and send a link for the video to the **AGMS** for examination.

### **ACCOMPANIMENTS FOR EXAMINATION**

All accompaniments are the responsibility of the candidate. If using a backing track, it is the responsibility of the candidate to ensure there is an adequate sound system for the purposes of the examination.

### **EXAMINATION WORKS CHOSEN FOR PERFORMANCE**

These should always be prepared in full unless otherwise indicated in the syllabus. Because of the length of some works, it may not always be possible for the examiner to hear the whole of the prepared work. The examiner may end any candidate's performance at any point when he or she is satisfied with what has already been performed.

### **IMPROVISATION**

There is provision for Improvisation and embellishment of the sheet copy where appropriate. If candidates elect to improvise, care must be taken to maintain the work's integrity & difficulty.

### **WORKS AVAILABILITY**

The **AGMS** does not carry stocks of list pieces, textbooks or literary works for sale or distribution other than its own publications. The **AGMS** cannot guarantee that the music and/or literary works in its lists will always be available from publishers and/or retailers. In some Lists where publisher's names are quoted, these are intended only as a guide or as a means of identification. Any standard edition is acceptable.

### **OWN CHOICE ITEMS**

No authorisation of **own choice** items is required from step 1 to step 3, grade 1 to grade 7. Own choice items should be of a comparable level of technical and musical challenge as the recommended list selections of the grade. **Authorisation for own choice** items is only required for Grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS and F.Mus.AGMS by contacting the **AGMS** admin. If you are unsure about the suitability of a work for any grade, please feel free to contact **AGMS** at any time.

### **INSTRUMENTS**

Instruments used for performance should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well. Instruments which may be used are acoustic piano, 88-note digital piano with weighted keys and keyboard (up to grade 2).

### **GENERAL KNOWLEDGE**

Candidates may elect to answer general knowledge questions or present a folio covering all areas of general knowledge appropriate to the grade presented.

### **MEMORY**

Although not a requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Memory work is expected for part of the Program in the Certificate/ Associate, Licentiate, and Fellowship Recital Diploma examinations.

### **MUSIC REPEATS**

Candidates must be familiar with the repeats as marked in the examination pieces being played, but unless requested by the examiner, they need not be performed. However, *Da Capo* should be observed.

### **PHOTOCOPIES**

The **AGMS** complies with all international copyright law and does **not** allow the use of photocopies, unless the original is present, and the copy is only used to facilitate the ease of page turning. Candidates should be aware that if photocopies are used, the examiner may refuse to allow the examination to proceed until an original publication is obtained. Any lost time, therefore, would be at the candidate's expense, as the allotted examination period could not be changed.

### **PENCIL MARKS**

All references to time, keys, modulations, form, word, or sign meanings, or similar teaching aids, must be completely erased from each piece of music before entering the examination room. Essential marks relative to performance may remain.

## **NATIONAL AWARDS & SPECIAL CERTIFICATES**

**National Awards and Special Certificates** are awarded every year. Many donations are received on a regular basis for the **Annual AGMS Award and Concert Presentation** from supportive teachers and others as well as from businesses. The **AGMS** is grateful on behalf of all candidates for this valued support, as is it devoted wholly to the many successful examination candidates who have endeavoured and achieved in the preceding year. Candidates with 90 marks and above from their examination are put forward for consideration to be invited to receive a national award. There are also opportunities to receive **scholarships**, and **prizes** at this **Award and Concert Presentation**.

## **ACCESSIBILITY POLICY**

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The **AGMS** works to provide flexibility and opportunities for students who have either physical or mental disabilities. The **AGMS** can accept entries from candidates who are physically handicapped or who are blind. Details of the disability should be quoted at the time of entry so that examiners can be alerted to any unusual set of circumstances which may arise. Examination requirements can be varied in accordance with the **AGMS** philosophy of rewarding disciplined endeavour and skill and supporting self-esteem. Contact the **AGMS** admin about this matter.

## **EXAMINER**

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### **EXAMINER'S DECISION & APPEALS PROCESS**

The examiner's decision is final. However, it is possible to appeal this. This appeal must be instigated within two-weeks of receiving the results by addressing such to the **AGMS Board of Directors**. Should there be sufficient evidence for the appeal to be successful, then the candidate will be offered the opportunity to resit the examination at a mutually convenient time with a different examiner.

### **EXAMINER REQUIREMENTS & RELIABILITY POLICY**

All **AGMS** examiners are professionals in their field and undergo a period of supervised training to be appointed as an **AGMS** examiner. This ensures **AGMS** examiners are highly aware of the syllabus criteria and marking scheme. The **AGMS** has an examiner training courses at different levels. Periodically, all examiners attend a moderation session to ensure a consistent mark between the examiners. All examiners and staff hold current working with children check, blue card or equivalent.

## **PRACTICAL MUSIC EXAMINATION OUTLINES**

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**VOCAL: STEP ONE (PREPARATORY)**

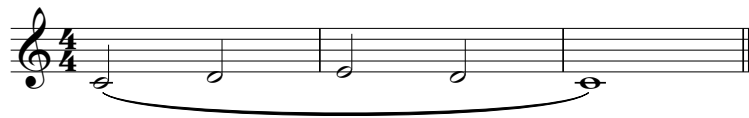
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Examination Time: 10 minutes

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)**Breath Control:** Count slowly to 6 in one breath

**Scale exercise:** Sung to AH or in solfege, the first 3 notes of a major scale  
Ascending and descending  
Student may choose the starting note rather than that notated below  
E.g., 1, 2, 3, 2, 1 (Sung to AH) OR  
Do, Re, Mi, Re, Do.  
Tempo ♩ = 120



**Arpeggio:** Sung to AH or in solfege, sing the tonic, mediant and dominant of a major chord, ascending and descending  
Student may choose the starting note  
E.g., 1, 3, 5, 3, 1 (Sung to AH) OR  
Do, Mi, Sol, Mi Do  
Tempo ♩ = 120

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

**LIST A:** Choose any one piece from the given repertoire list to perform**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform**20 Marks**



**REPERTOIRE LIST****Jones & Schmidt***The Fantasticks: Try to Remember***Loesser, F.***Hans Christian Anderson: Inchworm***Traditional***Kum-ba-yah (Come My Way)***Traditional***Michael Row the Boat Ashore***Fisher, Goodwin & Shay***When You're Smiling***Loesser, F.***Hans Christian Anderson: Thumbelina***Sherman & Sherman***It's a Small World***A World of Folk Songs – Encore Diva***Down in the Valley***The FJH Music Company Inc.****6 English Folk Songs – Kevin Mayhew***Scarborough Fair***kevinmayhew.com****Nat King Cole 5 Unforgettable Songs***Smile (Turner, Parsons & Chaplin)***EMI****The Snowman – Blake, H.***Walking in the Air***Faber****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar rhythmic pattern in  $\frac{2}{4}$  time sung as AH on one note, as presented by the examiner.

Note values will be crotchets and minims. No rests will be used.

The candidate may choose the pitch of the note rather than the notated pitch.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a short two-bar phrase played twice by the examiner.  
No note value shorter than a crotchet.

**PITCH**

State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C.  
Not less than an OCTAVE apart.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and name the Brace, Bar lines, Double Bar Line, Stave or Staff, Clefs, Semibreves, Minims and Crotchets as found in the examination pieces.

## VOCAL: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

### TECHNICAL WORK

20 Marks

#### SCALES (All Technical Work from memory)

**Breath Control:** Count slowly to 9 in one breath

**Scale exercise:** Sung to AH or in solfege, the first 5 notes of a major scale ascending and descending.

Student may choose the starting note

E.g., 1, 2, 3, 4, 5, 4, 3, 2, 1 (in Ah) OR

Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do.

Tempo ♩ = 120



**Arpeggio:** Sung to AH or in solfege, sing the tonic, mediant and dominant of a major chord, ascending and descending

Student may choose the starting note

E.g., 1, 3, 5, 3, 1 (Sung to AH) OR

Do, Mi, Sol, Mi Do

Tempo ♩ = 120



### PERFORMANCE

Three pieces to be performed in total. Choose any three contrasting songs:

**LIST A:** Choose any one piece from the given repertoire list to perform

20 Marks

**LIST B:** Choose any one piece from the given repertoire list to perform

20 Marks

**LIST C:** Choose any one piece from the given repertoire list to perform

20 Marks

**REPERTOIRE LIST****The Sound of Music – Rodgers & Hammerstein***Edelweiss***Mary Poppins – Sherman & Sherman***Chim Chim Cheree, Let's Go Fly a Kite, Supercalifragilisticexpialidocious***Williams & Ascher***The Rainbow Connection***Beauty And the Beast – Menken & Ashman***Beauty and The Beast***Mercer & Mancini***Days of Wine and Roses***Les Misérables – Schönberg & Boublil***Castle On a Cloud***The Jungle Book – Sherman & Sherman***Trust In Me***Burke & Monaco***Sing A Song of Sunbeams***Bambi – Churchill & Morey***Little April Shower***Dixon & Henderson***Bye Bye Blackbird***English Folk Song***Early One Morning***Can-Can – Porter, C.***I Love Paris***Cinderella – Rodgers & Hammerstein***In My Own Little Corner***The Seekers (Reynolds, M.)***Morningtown Ride***Temple, Shirley (Henderson, Koehler & Caesar)***Animal Crackers in My Soup***The Music Man – Willson, M.***The Wells Fargo Wagon***7 Super Hits Movies***I'm A Believer***EMI****100 Years of Popular Music The Millennium Edition***A Groovy Kind of Love***Imp****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar rhythmic pattern in  $\frac{2}{4}$  time sung as AH on one note, as presented by the examiner.

Note values will be crotchets and minims. No rests will be used.

The candidate may choose the pitch of the note rather than the notated pitch.

Crotchet rests may be used.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a short two-bar phrase played twice by the examiner.  
No note value shorter than a crotchet.

**PITCH**

State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C. Not less than a fifth apart.

**GENERAL KNOWLEDGE****6 Marks**

The Candidate will be asked general questions based upon the music performed including braces, bar lines, double bar lines, staff or stave, clefs, semibreves, minims crotchets, accidentals, simple time signatures, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*) as found in the examination pieces.

**VOCAL: STEP THREE (PRELIMINARY)**

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Examination Time: 15 minutes

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

- Breath Control:** Count slowly to 12 in one breath
- Scale exercise:** (Accompanied)  
Sung to AH one octave ascending and descending
- Arpeggio:** (Accompanied)  
One octave ascending and descending

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

- LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST C:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**REPERTOIRE LIST**

- Anderson, Hans Christian**  
*Anywhere I Wander*
- Atherton, M.**  
*The Greedy Octopus*
- Australian Christmas Carols – James, W.**  
*Sing Gloria*
- Bart, L. Oliver**  
*Where is Love?*
- Belyea**  
*Lions*
- Black and Barry**  
*Born Free*
- Bridge, F.**  
*A Spring Song*
- Bye Bye Birdie**  
*Put On a Happy Face*
- Cinderella**  
*A Dream is a Wish Your Heart Makes*
- Crawley**  
*The Penguin Dance, Mrs. Dinosaur*
- Curwen**  
*My Dog Spot*

**English Folk Song***Scarborough Fair***Hill-Mewes***The Willow***Holdstock, J.***The Bright Umbrella***Joseph and His Amazing Technicolor Dreamcoat***Any Dream Will Do***Livingston & Evans***Que Sera, Sera (Whatever Will Be Will Be)***Loes, H.***This Little Light of Mine***Mary Poppins***Anything Can Happen***McCarthy & Tierney***Alice Blue Gown***Meet My Friends – P. Pavior***Any one***The Muppets***Life's a Happy Song***Nelson, W.***On the Road Again***Presley & Matson***Love Me Tender***Shaw, M.***Cuckoo***Smith & Fearis***Little Sir Echo***The Sound of Music***My Favorite Things***Traditional***Morning has Broken, The Piper O'Dundee, Kumbayah, I Know Where I'm Going, Botany Bay***Vance & Pockriss***Catch a Falling Star***West Side Story***One Hand or One Heart***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar rhythmic pattern in  $\frac{4}{4}$  time sung as AH on one note, as presented by the examiner.

Note values will be crotchets and minims. Rests may be used.

The candidate may choose the pitch of the note rather than the notated pitch.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a short two bar phrase played twice by the examiner.  
No note value shorter than a crotchet.

**PITCH**

State which is higher or lower of two notes played consecutively by the examiner. Not less than a THIRD apart.  
Within the octave around Middle C.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked to identify and name the following items as found in their chosen pieces:

Braces, bar-lines, double bar-lines, staves, clefs, semibreves, minims, crotchets, accidentals, time signatures, terminology, triplets, key signatures, tone and semitone intervals, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**VOCAL: GRADE ONE**

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Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

- Breath Control:** Count slowly to 14 in one breath
- Major Scale:** One octave descending major scale within vocal range of student
- Arpeggio:** One arpeggio within vocal range of student

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

- LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST C:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**REPERTOIRE LIST****LIST A**

- Traditional**  
*Bound for South Australia*
- Traditional**  
*Coventry Carol*
- Traditional**  
*The Gypsy Rover*
- Traditional**  
*Song of the Volga Boatmen*
- Traditional**  
*With my Swag on my Shoulder*
- Own Choice**

**LIST B**

- Britten, B.**  
*There was a Man of Newington*
- Brumby, C.**  
*Old Man Platypus*
- Jenkyns, P.**  
*The Crocodile*
- Jenkyns, P.**  
*The Owl*



**Leek, S.**

*Beyond the Black Stump*

**Roe, B.**

*Lullaby No. 3*

**Rowley, A.**

*Candle-Light*

**Own Choice**

### LIST C

**Adamson & McHugh**

*It's a Most Unusual Day*

**The Carpenters**

*Top Of the World*

**Crawley**

*Little Leprechaun*

**Croce, J.**

*Time in a Bottle*

**Hamilton, Arthur**

*Sing A Rainbow*

**Harry Connick Jr.**

*It Had to Be You*

**Nat King Cole**

*Smile*

**Porter**

*It's A Lovely Day Today*

**Own Choice**

### LIST D

**Disney's Greatest Hits**

*Zip-A-Dee-Doo-Dah, or Never Smile at a Crocodile*

**Guys And Dolls**

*A Bushel and A Peck*

**Mary Poppins**

*Let's Go Fly A Kite*

**The Music Man**

*Gary Indiana*

**Oliver**

*Consider Yourself, Who Will Buy, or Oom-Pah-Pah*

**Sound of Music**

*My Favourite Things*

**Own Choice**

**SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar melody in  $\frac{4}{4}$  time as presented by the examiner.

With the pitch range of a 5th, the candidate will sing the melody using AH or solfege.

Note values will be crotchets, minims, and semibreves. Rests may be used.

Only major keys will be used.

The candidate may choose the pitch of the starting note rather than the notated pitch.

The examiner will sound the starting note, then the candidate may practice the melody.

The examiner will sound the starting note again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a short two bar phrase played twice by the examiner.

No note value smaller than a quaver.

**INTERVALS**

Identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C. The candidate can use either letter names, degree names, solfa, or intervals (unison, 3rd, or 5th) when answering.

**PITCH**

State which is the higher or lower of any two notes played consecutively by the examiner.

**PITCH**

Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Braces, bar-lines, double bar-lines, terminology, rests, accidentals, time signatures, note values, clefs, staves, key signatures, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE TWO**

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Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

- Breath Control:** Count slowly to 16 in one breath
- Major Scale:** One major scale ascending and descending within vocal range of student
- Arpeggio:** One major arpeggio within vocal range of student.
- Fifths:** One scale sung for a fifth in upper and lower registers.

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

- LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST C:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**REPERTOIRE LIST****LIST A****Traditional***Banana Boat Song***Traditional***Go Down Moses***Traditional***Greensleeves***Traditional***Nobody Knows the Trouble I've Seen***Bennett, R.***The Fly***Brahms, J.***Sandmannchen***Grieg, E.***Margaret's Cradle Song***Traditional***Amid the New-Mown Hay***Traditional***Love is Come Again***Milliken, S.***Bus Ride***Own Choice**

**LIST B**

**Traditional**

*Skye Boat Song*

**Gibbs, C.A.**

*Five Eyes*

**James, W.**

*Bush Night Song*

**Gretchaninov, A.**

*Slumber Song*

**Keel, F.**

*Trade Winds*

**Moller, F.**

*The Happy Wanderer*

**Quilter, R.**

*Where Go the Boats*

**Traditional**

*Eriskay Love Lilt*

**Own Choice**

**LIST C**

**Davis, Miles**

*Bye Bye Blackbird*

**Mama Cass**

*Dream A Little Dream*

**Porter, Cole**

*I Love Paris*

**Standard**

*Girl From Ipanema*

**Jackson Five**

*Blame It on the Boogie*

**ABBA**

*Dancing Queen*

**Elvis Presley**

*Jailhouse Rock, or All Shook Up*

**The Beatles**

*Octopus's Garden*

**The Mamas and the Papas**

*California Dreaming*

**Allen, P.**

*I Still Call Australia Home*

**Mancini, H.**

*Moon River*

**Own Choice**

**LIST D****Funny Girl***Second Hand Rose***South Pacific***Honey Bun***Little Mermaid***Part of Your World***Fanny***Be Kind To Your Parents***Snow White***When You Wish Upon A Star***Shirley Temple***On The Good Ship Lollipop***The Hunchback of Notre Dame***God Help the Outcasts***Handful of Children's Songs***When Cats Run Home, or Weathers***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar melody in  $\frac{3}{4}$  or  $\frac{4}{4}$  time as presented by the examiner.

With the pitch range of a 6th, the candidate will sing the melody using AH or solfege.

Note values will be crotchets, minims, dotted minims, and semibreves. Rests may be used.

Only major keys will be used.

The candidate may choose the pitch of the starting note rather than the notated pitch.

The examiner will sound the starting note, then the candidate may practice the melody.

The examiner will sound the starting note again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a four-bar simple passage played twice by the examiner in  $\frac{2}{4}$  time.

Undotted minims, crotchets, and quavers.

**INTERVALS**

Identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C. The candidate can use either letter names, degree names, solfa, or intervals (unison, 3rd, 4th, or 5th) when answering.

**PITCH**

Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Note and rest values, staff or staves, clefs, accidentals, articulations, time signatures, key signatures, terminology, signs.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE THREE**

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Examination time: 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:** The AGMS recommends the Preliminary Grade Theory Examination (or higher) be passed in conjunction with Grade Three practical.

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

<b>Breath Control:</b>	Count slowly to 16 in one breath
<b>Major Scales:</b>	Ascending and descending 8ve + 1
<b>Minor Scales:</b>	Ascending
<b>Arpeggios:</b>	Major and minor 1 octave

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

**LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**LIST C:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**REPERTOIRE LIST****LIST A****Traditional***All the Notes of All the Earth***Traditional***Lime Juice Tub***Traditional***Santa Lucia***Traditional***Swing Low, Sweet Chariot***Grieg, E.***Two Brown Eyes***Own Choice**

**LIST B**

**Finzi, G.**

*Ferry Me Across the Water*

**Fraser-Simpson, H.**

*Christopher Robin is Saying His Prayers* **Brumby, C.**

*Here Lies the Tree*

**Britten, B.**

*A New Year Carol*

**Quilter, R.**

*By the Sea*

**Holland, D.**

*Lullaby or The Whistling Man*

**Vine, C.**

*Love Me Sweet*

**Traditional**

*Sussex Carol*

**Traditional**

*The Two Shepherd Boys*

**Own Choice**

**LIST C**

**Sammy Davis Jr**

*The Candy Man*

**Louis Armstrong**

*What a Wonderful World*

**Jazz Standard**

*Love and Marriage*

**Gershwin**

*Nice Work If You Can Get It*

**Bette Midler**

*The Rose*

**Connie Francis**

*Stupid Cupid*

**Billy Joel**

*Uptown Girl*

**Hillary Duff**

*So Yesterday*

**Elton John**

*Your Song*

**The Carpenters**

*Mr Postman*

**Hayley Westenra**

*Who Painted the Moon Black*

**Own Choice**



**LIST D****Pocahontas***Colours of the Wind***Gypsy***Let Me Entertain You***Joseph and the Amazing Technicolor Dream Coat***Any Dream Will Do***Annie***Maybe***Judy Garland (Meet Me In St Louis)***The Trolley Song***Stage and Screen Black Book***Bright Eyes – Watership Down***Rodgers & Hammerstein***Shall We Dance – The King and I***Powderfinger (Fanning, B.)***Passenger***Joel, B.***Uptown Girl***Steinberg, Kelly & Hoffs***Eternal Flame***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a four-bar melody as presented by the examiner.

The melody will be in  $\frac{3}{4}$  or  $\frac{4}{4}$  time and the key may be major or minor.

With the pitch range of an 8ve, the candidate will sing the melody using AH or solfege.

Note values will be crotchets, minims, dotted minims, and semibreves. Rests may be used.

The candidate may choose the key rather than that notated.

The examiner will sound the starting note, then the candidate may practice the melody.

The examiner will the sound the starting note again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Crotchets, quavers, and dotted minims will be used.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C. The candidate can use degree names, solfa, or intervals (unison, 2nd, 3rd, 4th, or 5th) when answering.
<b>TONALITY</b>	Hum or sing and then identify as major or minor, a short diatonic phrase of 5 to 7 notes played twice by the examiner. No dotted rhythms used.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Terms, time signatures, key signatures, scale formation, tetrachords, tones and semitones, signs.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE FOUR**

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Examination time. 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade One Theory Examination (or higher) be passed in conjunction with Grade Four practical.

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

<b>Major Scales:</b>	8ve + 1
<b>Minor Scales:</b>	8ve + 1
<b>Arpeggios:</b>	Arpeggios of above scales
<b>Sustained Note:</b>	Sustained note with crescendo and decrescendo over 8 counts

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

<b>LIST A:</b> Choose any one piece from the given repertoire list to perform.	<b>20 Marks</b>
<b>LIST B:</b> Choose any one piece from the given repertoire list to perform.	<b>20 Marks</b>
<b>LIST C:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>

**REPERTOIRE LIST****LIST A**

<b>Traditional</b>
<i>Scarborough Fair</i>
<b>Traditional</b>
<i>The Road to the Isles</i>
<b>Traditional</b>
<i>Men of Harlech</i>
<b>Traditional</b>
<i>Early One Morning</i>
<b>Own Choice</b>

**LIST B**

<b>Bergmman, A. Bergman, M. and Hamlisch, M.</b>
<i>The Way We Were</i>
<b>Gershwin</b>
<i>Love is Here to Stay</i>

**Bernstein**

*Somewhere*

**Gershwin, G.**

*Love is Here to Stay*

**Howard, B.**

*Fly Me to the Moon*

**Amorosi, V.**

*Shine*

**Orbison & Melson**

*Blue Bayou*

**Madonna, Orbit & Leonard**

*Frozen*

**Own Choice**

**LIST C**

**Les Miserables**

*On My Own, or Empty Chairs at Empty Tables*

**Babes In Arms**

*Johnny One Note*

**The Little Mermaid**

*Poor Unfortunate Souls*

**Singing in the Rain**

*Singing in the Rain*

**Guys and Dolls**

*Luck Be A Lady*

**The Wizard Of Oz**

*Somewhere Over the Rainbow*

**Grease**

*Hopelessly Devoted to You*

**West Side Story**

*Tonight*

**Hello Dolly**

*Hello, Dolly*

**LIST D**

**Judy Garland**

*Get Happy, or Zing – Went the Strings Of My Heart*

**Gershwin**

*Fascinating Rhythm*

**Sammy Davis Jr.**

*Mr Bojangles*

**Ella Fitzgerald**

*Bewitched, Bothered and Bewildered*

**Billy Gilman**

*One Voice*  
**Neil Diamond**  
*I'm A Believer*  
**Jackson 5**  
*Rockin' Robin*  
**Olivia Newton John**  
*I Honestly Love You*  
**Hayley Westenra**  
*Never Saw Blue*  
**The Corrs**  
*Breathless*  
**Clapton & Jennings**  
*Tears in Heaven*  
**Lennon, J.**  
*Imagine*  
**Gladstone, Lind & Waldman**  
*Save the Best for Last*  
**Leigh & Richards**  
*Young at Heart*  
**Own Choice**

**SIGHT SINGING****7 Marks**

The candidate will, from sight, sing an eight-bar melody as presented by the examiner. Phrasing is to be observed.

The melody will be in  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time and the key may be major or minor.

With the pitch range of a 9th, the candidate will sing the melody using AH or solfege.

Note and rest values will be no smaller than a quaver. Dotted rhythms may be included.

The candidate may choose the key rather than that notated.

The examiner will sound the tonic, then the candidate may practice the melody.

The examiner will sound the tonic again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ or $\frac{4}{4}$ time. Dotted minims and dotted crotchets may be used.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th & Major 6th), starting on any note around middle C. The candidate can use degree names, solfa, or intervals (unison, 2nd, 3rd, 4th, 5th, or 6th) when answering.
<b>TONALITY</b>	Hum or sing and then identify as major or minor, a short chromatic phrase of 5 to 7 notes played twice by the examiner. Dotted rhythms may be used.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Scale formation, tetrachords, notation, rests, key signatures, time signatures, accents, syncopation, terminology, signs, binary form, intervals, tones and semitones.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE FIVE**

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Examination time. 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:** The AGMS recommends the Grade Two Theory Examination (or higher) be passed in conjunction with Grade Five practical.

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

- Major Scales:** ascending and descending x 2
- Minor Scales:** harmonic 8ve +1
- Arpeggios:** Major and Minor
- Exercises:** Five note exercises on vowel ae, i, a, o u on C Major

Demonstrate use of “twang” during one of the above scales

**PERFORMANCE**

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Three pieces to be performed in total. Choose any three contrasting songs:

- LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**
- LIST C:** Choose any one piece from the given repertoire list to perform. **20 Marks**

**REPERTOIRE LIST****LIST A**

- Jobin & de Moraes**  
*The Girl from Ipanema*
- Joel, B.**  
*My Life*
- Orbison & Dees**  
*Pretty Woman*
- Lennon, J.**  
*Woman*
- Denver, J.**  
*Annie's Song*
- The Bee Gees**  
*Too Much Heaven*
- Batt, M.**  
*Bright Eyes*
- Andersson & Ulvaeus**  
*The Winner Takes It All*

**McLachlan, S.**

*Angel*

**Merrill & Styne**

*People*

**Own Choice**

**LIST B**

**Hart, C., Lloyd Webber, A.**

*Wishing You Were Somehow Here Again*

**Andersson & Ulvaeus**

*Dancing Queen, or Money, Money, Money*

**Kerr & English**

*Mandy*

**Hill & Man**

*Sometimes When We Touch*

**Revaux, Francois & Thibant**

*My Way*

**Legend, J. (Stephens & Gad)**

*All of Me*

**Own Choice**

**LIST C**

**Billy Joel**

*Piano Man*

**Maroon Five**

*She Will Be Loved*

**Mandy Moore**

*Only Hope*

**Dixie Chicks**

*Wide Open Spaces, Not Ready to Make Nice*

**Eva Cassidy arrangement**

*Imagine*

**Bergman & Legrand**

*The Windmills of Your Mind*

**Bacharach & David**

*I Say a Little Prayer*

**R.P. Maddox**

*Letters from Armidale*

**Gershwin, G.**

*Love Walked In*

**Gilbert and Sullivan:**

*H.M.S. Pinafore – Sorry Her Lot who Loves Too Well, Patience – Love is a Plaintive Song,*

*The Sorcerer – The Pale Young Curate, or The Yeoman of the Guard – Is Life a Boon*

**Own Choice**



**LIST D****Peggy Lee***Fever***Nat King Cole***L-O-V-E***Frank Sinatra***Come Fly With Me***Jazz Standard***My Funny Valentine***Rosemary Clooney***Mambo Italiano***Jazz Standard***Cheek To Cheek***Eartha Kitt***Anything Goes***Jekyll and Hyde***Someone Like You***The Graduate***Mrs Robinson***Dreamgirls***One Night Only***Sweeney Todd***Not While I'm Around***Anastasia***Journey To The Past***Wicked***I'm Not That Girl***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing an eight-bar melody as presented by the examiner. Phrasing is to be observed.

The melody will be in  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time and the key may be major or minor.

With the pitch range of a 12th, the candidate will sing the melody using AH or solfege.

Note and rest values will be no smaller than a quaver. Dotted rhythms and ties may be included.

The candidate may choose the key rather than the notated key.

The examiner will sound the tonic, then the candidate may practice the melody.

The examiner will sound the tonic again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	Clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate can use degree names, solfa or intervals (unison, 2nd, 3rd, 4th, 5th, 6th, 7th & Octave) when answering.
<b>PITCH</b>	Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	Identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	Identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I) or Perfect (V-I).

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE SIX**

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Examination time. 30 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Three Theory Examination (or higher) be passed in conjunction with Grade Six practical.

**TECHNICAL WORK****16 Marks**

(All Technical Work from memory)

<b>Major Scales:</b>	ascending and descending x 2
<b>Minor Scales:</b>	harmonic 8ve +1
<b>Chromatic Scales:</b>	Chromatic scale over 1 octave – ascending and descending
<b>Articulation:</b>	Articulation exercise demonstrating use of “plosive” consonants “t” “d” “p” and “b”

Choose one of the above scales and demonstrate one of the three styles of onset and release:

- (a) soft and breathy
- (b) Balanced onset of sound and breath
- (c) Hard onset (Glottal attack)

**PERFORMANCE**

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Four pieces to be performed in total. Choose any four contrasting songs:

**LIST A:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST B:** Choose one piece from the given repertoire list to perform. **16 Marks**

**LIST C:** Choose one piece from the given repertoire list to perform. **16 Marks**

**LIST D:** Choose one piece from the given repertoire list to perform. **16 Marks**

**REPertoire LIST****LIST A****Allen & Barry***I Honestly Love You***The Bee Gees***How Deep Is Your Love, Woman in Love, or Emotion***Beyonce***1+1***Lennon and McCartney***Help*

**Gershwin, G.**

*I Got Plenty of Nuttin"*

**Schonberg, C.**

*Bring Him Home*

**Lloyd Webber, A.**

*Pie Jesu*

**Walker, A.**

*They Call It Stormy Monday*

**Own Choice**

## LIST B

**Schonberg, C.**

*No One is Alone*

**Perry, L.**

*Beautiful*

**Jazz arrangement**

*Summertime*

**Shirley Bassey**

*Big Spender*

**Jazz Standard**

*The Way You Look Tonight*

**Berlin, I.**

*Blue Skies*

**John & Rice**

*Circle of Life*

**Loesser, F.**

*Luck Be a Lady*

**Berlin, I.**

*There's No Business Like Show Business*

**Own Choice**

## LIST C

**Ella Fitzgerald**

*But Not For Me*

**Gershwin**

*They All Laughed*

**Frank Sinatra**

*Old Devil Moon*

**Gershwin, G.**

*Blah, Blah, Blah*

**Christine Aguilera**

*Beautiful*

**Robbie Williams**

*Better Man*

**Eva Cassidy Arrangement**

*Time After Time*

**Allanah Myles**

*Black Velvet*

**Lulu**

*To Sir With Love*

**The Shirelles**

*Will You Still Love Me Tomorrow*

**Walker & Arnold**

*You Don't Know Me*

**Burke & Garner**

*Misty*

**Kosmer & Prevert**

*Autumn Leaves*

**LIST D**

**Guys and Dolls**

*Adelaide's Lament*

**Rent**

*One Song Glory*

**Theme From Mahogany**

*Do You Know Where You're Going To*

**Wicked**

*Popular*

**Avenue Q**

*It's a Fine Line*

**The Drowsy Chaperone**

*Show Off*

**Hercules**

*Go The Distance*

**Godspel – Schwartz**

*Day by Day*

**Adams, B, Langer & Kamen**

*Everything I Do, I Do it for You*

**Le Miserables – Schonberg & Boubil**

*Empty Chairs and Empty Tables*

**Own Choice**

**SIGHT SINGING****7 Marks**

The candidate will, from sight, sing an eight-bar melody as presented by the examiner. Phrasing is to be observed.

The melody will be in  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time and the key may be major or minor.

With the pitch range of a 12th, the candidate will sing the melody using AH or solfege.

Note and rest values will be no smaller than a quaver. Dotted rhythms, ties and triplets may be used.

The melody may start with an anacrusis and include a modulation.

The candidate may choose the starting note rather than the notated pitch.

The examiner will sound the tonic (rather than the starting note), then the candidate may practice the melody.

The examiner will sound the tonic again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks****RHYTHM**

Clap or tap a four-bar passage played twice by the examiner in simple or  $\frac{6}{8}$  time. No note shorter than a quaver.

**INTERVALS**

Identify intervals (Perfect Unison, Major 2nd, Minor 3rd, Major 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.

**PITCH**

Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.

**HARMONY**

Identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.

**TONALITY & CADENCE**

Identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I) or Interrupted (V-VI).

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Form; ornaments; abbreviations; terms; keys; modulations; compound, inverted, diatonic or chromatic intervals; plagal, perfect, and interrupted cadences.

The outline given, is a guide to the candidate.

The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment

**VOCAL: GRADE SEVEN**

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Examination Time: 40 Minutes.

Minimum pass mark 65%

**Additional Requirement:** To receive the Grade Seven certificate, Grade Four theory (or higher) must be completed.

**TECHNICAL WORK****16 Marks**

(All Technical Work from memory)

<b>Major Scales:</b>	Sung in triplets – 8ve + 2, ascending and descending
<b>Minor Scales:</b>	Sung in triplets – 8ve + 2, ascending and descending
<b>Chromatic Scales:</b>	Sung in sustained minim beats ascending and descending Breathing indicated after every second bar
<b>Messa di Voce:</b>	Messa di Voce demonstrated in upper and lower registers
<b>Arpeggios:</b>	(Major and minor) demonstrating use of breathy and glottal onsets

**PERFORMANCE**

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Four pieces to be performed in total. Choose any four contrasting songs:

<b>LIST A:</b> Choose one piece from the given repertoire list to perform.	<b>16 Marks</b>
<b>LIST B:</b> Choose one piece from the given repertoire list to perform.	<b>16 Marks</b>
<b>LIST C:</b> Choose one piece from the given repertoire list to perform.	<b>16 Marks</b>
<b>LIST D:</b> Choose one piece from the given repertoire list to perform.	<b>16 Marks</b>

**REPERTOIRE LIST****LIST A**

<b>Baerwald</b>
<i>Come What May</i>
<b>Bareilles, S.</b>
<i>Gravity</i>
<b>Enya</b>
<i>On Your Shore</i>
<b>Goble, G.</b>
<i>Please Don't Ask Me</i>
<b>Gold, J.</b>
<i>From a Distance</i>
<b>Hupfield, H.</b>
<i>As Time Goes By</i>



**Joel, B.**

*Always A Woman*

**King, C.**

*You've Got a Friend*

**Own Choice**

**LIST B**

**Robbie Williams**

*Angel*

**Amorosi, V.**

*Power*

**Coleman, C.**

*Hey, Big Spender*

**Morrison, V.**

*Moondance*

**Parton, D**

*9 – 5*

**Porter, C.**

*You're the Tops*

**Sondheim & Styne**

*Gypsy, or Everything is Coming Up Roses*

**Denver, J.**

*Perhaps Love*

**Own Choice**

**LIST C**

**Song and Dance**

*Unexpected Song*

**Miss Saigon**

*Why God Why*

**Company**

*Being Alive*

**The Bodyguard – Whitney Houston**

*I Have Nothing*

**Closer Than Ever**

*If I Sing*

**Spamalot**

*Diva's Lament*

**Les Miserables**

*Bring Him Home*

**The Lion King**

*Can You Feel the Love Tonight*

**Phantom of the Opera**

*Wishing You were Somehow Here Again*

**Evita***Don't Cry for Me Argentina***Nat King Cole***Orange Coloured Sky***Ella Fitzgerald***The "A" Train, How High the Moon, Bewitched***Etta James***At Last***Own Choice****LIST D****Armstrong Gibbs***Why Do I Love***Barber, S.***The monk and his Cat***Brumby, C.***Jock O' Dreams***Carr-Boyd & Doty***Italian Landscape: Museum Garden***Christina Aguilera***Voice Within***Aretha Franklin***Respect***Jennifer Rush***The Power of Love***Kenny Rogers***And She Believes in Me***Porter, C.***Begin the Beguine***Morrison, V.***Moondance***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing an eight-bar melody as presented by the examiner. Phrasing is to be observed.

The melody will be in  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time and the key may be major or minor.

With the pitch range of a 12th, the candidate will sing the melody using AH or solfege.

Note and rest values will be no smaller than a quaver. Dotted rhythms, ties and triplets may be used.

The melody may start with an anacrusis and include a modulation.

The candidate may choose the starting note rather than the notated pitch.

The examiner will sound the tonic (rather than the starting note), then the candidate may practice the melody.

The examiner will sound the tonic again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	To clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a semiquaver.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Minor 2nd, Major 2nd, Minor, 3rd, Major 3rd, Perfect 4th, Diminished 5th, Perfect 5th, Minor 6th, Major 6th, Minor 7th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
<b>PITCH</b>	Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	Identify as major, minor, diminished, or augmented, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	Identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I), Interrupted (V-VI) or Imperfect (I-V).

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

Candidates will be expected to:

- Know the background of the composers and of the works performed.
- Answer questions pertaining to the following items within the examination pieces:  
Form; key signatures; modulations; compound, inverted, diatonic and chromatic intervals; perfect, plagal, imperfect and interrupted cadences.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**VOCAL: GRADE EIGHT (PROFICIENCY)**

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Examination Time.

Minimum pass mark 65%

**Additional Requirement:** To receive the Grade Eight certificate, Grade Five theory (or higher) must be completed.

**TECHNICAL WORK****16 Marks**

(All Technical Work from memory)

- Major Scales:** 8ve x 2 to extend breath stream
- Minor Scales:** (Harmonic and melodic) 8ve x 2 to extend breath stream
- Technique:** Demonstrate use of BELT technique on extended semibreve using the syllable “nay” over 5 note ascending and descending major scale.
- Give a factual description of the vocal mechanism during “Belt”

**PERFORMANCE**

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Four pieces required

- LIST A:** Choose one piece from the given repertoire list to perform. 16 Marks
- LIST B:** Choose one piece from the given repertoire list to perform. 16 Marks
- LIST C:** Choose one piece from the given repertoire list to perform. 16 Marks
- LIST D:** Choose one piece from the given repertoire list to perform. 16 Marks

**REPERTOIRE LIST****LIST A****Groban, J.***Let me Fall***Joel, B.***New York State of Mind***MacColl, E.***The First Time Ever I Saw Your Face***Queen – Mercury, F.***We Are the Champions***Schwartz, S.***Corner of the Sky***Gershwin, G.***Fascinating Rhythm***Merrill & Styne***Don't Rain on My Parade***Own Choice**

**LIST B**

**Gladys Knight**

*Midnight Train to Georgia*

**The Righteous Brothers**

*Unchained Melody*

**Cilla Black**

*You're My World*

**Celine Dion**

*The Prayer*

**Tina Arena**

*Chains*

**Elton John**

*Candle In the Wind*

**Leonard Cohen – Buckley or Wainwright**

*Hallelujah (modern version by Jeff Buckley or Rufus Wainwright)*

**Buckle, Farnham & Frazer**

*Burn for You*

**Enya**

*Evening Falls*

**MacColl, E.**

*The First Time I Ever Saw Your Face*

**Koehler & Arlens**

*Stormy Weather*

**Own Choice**

**LIST C**

**Phantom of the Night**

*Music of the Night*

**The Last 5 Years**

*Still Hurting*

**Dirty Rotten Scoundrels**

*Here I Am*

**Pippin**

*Corner of the Sky*

**Evergreen**

*Theme From Evergreen*

**Funny Girl**

*Don't Rain on My Parade*

**Wicked**

*Defying Gravity*

**Man Of La Mancha**

*Don Quixote*

**Thoroughly Modern Millie**

*Gimme, Gimme*

**West Side Story***Maria***Hair***Good Morning Starshine***Les Miserables***On My Own***Own Choice****LIST D****Frank Sinatra***New York, New York***Zara Larsson***Lush Life***Joseph Kosma & Jacques Prévert***Les Feuilles Mortes – Autumn Leaves (sung in French)***Jazz Standard – Bublé or The Pussycat Dolls***Feelin' Good (modern versions by Michael Buble and The Pussycat Dolls)***Frank Sinatra***My Way***Girl Crazy Gershwin***I Got Rhythm***Own Choice****SIGHT SINGING****7 Marks**

The candidate will, from sight, sing a sixteen-bar melody as presented by the examiner. Phrasing is to be observed.

Time signatures may include  $\frac{6}{4}$  or  $\frac{9}{8}$  time and the key may be major or minor.

With the pitch range of a 12th, the candidate will sing the melody using AH or solfege.

Note and rest values will be no smaller than a quaver.

Dotted rhythms, ties, duplets and triplets may be used.

The melody may start with an anacrusis and include a modulation.

The candidate may choose the key rather than the notated pitch.

The examiner will sound the tonic (rather than the starting note) , then the candidate may practice the melody.

The examiner will the sound the tonic again before asking the candidate to sing the melody.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four bar passage played twice by the examiner Dotted rhythms and semiquavers will be used.
<b>PITCH</b>	The Candidate will be asked to hum or sing a two bar phrase played twice by the examiner in a key to suit the candidate. The phrase will be either chromatic or diatonic, including one or two quaver groups.
<b>HARMONY</b>	The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.
<b>CADENCES</b>	The Candidate will be asked to name the cadences in a passage in a major key as played by the examiner. Pauses will be played at the cadence points. The passage will consist of a melody comprised of four phrases Only the four cadences will be harmonized.

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

Candidates will be expected to:

- Know the background of the composers and of the works performed.
- Answer questions pertaining to the following items within the examination pieces:  
Form; key signatures; modulations; compound, inverted, diatonic and chromatic intervals;  
perfect, plagal, imperfect and interrupted cadences.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

**TOTAL MARKS POSSIBLE****100 Marks**

**VOCAL: RECITAL CERTIFICATE C.Mus.AGMS**

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Performance length: 25 Minutes

Minimum pass mark 70%

**Additional Requirement:** To receive the Certificate of Performance, Grade Five theory (or higher) must be completed.

**NOTES**

- The examination will consist of a 25 minute Recital.
- Teachers and Candidates may invite an audience to attend.
- Prepare Program notes with detailed information about the works performed. These are to be submitted to examiners at the Examination.
- This program is regarded as preparation for the A.Mus.AGMS, and pieces performed at the C.Mus.AGMS Examination may be used as part of the program for the Associate Diploma with added repertoire to meet the requirements.

**ASSESSMENT**

- Performance and Presentation Skills 80%
- Program Notes 20%

**RECITAL PROGRAM**

Four Lists required: A, B, C, D

The Program may be Own Choice of an appropriate standard to make up a 25 minute Recital.

The Program selected must be submitted to the AGMS for approval prior to entry.

**ACADEMIC DRESS**

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for the Recital Certificate and the Recital Diplomas. They will also be invited to attend the annual AGMS Graduation Ceremony to be presented with their Certificate or Diploma.



## **VOCAL: ASSOCIATE DIPLOMA A.Mus.AGMS**

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### **PRE-REQUISITE** AGMS Proficiency Certificate.

This examination, which consists of TWO parts, Practical and Theoretical, is a pre-requisite examination for the AGMS Licentiate Diploma.

### **PART ONE: THEORETICAL**

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Distinction: 90 marks and above

#### **THEORY OF MUSIC EXAMINATION**

All candidates must obtain a minimum pass of 70 marks in the AGMS Grade Six theory examination (or higher). No exemption can be granted from this condition.

### **PART TWO: PRACTICAL**

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Examination Time: 50 Minutes

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 30 minutes and not more than 40 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- A Free Choice Program of similar standard to those from the given list may be presented. This Program must be submitted to the AGMS for approval prior to entry.
- One of the list pieces must be played from memory. Any performance from memory beyond this is entirely optional.
- Pieces may be performed with a backing track.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

### **ASSESSMENT**

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- Exam may last for 50 minutes
- Recital duration 30 minutes and not more than 40 minutes of playing time: 80%
- Program Notes: 20%

Pass: 70 – 89 Marks

Distinction: 90 - 95 Marks

High Distinction: 96 - 100 Marks

**PERFORMANCE**

Select four contrasting pieces from four different lists below.

**LIST A:** Choose any one piece from the given repertoire list to perform

**LIST B:** Choose any one piece from the given repertoire list to perform

**LIST C:** Choose any one piece from the given repertoire list to perform

**LIST D:** Choose any one piece from the given repertoire list to perform

**REPERTOIRE LIST****LIST A**

**Jekyll & Hyde**

*This is the Moment*

**Anderson, Rice & Ulvaeus**

*Heaven Help My Heart*

**John & Taupin**

*I Guess That's Why They Call it the Blues*

**Ellington, Mills & Bigard**

*Mood Indigo*

**Seal**

*Kiss from a Rose*

**Queen**

*Bohemian Rhapsody*

**Own Choice**

**LIST B**

**Fekaris & Perren**

*I Will Survive*

**Fields & Kern**

*The Way You Look Tonight*

**Gibb & Galuton**

*What Kind of Fool*

**Joel, B.**

*Honesty*

**Miss Saigon**

*I'd Give my Life for You*

**Miss Saigon**

*Now That I've Seen Her*

**H. Keats**

*Columbine*

**H. Keats**

*Ego*

**R. P. Maddox**

*Corrina's Going A-maying*

**Own Choice**

**LIST C**

**West Side Story**

*Something's Coming*

**Sunset Boulevard**

*The Greatest Star of All*

**Secret Garden**

*A Bit of Earth, Where in the World, Winter's on the Wing*

**Kismet**

*Not Since Nineveh*

**Brent and Brown**

*Love is Where you Find It*

**Porter**

*I Get a Kick Out of You, I've Got You Under My Skin*

**Own Choice**

**LIST D**

**Britten, B.**

*The Last Rose of Summer, Antique, Seascape*

**Copland, A.**

*Nature, the Gentlest Mother*

**Quilter, R.**

*Music, When Soft Voices Die*

**Schulthorpe, P.**

*The Stars Turn*

**Walton, W.**

*Daphne*

**Walton, W.**

*Through Gilder trellises*

**Own Choice of Appropriate Standard**

## **VOCAL: LICENTIATE DIPLOMA L.Mus.AGMS**

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### **PRE- REQUISITES**

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All candidates for this Diploma must at the date of entry hold the Associate Diploma of the AGMS in the same subject. However, the practical component of other Diplomas of equal status *may* be accepted at the discretion of the AGMS Head of Examinations and AGMS Committee approval. Documentary evidence should be included with a written application to the AGMS Council for this to be considered. But in all cases, candidates must successfully pass the AGMS Grade Seven Theory of Music examination to complete the requirements of this Licentiate Diploma.

This Licentiate Performers Diploma examination is in TWO PARTS. Both parts must be passed with a minimum of 70 marks.

### **PART ONE: THEORETICAL**

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(Distinction 90 marks and above)

All candidates must obtain a minimum pass of 70 marks in the AGMS Grade Seven Theory of Music Examination (or higher). No exemption can be granted from this condition.

### **PART TWO: PRACTICAL**

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Examination Time: 60 Minutes

### **NOTES**

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 35 minutes and not more than 45 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- The Program must be submitted to the AGMS for approval prior to entry.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

### **ASSESSMENT**

- Exam may last for 50 minutes
- Recital duration 30 minutes and not more than 40 minutes of playing time: 80%
- Program Notes: 20%

Pass: 70 – 89 Marks      Distinction: 90 - 95 Marks      High Distinction: 96 - 100 Marks

**PERFORMANCE**

Select four pieces of contrasting moods and styles

**LIST A:** Own Choice

**LIST B:** Own Choice

**LIST C:** Own Choice

**LIST D:** Own Choice

**REPERTOIRE**

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Appropriate Own Choice Program demonstrating contrasting genres to be submitted for approval

## **VOCAL: FELLOWSHIP DIPLOMA F.Mus.AGMS**

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### **PRE- REQUISITE**

- An AGMS Licentiate Diploma or equivalent.
- A candidate may also apply for admission to F.Mus.AGMS for recognition of prior learning by applying to the AGMS board.
- Board approval is necessary for entry to the Fellowship Diploma. The applicant must be able to demonstrate an empathy with AGMS and its philosophy. Apply in writing to the AGMS Head of Examinations for details.

### **REQUIREMENTS**

Candidates may complete this diploma under any of the following categories.:

- (a) Research Thesis: 50,000 words. The candidate must apply in writing to the AGMS board for topic approval.
- (b) Composition: A major work. A thesis of 15,000 words is also required, with detailed explanatory notes on the composition.
- (c) A FULL Concert Performance: Recital in Public of 60 minutes minimum performance time. One of the items must be performed from memory. Any performance from memory beyond this is optional. A supporting Programme with extensive Program Notes on the works performed is required.

An honorary F.Mus.AGMS may be nominated and awarded by the AGMS board at their discretion based on the following criteria:

An original and unique innovation of outstanding importance within the framework of the AGMS philosophy, with sustained areas of excellence in Music and Speech by which teachers and students throughout Australia will benefit.



**CERTIFICATE OF TEACHING C.T.Mus.AGMS**

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Examination Time: 90 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching from the earliest levels from Step One (Preparatory) through to Step Three (Preliminary), then Grade One and then through to Grade Two. This includes a thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, student development in relation to the chosen instrument.

The assessment is split into two parts. Part one is the written folio. A comprehensive document that includes the beginning stages of setting up a music teaching studio, the first 5 lessons of teaching and structured analysis of preparing students for step 1 through to grade 2. Part two is the practical examination and includes a presentation of the examination programmes studied in part one. This also includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

**PRE-REQUISITE**

- 80% pass mark (B+) or higher for Grade 6 performance or above

**PART ONE: WRITTEN FOLIO****40 Marks****SECTION A:** Setting up a teaching music studio (1000 - 2000 word limit) **(10 Marks)****SECTION B:** Outline of the first 5 lessons (1000 - 2000 word limit) **(10 Marks)****SECTION C:** Complete exam programmes (no word limit) **(20 Marks)**

Folio is to be submitted to the AGMS two weeks prior to the practical examination.

The written folio should include the following:

**a. Setting up a teaching music studio including:**

- Philosophy of teaching
- Room layout
- Child safety policy
- Business elements including setting of rates, invoicing, account keeping
- Advertising

**b. Outline of the first 5 lessons including the fundamentals of technique****c. Prepare one complete exam programme per grade, from Step 1 to Grade 2 inclusive**

- Include a list of pieces chosen with scores for each piece
- An analysis of each piece
- Any technical challenges students might encounter in each piece and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.



**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A:** Performance of exam programmes **(25 Marks)****SECTION B:** Demonstration and discussion of technical challenges **(20 Marks)****SECTION C:** Demonstration of teaching unprepared sections **(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade
- Using the programmes prepared in **PART ONE section C**, perform the programmes.

**b. Demonstration and discussion of technical components**

- On how to teach the technical work section of the exam
- Candidates demonstrate to the examiner various technical challenges in each piece and discuss how best to teach and correct these

**c. Demonstrate how to teach Grade 2 unprepared sections**

- Aural Skills
- Sight Reading
- General Knowledge (these will be based on the pieces presented in your folio)

**TOTAL MARKS POSSIBLE****100 Marks**

**ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS**

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Examination Time: 90 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching at an intermediate level from Grade Three, through to an early advanced level, Grade Six. This includes a very thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, student development in relation to the chosen instrument.

The assessment is split into two parts. Part one is the written folio. A comprehensive document that includes how to keep students motivated, the place & purpose of music examinations, the importance of warmups and voice placement, compare and contrast two schools and/or styles of technique including teaching breathing technique, and a structured analysis of preparing students for grade 3 through to grade 6. Part two is the practical examination and includes a presentation of the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

**PRE-REQUISITES**

- 80% pass mark (B+) or higher for C.Mus.AGMS or above performance
- 80% pass mark or higher Grade 5 Theory or above
- Award for C.T.Mus.AGMS

**PART ONE: WRITTEN FOLIO****40 Marks**

<b><u>SECTION A:</u></b> Student motivation and the place of music examinations (500 - 1000 word limit)	<b>(4 Marks)</b>
<b><u>SECTION B:</u></b> Importance of warmups and voice placement (1000 - 2000 word limit)	<b>(8 Marks)</b>
<b><u>SECTION C:</u></b> Styles of technique including breathing technique (1000 - 2000 word limit)	<b>(8 Marks)</b>
<b><u>SECTION D:</u></b> Complete exam programmes (no word limit)	<b>(20 Marks)</b>

Folio is to be submitted to the AGMS two weeks prior to the practical examination.

The written folio should include the following:

- a. How to keep students motivated and the place & purpose of music examinations**
- b. Discuss the importance of warmups as well as voice placement for vocalists**
- c. Compare and contrast two schools and/or styles of vocal technique including teaching correct breathing technique**

**d. Prepare one complete exam programme per grade, from Grade 3 to Grade 6 inclusive**

- Include a list of pieces chosen with scores for each piece
- An analysis of each piece
- Any technical challenges students might encounter in each piece, and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A:** Performance of exam programmes**(25 Marks)****SECTION B:** Demonstration and discussion of technical challenges**(20 Marks)****SECTION C:** Demonstration of teaching unprepared sections**(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade
- Using the programmes prepared in **PART ONE section D**, perform the programmes.

**b. Demonstration and discussion of technical components**

- On how to teach the technical work section of the exam
- Candidates demonstrate to the examiner various technical challenges in each piece and discuss how best to teach and correct these

**a. Demonstrate how to teach Grade 6 unprepared sections**

- Aural Skills
- Sight Reading
- General Knowledge (these will be based on the pieces presented in your folio)

**TOTAL MARKS POSSIBLE****100 Marks**

**LICENTiate DIPLOMA OF TEACHING: L.T.Mus.AGMS**

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Examination Time: 90 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching at an advanced level from Grade Seven, Grade Eight (Proficiency Certificate) through to Certificate level. This includes a very thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, and student development in relation to the chosen instrument.

The assessment is split into two parts. Part one is the written folio. A comprehensive document that includes discussing the importance of music education within the school curriculum, a discussion of technical skills for advanced levels, the history of singing, and a structured analysis of preparing students from grade 7 through to grade 8 (Proficiency) to C.Mus.AGMS (Certificate). Part two is the practical examination and includes a presentation of the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

**PRE-REQUISITES**

- 80% pass mark (award) or higher for A.Mus.AGMS performance
- 80% pass mark or higher Grade 6 Theory or above
- Award for A.T.Mus.AGMS

**PART ONE: WRITTEN FOLIO****40 Marks****SECTION A:** Importance of music education within the school curriculum (500 - 1000 word limit) **(4 Marks)****SECTION B:** Technical skills for advanced levels (1000 - 2000 word limit) **(8 Marks)****SECTION C:** History of singing and repertoire choices (1000 - 2000 word limit) **(8 Marks)****SECTION D:** Complete exam programmes (no word limit) **(20 Marks)**

Folio is to be submitted to the AGMS two weeks prior to the practical examination.

The written folio should include the following:

- Discuss the importance of music education within the school curriculum**
- Discussion of technical skills for advanced levels covering the following:**
  - Discuss the importance and development of technical skills for advanced levels
  - Discuss the styles of tonal colour in relation to the different styles through the various eras of music
- Discussion of the history of Singing and the value of teaching a variety of musical styles, including repertoire in languages other than English.**

**d. Prepare one complete exam programme per grade for Grade 7, Grade 8, and Certificate**

- Include a list of pieces chosen with scores for each piece
- An analysis of each piece
- Any technical challenges students might encounter in each piece, and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A:** Performance of exam programmes **(25 Marks)****SECTION B:** Demonstration and discussion of technical challenges **(20 Marks)****SECTION C:** Demonstration of teaching unprepared sections **(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade
- Using the programmes prepared in **PART ONE section D**, perform the programmes.

**b. Demonstration and discussion of technical components**

- On how to teach the technical work section of the exam
- Candidates demonstrate to the examiner various technical challenges in each piece and discuss how best to teach and correct these

**a. Demonstrate how to teach Grade 8 unprepared sections**

- Aural Skills
- Sight Reading
- General Knowledge (these will be based on the pieces presented in your folio)

**TOTAL MARKS POSSIBLE****100 Marks**



**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**