



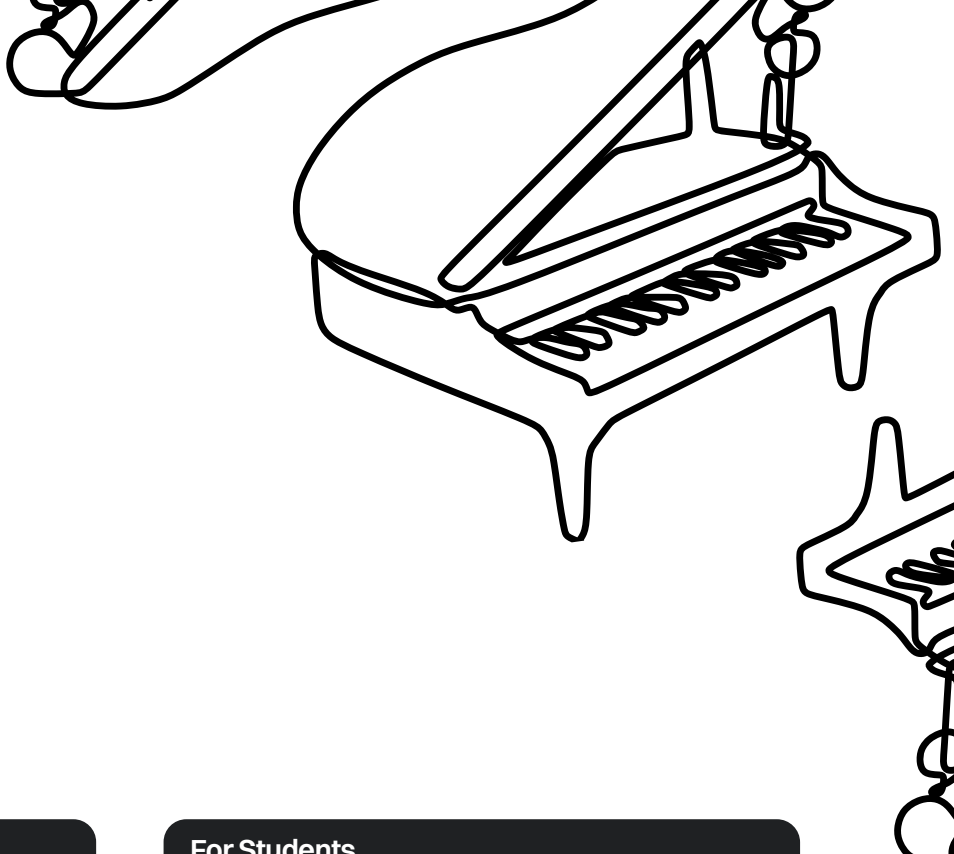
**AUSTRALIAN
GUILD OF MUSIC
& SPEECH**



PIANOFORTE

**2024
SYLLABUS**

agms.edu.au



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	
Teaching Qualifications	Pedagogical framework to inspire and enhance your students
C.T.Mus.AGMS – A.T.Mus.AGMS – L.T.Mus.AGMS	

Need more syllabi?

Download any syllabus for free from our website



AUSTRALIAN GUILD OF MUSIC & SPEECH

Pianoforte Syllabus 2024

This syllabus edition reviewed by
Sophie Kerrigan, Dr Kay Hartwig and Helen Little
under the direction of the
AGMS Academic Advisory Committee

Cover design: Andrew Wiley from BrandFlow.au
Typesetter: Christina Kay

Australian Guild of Music & Speech Ltd
P.O. Box 438,
Morningside Qld 4170
Australia

ABN: 22 664 671 701
W: agms.edu.au

FOREWORD

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:

- | | |
|----------------------|--|
| Music/Speech. | 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. |
| Kindness. | 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. |
| Service. | We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy. |
| Integrity. | Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards. |
| Excellence. | 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.

CONTENTS

SYLLABUS & EXAMINATION POLICY OVERVIEW.....	4
COURSE RATIONALE.....	5
LEARNING GOALS.....	5
OUTLINE OF ASSESSMENT	7
MARKING SCHEME.....	11
APPLICATION and EXAMINATION ENTRY.....	16
FEES, REFUNDS, TRANSFER.....	16
ATTENDANCE AT EXAMINATIONS, ABSENT	17
EXAMINATION PROCEDURE & OTHER ATTRIBUTUES.....	18
ACCESSIBILITY POLICY	20
EXAMINER.....	20
PRACTICAL MUSIC EXAMINATION OUTLINES.....	21
STEP ONE (PREPARATORY).....	22
STEP TWO (ELEMENTARY)	25
STEP THREE (PRELIMINARY).....	28
GRADE ONE.....	32
GRADE TWO.....	39
GRADE THREE.....	46
GRADE FOUR.....	53
GRADE FIVE.....	60
GRADE SIX	68
GRADE SEVEN	76
GRADE EIGHT (PROFICIENCY).....	84
CERTIFICATE C.Mus.AGMS.....	91
ASSOCIATE DIPLOMA A.Mus.AGMS.....	95
LICENTIATE DIPLOMA L.Mus.AGMS.....	101
FELLOWSHIP DIPLOMA F.Mus.AGMS	107
TEACHER OF MUSIC EXAMINATION OUTLINES	108
CERTIFICATE OF TEACHING C.T.Mus.AGMS	109
ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS.....	111
LICENTIATE DIPLOMA OF TEACHING: L.T.Mus.AGMS.....	113
REFERENCE BOOKS.....	115

SYLLABUS & EXAMINATION POLICY OVERVIEW



COURSE RATIONALE

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

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:

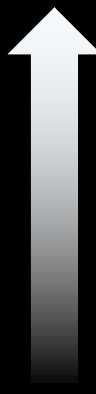
CATEGORY	DESCRIPTION	LEVEL NAME
Diploma	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
Certificate	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
Grades	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		
Steps	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
Diploma	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)
Certificate	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

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
In-Person	Perform live to an examiner at an arranged time scheduled by the AGMS. This is subject to availability of the examiner and location.
Live Online	Perform live to an examiner online at an arranged time by the AGMS.
Recorded	From C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS & F.Mus.AGMS – 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:

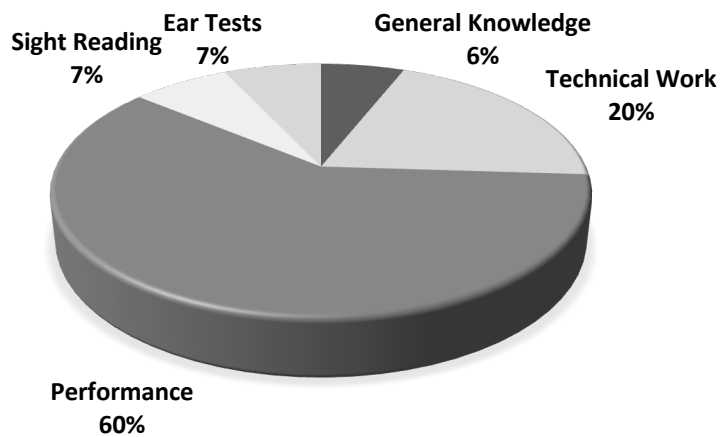
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

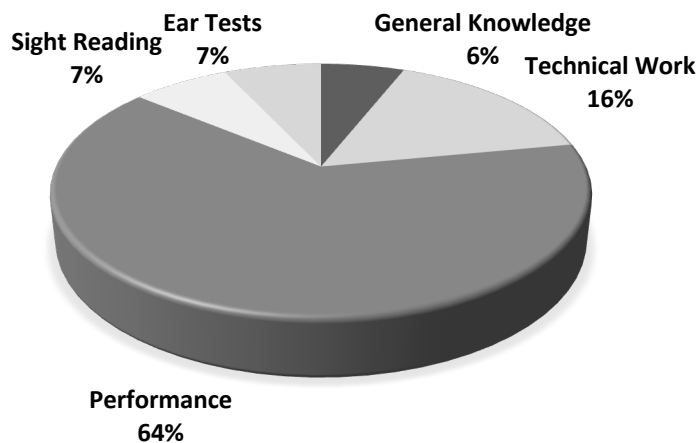
Following outlines, the marks (weighting) for each level.

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



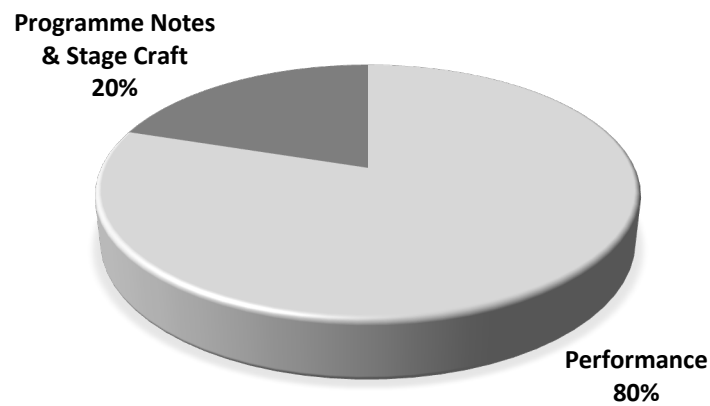
SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

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
TOTAL		100

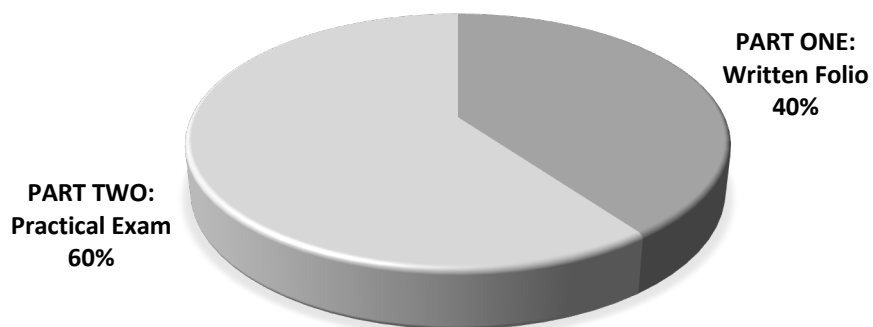
C.Mus.AGMS, A.Mus.AGMS, L.Mus.AMGS Marks (Weighting)



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

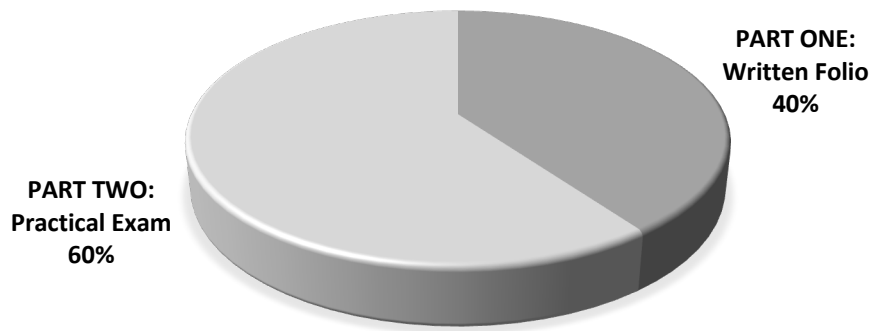
TEACHER OF MUSIC (Weighting)

C.T.Mus.AGMS Marks (Weighting)



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

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



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

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
Technical Work (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.
Pieces List A: List B: List C: (20 Marks Each)	<p>Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.</p> <p>Fluent, with clarity of presentation.</p> <p>Convincing tempo and feel for the style presented.</p> <p>Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.</p> <p>Dynamics well controlled, with sensitive use appropriate to the style presented.</p>	<p>Notation, rhythm, and intonation mostly correct with good technical control of the instrument.</p> <p>Good sense of rhythm, with few mistakes</p> <p>Reasonable tempo and feel for the style of the music presented.</p> <p>Phrasing generally well controlled, with attention to details of expressiveness.</p> <p>Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.</p>	<p>Generally correct notation and rhythm and intonation.</p> <p>The sense of rhythm is sustainable with generally stable pulse.</p> <p>Tempo reasonable, without losing the sense of style of music presented.</p> <p>Some attention to phrasing, showing an awareness of the musical shape of the music</p> <p>Adequate attention to dynamics.</p>	<p>Notation and rhythm may be developing but not yet fluent.</p> <p>Rhythm not yet secure with a loss of fluency.</p> <p>Tempo not secure, losing fluency and sense of style.</p> <p>Sense of style appropriate for the structure and era of the music not recognised sufficiently well.</p> <p>Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.</p>	<p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p>
Sight Reading (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.
Ear Tests (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.
General Knowledge (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
Technical Work (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
Pieces List A: List B: List C: List D: (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
Sight Reading (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
Ear Tests (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
General Knowledge (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.AMGS Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	80-76	75-72	71-56	51-1	0
Pieces (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
Programme Notes / General Impression (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.AMGS Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	40-38	38-36	35-28	27-1	0
PART ONE: Written Folio (40 Marks)	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
PART TWO: Practical Exam (60 Marks)	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	
		95-100	A+ High Distinction	Award with High Distinction
		90-94	High A Distinction	Award with Distinction
	MARK	85-89	A Honours	Award
		80-84	B+ High Credit	
		75-79	B Credit	
		70-74	C+ High Pass	
		65-69	C Pass	
	0-64	NGS (Not Grade Standard)	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	
		95-100	Award with High Distinction
		90-94	Award with Distinction
	MARK	85-89	Award
		80-84	
		75-79	
		70-74	
		65-69	
	0-64	NGS (Not Grade Standard)	

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.

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

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

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

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.

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.

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.

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

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

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



PIANOFORTE: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Pianoforte Mastery – Preparatory Step One: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks**SCALES** (All Technical Work from memory)

Similar Motion: Hands separately; One octave ascending and descending; Legato touch.
Tempo: MM = 80 bpm with one note per beat.

Major: C & G

Chords: Right Hand: Root Position.
Left Hand: Single tonic note.

Major: C & G

PERFORMANCE

Three contrasting pieces to be performed in total.

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

Piano Odyssey – Series 1, Step One (Preparatory) **agms.edu.au**

*Harriet the Happy Hen, Build It Up, The Ornerly Ogre, Shoelaces!, I Like Tomatoes,
Grumpy Cat, Waltz It up, Skater's Dream, Trumpet Tune, Manic Morning, When the Saints,
Answer the Phone, Ode to Hipno, Can Can, Lightly Row*

Accent on Solos Level 1 – William Gillock **Willis Music Company**

Witch, State Fair, Clocks and Watches, Winter Wind

Alfred's Premier Piano Course Lesson 1B **alfred.com**

The Boat Dock, Walk to School, Snorkelling, Opening Day

Alfred's Recital Book Level 1A **alfred.com**

Hymn of Praise, Pastorale, My Secret Place, Who Built the Ark

Alfred's Recital Book Level 1B **alfred.com**

The Old Mill, Soaring, Camptown Races, For He's a Jolly Good Fellow, Limerick Tune

Animals Have Feelings Too **halleonard.com.au**

Bear Determination, Tired Turtle

Bastien Piano Basics Performance Level 1 **Kjos Music Company**

Animal Band, Sleepy Witch, Trapeze Artist

The Best of Martha Mier	alfred.com
<i>Pink, Rainbow Colours, The Sleepy Cat</i>	
A Dozen A Day Book 1 – Burnam	Willis Music Company
Choose any two of the following: (pages 5 to 8):	
<i>Cartwheels, Walking, Running, The Splits, Jumping, Hopping on the Right Foot,</i>	
<i>Hopping on the Left Foot, Skipping, Deep Breathing</i>	
Encore on Keys Level 2	encoremusiceducation.com.au
<i>Bean Stalk Rag, Dolphins, Heel and Toe</i>	
Everybody's Perfect Masterpieces Volume 1	alfred.com
<i>March in C, Bagatelle in G, Allegretto</i>	
Famous & Fun Deluxe Collection Book 1 Early Elementary - Carol Matz	alfred.com
<i>Supercalafragilisticexpialidocious, Can You Feel the Love Tonight, On Wings of Song,</i>	
<i>Theme from Swan Lake, Trumpet Concerto in E Flat, The Lion Sleeps Tonight</i>	
Favourite Classic Melodies Primer Level – James Bastien	KJOS
<i>Liebesträum, Symphony No. 1</i>	
Hal Leonard Popular Piano Solos Level 1, 2nd Edition	halleonard.com.au
<i>Let's Go Fly a Kite, I Just Can't Wait to be King, My Heart Will Go On</i>	
Hal Leonard Student Piano Library Piano Lessons Book 2	halleonard.com.au
<i>Ode to Joy, Carmen's Tune</i>	
Hipno – Bradley Eustace	bradleyeustace.com
<i>Fantasy on Aura Lee, Jingle Blues, Millennium, Ode to Hipno, Twinkle Snap</i>	
The Joy of First Classics Book 1	AMSCO
<i>Entrée, Complaint</i>	
John Thompson's Easiest Piano Course Part One	The Willis Music Company
<i>Down the River, Theme from New World Symphony, Bugles, The Banjo Picker, Princess Waltz</i>	
Just for You Book 1 – Dennis Alexander	alfred.com
<i>Tennis Anyone, Perfect Balance</i>	
Learn the Piano with Dulcie Holland Book	Modern Music Craft
<i>Quaver Study and March of the Soldier Ants (both as one),</i>	
<i>A Waltz for the Gumnuts</i>	
Leila Fletcher Music Lessons Have Begun For the Piano	The Boston Music Co
<i>The Halloween Pumpkin, My Bonnie, The Rocking Horse, Morning Song</i>	
Succeeding at the Piano Grade 1A 2nd Edition– Helen Marlais	The FJH Music Company
<i>Goldfish, Running Down the Field, Jazz Band Jam, Mozart and His Sister, Cuckoo Crazy, Melody</i>	
<i>by Haydn</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Happy and Sad, Running Scared, That's Hot, Texting, Secret Agent, Chit Chat,</i>	
<i>In the Dark, The Chase, That's So Sad</i>	

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary however if you are not sure of the standard you may apply for approval.

SIGHT READING**7 Marks**

The candidate will be asked to orally read notes for up to four bars from the Treble Stave. The examiner will use one of the pieces presented and will point to each note. Note values not required.

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

The Candidate will be asked to clap or tap a short two-bar phrase played twice by the examiner.

No note value shorter than a crotchet.

PITCH

The Candidate will be asked to 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**

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

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

- The Brace
- Bar lines
- Double Bar Line
- Stave or Staff
- Clefs
- Semibreves, Minims and Crotchets

PIANOFORTE: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Pianoforte Mastery – Elementary Step Two: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks**SCALES** (All Technical Work from memory)

Similar Motion: Hands separately; One octave ascending and descending.
Legato touch.

Tempo: MM = 90 bpm with one note per beat.

Major: C & G

Natural minor: A

Chords: Right Hand: Root Position.
Left Hand: Single tonic note.

Major: C & G

Minor: A

PERFORMANCE

Three pieces to be performed in total.

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****Piano Odyssey – Series 1, Step Two (Elementary)****agms.edu.au**

*The Young Dancer, Allegretto, Spring, Floating Clouds, In the Hall of Who?,
Arabian Journey, La Bamba, Magic Mirror, Passacaglia, Turkish March, Swan Lake,
Happy Notes Go Jumping, Theme from New World Symphony, Tilly Matilda,
Aquarium, The Symphony Song*

Animals Have Feelings Too**halleonard.com.au***Understanding Whale, Cheerful Chihuahua, A Giraffe Can Laugh, Cry of the Wolf***Catherine Rollin****alfred.com***Sneaky Skeleton***Bela Bartok – First Term at the Piano****Any Edition***No 1,3,5***D'Groove – Bradley Eustace****bradleyeustace.com***Aquarium, Amazing Grace, Sad, Scarborough Fair*

Easy Exercises Op 139 – Czerny <i>No. 2, 3, 4, 5</i>	alfred.com
Easy Studies Op 777 – Czerny <i>No. 1, 2, 3</i>	alfred.com
Famous and Fun Deluxe Collection Book 2 <i>A Whole New World, James Bond Theme, Star Wars, Auld Lang Syne, All I Have to Do is Dream</i>	alfred.com
Finger Paintings Book 3 – Dennis Alexander <i>Lavender Waltz, Sound the Fanfare, Sun Fun</i>	alfred.com
First Grade Studies – John Thompson <i>Spinning Wheel, Raindrops, The Cuckoo</i>	alfred.com
First Instructor Op. 599 Studies – Czerny <i>No. 11, 14, 16</i>	alfred.com
First Year Pieces – Thomas Dunhill <i>Melody in C, On the Riverbank, Swaying Branches, Jock Plays the Bagpipes</i>	Oxford University Press
Five Finger Boogie – David Carr Glover <i>Two Cent Boogie, Pop Gun Boogie, Swat a Fly</i>	alfred.com
Hal Leonard Piano Lessons Book 2 <i>Bingo, No One to Walk With, Painted Rocking Horse, Tick Tock the Jazz Clock, Circle Dance, Stompin', First Light</i>	halleonard.com.au
Hipno – Bradley Eustace <i>Scarborough Fair</i>	bradleyeustace.com
John Thompson's Easiest Piano Course Part Two <i>Sunrise, The Ballet Dancer, Lightly Row, The Pipers are Coming, Once Upon a Time, The Wishing Star, The Skater, Prelude Op. 28 No. 20</i>	The Willis Music Company
John Thompson First Classics <i>Minuet in G (Johann Sebastian Bach), Theme from The Surprise Symphony (Joseph Haydn), Lullaby (Johannes Brahms), Musette (Johann Sebastian Bach)</i>	The Willis Music Company
Just For You Book 1 – Alexander Dennis <i>Strolling Along, Tally Ho</i>	alfred.com
Just Imagine Book 1 – Martha Mier <i>Rain Dance, Chinese Water Lilies, Ladybug Waltz</i>	alfred.com
Learn the Piano with Dulcie Holland Book 2 <i>Up in the Morning, A Good Tree to Climb, Ferris Wheel, Drifting Down the River</i>	Modern Music Craft
Musical Miniatures – Margaret Goldston <i>Toccatina, Rondino</i>	alfred.com
Piano Time Jazz Book 1 – Pauline Hall <i>Driving Force, Hop Skip, and Jump, Friday Night Rag, Tick Tock Boogie</i>	OUP
Succeeding at the Piano Grade 1A 2nd Edition– Helen Marlais <i>Parade March, The Haunted House, German Folk Song, Canoe on the Lake, Riding Free</i>	The FJH Music Company
Supersonics Piano – Daniel McFarlane <i>Dungeon Run, Off the Beat, Going Undercover, Skeleton March, Tiptoes, Finger Twister, I'm Grumpy, Jimmy Jams, Rock It!</i>	supersonicspiano.com

Own Choice: Teachers may substitute an own choice piece of the same level.

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a short simple phrase for the Right Hand. 2 bars in $\frac{4}{4}$ time
OR 4 bars in $\frac{3}{4}$ time. The phrase will consist of minims and crotchets. All in the 5-finger position.

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

The Candidate will be asked to clap or tap a short two-bar phrase played twice by the examiner. No note value shorter than a crotchet.

PITCH

The Candidate will be asked to 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**

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

The candidate will be asked general questions based upon the music in the examination pieces:

- Clefs
- Braces
- Bar lines and Double Bar lines
- Staff or stave
- Semibreves, Minims, Crotchets
- Accidentals
- Simple time signatures
- Dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*)

PIANOFORTE: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

Suggested supplementary text: **Download only**

agms.edu.au

Pianoforte Mastery – Preliminary Step Three: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands separately; One octave ascending and descending.
Legato touch.

Tempo: MM = 80 bpm with two notes per beat.

Major: C, G & D

Natural minor: A

Harmonic minor: A

Contrary Motion: One octave; Hands together; Legato touch

Tempo: MM = 100 bpm with one note per beat.

Major: C & G

Broken Chords: Hands separately; one octave ascending. Legato touch.

Tempo: MM = 40 bpm with three notes per beat.

Major: C

Right Hand:

Left Hand:

Chords: Right Hand: Root Position
Left Hand: Single tonic note.

Major: C, G & D

Minor: A

PERFORMANCE

Three pieces to be performed in total.

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

Piano Odyssey – Series 1, Step Three (Preliminary)	agms.edu.au
<i>Sonatina, Study, The Highlander, Aria - Marriage of Figaro, The Naughty Pixie, Round Dance, The Elephant, The Trout, Feeling Dotty, The Lion and the Mouse, Piano Rock, Don't Fall out of Bed, Peek-a-boo!, Mick Ma'jick, Waltz for Vienna, Tricks of the Trade, Secret Agent Hideout, Forever</i>	
Accent on Solos – William Gillock	Willis Music Co
<i>Little Grey Donkey, Indian War Chant, Little Flower Girl of Paris, Gypsy Camp, Gavotte</i>	
Bela Bartok – First Term at the Piano	Any Edition
<i>No 2, 4</i>	
The Beat Mix – Grant Arnold	grantarnold.com
<i>A Little Spanish, Neat 'n' Tidy, Chirpy</i>	
Dance Miniatures – Margaret Goldston	alfred.com
<i>Ballet Lesson, First Prom, Indian Warrior, Jazzy Jumpin, Little Tango, Swing Your Partner, Tap Dancer</i>	
Bradley Eustace	bradleyeustace.com
<i>Piano Rock</i>	
D'Groove – Bradley Eustace	bradleyeustace.com
<i>Rockin' On, Piano Rock</i>	
Easy Exercises Op 139 – Czerny	alfred.com
<i>No. 3, 6, 9, 16, 17, 18</i>	
Easy Studies Op 777 – Czerny	alfred.com
<i>No. 4, 8, 17</i>	
Elementary Studies Op. 176 – Duvernoy	alfred.com
<i>No. 3</i>	
Elementary Studies Op. 17 – Felix Le Couppey	alfred.com
<i>No. 2, 17</i>	
Encore on Keys – Achiever Piano Level 1	encoremusiceducation.com.au
<i>From the Top, March Slave, Matador</i>	
Encore on Keys – Accent Series Level 2	encoremusiceducation.com.au
<i>Cloudland Waltz, New World Symphony, When the Saints</i>	
Everybody's Perfect Masterpieces Volume 1	alfred.com
<i>Arioso, Allegretto in D</i>	
Famous & Fun Deluxe Collection – Carol Matz	alfred.com
<i>Egyptian Ballet Dance, Rondeau, Splish Splash, Boulevard of Broken Dreams, Eye of the Tiger</i>	
First Instructor Op. 599 Studies – Czerny	alfred.com
<i>No. 12, 17</i>	
Getting to Preliminary – Second Edition	halleonard.com.au
<i>Canon 12, Dance Ancienne, Foofoo's Blues, Anyone Home?, Canzonetta, Chinese Song, Joke</i>	

Getting to Preliminary 'The New Mix'	halleonard.com.au
<i>Royal March of the Lion, Banana Waltz, Owl at Midnight, The Good the Bad the Ugly, Baby Elephant Walk, Meet the Flintstones, Radetzky March, Wotcha Doin'?</i>	
Jane Stavrinoudis	alfred.com
<i>Latin Mood, That Bass Line</i>	
John Thompson's Easiest Piano Course First Disney Songs	Willis Music Co
<i>Reflection, Chim Chim Cheree, Beauty and the Beast</i>	
Just For You Book 1 – Alexander Dennis	alfred.com
<i>Strolling Along, Gentle Thoughts, Scottish Dance, Cinnamon Popcorn, Circus Waltz, Close Your Eyes</i>	
Just Imagine Bk 1 – Martha Mier	alfred.com
<i>Little Grey Owl, The Jolly Clown</i>	
Just Imagine Bk 2 – Martha Mier	alfred.com
<i>Little White Church, Monkey on a Carousel</i>	
The Joy of First Classics Book 1	York Town Press
<i>Old German Dance (Praetorius), Little Sonata 1 Moderato (Wilton), Minuetto (Wilton), Song Without Words (Spindler), Bagatelle (Diabelli), Bourree (Graupner), Rondino (Rameau), Elegy (Reinecke), King William's March (Clarke), Landler (Schubert)</i>	
The Joy of Recital Time	halleonard.com.au
<i>Walking Doll (Goedicke), Playground Gallop (Kalmanoff), Scherzo (Kirchner)</i>	
Koala on the Keys – Anna White Haun	alfred.com
<i>Creepy the Crocodile, Kangaroo Hop, The Black Swan</i>	
Lions and Friends – Margaret Goldston	alfred.com
<i>Playful Cubs, Chitter Chatter, Friends, Shuffle Along, Laughing Party, The Wild Escape</i>	
Mikrokosmos Vol 1 – Bela Bartok	Dover Publications Inc.
<i>No. 22, 26, 28, 29, 31, 33, 34, 36</i>	
Musical Miniatures – Margaret Goldston	alfred.com
<i>Sonata in Baroque Style, Prelude</i>	
Piano Fun Book 2 – Roderick MacFarlane	halleonard.com.au
<i>Liquorice Allsorts, The Mosquito Jungle Jog, Sinister Blues, Return of the Ape</i>	
Piano Time Pieces Book 1	Oxford University Press
<i>The Witch's Lair</i>	
Piano Time Pieces Book 2 – Pauline Hall	Oxford University Press
<i>Gigue, Waltzing Matilda</i>	
Piano Time Jazz Book 1 – Pauline Hall	Oxford University Press
<i>Friday Night Rag, Living it up, Creepy Crawly, Driving Force, Tango for Starters, Temper Tantrum Tango</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Elevate One, Elevate Two, Sparky, Run, Top C Turvy, Jump On Up, Robotico, Jack and the Beanstalk, Creepy Crawlies, Eternal Light, Drive, Fortress</i>	
The Bean Bag Zoo – Catherine Rollin	alfred.com
<i>The Bean Bag Bull</i>	
Twenty-Four Little Pieces. Op. 39 – Kabalevsky	halleonard.com.au
<i>No. 12, 13, 15, 16</i>	

Own Choice: Teachers may substitute an own choice piece of the same level.

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a short simple phrase for either left or right hand alone. Two bars in $\frac{4}{4}$ time or 4 bars in $\frac{3}{4}$ time. Consisting of minims and crotchets. All in the 5-finger position.

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

The Candidate will be asked to clap or tap a short two bar phrase played twice by the examiner. No note value shorter than a crotchet.

PITCH

The Candidate will be asked to 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 general questions based upon the music in the examination pieces:

- Braces
- Bar Lines and 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.

PIANOFORTE: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

Suggested supplementary text: **Download only**

agms.edu.au

Pianoforte Mastery – First Grade: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands together; One octave ascending and descending.
Legato touch.

Tempo: MM = 104 with two notes per beat.

Major: C, G & D

Natural minor: A

Harmonic minor: A

Melodic minor: A

Contrary Motion: Hands together starting from unison; one octave.
Legato touch.

Tempo: MM = 104 with two notes per beat.

Major: D

Harmonic minor: A

Broken Chords: Hands separately; one octave ascending & descending; Legato touch.
Tempo: MM = 52 with three notes per beat

Major: C & G

Right Hand:

Left Hand:

Right Hand:

Left Hand:

Chords: Right Hand: Any position of the triad. Left Hand: Tonic note.

Major: C, G & D

Dominant 7th: G

Minor: A

PERFORMANCE

- Three pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES

Piano Odyssey – Series 1, First Grade	agms.edu.au
<i>Study Op. 101 No. 65, Finger Fitness</i>	
Burgmuller – 25 Progressive Studies Op. 100	Any Edition
<i>No. 1, 2</i>	
The Classical Piano Method Repertoire Collection 2	Schott
<i>The First Lessons on the Piano Op. 125, No. 3 (Diabelli)</i>	
Czerny Practical Method of Beginners (First Instructor Op. 599 Studies)	Any Edition
<i>No. 23, 26</i>	
Czerny 24 Five Finger Exercises (Easy Studies Op. 777)	Any Edition
<i>No. 1, 3, 7</i>	
Elementary Studies Book 1 Op. 137 – Bertini H.	Any Edition
<i>No. 1, 2, 12, 14</i>	
Elementary Studies Op. 176 – Duvernoy	alfred.com
<i>No. 1, 4, 5, 6</i>	
First Favorite Classics Solo Book 1	alfred.com
<i>Etude (Gurlitt)</i>	
First Favorite Classics Solo Book 2	alfred.com
<i>Etude (Schytte), Study Op. 108 No. 12 (Schytte)</i>	
Getting to Grade 1	halleonard.com.au
<i>Arabesque</i>	
The Joy of First Classics Book 1	AMSCO
<i>Arabesque, Playful Dialogue</i>	
Louis Kohler Children’s Exercises and Melodies Op. 218	Any Edition
<i>No. 20, 26, 28</i>	
Piano Time Pieces Book 2 – Pauline Hall	halleonard.com.au
<i>Tarantella</i>	

Supersonics Piano – Daniel McFarlane <i>Elevate Five, The Snow Swirls</i>	supersonicspiano.com
Technical Skills Level 4 – Ed. Jane Magrath <i>Etude Op. 70 No. 23 (Berens), Etude Op 108 No 22 (Schytte), Etude – Gliding with Ease (Kuhner)</i>	alfred.com

LIST 2: BAROQUE

Piano Odyssey – Series 1, First Grade <i>Danse Gallante, Largo</i>	agms.edu.au
Children's Bach – J. S. Bach <i>No. 1</i>	EMI Music Publishing
Exploring Piano Classics Preparatory Level <i>Air (Handel)</i>	alfred.com
First Favourite Classics Solo Book Two <i>Menuet in D Minor (Lully), The Cuckoo (Couperin)</i>	alfred.com
Getting to Grade One Second Edition <i>Minuet P2, Courtly Dance, Gigue, Minuet P27, Ecosaise in G, Sonatina Op. 3 No. 1</i>	halleonard.com.au
Hal Leonard Student Piano Library Classical Themes Level 3 <i>Trumpet Tune (Purcell)</i>	halleonard.com.au
I Know That Theme from the Classics Book 2 <i>Bourree (J.S. Bach), Sarabande (Corelli), Passepied (Handel)</i>	Willis Music Company
The Joy of First Classics Book 1 <i>The Lute Player, Christmas Pastorale, Air, King William's March</i>	AMSCO
The Joy of First Classics Book 2 <i>Danse Galante (Telemann)</i>	AMSCO
The Joy of Recital Time <i>Gavotte (Turk)</i>	halleonard.com.au
Keys to Stylistic Mastery Book 1 – Dennis Alexander <i>Gigue (Telemann), Chorale (J.S. Bach)</i>	alfred.com
Masterworks Classics Level 3 Ed. McGrath <i>Menuet en Rondeau (Rameau), Passepied in C major (Handel), Air (Bach)</i>	alfred.com
Succeeding with the Masters – The Festival Collection Book 1 <i>Old German Dance (Praetorius), Intrada (Peuerl), Allemande</i>	The FJH Music Inc

LIST 3: CLASSICAL

Piano Odyssey – Series 1, First Grade <i>Gypsy Dance, Minuet</i>	agms.edu.au
Alfred's Basic Piano Library Repertoire Book Level 2 <i>Allemande (Haydn), Variation on a Theme (Mozart)</i>	alfred.com
First Favorite Classics Solo Book 1 <i>Russian Folk Song (Beethoven), Fanfare (Duncombe), Minuet in G Major (Haydn), Cradle Song (Kirnberger)</i>	alfred.com
First Favorite Classics Solo Book 2 <i>Ecosaise (Hummel), Minuet in D Minor (Mozart), German Dance in F Major (Beethoven)</i>	alfred.com
Getting to Grade 1 <i>Minuet (Reinagle), Gigue (Arnold), Minuet (Mozart), Ecosaise (Beethoven), Russian Folk Song, Sonatina in C (Duncombe)</i>	halleonard.com.au

Hal Leonard Student Piano Library Classical Themes	halleonard.com.au
<i>Entr'acte from Rosamunde (Schubert), Turkish March from The Ruins of Athens (Beethoven)</i>	
The Joy of First Classics Book 1	AMSCO
<i>Allegro K3 (Mozart), Sonatina No. 2 (Latour), Dance Sonatina (Attwood)</i>	
The Joy of First Classics Book 2	AMSCO
<i>Scherzetto (Reinagle)</i>	
The Joy of Recital Time	halleonard.com.au
<i>Landler (Mozart)</i>	
Keys to Stylistic Mastery Book 1– Clarfield and Alexander	alfred.com
<i>German Dance (Franz Joseph Haydn)</i>	
Piano Time Pieces Book 2 – Pauline Hall	Oxford University Press
<i>The Princess and the Spinning Wheel</i>	
Sonatina Masterworks Book 1	alfred.com
<i>Sonatina in C Major (Duncombe), Sonatina No. 1 in C Major First Movement (Latour), Sonatina in C Major (Haslinger), Sonatina in C Major Op. 34 No. 1 (Andre),</i>	
Succeeding with the Masters – The Festival Collection Book 1	fjhmusic.com
<i>Minuet (Hook), Song (Diabelli), Allegro (Reinagle)</i>	

LIST 4: ROMANTIC

Piano Odyssey – Series 1, First Grade	agms.edu.au
<i>Carefree Stroll, Melody for the Left Hand</i>	
Alfred's Basic Piano Library Repertoire Book Level 2	alfred.com
<i>Interlude (Bischoff), Sonatina (Bolck)</i>	
First Favorite Classics Solo Book 1	alfred.com
<i>The Chase Op. 117 No. 15 (Gurlitt)</i>	
First Favorite Classics Book 2	alfred.com
<i>Ecossaise (Schubert), Song Without Words (Kohler)</i>	
Getting to Grade 1 – Second Edition	halleonard.com.au
<i>Melody in C (Le Couppey)</i>	
Hal Leonard Student Piano Library Classical Themes Level 3	halleonard.com.au
<i>La Donna e' Mobile (Verdi)</i>	
The Joy of First Classics Book 1	halleonard.com.au
<i>Little Piece (Schumann), Romantic Story (Gurlitt)</i>	
Keys to Stylistic Mastery Book 1 – Clarfield & Alexander	alfred.com
<i>Little Piece Op. 68 No. 5 (Schumann), March Op. 140 No. 1 (Gurlitt), Melody (Thome)</i>	
Masterworks Classics Level 3	
<i>The Music Box Op. 140 No. 8 (Gurlitt) The Bear (Rebikov)</i>	
Succeeding with the Masters – The Festival Collection Book 1	fjhmusic.com
<i>A Song (Goedicke), The Young Dancer Op 117, No. 7 (Gurlitt), Kitten Play Op 117, No 9 (Gurlitt), Valsette (Vogel), Spring Waltz (Spindler)</i>	

LIST 5: 20TH & 21ST CENTURY/MODERN

Piano Odyssey – Series 1, First Grade	agms.edu.au
<i>Dance, Frozen Falls, Happy Triads, Ziggy the Cat, Chloe's Lullaby, Armada, Night Sky, Desert Dream, Happy Days</i>	
Alfred's Basic Piano Library Repertoire Book Level 2	alfred.com
<i>Remembrance (Bartok) Blues Adagio (Lethco)</i>	
Arnold, Grant	grantarnold.com
<i>Happy Triads</i>	
The Beat Mix – Grant Arnold	grantarnold.com
<i>Rocking Train</i>	
Bradley Eustace	bradleyeustace.com
<i>Ziggy the Cat</i>	
First Favorite Classics Solo Book 2	alfred.com
<i>Song for Children Volume 1 (Bartok)</i>	
First Term at the Piano – Bela Bartok	Any Edition
<i>No. 6, 9, 14</i>	
Getting to Grade 1 'The New Mix'	halleonard.com.au
<i>Calypso Rhumba, Secret Agent, Sesame Street Theme</i>	
Getting to Grade One – Second Edition	halleonard.com.au
<i>Mini Hit (Schmitz), Creeping Crocodiles (Sebba), Samba in Sixths (Schwertberger), Play Song (Bartok), Smooth and Crunchy (Milne), Friday (Bennett), Dance (Goedicke), The Lost Cat (Bartok), A Toy Shop Tune (Bartok)</i>	
Hal Leonard Student Piano Library Classical Themes Level 3	halleonard.com.au
<i>The Merry Widow Waltz (Franz Lehar)</i>	
Jazzin' Around 2 – Kerin Bailey	kerinbailey.com.au
<i>Raggy Blues</i>	
Jazzin' Around 3 – Kerin Bailey	kerinbailey.com.au
<i>Scooby Do Wup</i>	
The Joy of Recital Time	halleonard.com.au
<i>Parade of the Tin Soldiers</i>	
Just For You Book 1- Dennis Alexander	alfred.com
<i>Indian War Dance, Dance with Me, Step Right Up</i>	
Jazz, Rags and Blues Bk. 1 – Martha Mier	boosey.com
<i>Just Struttin'</i>	
Jazz, Rags and Blues Bk. 2 – Martha Mier	boosey.com
<i>Slippin' Around</i>	
Keys to Stylistic Mastery Book 1– Clarfield and Alexander	alfred.com
<i>Miniature Sonatina (Dennis Alexander)</i>	
Really Easy Jazzin' About – Pam Wedgwood	Faber Music
<i>Wise Guy, Garage Sale</i>	
Succeeding with the Masters – The Festival Collection Book 1	fjhmusic.com
<i>The Hungarian Song (Bartok), Arabia (Tansman), The Shepherd Plays (Salutrinskaya)</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Urban Beat, Truckin', Behind Enemy Lines, Winter's Day, Coconutty, Armada, Time Is Up, Yeah I'm Cool, Melancholia: 1</i>	
Koala on the Keys – Anna White Haun	alfred.com
<i>In the Dreamtime, Botany Bay, Click Go the Shears, Waltzing Matilda (Arr. By Anna White)</i>	

Kool Jazzy Tunes – Glen Carter-Varney <i>Ants in your Pants, Muffins for Free</i>	printmusicworks.com.au
Microjazz Collection 1 – Christopher Norton <i>A Short Walk, Ragtime, Stairway, Tut Tuttin'</i>	boosey.com
Mikrokosmos Vol. 1 – Bela Bartok <i>No. 24, 25, 30, 32</i>	boosey.com
Piano Fun Book 2 – Roderick MacFarlane <i>A Dog's Tale, Flat Chat, Bent Spoon Swing, Butterfly Rock</i>	halleonard.com.au
Piano School Grade One <i>Lullaby, Waltzing Matilda, When the Saints</i>	keyboardkidz.com.au
Piano Time Pieces Book 2 <i>Rollercoaster Ride</i>	Oxford University Press
Six Children's Pieces – Dmitri Shostakovitch <i>No 1 2, 3</i>	boosey.com
Upgrade Jazz 0-1 Wedgwood <i>Doodlin'</i>	fabermusic.com
24 Little Pieces Op. 39 – Dimitri Kabalevsky <i>Country Dance, Hopping</i>	boosey.com

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.

SIGHT READING**7 Marks**

Sight read a short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in $\frac{2}{4}$ or $\frac{3}{4}$ time. In the keys of C or G Major only. Hands separately.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked to clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a quaver.
INTERVALS	The Candidate will be asked to 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	The Candidate will be asked to state which is the higher or lower of any two notes played consecutively by the examiner.
PITCH	The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination pieces:

- Braces
- Bar lines and Double Bar lines
- Terminology
- Rest and Note Values
- Accidentals
- Time signatures
- 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.

PIANOFORTE: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Pianoforte Mastery – Second Grade: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks**SCALES** (All Technical Work from memory)

Similar Motion: Hands together; two octaves ascending and descending.
Legato touch.
Tempo: MM = 100 with two notes per beat.

Major: D & A
Harmonic minor: D & E
Melodic minor: D & E

Contrary Motion: Hands together starting from unison; two octaves.
Legato touch.
Tempo: MM = 100 with two notes per beat.

Major: D & A
Harmonic minor: D & E

Arpeggios: Hands separately; two octaves ascending & descending.
Root position only. Legato touch.
Tempo: MM = 50 with three notes per beat.

Major: D & A
Minor: D & E

Chords: Right Hand: Any position of the triad. Left Hand: Tonic octave or single note.

Major: D & A
Minor: D & E
Minor 7th: D & E

PERFORMANCE

- Three pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES**

Piano Odyssey – Series 1, Second Grade	agms.edu.au
<i>Study Op. 24 No. 3, Galloping Goblins</i>	
Bertini – Elementary Studies Book 1 Op. 137	Any Edition
<i>No. 3, 5, 6, 7</i>	
Burgmuller – 25 Progressive Studies Op. 100	Any Edition
<i>No. 3, 5, 10, 18</i>	
Czerny – 100 Progressive Studies for the Piano	hal Leonard.com.au
<i>Op. 139 No. 19, 20, 25, 31</i>	
Czerny – 24 Five Finger Exercises Op. 777	Any Edition
<i>No. 16, 19, 20, 21, 22</i>	
Czerny – Practical Method for Beginners Op 599	hal Leonard.com.au
<i>No. 30, 39, 40, 41, 43, 45, 72</i>	
Duvernoy – Elementary Studies Op. 120	Any Edition
<i>No. 1, 2, 6</i>	
Duvernoy – Elementary Studies Op. 176	Any Edition
<i>No. 7, 9, 12, 13, 16, 17</i>	
Concone – Twenty-Five Melodic Studies Opus 24	Kalmus
<i>No. 1, 2, 3, 8</i>	
Heller Selected Studies Op. 45 and 46	G. Schirmer
<i>Study in A Minor Op. 45 No. 2</i>	
Heller – Studies Op. 125	hal Leonard.com.au
<i>No. 12</i>	
The Joy of First Classics Bk. 1	hal Leonard.com.au
<i>L'Épineuse (Couperin)</i>	
The Joy of First Classics Bk. 2	hal Leonard.com.au
<i>Gypsy Legend (Chovan), At the Playground (Nielsen)</i>	
Loeschhorn, Albert – Op. 65	Willis
<i>No. 8, 15</i>	
Mastering the Piano – Level 2	alfred.com
<i>Distant Bells (Streabbog)</i>	
Piano Etudes Book 2 – Olson L.	alfred.com
<i>No. 2, 6, 7, 11, 12, 17</i>	

Real Repertoire Studies for Piano Grades 2-4 <i>Etude Op. 17 No. 6 (LeCoupey)</i>	fabermusic.com
Studies Op. 50 – Louis Kohler <i>No. 1, 2, 5, 6, 18</i>	Any Edition
100 Short Studies for Piano Op 71 – Theodor Kirchner <i>No. 26</i>	Amadeus Press
Supersonics Piano – Daniel McFarlane <i>Hacked</i>	supersonicspiano.com

LIST 2: BAROQUE

Piano Odyssey – Series 1, Second Grade <i>The Village Prophet, Fantasia</i>	agms.edu.au
An Introduction to His Keyboard Works – Handel, G.F. <i>Gavotte in G Minor</i>	alfred.com
Bach, C.P.E. <i>Allegro in G, March in D</i>	Any Edition
Bach J.S. – 12 Little Preludes <i>No. 2, 3</i>	Kalmus
Children's Bach – J. S. Bach <i>No. 8, 12, 13, 14</i>	Any Edition
Getting to Grade Two <i>Musette (J.S. Bach), Sarabande</i>	halleonard.com.au
The Joy of First Classics Bk. 1 <i>Musette (J.S. Bach), Pastorale (Burgmuller), Rondoletto (Brunner)</i>	Yorktown Music Press
The Joy of First Classics Bk. 2 <i>Gavotte (Turk)</i>	Yorktown Music Press
Keys to Stylistic Mastery Book 2 – Clarfield and Alexander <i>Menuett (Telemann), Fuga (Pachelbel), The Prince of Denmark's March (Clarke)</i>	alfred.com
Mastering the Piano Level 2 <i>Minuet in G Major BWV Anhang 114 (J.S. Bach)</i>	alfred.com
Relaxing Music for Piano Solo <i>Dance of the Spirits (Von Gluck), Minuet from Water Music (Handel)</i>	halleonard.com.au
Scarlatti, D. <i>Minuet in E Minor</i>	Schirmer
Steibelt, Daniel <i>Adagio</i>	Any Edition

LIST 3: CLASSICAL

Piano Odyssey – Series 1, Second Grade <i>Dance in F Major, Never a Dull Moment</i>	agms.edu.au
Andre, A. <i>Sonatina in C, Rondo in C</i>	Schirmer
Beethoven, Ludwig V. <i>Sonatina in G 1st or 2nd Mov, Ecossaise</i>	Any Edition
Classic Album <i>Minuet in C (Haydn), Minuetto Giocoso (Haydn), Andante in F (Mozart), Minuet in G (Mozart)</i>	alfred.com

Clementi, Muzio <i>Sonatina in C Major Op. 36 No. 1 First Movement or Second Mov. (Clementi)</i>	Any Edition
Diabelli, Anton <i>Sonatina Op. 168 No. 3 1st Movement</i>	Any Edition
Haydn, J. – Beginning to Play Haydn <i>Minuet (from Sonatina No. 2)</i>	Schroeder & Gunther
The Joy of First Classics Bk. 1 <i>Sonata (Scarlatti)</i>	Yorktown Press
The Joy of First Classics Bk. 2 <i>Bruleska (Mozart), Sonatina</i>	Yorktown Press
The Joy of Recital Time <i>Contredanse (Beethoven)</i>	Yorktown Press
Keys to Stylistic Mastery Book 2 – Clarfield and Alexander <i>Bagatelle Op. 125 No. 10 (Diabelli), Waltz in E flat Major (Clementi)</i>	alfred.com
Kohler, Louis <i>Sonatina Op. 300 1st Mov.</i>	Any edition
Kuhlau, F. <i>Sonatina in C Op. 55 No. 1 1st or 2nd Mov, Op. 55 No. 2 1st mov.</i>	Any Edition
Mastering the Piano Level 2 <i>Sonatina in C Major 1st Movement (Clementi)</i>	alfred.com
More Classics to Moderns Book 1 <i>Sonatina in G Major (Attwood)</i>	Yorktown Music Press
Playel, J. <i>Sonatina in C</i>	Schirmer
Twelve Easy Pieces for Piano Solo – J. Haydn <i>No 5. Adagio Cantabile. No 6. Vivace, No 12. Andante Con Moto.</i>	alfred.com

LIST 4: ROMANTIC

Piano Odyssey – Series 1, Second Grade <i>Soldier's March, The Sick Doll</i>	agms.edu.au
Album for the Young Op. 68 – Schumann Robert <i>No. 1, 2, 3, 6, 16</i>	Any Edition
Album for the Young Op. 39 – Tchaikovsky P. <i>Morning Prayer, The Sick Doll, Mother's Song, The Doll's Burial, The New Doll, Old French Song</i>	Any Edition
The Joy of First Classics Bk. 1 <i>Russian Polka, Elegy, Autumn Leaf</i>	Yorktown Music Press Inc.
The Joy of First Classics Bk. 2 <i>Romanza (Steibelt), Nocturne (Graeff), First Love (Guilmant), Valsette (Sibelius), Dedication (Granados)</i>	Yorktown Music Press Inc.
The Joy of Recital Time <i>Romantic Story</i>	Yorktown Music Press Inc.
Just for You Book Two – Alexander Dennis <i>Ballad, Tuesday's Child</i>	alfred.com
Keys to Stylistic Mastery Book 2- Clarfield and Alexander <i>Longing Op. 140 No. 11 (Gurlitt), Valsette Op. 40 No. 1 (Sibelius)</i>	alfred.com

Liszt, Franz <i>La Cloche Sonne</i>	Any Edition
Pensees Lyriques Op. 40 – Sibelius Jean <i>Valsette</i>	Breitkopf
Piano Time Pieces Book 2 <i>Russian Winter</i>	Oxford University Press
Sonatina Masterworks Book 1 <i>Sonatina in C Major First Movement (le Couppey), Sonatina in C Major Op. 57 No. 1 First Movement (Biehl)</i>	alfred.com

LIST 5: 20TH & 21ST CENTURY/MODERN

Piano Odyssey – Series 1, Second Grade <i>In the Forest Op. 51 No. 4, Rhapsody in Blue, Two for One, Sibling Blues, It Wasn't Me, Motor Mania, Reflections, Heart Racer</i>	agms.edu.au
Bradley Eustace <i>Rhapsody in Blue</i>	bradleyeustace.com
Barzurk – Bradley Eustace <i>Motor Mania, Tribal Dance, Sakura</i>	bradleyeustace.com
The Beat Mix – Grant Arnold <i>Heart Racer</i>	grantarnold.com
Contest Winners Book 2 <i>Elegy (Tingley)</i>	alfred.com
Contest Winners Book 3 <i>Our Day to Share</i>	alfred.com
Easy Little Peppers – Elissa Milne <i>Groovy Movie, Mozzie, Who's Been Bouncing on my Bed?, Starlight, Cat's Whiskers</i>	fabermusic.com
Episodes – Tcherepnine <i>No. 1, 5, 11</i>	Heugel
Grant Arnold <i>The Bottom Note, Turkish Delight, Persistence</i>	grantarnold.com
Getting to Grade Two <i>Chargin' d'Enfant, The Clown, Tango (Habanera), Fiesta, Cat's Whiskers, Two Part Intention</i>	halleonard.com.au
Jazzin' Around 2 – Kerin Bailey <i>Two-part Invention</i>	kerinbailey.com.au
Jazz, Rags and Blues Bk. 1 – Martha Mier <i>Ragtime Do Si Do</i>	boosey.com
The Joy of Boogie and Blues <i>House of the Rising Sun</i>	Yorktown Music Press Inc.
The Joy of Boogie and Blues Bk. 2 <i>Smokey on the Rocks, Aunt Rhody Boogie, The Boll Weevil Boogie The Blues Ain't Nothin'</i>	Yorktown Music Press Inc.
The Joy of Recital Time <i>Glow Worm Variations, Riding the Hobby Horse, Gypsy Tango, Country Gardens</i>	Yorktown Music Press Inc.
Just for You Book Two – Alexander Dennis <i>Autumn Splendor, Ballade, Fiesta Fever, Morning Mist, Bright Red, Tuesday's Child</i>	alfred.com
Keys to Stylistic Mastery- Clarfield and Alexander <i>Shepherd Playing on his Pipe Op. 31 No. 8 (Rebikov)</i>	alfred.com

Kool Jazzy Tunes – Glen Carter-Varney <i>Top Dog Ted, Waltz for Lu Lu</i>	glencartervarney.com.au
Kotchie, Jocelyn E – Another Pinch and A Stronger Dash <i>Dark Phantom, Tip-Toe Tango</i>	songrealm.com
Kullak <i>Witches' Dance Op. 4 No. 2</i>	boosey.com
Microjazz 1 – Christopher Norton <i>Open Space</i>	boosey.com
Microjazz 2 – Christopher Norton <i>A Sad Song</i>	boosey.com
Microstyles Bk. 1 – Christopher Norton <i>In the Bag, Down South</i>	boosey.com
Microstyles Bk. 2 – Christopher Norton <i>Foot Tapper, Galloping, Metal Merchant</i>	boosey.com
Musical Cameos – Bartok Bela <i>No. 4, 7, 8, 9, 10, 12</i>	boosey.com
Piano Fun – Roderick MacFarlane <i>Dance of the Red Sox</i>	halleonard.com.au
Piano Fun Book 2 – Roderick MacFarlane <i>Sydney Stomp, Sydney Sleuth, Charmed I'm Sure, Pixie Parade, Look Left, Jaws 5, Pete and Dave</i>	halleonard.com.au
Piano Time Pieces Book 2 <i>Gypsy Tango, Grandmother's Footsteps, You Can't Keep a Horse in a Lighthouse</i>	Oxford University Press
Really Easy Jazzin' About – Pam Wedgwood <i>Night Patrol, Popcorn, Moonlight Shadows, The Jumping Bean, Jammy Dodger, Washing-up Blues, A Sad Little Tale</i>	fabermusic.com
River Scenes – Leslie Fly <i>Mayfly</i>	Forsyth Brothers
Rock, Rhythm and Rag Book Four <i>Regal Rock, Biscuit Boogie, Soft Shoo-In</i>	Schirmer
Rollin, Catherine <i>Tendresse</i>	alfred.com
Six Dance pieces for Piano – Last Joan <i>Any One</i>	boosey.com
Studio Ghibli Recital Repertoire Elementary Volume 1 <i>Always with Me, Starting the Job, Reprise, Summer of Farewells</i>	zen-on.co.jp
Summer Vacation – Catherine Rollin <i>Bike Ride, Carefree, School's Out, Sleep-over Party, Water Chase</i>	alfred.com
Supersonics Piano – Daniel McFarlane <i>Mutiny on the High Seas, Reflections, Stomp, Loneliness, Funky Chicken, Pretty Piece, Walkin' the Dog, Daydreaming, The Space Around</i>	supersonicspiano.com
15 Children's Pieces – Dimitri Kabalevsky <i>No. 1 A Little Song</i>	boosey.com
24 Little Pieces Op. 39 – Dimitri Kabalevsky <i>No. 20 The Clown, No. 23 Waltz</i>	boosey.com

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a short passage with no note shorter than a crotchet and with no accidentals. Hands together in the keys of C, G and F Majors only. In $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time.

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

The Candidate will be asked to clap or tap a four-bar simple passage played twice by the examiner in $\frac{2}{4}$ time. Undotted minims, crotchets, and quavers.

INTERVALS

The Candidate will be asked to 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

The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination pieces:

- Note and Rest Values
- Staff or Staves
- Clefs
- Accidentals
- Articulations
- Time Signatures
- Key Signatures
- Terminology
- Signs and Symbols

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.

PIANOFORTE: GRADE THREE

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

Similar Motion: Hands together; two octaves ascending and descending.
Legato touch.
Tempo: MM = 120 with two notes per beat.

Major: E & F

Harmonic minor: F & G

Melodic minor: F & G

Chromatic: Hands separately; two octaves ascending and descending.
Legato touch.
Tempo: MM = 120 with two-notes per beat.
C

Contrary Motion: Hands together starting from unison; two octaves.
Legato touch.
Tempo: MM = 60 with two notes per beat.

Major: E & F

Harmonic minor: F & G

Arpeggios: Hands together; two octaves ascending & descending.
Root Position only. Legato touch.
Tempo: MM = 60 with three notes per beat

Major: E & F

Minor: F & G

Chords: Right Hand: Any position of the triad. Left Hand: Tonic octave or single note.

Major: E & F

Dominant 7th: E & F

Minor: F & G

Minor 7th: F & G

PERFORMANCE

- Three pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES**

Berens, H. <i>Study in A Minor Op. 88 No. 6</i>	Any Edition
Burgmuller – 25 Progressive Studies Op. 100 <i>No. 4, 7, 9, 15</i>	Any Edition
Easy exercises Op. 139 – Czerny <i>No. 42, 43, 50</i>	Any Edition
Elementary Studies Op. 120 F. – Duvernoy <i>No. 3, 4, 5, 8</i>	Any Edition
Elementary Studies Op. 176 – Duvernoy <i>No. 18, 19, 24, 25</i>	Any Edition
Etudes Book 2 – L. Olson <i>No. 8, 9, 13, 16</i>	Any Edition
First Instructor Op. 599 – Czerny <i>No. 50, 55, 61, 63, 85</i>	Any Edition
Getting to Grade Three <i>Ballade, Study in A minor</i>	halleonard.com.au
Heller Selected Studies Op 45 & 46 <i>Op. 45 No. 2, Op. 46 No. 1, 2, 4, 5, 7</i>	halleonard.com.au
Le Couppey, Felix <i>Study in C Op. 20 No. 2</i>	Any Edition
Lemoine H. <i>Op. 37 No. 7, 23, 34</i>	Any Edition
Loeschhorn, Albert <i>Op. 65 No. 19, 35, Op. 66 No. 19, 25</i>	Any Edition
Mayer, C. <i>Study in E Minor Op. 340 No. 13</i>	Any Edition
Piano Music by Women Composers Book 1 <i>Etude in C Major Op. 50 No. 16 (Farrenc)</i>	halleonard.com.au
Studies Op. 29 – Henri Bertini <i>No. 5, 7, 8, 11, 13, 17</i>	Any Edition
Supersonics Piano – Daniel McFarlane <i>Agent X, Mega March, Monster Chase</i>	supersonicspiano.com

Tuneful Technique W. – Lovelock <i>No. 1, 2, 5</i>	Any Edition
18 Characteristic Studies Op. 109 – Friedrich Burgmüller <i>No. 1, 7</i>	Any Edition
25 Studies Op. 100 – Henri Bertini <i>No. 6, 12, 13, 14, 15, 16, 18</i>	Any Edition

LIST 2: BAROQUE

An introduction to His Keyboard Works – G.F. Handel <i>Minuet in F Major, Air in B flat Major, Sonatina in G Major, Sonatina in B flat Major</i>	alfred.com
Children’s Bach – J. S Bach <i>No. 17, 18, 19</i>	EMI Music Publishing
Getting to Grade Three <i>Polonaise in G minor</i>	halleonard.com.au
Hummel, Johann <i>Contredanse</i>	Any Edition
The Joy of First Classics Bk. 1 <i>Carillions (Kirnberger)</i>	Any Edition
Purcell, Henry <i>Hornpipe in E Minor, Hornpipe in D Minor</i>	Any Edition
Schmitt <i>Sonatina in C Op. 83 1st or 2nd Mov</i>	Any Edition
Sixty Sonatas Vol. 2 – D. Scarlatti <i>No. XXXIV</i>	Schirmer
Telemann, G.P. <i>Aria in G</i>	Any Edition
12 Small Preludes – J. S Bach <i>Bk. 1 No. 8</i>	Any Edition

LIST 3: CLASSICAL

Beethoven, Ludwig <i>Bagatelle in A minor Op. 119 No. 9, Waltzes 1 or 2, Sonatina in G (Any one mov.), Sonatina in F 1st or 2nd Mov.</i>	Any Edition
Clementi, Muzio <i>Sonatina Op. 36 No. 2 1st or 3rd Mov, Sonatina Op. 36 No. 3 3rd Mov.</i>	Any Edition
Czerny, Carl <i>Sonatina Op. 163 (Any one mov.)</i>	Any Edition
Diabelli, Anton <i>Sonatina Op. 168 No. 1 1st Mov, Sonatina Op. 168 No. 3 1st Mov.</i>	Any Edition
Dussek, Jan <i>Sonatina Op. 20 No. 1 1st or 2nd Mov.</i>	Any Edition
Getting to Grade Three <i>Sonatina</i>	halleonard.com.au

Haydn, J. – Beginning to Play Haydn	Schroeder & Gunther
<i>Scherzo (from Sonatina No 4), Allegro in F Major, Andante in C Major, Andantino in E flat Major</i>	
Haydn, J. – Twelve Easy Pieces for Piano Solo	Any Edition
<i>No. 1, 7, 8, 10, 11</i>	
Haydn, J. – Sonatinas for Young Pianists	Any Edition
<i>Scherzo in F Hob. XVI/9 (3rd Mov.)</i>	
The Joy of Recital Time	Yorktown Music Press Inc.
<i>Two German Dances (Both) Variations on a Folk Tune, Variations on an Austrian Folk Song</i>	
Klavierstücke – W. A. Mozart	Peters
<i>No. 12 Andantino</i>	
Lichner, H.	Any Edition
<i>Sonatina Op. 4 No. 1 1st Mov, Sonatina in F Op. 4 No. 2 1st, 2nd or 3rd Mov.</i>	
Mozart, W. A. – Classic Album	alfred.com
<i>Andante in F</i>	
Mozart, W. A. – Viennese Sonatinas	Any Edition
<i>1st Mov. in F</i>	
Playel, J.	Schirmer
<i>Sonatina in C (Any one mov.)</i>	

LIST 4: ROMANTIC

Album for the Young – Robert Schumann	Any Edition
<i>Op. 68 No. 7, 8, 11, 20</i>	
Album for the Young Op. 39 – P. Tchaikovsky	Any Edition
<i>March of the Tin Soldiers, Mazurka, Polka, Neapolitan Dance Song, The Nurse's Story</i>	
Chopin, F.	Any Edition
<i>Mazurka Op. 7 No. 5</i>	
Getting to Grade Three	hal Leonard.com.au
<i>Finale from Carnival of the Animals (Saint-Saens), Wild Rider, Romanze</i>	
The Joy of First Classics Bk. 1	Any Edition
<i>Waltz P78</i>	
The Joy of Recital Time	Yorktown Music Press Inc.
<i>The Marionette's Funeral March, Valse Impromptu</i>	
Lyric Pieces – E. Grieg	Any Edition
<i>Op. 12 No. 2, 4, 7, 13</i>	
Piano Music by Women Composers Book 1	hal Leonard.com.au
<i>Adagio Cantabile (Egeberg), Religioso (Egeberg), Viennese Waltz in G Major Op. Posthumous No. 5 (Hartman)</i>	

LIST 5: 20TH & 21ST CENTURY/MODERN

Emotions – Alfonso Demasi	onetentaclepublishing.com
<i>No. 1 Primo</i>	
Getting to Grade Three – The New Mix	halleonard.com.au
<i>Let the Good Times Roll, The Secrets of My Heart, Mamma Mia, St Thomas, Midnight Snack, Moon River, Fascinating Rhythm, You and Me, Petite Reverie, Clocks</i>	
Getting to Grade Three	halleonard.com.au
<i>Fleeting Vision, The Sea is Angry, Toccata, Teasing Song, Melody, Late Night</i>	
Glen Carter-Varney – Kool Jazzy Tunes	glencartervarney.com.au
<i>Ted Goes to Town, Waltz for Lu Lu (version 2), The Saints for Two (either part)</i>	
Goldston, Margaret	alfred.com
<i>Enchanted Isle</i>	
Grant Arnold	grantarnold.com
<i>Ping Pong Jazz, Composer Cat, Lost in the Mist, Morning Song, Twilight, Zig Zag</i>	
Imagery – Sharon Choi	sharon-choi.com
<i>Dear May, Melancholy, The Soloist, Exotic Night, Special Task, Morning Dewdrop, A Journey to the Space, At Home, Never Look Back, An Old Temple, Ride on the Wave</i>	
Jazzin’ Around 2 – Kerin Bailey	kerinbailey.com.au
<i>Little Song</i>	
Jazz Rags & Blues Book 3 – Martha Mier	alfred.com
<i>Persistent Rhythm, Fickle Fourths, What a Glorious Day</i>	
The Joy of Boogie and Blues	Yorktown Music Press Inc.
<i>Deep Blue Sea Boogie, Good Night Boogie, Moonshine Sonata, Rock Island Line, The Timber, Worried Man Blues</i>	
The Joy of Boogie and Blues Bk. 2	Yorktown Music Press Inc.
<i>Rocky Romance, Jimmy Crack Corn Boogie, The Saints Boogie, Strolling in the Moonlight, Darlin’</i>	
The Joy of Movie Music – Stephen Duro	Yorktown Music Press
<i>Romeo and Juliet Love Theme</i>	
The Joy of Recital Time	Yorktown Music Press Inc.
<i>Mountain Dance, Mill in the Forest, Country Gardens</i>	
Just for You Book Two – Dennis Alexander	alfred.com
<i>Flirtatious, Lazy 6th Blues, Star Gazing</i>	
Just for You Book Three – Dennis Alexander	alfred.com
<i>Judy’s Waltz, Raggedy Rag, Nocturne in E Flat</i>	
Kabalevsky, Dimitri – 15 Children’s Pieces	boosey.com
<i>No. 3 A Sad Little Tale</i>	
Lovelock, William	Any Edition
<i>The Spinning Wheel</i>	
Microjazz 2 – Christopher Norton	boosey.com
<i>Shoehorn Blues, Highly Strung, Promises, Mix ‘n Match, Imps, Haiku, Take Your Time, Fine Line, Beguine, Boogie</i>	
The Microstyles Collection – Christopher Norton	boosey.com
<i>A Spy Story, Giveaway, Bubble Gum, Fax Blues, Misty Day, Plus Fives, Sunny Side Up, In The Sun, Feeling Lazy, Island Song, A Chromatic Outing</i>	
More Microjazz 1 – Christopher Norton	boosey.com
<i>Washing Blues, Face in the Crowd</i>	

Piano Fun – Roderick MacFarlane <i>Grandma and Pop, Piano Fun</i>	halleonard.com.au
Piano Music by Women Composers Book 1 <i>Minuet in F Major (Beach), Hide and Seek Op. 92 No. 3 (Bonis), Orientale in E Minor Op. 123 No. 9 (Chaminade), Aubade in E Minor Op. 126 No. 2 (Chaminade)</i>	halleonard.com.au
Rock, Rhythm and Rag Book Four <i>Oak Leaf Rag, Sharing</i>	Schirmer
Sally Greenaway <i>The Shepherd's Lament, Perhaps Tomorrow</i>	sallygreenaway.com.au
Shostakovitch, Dmitri <i>Dance from Dance of the Dolls</i>	boosey.com
Six Sketches – Kerin Bailey <i>Serenity, Winter Sun</i>	kerinbailey.com.au
Sonny Chua <i>Midnight Snack</i>	halleonard.com.au
Sonny Chua <i>T- Rex Hungry</i>	sheetmusicdirect.com
Studio Ghibli Recital Repertoire Intermediate Volume 1 <i>Merry Go Round of Life, The Theme of Marco and Gina, Reprise</i>	zen-on.co.jp
Summer Vacation – Catherine Rollin <i>By a Quiet Stream, Summertime Daydream</i>	alfred.com
Supersonics Piano – Daniel McFarlane <i>Agent X, Mega March, Monster Chase, Battle of the Ants, Funk, Salsa, Mist, The Space Between, The Last Stand, A Sailing Man</i>	supersonicspiano.com
Two Easy Pieces – Peter Sculthorpe <i>Left Bank Waltz, Sea Chant</i>	Any Edition
10 Easy Pieces for Piano – Bela Bartok <i>No. 2</i>	Any Edition
15 Children's Pieces Dimitri Kabalevsky <i>No. 7 Toccata, No. 10 Scherzo</i>	boosey.com
32 Piano Pieces – Bela Bartok <i>No. 19 or 12</i>	boosey.com

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.

SIGHT READING

7 Marks

The Candidate will be asked to sight read a passage of 8 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time in the keys of C, G or F Major. To be played by both hands at the moderate speed of ♩ = MM 100. No accidentals. Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked to 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.
INTERVALS	The Candidate will be asked to 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.
TONALITY	The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination 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.

PIANOFORTE: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

SCALES (All Technical Work from memory)

Similar Motion: Hands together; two octaves ascending and descending.
Legato touch; Staccato touch at examiner's discretion.
Tempo: MM = 120 with two notes per beat.

Major: B \flat , E \flat & A \flat

Harmonic minor: C & G

Melodic minor: C & G

Chromatic: Hands together; two octaves ascending and descending
Legato touch. Tempo: MM = 120 with two notes per beat.
C & C \sharp

Contrary Motion: Hands together starting from unison; two octaves.
Legato touch.
Tempo: MM = 120 with two notes per beat.

Major: B \flat , E \flat & A \flat

Harmonic minor: C & G

Arpeggios: Hands together; two octaves ascending & descending.
Root Position only.
Legato touch.
Tempo: MM = 60 bpm with three notes per beat.

Major: B \flat , E \flat & A \flat

Minor: C & G

Chords: Right Hand: Root Position. Left Hand: Tonic octave or single note.

Major: B \flat , E \flat & A \flat

Dominant 7th: B \flat , E \flat & A \flat

Major 7th: B \flat , E \flat & A \flat

Minor: C & G

Minor 7th: C & G

PERFORMANCE

- Three pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES**

Albert Studies for the Piano – Loeschhorn <i>Op. 65 No. 47</i>	Kalmus
Albert Studies for the Piano – Loeschhorn <i>Op. 66 No. 21</i>	Schirmer
Bartok, Bela – Mikrokosmos Vol. 3 <i>Study in Chords No. 69</i>	Any Edition
Bertini, Henri <i>Studies Op. 29 No 6, 12, 14, 16,</i>	Any Edition
Bertini, Henri <i>Studies Op. 100 No. 18</i>	Any Edition
Burgmüller, Friedrich – 25 Progressive Studies <i>Op. 100 No. 8, 12, 20</i>	Any Edition
Burgmüller, Friedrich – 18 Characteristic Studies <i>Op. 109 No. 2, 6</i>	Any Edition
Czerny – School of Velocity <i>Op. 299 No. 1, 2, 3, 4</i>	Any Edition
Czerny – Studies <i>Op. 636 No. 3, 5, 6, 8, 10, 19</i>	Any Edition
Czerny – Studies <i>Op. 849 No. 1, 3, 6, 7, 11, 15, 16, 18</i>	Any Edition
Easy Exercises – Czerny <i>Op. 139 No. 81, 86, 90</i>	Any Edition
Duvernoy, F. – Elementary Studies <i>Op. 120 No. 7</i>	Any Edition
Etudes Enfants – H. Lemoine <i>Op. 37 No. 28, 31, 35, 37, 44, 45</i>	Any Edition
Felix Le Coupey – 25 Progressive Studies Op 20 <i>No. 3, 7, 19</i>	Kalmus
First Instructor – Czerny <i>Op. 599 No. 50, 55, 61, 85, 63</i>	Any Edition
Getting to Grade Four Second Edition <i>Study in A Flat Op. 47 No. 23 (Heller), Etude in A Minor Op. 27 No. 3 (Kabalevsky)</i>	halleonard.com.au

Heller S. – Selected Studies Op. 45 & 46 <i>Op. 45 No. 9, 14, 19 Op. 46 No. 12</i>	halleonard.com.au
Heller S. – 30 Etudes Progressives <i>Op. 46 No. 1, 10, 11, 12, 23</i>	Any Edition
Heller S. – 25 Studies for Rhythm and Expression <i>Op. 47 No. 8, 12, 19</i>	Any Edition
Kabalevsky, Dimitri – 15 Children’s Pieces <i>No 8 Etude</i>	boosey.com
Succeeding with the Masters – The Festival Collection Book 4 <i>Dedicated Most Humbly to the Right-Hand Little Finger (Turk), Etude in A Minor Op. 47 No. 3 (Heller)</i>	The FJH Music Company
Supersonics Piano – Daniel McFarlane <i>The Machine I: Awakening, Storm the Castle, Predator</i>	supersonicspiano.com

LIST 2: BAROQUE

Bach, J. S. – French Suites <i>No. 2 Minuet, No. 3 Minuet, No. 4 Air, No. 5 Air or Gavotte, No. 6 Minuet or Gavotte</i>	Any Edition
Bach, J. S. – Two Part Inventions <i>No. 1 or 4</i>	Any Edition
Bach, J. S. – 12 Small Preludes <i>Bk. 1 No. 8, Bk. 2 No. 3 or 5</i>	Any Edition
Bach, J. S. – 48 Preludes and Fugues Bk. 1 <i>Prelude No. 1</i>	Any Edition
Getting to Grade Four Second Edition <i>Little Prelude in F BWV 927 (J. S. Bach), Allegro in A Major (W. F. Bach), Courante from Suite in F HGii 142/G179 (Handel), Chaconne (Fischer)</i>	halleonard.com.au
Handel, G.F. <i>Bouree in G, Courante in F, Prelude in G</i>	Any Edition
Handel, G. F. – An Introduction to His Keyboard Works <i>Saraband</i>	alfred.com
Handel, G. F. – Suites <i>No. 4 Sarabande, No. 10 Allegro, No. 11 Sarabande with Variations, No. 16 Gigue</i>	Any Edition
Henry Purcell and His Contemporaries – Henry Purcell <i>No. 4, 16</i>	Any Edition
The Joy of Recital Time <i>Festival Rondo</i>	Yorktown Music Press Inc.
Scarlatti, D. – Sixty Sonatas <i>Vol. 1 No. XXIII, Vol. 2 No. XLVIII</i>	Schirmer
Succeeding with the Masters – The Festival Collection Book 4 <i>The Little Trifle (Couperin), Bourree in A Minor (Krebs), Ciaccona with Five Variations (Pachelbel)</i>	The FJH Music Company

LIST 3: CLASSICAL

Beethoven, Ludwig	Any Edition
<i>Bagatelle in F Op. 33 No. 3, Bagatelle in G Minor Op. 119 No 1, Rondo in C Waltzes 7, 8, 9, 11, 13</i>	
Clementi, Muzio	Any Edition
<i>Sonatina Op. 36 No. 3 1st Mov, Sonatina Op. 36 No. 4 2nd Mov, Sonatina Op. 37 No. 2 1st Mov, Sonatina Op. 38 No. 1 1st Mov.</i>	
Diabelli, Anton	Any Edition
<i>Sonatina Op. 151 No. 3 1st Mov, Sonatina Op. 168 No. 4 1st Mov, Sonatina Op. 168 No. 5 1st Mov.</i>	
Getting to Grade Four Second Edition	halleonard.com.au
<i>Rondo Sonatina in F 2nd Movement (Beethoven), Sonata in D Hob XVI:37 Finale (Haydn) Sonatina in C Op. 36 No. 3 1st Movement (Clementi),</i>	
Haydn J.	Schroeder & Gunther
<i>Arietta and Variation, Sonata in B flat Hob XVI/2, Minuet and Trio, Sonata Hob XVI/11 1st and 2nd Mov.</i>	
Haydn The First Book for Pianists	alfred.com
<i>Scherzo in F Hob. XVI/9 3rd Mov.</i>	
Haydn, J. – Twelve Easy Pieces for Piano Solo	Any Edition
<i>No. 9</i>	
Johann Ladislau Dussek Sonatinas Op. 20	Kalmus
<i>Sonatina Op. 20 No. 2 1st Mov, Sonatina Op. 20 No. 4 1st Mov.</i>	
Kuhlau, F.	Any Edition
<i>Sonatina Op. 55 No. 4 Last Mov, Sonatina Op. 55 No. 5 1st Mov.</i>	
Merkel, Gustav	Any Edition
<i>Sonatina in F 1st Mov.</i>	
Mozart, W. A.	Any Edition
<i>Eine Kleine Nachtmusik 3rd Mov, Rondo No 3 in F, Sonata K282 2nd Mov, Sonata K 545 3rd Mov, Sonatina in C 1st Mov.</i>	
Schumann, R. – Kinder Sonata	Any Edition
<i>Op. 118 No. 1 1st Mov.</i>	
Succeeding with the Masters – The Festival Collection Book 4	The FJH Music Company
<i>Sonatina in C Major Op 168 No3 3rd Movement (Diabelli)</i>	

LIST 4: ROMANTIC

Chopin, F.	Any Edition
<i>Mazurka Op. 7 No. 1</i>	
Getting to Grade Four	halleonard.com.au
<i>Watchman's Song (Grieg)</i>	
Getting to Grade Four Second Edition	halleonard.com.au
<i>Elfin Dance Op. 12 No. 4 (Grieg), The Evening Bell No. 4 from Bocetos (Granados), Siciliano from Album for the Young Op. 68 No. 11 (Schumann), The Witch from Album for The Young Op. 39 No. 20 (Tchaikovsky), Prelude in B Minor Op. 28 No. 6 (Chopin)</i>	
Grieg, E. – Lyric Pieces	Any Edition
<i>Op. 12 No. 2, 3, 4, 5</i>	

Grieg, E. – Lyric Pieces <i>Op. 43 No. 2</i>	Any Edition
Mastering the Piano Level 2 <i>The Happy Farmer</i>	alfred.com
Pieces for Children – Felix Mendelssohn <i>Op. 72 No. 2</i>	Any Edition
Schumann, Robert <i>Waltz Op. 124 No. 4</i>	Any Edition
Schumann, Robert – Album for the Young Op. 68 <i>No. 12, 18, 29</i>	Any Edition
Succeeding with the Masters – The Festival Collection Book 4 <i>Boys Round Dance Op. 36 No. 3B (Gade), Spinning Song Op. 14 No. 4 (Ellmenreich)</i>	The FJH Music Company
Tchaikovsky, P. – Album for the Young Op. 39 <i>Winter Morning Waltz, Song of the Lark</i>	Any Edition

LIST 5: 20TH & 21ST CENTURY/MODERN

Australian Women's Anthology Vol 1 <i>The Adventurous Platypus, Farewell</i>	australiancomposers.com.au
The Beatles – 18 Fab Four Favorites arranged by Phillip Keveren <i>In My Life Norwegian Wood</i>	halleonard.com.au
Bartok, Bela – For Children <i>No. 21</i>	boosey.com
Bartok, Bela – Mikrokosmos Vol. 5 <i>Peasant Dance</i>	boosey.com
Bartok, Bela – Musical Cameos <i>No. 13</i>	boosey.com
Bartok, Bela – 10 Easy Pieces for Piano <i>No. 3</i>	boosey.com
Carter-Varney, Glen – Kool Piano <i>Dragon Train, The Lonely Doll</i>	glencartervarney.com.au
Carter-Varney, Glen – Kool Shades of Blue <i>Klues for Blues</i>	glencartervarney.com.au
Contest Winners Book 3 <i>Distant Star, Summer's Nocturne, Morning Dew</i>	alfred.com
Getting to Grade Four 2nd Edition <i>Witches in the Wind (Adams), The Grove (Lutoslawski), Dance Op. 27 No. 21 (Kabalevsky), Moon on The Mountain (Milne), Clockwork Doll from Six Children's Pieces No. 6 (Shostakovich), Semplice from Red Blues (Vine), Foxtrot II from Easy Dances I (Seiber), Cha Cha Cha from Melodic en Rhythme (Hengeveld), Cool Bananas (Milne), Prayer of the Matador from Lyric Pieces for the Young (Dell Joio), Canon from 'For Children Vol 2' (Bartok), Diversions No. 2 from Diversions (Bennett)</i>	halleonard.com.au
Grant Arnold <i>Jessie's Jig, Song For Australia (piano solo), Abandoned, Dangerous!, Pop Song</i>	grantarnold.com
Imagery – Sharon Choi <i>A Day in Brazil, Cyber City, Reverie, Once Upon a Time, I See the Light Over There You and Me</i>	sharon-choi.com

Jazzin' Around 1 – Kerin Bailey <i>Disco Kid, Melinda's Mini March</i>	kerinbailey.com.au
Jazz Menagerie Bk. 2 – Catherine Rollin <i>Kitten 'n' Mousin' on the Keys</i>	alfred.com
Jazz, Rags & Blues Book 3 – Martha Mier <i>Worrisome Blues, Railroad Street Blues</i>	alfred.com
Just For You Book 3 – Dennis Alexander <i>Gentle Hearts, Jumpin' the Ivories</i>	alfred.com
The Joy of Boogie and Blues <i>Blues in C, Honky Tonky, Jazz Ostinato, Lonesome Road, One-Track Toccata, Rolling Stone, Sailor's Boogie, Saint James Infirmary Blues, Whistling the Blues</i>	Yorktown Music Press Inc.
The Joy of Recital Time <i>Prelude for Lili, Serenade</i>	Yorktown Music Press Inc.
The Joy of Recital Time <i>Tarantella, The Saints Boogie</i>	Yorktown Music Press Inc.
Just for You Book Two – Dennis Alexander <i>Montana Rag, Soft-Shoe Sally</i>	alfred.com
Kabalevsky, Dimitri – 15 Children's Pieces <i>No. 12 Sonatina, No. 13 A Short Story, No. 14 Novelette</i>	boosey.com
Norton, Christopher – The Microstyles Collection <i>Rhapsody, On the Run, Misty-Eyed, Moving Along, Last Tango, Give it Time Cha Cha, Rocking Turkey, A Whimsey</i>	boosey.com
Piano Fun – Roderick MacFarlane <i>Carousel Vamp, Gemma's Dance, Piano on Fire, Dreaming</i>	hal Leonard.com.au
Pride and Prejudice – Dario Marianelli <i>Georgiana</i>	Wise Publications
River Flows in You and Other Eloquent Songs for Solo Piano <i>Glasgow Love Theme, Primavera</i>	hal Leonard.com.au
Satie, Erik – Trois Gnossiennes <i>No. 2, 3</i>	Any Edition
Selections from 100 Greatest Pop Songs <i>Yesterday</i>	hal Leonard.com.au
Shostakovich, Dmitri – Dance of the Dolls <i>No. 3 Romance, No. 6 Hurdy Gurdy, No. 7 Clockwork Doll</i>	boosey.com
Supersonics Piano – Daniel McFarlane <i>Fairy tale, Autumn Mood, Steppin' Out, Monsoon, Night Flyer, Feel the Funk, Behind the Mask, Epic, The Space Above</i>	supersonicspiano.com

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.

SIGHT READING

7 Marks

The Candidate will be asked to sight read a passage of 12 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time in the keys of G, D, F Major, or A minor. Both hands together. Quavers and occasional accidentals will be used. Phrasing must be observed.

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

The Candidate will be asked to 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.

INTERVALS

The Candidate will be asked to 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.

TONALITY

The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination pieces:

- Scale Formation
- Tetrachords
- Note And Rest Values
- 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.

PIANOFORTE: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

The AGMS recommends the Grade Two Theory Examination (or above) be passed in conjunction with Grade Five practical.

TECHNICAL WORK**20 Marks**

SCALES (All Technical Work except chord progressions to be performed from memory)

Similar Motion: Hands together; two octaves ascending and descending.
Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.
Tempo: MM = 140 bpm with two notes per beat

Major: B & D_bHarmonic minor: B & D_bMelodic minor: B & D_bChromatic: B & D_b

Contrary Motion: Hands together starting from unison; two octaves; Legato touch.
Tempo: MM = 140 with two notes per beat

Major: B & D_bHarmonic minor: B & D_b

Staccato 3rds: Hands Separately; Two octaves; Use the 2nd and 4th fingers on C and E

Major: C

Arpeggios: Hands together; two octaves ascending & descending.
Root Position & 1st Inversion; Legato touch.
Tempo: MM = 70 bpm with three notes per beat

Major: B & D_bMinor: B & D_b

Chords: Right Hand: Root Position. Left Hand: Tonic octave or single note.

Major: B & D_bMajor 6th: B & D_bMinor: B & D_bMinor 6th: B & D_b

Chord Progression:	Performance by memory is not required; Primary Triads only. The examiner will ask for one of the following progressions in one key:
	<ul style="list-style-type: none"> • Perfect cadence progression (I-IV-V-I) • Plagal cadence progression (I-IV-I)
Major:	C
Minor:	C

PERFORMANCE

- Three pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 one piece from the given repertoire list to perform	20 Marks

REPERTOIRE LIST

LIST 1: STUDIES

Bertini, Henri – Studies <i>Op. 29 No. 2, 3, 4, 19, 20</i>	Any Edition
Berens School of Velocity Op. 61 <i>Op. 61 No. 8, 12, 13</i>	Kalmus
Buds and Blossoms Op. 107 – Gurlitt <i>No. 3, 11</i>	Any Edition
Burgmüller, Friedrich – 25 Progressive Studies <i>Op. 100 No. 21, 24, 25</i>	Any Edition
Burgmüller, Friedrich – Studies <i>Op. 105 No. 3, 4</i>	Any Edition
Burgmüller, Friedrich – Studies <i>Op. 107 No. 3, 4</i>	Any Edition
Burgmüller, Friedrich – 18 Characteristic Studies <i>Op. 109 No. 4, 5, 9, 13, 15</i>	Any Edition
Czerny – Studies <i>Op. 718 No. 1, 3, 5, 16</i>	Any Edition
Czerny – School of Velocity <i>Op. 299 No. 5, 6, 7, 9, 10, 17</i>	Any Edition
Czerny – Studies <i>Op. 849 No. 18, 20, 21, 23</i>	Any Edition
Duvernoy, F. – Elementary Studies Op. 120 <i>No. 9, 11</i>	Any Edition
Getting to Grade Five <i>Etude (Khatchurian)</i>	halleonard.com.au
Heller S. – 25 Melodious Studies <i>Op. 45 No. 7, 12, 13, 18, 19</i>	Any Edition

Heller S. – 30 Etudes Progressives <i>Op. 46 No. 6, 7, 8, 9</i>	Any Edition
Heller S. – 25 Studies for Rhythm and Expression <i>Op. 47 No. 13, 14</i>	Any Edition
Hunten, Franz <i>Study in E Minor</i>	Any Edition
Kabalevsky, Dimitri – 10 Children’s Pieces Bk. 2 <i>Study in F Op. 27</i>	boosey.com
Selected Studies for Pianoforte Grades 5-7 <i>Study in D Op. 29 No. 12 (Bertini), Study in A minor Op. 718 No. 10 (Czerny), Study in A Op. 65 No. 46c (Loeschhorn), Prelude from Partita No. 3 (Kuhnau)</i>	EMI Music Publishing

LIST 2: BAROQUE

Bach, Johann Sebastian <i>Giguetta BWV 990 Sarabande con Partite in C</i>	Any Edition
Clavichord Pieces Vol. 1 – Francois Couperin <i>Le Reveille</i>	Belwin
English Suites – J. S. Bach <i>No. 1 Bouree I or II</i>	Any Edition
French Suites – J. S. Bach <i>No. 2 Air, Allemande or Courante, No. 3 Allemande, No. 5 Courante, No. 6 Allemande or Courante</i>	Any Edition
Getting to Grade Five <i>Sonata in C minor (Pescetti), Invention in F major (Bach), Sonata in G 2nd Mov. (Marcello)</i>	halleonard.com.au
Handel, G. F. <i>Sonatina in A Minor</i>	Any Edition
Handel, G.F Suites <i>No. 4 Courante, No. 14 Allegro, No. 16 Allemande</i>	Any Edition
Henry Purcell and His Contemporaries – Henry Purcell <i>No. 1, 9</i>	Any Edition
An Introduction to His Keyboard Works – G. F. Handel <i>Toccatto P30, Allegro in G Major P43</i>	alfred.com
Kuhnau <i>Prelude from Partita No. 3</i>	Any Edition
Pieces de Clavecin – Jean Rameau <i>Gigue en Rondeau in E Minor</i>	Heugel IMC
Sixty Sonatas D. Scarlatti <i>Vol. 1 No. I, Vol. 2 No. XXXIII</i>	Schirmer
Two Part Inventions – J. S. Bach <i>No. 3, 6, 8, 9, 10, 11, 12</i>	Any Edition
Zipoli, Domenico <i>Gavotta from Suite in B Minor, Gigue in G Minor</i>	Any Edition
24 Pieces Vol. 1 – Arcangelo Corelli <i>Giga in D Minor, Pastorale in G</i>	Belwin
48 Preludes and Fugues Book I – J. S. Bach <i>Prelude No. 9</i>	Any Edition

LIST 3: CLASSICAL

Beethoven, Ludwig	Any Edition
<i>Bagatelle Op. 119 No. 3, Fur Elise, Waltzes 14 or 15</i>	
Beethoven, Ludwig – Sonatas	Any Edition
<i>Op. 2 No. 1 3rd Mov, Op. 2 No. 2 3rd Mov, Op. 2 No. 3 3rd Mov, Op. 14 No. 1 2nd Mov.</i>	
<i>Op. 49 No. 2 1st or 2nd Mov.</i>	
Clementi, Muzio	Any Edition
<i>Sonatina Op. 36 No. 4 1st Mov, Sonatina Op. 36 No. 6 1st or 2nd Mov,</i>	
<i>Sonatina Op. 37 No. 1 1st or 2nd Mov.</i>	
Getting to Grade Five	halleonard.com.au
<i>Fur Elise (Beethoven), Scherzo in B flat (Schubert), Allegro from Op. 20 No. 1 1st Mov. (Vanhal),</i>	
<i>Sonatina in C Op. 20 No. 1 1st Movement (Kuhlau)</i>	
Haydn, J. – Sonatas	Schroeder & Gunther
<i>Sonata Hob XVI/1 1st Mov, Sonata Hob XVI/7 Complete, Sonata Hob XVI/9 Complete</i>	
The Joy of Sonatinas	Yorktown Music Press
<i>Sonatina in Classical Style III</i>	
Kuhlau, F	Any Edition
<i>Sonatina Op. 20 No. 1 1st Mov., Sonatina in A Op. 59 No. 1 1st Mov.</i>	
Mozart, W. A. – Sonatas	Any Edition
<i>K280 2nd Mov, K330 2nd Mov, K331 2nd Mov, K545 2nd Mov.</i>	
Mozart, W. A. – Sonatinas	Any Edition
<i>No. 2 2nd or 4th Mov, No. 4 3rd Mov</i>	
Schubert, Franz	Any Edition
<i>Scherzo in B flat No. 1 of Two Scherzos without opus number</i>	
Sonatinas for Young Pianists – J. Haydn	Any Edition
<i>Scherzo in F Hob XVI/9 (3rd Mov.)</i>	

LIST 4: ROMANTIC

Brahms, Johannes	Any Edition
<i>Waltz in A flat Major Op. 39 No. 15</i>	
Buds and Blossoms – Gurlitt	Any Edition
<i>Op. 107 No. 1, 10</i>	
Chopin, F. – Mazurkas	Any Edition
<i>Op. 17 No. 1, 2, Op. 24 No. 1, Op. 67 No. 2, 3</i>	
Chopin, Frederic – Preludes	Any Edition
<i>Prelude in C Minor Op. 28 No. 20</i>	
Chopin, F. –Waltzes	Any Edition
<i>Waltz in A Minor (Posthumous)</i>	
Getting to Grade Five	halleonard.com.au
<i>Poetic Tone Picture (Grieg), Le Petit Negre (Debussy),</i>	
<i>Knight Rupert Op. 68 No. 12 (Schumann), Op. 12 No. 1 (Grieg)</i>	
Grieg, E. – Poetic Tone Pictures	Any Edition
<i>Op. 3 No. 1, 5, 6</i>	
Illinsky, A.	Any Edition
<i>Berceuse Op. 13 No. 7 (G flat Major)</i>	

Liszt, Franz <i>Consolation No. 1</i>	Any Edition
Mendelssohn, Felix <i>Piece for Children Op. 72 No. 2</i>	Any Edition
Mendelssohn, Felix – Songs Without Words <i>Op. 19 No. 4, 6, Op. 30 No. 9, 12</i>	Any Edition
Relaxing Music for Piano <i>To A Wild Rose</i>	Any Edition
Schumann, Robert – Robert Schumann <i>Op. 15 No. 2, 11, Op. 68 No. 17, 27, 28, 30</i>	Any Edition
Schumann, Robert – Album for the Young Op. 124 <i>No. 5</i>	Any Edition
Schumann, Robert – Woodland (Forest Scenes) Op. 82 <i>No. 3, 6, 8</i>	Any Edition

LIST 5: 20TH & 21ST CENTURY/MODERN

Bela Bartok 10 Easy Pieces for Piano <i>No. 5</i>	Kalmus
Bruce Rowland <i>Jessica's Theme</i>	Pianozone.com.au
Contest Winners Book 3 <i>Virtuosic Rag</i>	alfred.com
DemBach – Alfonso Demasi <i>Largo</i>	onetentaclepublishing.com
Dmitri Shostakovich Dance of the Dolls <i>No. 2 Gavotte, No. 6 Hurdy Gurdy, No. 7 Dance</i>	boosey.com
Emotions – Alfonso Demasi <i>No. 3 Terza</i>	onetentaclepublishing.com
Fusion – Bradley Eustace <i>Prelude</i>	bradleyeustace.com
Getting to Grade Five <i>Petites Litanies de Jesus, Lefthand Drive – Bailey, Miniature Op. 8 No. 10 Goedicke, Blackberry Jam Milne, Petites Litanies de Jesus Grovlez</i>	halleonard.com.au
Glen Carter-Varney – Kool Piano <i>Prelude: Noosa Waters</i>	glencartervarney.com.au
Glen Carter-Varney – Kool Shades of Blue <i>Free Man's Blues</i>	glencartervarney.com.au
Glen Carter-Varney – Summer Dreaming <i>Turtles</i>	glencartervarney.com.au
Grant Arnold <i>Immensity, Wild Horses, It's Always You - That I Remember</i>	grantarnold.com
Imagery – Sharon Choi <i>Rosemary Waltz</i>	sharon-choi.com
Jazzin' Around 1 – Kerin Bailey <i>Melissa's Mood, Waltz for Wendy</i>	kerinbailey.com.au
Jazzin' Around 3 – Kerin Bailey <i>Riff-Raff Rock, Summer Rain</i>	kerinbailey.com.au

Jazzin' Around 4 – Kerin Bailey <i>Boogie Rock, Giant Strides</i>	kerinbailey.com.au
Jazzin' Around 5 – Kerin Bailey <i>Little Ripper Rag, Mellow Mood</i>	kerinbailey.com.au
Jazz Rags & Blues Book 4 – Martha Mier <i>Katy's Dance, Mr. Trumpet Man, Good Time Rag</i>	alfred.com
The Jazz Piano Player Collection <i>My Funny Valentine, I Could Write a Book</i>	fabermusic.com
Jazzy Piano 2 – B. Bonsor <i>Wistful Prelude, Girl on a Catwalk</i>	Universal
Just for You Book 4 – Dennis Alexander <i>Lullaby for Ryan, Purple Moon, Tropical Nights, Nostalgic Waltz, Tarantella Fantastico, Notturmo in E flat Major</i>	alfred.com
The Joy of Boogie and Blues <i>"Bill Bailey" Rag, Blue Waltz, Cotton Mill Blues, The Meet, Frankie and Johnny, Safari, Spiritual Boogie, Swingin' Molly, Walkin' in the Rain</i>	Yorktown Music Press Inc.
The Joy of Boogie and Blues Bk. 2 <i>Sunrise Serenade, Heliotroupe Bouquet</i>	Yorktown Music Press Inc.
Kool Piano – Glen Carter-Varney <i>Prelude Noosa Waters</i>	glencartervarney.com.au
La Tempesta – Alfonso Demasi <i>The Calm</i>	onetentaclepublishing.com
The Microstyles Collection – Christopher Norton <i>Oriental Flower, Omnibus, Heavy Work</i>	boosey.com
Museum Masterpieces – Catherine Rollin <i>The Starry Night, The Great Wave of Kanagawa, Water Lillies</i>	alfred.com
Piano Works of Miriam Hyde- Signature Series <i>Reverie</i>	All Music Publishing
Pictures of Childhood – Aram Khachaturian <i>No. 4, 6, 8</i>	Anglo-Soviet press
Poulenc, Francis <i>Suite Francaise No. 6</i>	Any Edition
Pride and Prejudice – Dario Marianelli <i>Stars and Butterflies, Leaving Netherfield</i>	Wise Publications
Prokofiev, Tarantelle <i>Vision Fugitive Op. 22 No. 10</i>	Any Edition
Rumanian Folk Dances – Bela Bartok <i>No. 1</i>	Any Edition
Sally Greenaway <i>Barock 'n Roll, Encore de Lírico, Mechanical Brain</i>	sallygreenaway.com.au
Scenes From Childhood – Sonny Chua <i>Night Walker, The Last Voyage</i>	Any Edition
Six Children's Pieces – Dmitri Shostakovitch <i>Lyrical Waltz, Prelude</i>	boosey.com
Snow Moon and Flowers – Peter Sculthorpe <i>Snow and Moon</i>	Any Edition

Supersonics Piano – Daniel McFarlane

supersonicspiano.com

*The Chase, Undercurrent Version 2, Walk On By, Winter, First Strike,
The Space Beyond, Captain Cool*

Trois Gnossiennes – Eric Satie

Any Edition

No. 1

Yiruma

halleonard.com.au

River Flows in You

100 Light Classics for Solo Piano

halleonard.com.au

Somewhere My Love, Summertime, River Flows In You

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, chords and simple modulations.

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

The Candidate will be asked 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 quaver.

INTERVALS

The Candidate will be asked to 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.

PITCH

The Candidate will be asked to 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

The Candidate will be asked to identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.

**TONALITY &
CADENCE**

The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination 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.

PIANOFORTE: GRADE SIX

Examination time. 30 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

SCALES (All Technical Work except chord progressions to be performed from memory)

Similar Motion: Hands together; four octaves ascending and descending.
Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.
Tempo: MM = 96 bpm with four notes per beat

Major: B \flat & F \sharp

Harmonic minor: B \flat & F \sharp

Melodic minor: B \flat & F \sharp

Chromatic: E & F

Contrary Motion: Hands together starting from unison; two octaves; Legato touch.
Tempo: MM = 63 bpm with four notes per beat

Major: B \flat & F \sharp

Harmonic minor: B \flat & F \sharp

Staccato 6ths Hands separately.
Major: C Commencing on E and C and using fingers 1 and 5.

Double Octaves Hands together; two octaves.

Major: B \flat & F \sharp

Harmonic Minor: B \flat & F \sharp

Arpeggios: Hands together; four octaves ascending & descending.
Root Position & first inversion.
Minimum Tempo: MM = 96 with three notes per beat

Major: B \flat & F \sharp

Minor: B \flat & F \sharp

Dominant 7ths:	Hands together; four octaves ascending & descending. Root Position only. Minimum Tempo: MM = 96 with four notes per beat
In the keys of:	B \flat & F \sharp
Chords:	Right Hand: Root Position. Left Hand: Tonic octave.
Major:	All keys: C, D, E, F, G, A, B, C \sharp , E \flat , F \sharp , A \flat & B \flat
Minor:	All keys: C, D, E, F, G, A, B, C \sharp , E \flat , F \sharp , A \flat & B \flat
Diminished:	B \flat & A \flat
Augmented:	B \flat & A \flat
Chord Progression:	Performance by memory is optional; Primary Triads only. The examiner will ask for one of the following progressions in one key: <ul style="list-style-type: none"> • Perfect cadence progression (I-IV-V7-I) • Plagal cadence progression (I-V-I-IV-I)
Major:	D
Minor:	G

PERFORMANCE

- Four pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES

Bertini, Henri – Studies Op. 29 <i>No. 22, 23, 24</i>	Any Edition
Bertini, Henri – Studies Op. 32 <i>No. 8, 9</i>	Any Edition
Bertini, Henri – Studies Op. 36 <i>No. 6</i>	Any Edition
Bertini, Henri <i>Study in C Minor</i>	Any Edition
Buds and Blossoms Op. 107 – Gurlitt <i>No. 1, 2, 4, 6</i>	Any Edition
Czerny 24 Easy Studies for the Left-Hand Op. 718	alfred.com

<i>No. 17, 20</i>	
Heller Twenty-Five Studies for the Piano Op. 47	Any Edition
<i>Op. 47 No. 6, 18</i>	
Heller Thirty Progressive Studies for the Piano Op. 46	Any Edition
<i>Op. 46 No. 18, 21, 24, 26</i>	
Loeschhorn, Albert	Any Edition
<i>Op. 66 No. 7, 22</i>	
Studies Op. 107 – Friedrich Burgmüller	Any Edition
<i>No. 1, 2, 6, 10, 11</i>	
School of Velocity Op. 299 – Czerny	Any Edition
<i>No. 8, 11, 12, 13, 14, 18, 21, 23, 24, 25, 29</i>	
Selected Studies for Pianoforte Grades 5 -7	EMI Music Publishing
<i>Octave Study Op. 29 No. 18 Bertini), Gradus ad Parnassum No. 53 (Clementi), Study in A Minor Op. 139 No. 10 (Loeschhorn)</i>	
Selected Studies – Grade 6 Section of the Book	Any Edition
<i>A Gay Study, Octave Study, Study in C Minor, Gradus ad Parnassum, Study No 19, Study in D Major, Study in E, Study in A Minor</i>	
Studies Op. 849 – Czerny	Any Edition
<i>No. 15, 25</i>	
Twelve Studies Op. 105 – Friedrich Burgmüller	Any Edition
<i>No. 1, 2, 5</i>	
18 Characteristic Studies Op. 109 – Friedrich Burgmüller	Any Edition
<i>No. 10, 11, 12, 16, 17</i>	
25 Melodious Studies – S. Heller	Any Edition
<i>Op. 45 No. 15, 16, 20</i>	

LIST 2: BAROQUE

An Introduction to His Keyboard Works – G. F. Handel	alfred.com
<i>Allemande in G Minor P54</i>	
Album of 14 Easy Pieces – G. F. Handel	Any Edition
<i>No. 9, 12</i>	
Bach, J. C.	G. Henle Publishers
<i>Sonata Op. 17 No. 4 1st Mov.</i>	
Daquin	Any Edition
<i>The Cuckoo</i>	
English Suites – J. S. Bach	Any Edition
<i>No. 2 Bouree No. 1, No. 3 Sarabande or Gigue, No. 4 Gigue</i>	
French Suites – J. S. Bach	Any Edition
<i>No. 3 Gigue, Sarabande, Bouree II, No. 5 Allemande, Gigue</i>	
Partitas – J. S. Bach	Any Edition
<i>No. 5 Courante</i>	
Scarlatti, D.	Schirmer
<i>Sonata in D L463</i>	
Sixty Sonatas – D. Scarlatti	Schirmer
<i>Vol. 1 No. IX, XIII, XXIX, Vol. 2 No. LIX</i>	
Suites – G. F. Handel	Any Edition
<i>No. 2 Allegro, No. 3 Courante, No. 4 Courante, No. 7 Allegro, No. 8 Allemande</i>	

or Gigue, No. 10 Gigue, No. 16 Courante

Two Part Inventions – J. S. Bach <i>No. 2, 13</i>	Any Edition
Three Part Inventions – J. S. Bach <i>No. 4, 5, 6, 11, 14, 15</i>	Any Edition
48 Preludes and Fugues Book I – J. S. Bach <i>Any Prelude except 1, 2, 6, 9, 10, 11</i>	Any Edition

LIST 3: CLASSICAL

Beethoven, Ludwig <i>Bagatelle Op. 33 No. 2, Bagatelle Op. 119 No. 1, Bagatelle Op. 126 No. 5 Rondo in A Major</i>	Any Edition
Beethoven, Ludwig – Sonatas <i>Op. 2 No. 1 1st Mov, Op. 10 No. 3 3rd Mov, Op. 14 No. 2 3rd Mov, Op. 22 3rd Mov. Op. 26 2nd Mov, Op. 31 No. 3 3rd Mov, Op. 49 No. 1 2nd Mov, Op. 49 No. 2 1st Mov. Op. 79 1st Mov.</i>	Any Edition
Beethoven, Ludwig – Sonatinas <i>No. 1 3rd Mov, No. 4 Complete</i>	Any Edition
Beginning to Play Haydn – J. Haydn <i>Allegretto in A Major</i>	Shroeder & Gunther Inc.
Clementi, Muzio Op. 36 <i>Rondo Allegro Vivace 3rd Movement from Sonatina in F Major Op. 36 No. 4 Presto 1st Movement from Sonatina in G Major Op. 36 No. 5</i>	Any Edition
Haydn, J. – Sonatas <i>Hob XVI/27 3rd Mov, Hob XVI/32 3rd Mov, Hob XVI/37 3rd Mov, Hob XVI/47 3rd Mov.</i>	Any Edition
Klavierstucke – W. A. Mozart <i>No. 13 KV 312, No. 17 KV 205</i>	Peters
Kuhlau, F. <i>Sonatina Op. 88 No. 3 Complete</i>	Any Edition
Mozart, W. A. <i>Fantasia in D Minor K397, Six Variations in G on a Theme of Salieri K180</i>	Any Edition
Mozart, W. A. – Sonatas <i>K279 1st Mov, K310 3rd Mov, K311 1st Mov, K330 3rd Mov, K331 3rd Mov, K545 1st Mov.</i>	Any Edition
Schubert, Franz <i>Sonata Op 120 2nd Mov.</i>	Any Edition

LIST 4: ROMANTIC

Brahms, Johannes <i>Waltz Op. 39 No. 2</i>	Any edition
Buds and Blossoms – Gurlitt <i>Op. 107 No. 2, 4</i>	Any Edition
Chopin, F. – Mazurkas <i>Op. 6 No. 1, Op. 17 No. 4, Op. 24 No. 3, Op. 30 No. 2, Op. 41 No. 2</i>	Any Edition
Chopin, F. <i>Prelude Op. 28 No. 4 and 6 (Both as one), No. 15</i>	Any Edition
Chopin, F. – Waltzes <i>Op. 69 No. 1</i>	Any Edition

Field, J. <i>Nocturne in B flat</i>	
Grieg, E. – Lyric Pieces <i>Op. 43 No. 4, Op. 54 No. 4, 5, Op. 71 No. 3</i>	Any Edition
Liszt, Franz <i>Consolation No. 4</i>	Any Edition
Songs Without Words – Felix Mendelssohn <i>Op. 19 No. 1, Op. 30 No. 11, Op. 38 No. 18, Op. 53 No. 19, 20, 22</i>	Any Edition
Schubert, Franz – Two Scherzi <i>No. 2</i>	Any Edition
Scenes from Childhood – Robert Schumann <i>Op. 15 No. 5, 10</i>	Any Edition
Scriabin, Alexander – Preludes <i>Op. 9 No. 1, Op. 11 Volume 4 No. 2, 4, 6</i>	Any Edition

LIST 5: 20TH & 21ST CENTURY/MODERN

Albeniz, Isaac <i>Op. 165 Malaguena</i>	EMI
Australian Women's Anthology Vol. 1 <i>Red Sky, Raindrops</i>	australiancomposers.com.au
Bela Bartok – Rumanian Christmas Carols <i>No. 6, 7</i>	Any Edition
Bela Bartok – Ten Easy Pieces for Piano <i>No. 10</i>	Any Edition
Benjamin, A. <i>Jamaican Rhumba</i>	boosey.com
Bradley Eustace – Fusion <i>Cosmoses, Sunshade Boogie (Duet or Solo version)</i>	bradleyeustace.com
The Children's Corner Suite – Debussy <i>The Little Shepherd, Le Petit Negre</i>	Any Edition
Complete Advanced Piano Solos Arranged by Dan Coates <i>Anne's Theme, Arthur's Theme, Beauty and the Beast</i>	alfred.com
Contest Winners Book 3 <i>Storm Mountain</i>	alfred.com
DemBach – Alfonso Demasi <i>Andantino, Allegretto</i>	onetentaclepublishing.com
Dmitri Shostakovich – Dances of the Dolls <i>No. 1 Lyrical Waltz, No. 3 Romance</i>	boosey.com
Emotions – Alfonso Demasi <i>No. 2 Secondo</i>	onetentaclepublishing.com
Favorite Pop Piano Solos – 27 Hits, Standards and Themes <i>Forrest Gump (Main Title), When She Loved Me, Ballade for Adeline, Fields of Gold, Grenade</i>	halleonard.com.au
Five Bagatelles – Ferguson <i>No. 3</i>	boosey.com
Gangster Suite – Sonny Chua <i>You Dirty Rat</i>	sonnychua.com

Glen Carter-Varney – Kool Shades of Blue <i>Free Man’s Blues, Mean Machine</i>	glencartervarney.com.au
Glen Carter-Varney – Kool Piano <i>Glider in the Sky</i>	glencartervarney.com.au
Grant Arnold <i>Desiree, Melodie Romantique (Full Version), Wandering Waltz, Looking Back</i>	grantarnold.com
Imagery – Sharon Choi <i>The Thunderstorm</i>	sharon-choi.com
Jazzin’ Around – Kerin Bailey <i>Miss Miles, Darren’s Dilemma</i>	kerinbailey.com.au
The Jazz Piano Player Collection <i>They Can’t Take That Away from Me, I’ve Got You Under My Skin</i>	fabermusic.com
Jazz Rags & Blues Book 4 – Martha Mier <i>Last Chance Blues, Tuxedo Jazz, Jackson Street Blues, Birmingham Blues</i>	alfred.com
Jazzy Piano 2 – Bonsor <i>Dreamy, Feelin’ Good</i>	sheetmusicplus.com
The Joy of Boogie and Blues <i>Another Shade of Blue, Ballad Improvisation, “Dark Eyed” Boogie</i>	Yorktown Music Press Inc.
The Joy of Boogie and Blues Bk. 2 <i>Club Sayonara, Shortnin’ Bread Boogie, Blackberry Jam, The Memory of a Waltz</i>	Yorktown Music Press Inc.
The Joy of Jazz <i>Maple Leaf Rag, China Jumps, Flamingo Bay, Big City Pastorale, Daffy Doodles, Blues Without Words</i>	Yorktown Music Press Inc.
The Joy of Jazz Book 2 <i>Well Git It!, Champagne Rag, A Lover’s Lullaby, On the Sunny Side of the Street</i>	Yorktown Music Press Inc.
Kabalevsky, Dimitri <i>Sonata in C 1st Mov.</i>	boosey.com
Kool Piano – Glen Carter-Varney <i>Glider in the Sky</i>	glencartervarney.com.au
Kotchie, J. <i>Battle of Camlann, Ceann-Uidhe (Journey’s End)</i>	songrealm.com
Latin Preludes – Christopher Norton <i>No. 1, 2, 3, 4, 5</i>	boosey.com
Love Never Dies (Vocal Piano Edition) – Andrew Lloyd Webber <i>Once upon Another Time</i>	The Really Useful Music Co. Ltd
Mikrokosmos Volume 5 – Bela Bartok <i>No. 135</i>	Any Edition
More Disney Songs for Classical Piano – Phillip Keveren <i>Feed the Birds, Ratatouille Main Theme</i>	halleonard.com.au
Mrs Millie’s Paintings – Alfonso Demasi <i>Mrs Millie’s Cat</i>	onetentaclepublishing.com
Piano Works of Miriam Hyde- Signature Series <i>Woodland Sketch</i>	All Music Publishing
Ragazzi – Bradley Eustace <i>Greensleeves</i>	bradleyeustace.com

River Flows in You and Other Eloquent Songs for Piano Solo <i>Comptine D'Un Autre Ete, The John Dunbar Theme</i>	halleonard.com.au
Rock Preludes – Christopher Norton <i>No. 2, 6</i>	boosey.com
Sally Greenaway <i>Dawn of Evening</i>	sallygreenaway.com.au
Satie, Erik – Trois Gymnopedies <i>Any One</i>	Any Edition
Spanish Dances E. – Granados <i>Op. 37 No. 5</i>	Schirmer
Supersonics Piano – Daniel McFarlane <i>Down in the Willow Garden, Lift Me Up, In the Groove, Light Up My Life, Rebellion, Reflections in Blue</i>	supersonicspiano.com
Yiruma <i>Wait There, Do You Dream, When the Love Falls, Love Me</i>	halleonard.com.au
100 Light Classics for Piano Solo <i>Brian's Song, Cinema Paradiso, Dance of the Sugar Plum Fairy, Theme from Jurassic Park, Nessum Dorma, Somewhere in my Memory, Tara's Theme</i>	halleonard.com.au

Own Choice: Teachers may substitute an own choice piece of the same level. No approval is necessary but if you are not sure of the standard you may apply for approval.,

SIGHT READING

7 Marks

The Candidate will be asked to sight read a passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

EAR TESTS

7 Marks

RHYTHM	The Candidate will be asked 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 quaver.
INTERVALS	The Candidate will be asked to 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	The Candidate will be asked to 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	The Candidate will be asked to identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	The Candidate will be asked to 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.

The candidate will be asked general questions based upon the music in the examination 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.

PIANOFORTE: GRADE SEVEN

Examination Time: 40 Minutes.

Minimum pass mark 65%

Additional Requirement:

To receive the grade Seven certificate, grade four theory (or above) must be completed.

TECHNICAL WORK**16 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)**Similar Motion:**

Hands together; four octaves ascending and descending.

Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.

Minimum tempo: MM = 104 bpm with four notes per beat.

Major: C#, F & G \flat Harmonic minor: B \flat , E \flat & A \flat Melodic minor: B \flat , E \flat & A \flat

Chromatic: C# & F

Contrary Motion

Hands together starting from unison; two octaves; Legato touch.

Tempo: MM = 63 bpm with four notes per beat

Major: C# & F

Harmonic Minor: B \flat & E \flat

Chromatic: D

Double Octaves

Major: C# & F

Harmonic Minor: B \flat & E \flat **Scales in 3rds**

Hands together similar motion:

Left hand finger 5 on C, Right hand finger 3 on E/ E \flat

Major: C

Harmonic Minor: C

Scales in 6ths

Hands together similar motion:

Right hand finger 1 on C, Left hand finger 3 on E/ E \flat

Major: C

Harmonic Minor: C

ARPEGGIOS

Similar Motion: Hands together; four octaves ascending and descending.
Root Position, first inversion & second inversion.
Minimum tempo: MM = 104 with three notes per beat.

Major: C# & F

Minor: Bb & Eb

Dominant 7ths: Hands together; four octaves ascending & descending.
Root Position only.
Minimum Tempo: MM = 104 bpm with four notes per beat

In the keys of: C# & F

Diminished 7ths: Hands together; four octaves ascending & descending.
Root Position and all inversion.
Minimum Tempo: MM = 104 bpm with four notes per beat

In the keys of: Bb & Eb

Chords: Right Hand: Any position. Left Hand: Tonic octave.

Major 6th: All keys

Minor 6th: All keys

Major 7th: All keys

Minor 7th: All keys

Diminished: C, C#, D, Eb, E & F

Augmented: C, C#, D, Eb, E & F

Chord Progression: Performance by memory is optional.
The examiner will ask for one or two of the following progressions:

- Perfect cadence progression (I-IV-Ic-V7-I)
- Plagal cadence progression (I-Ib-V-I-IV-I)
- Interrupted cadence progression (I-IIb-V7 VI)

Major: Eb

Minor: F#

PERFORMANCE

- Four pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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 1: STUDIES**

Buds and Blossoms – Gurlitt <i>Op. 107 No. 7, 8</i>	Kalmus
Gradus ad Parnassum – Muzio Clementi <i>Book 1 No. 9, 12, 17, 23, 24</i> <i>Book 2 No. 28, 31</i> <i>Book 3 No. 65</i>	Any Edition
Le Perfectionnement Studies – Czerny <i>Op. 755 No. 9</i>	Any Edition
School of Velocity for the Piano – Berens <i>Study in A Minor Op. 61 No. 2</i>	Any Edition
School of Velocity – Czerny <i>Op. 299 No. 31, 34, 35, 36, 38, 40</i>	Any Edition
Selected Studies for Pianoforte Grades 5-7 <i>Study in A Minor Op. 740 No. 41 (Czerny), Study in D Minor Op. 61 No. 19 (Duvernoy),</i> <i>Study in C Op. 11 No. 3 (Fischer), Study in A Minor (Hyde)</i>	EMI Music Publishing
Twenty Little Studies Moritz Moszkowski <i>Op. 91 Book 2 No. 8, 10, 11, 14, 16, 17, 18, 19</i>	Leduc
12 Etudes – Friedrich Burgmüller <i>Op. 105 No. 6, 7, 8, 9, 10</i>	Any Edition
25 Melodious Studies – S. Heller <i>Op. 45 No. 2, 24</i>	Any Edition
25 Studies for the Piano – S. Heller <i>Op. 47 No. 24, 25</i>	Any Edition
30 Etudes Progressives – S. Heller <i>Op. 46 No. 12, 13, 14, 29</i>	Any Edition
33 Etudes progressives et doigtées – Albert Loeschhorn <i>Op. 66 No. 32</i>	Any Edition

LIST 2: BAROQUE

English Suites – J. S. Bach	Any Edition
<i>No. 3 Allemande and Gigue, No. 4 Prelude, No. 5 Prelude</i>	
French Suites – J. S. Bach	Any Edition
<i>No. 2 Sarabande and Gigue, No. 3 Courante and Sarabande, No. 6 Gavotte Polonaise and Bouree</i>	
Fantasia in C – G.F. Handel	Any Edition
<i>Prelude and Fugue No. 8 in F Minor, Theme and Variations (Harmonious Blacksmith) Suite No. 3 in D Minor Presto</i>	
Partitas – J. S. Bach	Any Edition
<i>No. 1 Prelude and Allemande, No. 5 Prelude, No. 5 Gigue</i>	
Sixty Sonatas – D. Scarlatti	Schirmer
<i>Vol. 1 No. VII, VIII, XVIII</i>	
Soler, Antonio	Any Edition
<i>Sonata No. 84 in D Allegro</i>	
Sonata No. 10 in D – Pietro Paradisi	Any Edition
<i>Toccata in A</i>	
48 Preludes and Fugues – J. S. Bach	Any Edition
<i>Book 1: No. 2, 5, 6, 16, 21 Book 2: No. 2, 7, 9, 15</i>	

LIST 3: CLASSICAL

Beethoven, Ludwig	Any Edition
<i>Rondo in C, Six Easy Variations in G Major</i>	
Haydn J.	Any Edition
<i>Fantasia in C</i>	
Haydn J. – Sonatas	Any Edition
<i>Hob XVI/27 1st and 2nd Mov, Hob XVI/35 1st and 2nd Mov, Hob XVI/36 1st Mov.</i>	
Klavierstucke – W. A. Mozart	Peters
<i>No. 11. KV 616 Andante, No. 14 KV 400 Allegro</i>	
Mozart W. A. – Sonatas	Any Edition
<i>K280 1st Mov, K330 1st Mov, K332 1st Mov, K333 1st Mov, K576 Last Mov.</i>	
Mozart W. A. – Variations	Any Edition
<i>K24: 8 Variations on “Laat ons Juichen”, K180: 6 Variations on “Mio Caro Adone”</i>	
Piano Variations – Beethoven	Dover Publications Inc. New York
<i>WoO 70: 6 Variations on “Duet by Paisiello”, WoO 72: 8 Variations on “Romance by Gretry”. WoO: 77 6 Easy Variations on “Original Theme”, Op. 76 6 Variations on “Original Theme”</i>	
Schubert Franz	Any Edition
<i>Sonata Op. 120 1st Mov.</i>	
Six Bagatelles – Beethoven	Any Edition
<i>Op. 126 No. 3 and 4, No. 5 and 6</i>	
Sonatas – Beethoven	Any Edition
<i>Op. 2 No. 1 Last Mov, Op. 7 2nd Mov, Op. 10 No. 1 1st or 3rd Mov, Op. 10 No. 2 1st Mov, Op. 13 2nd or 3rd Mov, Op. 14 No. 1, 1st or last Mov, Op. 14 No. 2 1st Mov, Op. 27 No. 1 1st Mov, Op. 79 Last Mov.</i>	

Three Sonatinas: 1783 – Beethoven

Any Edition

*Sonatina in E flat No. 1 1st Mov, Sonatina in F Minor No. 2 1st Mov,
Sonatina in D No. 3 2nd Mov.*

Themes and Variations – Mozart

Yorktown Music Press

6 Variations on an air “Mio Caro Adone”

LIST 4: ROMANTIC**Brahms, Johannes**

Any Edition

Intermezzo Op. 76 No. 4 in B flat

Consolations – Franz Liszt

Any Edition

No. 5, 6

Debussy – Suite Bergamasque

Any Edition

Claire de Lune

Lyrical Pieces – E. Grieg

Any Edition

Op. 38 No. 1, Op. 43 No. 1, Op. 47 No. 2, Op. 54 No. 3

Mazurkas – F. Chopin

Any Edition

Op. 33 No. 1, Op. 33 No. 2, Op. 41 No. 1, Op. 59 No. 2

Nocturnes – F. Chopin

Any Edition

Op. 15 No. 3, Op. 32 No. 2, Op. 55 No. 1

Preludes – F. Chopin

Any Edition

Op. 28 No. 15, 21, 22, 45

Polonaises – F. Chopin

Any Edition

Op. 40 No. 2

Schubert, Franz

Any Edition

Impromptu Op. 142 No. 2, Adagio from Sonata in C minor D958

Schumann, Robert

Any Edition

Arabesque Op. 18, The Prophet Bird

Songs Without Words – Felix Mendelssohn

Any Edition

Op. 102 No. 46

Tchaikovsky, P.

Humoresque Op. 10 No. 2

Waltzes – F. Chopin

Any Edition

Op. 34 No. 2

12 Etudes – Friedrich Burgmüller

Any Edition

Op. 105 No. 11

25 Melodious Studies – S. Heller

Any Edition

Op. 45 No. 21

LIST 5: 20TH & 21ST CENTURY/MODERN**Albeniz, Isaac**

G. Henle Publishers

Tango Op. 165 No. 2

Australian Women's Anthology Vol 1

australiancomposers.com.au

Soliloquy

Bartok, Bela

Any Edition

Bagatelle Op. 6 No. 2

Bartok, Bela – Mikrokosmos Volume 6 <i>No. 149, 150</i>	Any Edition
Carter-Varney, Glen <i>The Artamidae</i>	glencartervarney.com.au
Carter-Varney, Glen – Kool Piano <i>Dancing Girl</i>	glencartervarney.com.au
Complete Advanced Piano Solos Arranged by Dan Coates <i>Can You Read My Mind, Canon in D, Colours of the Wind, Heart, I Say A little Prayer, Karen’s Theme, Send in The Clowns, Desperado</i>	alfred.com
Debussy, Claude – Preludes Book 1 For The Piano <i>No. 8 The Girl with The Flaxen Hair</i>	Any Edition
Demasi, Alfonso – DemBach <i>Any Two Pieces</i>	onetentaclepublishing.com
Demasi, Alfonso – Mrs Millie’s Paintings <i>Mrs Millie’s Cheeky Bottom</i>	onetentaclepublishing.com
Eustace, Bradley – Ragazzi <i>A Tribute to Diana</i>	bradleyeustace.com
Eustace, Bradley – Spiritus <i>Bali Spirit, X-Theme</i>	bradleyeustace.com
Favorite Pop Piano Solos: 27 Hits, Standards and Themes <i>Hidden Away, I Will, Let it Be, On My Own, Time to Say Goodbye</i>	halleonard.com.au
Ferguson, Howard – Five Bagatelles <i>No. 2</i>	boosey.com
George Botsford & Winifred Attwell <i>Black and White Rag</i>	musicnotes.com
Greenaway, Sally <i>Sin Luz, New Years’ Invention</i>	sallygreenaway.com.au
Ibert, Jacques – Histoires <i>No. VIII Le Cage de Cristal, The Little White Donkey</i>	Any Edition
The Jazz Piano Player Collection <i>You Make Me Feel So Young, Let’s Call the Whole Thing Off</i>	fabermusic.com
Jazzy Piano 2 – Bonsor, B. <i>Willie Wagglegsticks Walkabout</i>	Universal
Joplin, Scott – Complete Piano Rags <i>Swipesy, Weeping Willow, Palm Leaf Rag, Rose Leaf Rag</i>	Dover Publications Inc.
The Joy of Boogie and Blues Bk. 2 <i>Maple Leaf Rag, China Jumps, Flamingo Bay, Big City Pastorale, Daffy Doodles, Blues Without Words</i>	Yorktown Music Press Inc.
The Joy of Movie Music <i>Cinema Paradiso, Schindler’s List</i>	Yorktown Music Press Inc.
Koelling, Carl <i>Rhapsodie Mignonne Op. 410</i>	Any Edition
Le Gallienne, Dorian <i>Jinker Ride, Nocturne</i>	Any Edition
More Disney Songs for Classical Piano – Phillip Keveren <i>Bella Note, The Bells of Notre Dame</i>	halleonard.com.au
Night Pieces – Peter Sculthorpe <i>Stars</i>	Any Edition

Pattern Preludes – C. Barratt <i>Etude Fantasia</i>	boosey.com
Piano Rags Book 2 – Scott Joplin <i>Rose Leaf Rag, Paragon Rag, Pine Apple Rag</i>	Paxton
Prokofiev, Serge – Visions Fugitives <i>No. 1 and 2, No. 6 and 10, No. 16 and 17</i>	Any Edition
Rachmaninoff, Serge <i>Prelude Op. 3 No. 2</i>	Any Edition
Ravel, Maurice <i>Sonatine 2nd Mov.</i>	Any Edition
Reger, Max <i>Murmoresque Op. 20 No. 1</i>	Any Edition
Ryuchi Sakamoto <i>Merry Christmas Mr Lawrence</i>	musicnotes.com
Stravinsky, Igor <i>Scherzo</i>	Any Edition
Supersonics Piano – Daniel McFarlane <i>Lost, Jingle Jangle</i>	supersonicspiano.com
Tcherepnone, A. – Bagatelles <i>Op. 5 No. 1, 2, 3</i>	Any Edition
Three Novelettes – Francis Poulenc <i>No. 1 in C Major, No. 3 in E Minor</i>	Any Edition
Three Sketches – Frank Bridge <i>No. 3</i>	Any Edition
Yiruma <i>Kiss the Rain, One Day I Will, Shining Smile, Falling</i>	halleonard.com.au
100 Light Classics for Piano Solo <i>Classical Gas, Theme from Jurassic Park, Prelude II</i>	halleonard.com.au

Own Choice: Teachers may substitute an own choice piece of the same level. (AGMS approval is required).

SIGHT READING

7 Marks

The Candidate will be asked to sight read a passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time. Modulations and accidentals will be included.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked 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.
INTERVALS	The Candidate will be asked to 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.
PITCH	The Candidate will be asked to 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	The Candidate will be asked to identify as major, minor, diminished, or augmented, triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	The Candidate will be asked to 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.

PIANOFORTE: GRADE EIGHT (PROFICIENCY)

Examination Time. 50 Minutes

Minimum pass mark 65%

Additional Requirement:

To receive the grade eight certificate, grade five theory (or above) must be completed.

TECHNICAL WORK**16 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)

- Candidates are to select one of the given key sets below.
- Present all technical work using the chosen key set.
- Candidates may only use one key set.
- Swapping between sets for different sections of scales is not permitted.
- The examiner may use the enharmonic equivalent name for scales. E.g. G flat/F sharp.

Set 1: C, E, G^b & B**Set 2:** G, D, B^b & A^b**Set 3:** A, C[#], F & E^b

Similar Motion: Hands together; four octaves ascending and descending.
Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.
Minimum tempo: MM = 108 bpm with four notes per beat.

Major: Present all scales from the chosen key set.

Harmonic minor: Present all scales from the chosen key set.

Melodic minor: Present all scales from the chosen key set.

Chromatic: Present all scales from the chosen key set.

Contrary Motion Hands together starting from unison; two octaves; Legato touch.
Tempo: MM = 63 bpm with four notes per beat

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

Chromatic: Present the chosen key set.

Scales in 3rds: Hands together; four octaves ascending and descending.

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

Scales in 6ths Hands together; four octaves ascending and descending.

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

Scales in 10ths	Hands together; four octaves ascending and descending.
Major:	Present the chosen key set.
Harmonic Minor:	Present the chosen key set.
Double Octaves	Hands together; two octaves ascending and descending.
Major:	Present the chosen key set.
Harmonic Minor:	Present the chosen key set.
Arpeggios:	Hands together; four octaves ascending and descending. Root Position & all inversions. Minimum tempo: MM = 108 with three notes per beat.
Major:	Present the chosen key set.
Minor:	Present the chosen key set.
Dominant 7 th of:	Present the chosen key set.
Diminished 7 th of:	Present the chosen key set.
Chords:	Right Hand: Any position of the triad. Left Hand: Tonic octave.
Major:	Present the chosen key set.
Minor:	Present the chosen key set.
Major 6th:	Present the chosen key set.
Minor 6th:	Present the chosen key set.
Major 7th:	Present the chosen key set.
Minor 7th:	Present the chosen key set.
Diminished:	Present the chosen key set.
Augmented:	Present the chosen key set.
Chord Progression:	Performance by memory is optional. The examiner will ask for one or two of the following progressions: <ul style="list-style-type: none"> ○ Perfect cadence progression (I-VI-IIb-Ic-V7-I) ○ Plagal cadence progression (I-V7-Ib-IV-I) ○ Interrupted cadence progression (I-IIb-ic-V7-VI)
Major:	Present the chosen key set.
Minor:	Present the chosen key set.

PERFORMANCE

Time limit of 25 minutes

80 Marks

- Four pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.
- Own Choice pieces: Approval from the AGMS is 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 1: BAROQUE**

Bach J. S. – English Suites	Any Edition
<i>No. 1 Prelude and Allemande, No. 2 Prelude, No. 4 Prelude and Allemande, No. 5 Sarabande and Gigue, No. 6 Prelude, No. 6 Sarabande and Gigue</i>	
Bach J. S. – French Suites	Any Edition
<i>No. 5 Courante Sarabande and Bouree, No. 6 Courante Sarabande and Gigue</i>	
Bach J. S. – Partitas	Any Edition
<i>No. 1 Courante and Sarabande, No. 2 Courante and Sarabande, No. 3 Fantasia, No. 3 Sarabande and Burlesque, No. 5 Sarabande and Gigue, No. 6 Allemande and Sarabande</i>	
Bach J. S. – 48 Preludes and Fugues	Any Edition
<i>Book 1: No. 1, 9, 10, 11, 13, 14, 17, 18, 22, 23</i>	
<i>Book 2: No. 24</i>	
Handel, G.F.	
<i>Suite No. 1 Allemande Courante and Gigue, Suite No. 2 Complete, Suite No. 3 Prelude Allemande and Courante, Suite No. 4 Allegro Courante and Sarabande, Suite No. 6 Largo Allegro and Gigue, Suite No. 8 Prelude Allegro and Allemande</i>	
Scarlatti, Domenico – Sixty Sonatas	Schirmer
<i>Vol. 1 No. XXV and XXX,</i>	
<i>Vol. 2 No. LIII and LIV</i>	

LIST 2: CLASSICAL

Beethoven, Ludwig – Sonatas	Any Edition
<i>Op. 2 No. 2 1st Mov. Op. 7 1st Mov, Op. 10 No. 1 Last Mov, Op. 10 No. 2 Last Mov, Op. 10 No. 3 Last Mov, Op. 22 1st or 4th Mov, Op. 26 Last Mov, Op. 27 No.1 Last Mov, Op. 27 No. 2 Last Mov, Op. 28 1st Mov, Op. 31 No. 1 1st Mov, Op. 31 No. 2 1st Mov, Op. 31 No. 3 2nd and 3rd Mov. Op. 79 Complete</i>	
Beethoven, Ludwig – Variations	Any Edition
<i>WoO 63: 9 Variations on “March by Dressler”, WoO 68: 12 Variations on “Theme by Haibel”, WoO 76: 8 Easy Variations on “Trio by Sussmayr”, WoO 78: 7 Variations on “God Save the King”, WoO 79: 5 Variations on “Rule Britannia”</i>	

Clementi, Muzio	Any Edition
<i>Capriccio Op. 34 No. 1, Sonata Op. 7 No. 3 Complete, Sonata Op 13 No 6 Complete</i>	
Haydn, Jospeh – Sonatas	Any Edition
<i>Hob XVI/34 1st and 2nd Mov, Hob XVI/48 1st Mov, Hob XVI/50 1st and 2nd Mov.</i>	
Hummel, Johann	Any Edition
<i>La Galante: Rondeau Brilliant Op. 120, Rondo in E flat Op. 11</i>	
Mozart, W. A.	Any Edition
<i>Fantasia in C Minor K396, Rondo in A Minor K511, Rondo in D Major K485</i>	
Mozart, W. A. – Sonatas	Any Edition
<i>K283 2nd and 3rd Mov, K284 1st or Last Mov, K309 1st Mov, K310 1st Mov, K330 2nd and 3rd Mov, K331 1st Mov, K457 1st Mov, K533 1st Mov, K570 1st and 2nd Mov, K576 1st Mov.</i>	
Mozart, W. A. – Variations	Any Edition
<i>K353 12 Variations on “La Belle Francoise”, K500 12 Variations on an original “Allegretto”</i>	
Schubert, Franz	Any Edition
<i>Sonata Op. 122 1st Mov, Sonata Op. 143 1st Mov.</i>	

LIST 3: ROMANTIC

Burgmüller , Friedrich – 12 Etudes	Any Edition
<i>Op. 105 No. 12</i>	
Brahms, Johannes	Any edition
<i>Capriccio in D Minor Op. 116 No. 7, Capriccio in G Minor Op. 116 No. 3</i>	
Brahms, Johannes – Intermezzos	Any edition
<i>Op. 10 No. 3, Op. 76 No. 6, Op. 76 No. 7, Op. 116 No. 4, Op. 116 No. 6, Op. 117 No. 1, Op. 119 No. 1</i>	
Chopin, F.	Any Edition
<i>Etude Op. 10 No. 6, Op. 25 No. 2, Three Posthumous Etudes No. 1 or 2</i>	
Chopin, F.	Any Edition
<i>Mazurka Op. 7 No. 4, Op. 24 No. 4, Op. 50 No. 3, Op. 63 No. 3</i>	
Chopin, F.	Any Edition
<i>Nocturne Op. 32 No. 1, Op. 37 No. 1, Op. 37 No. 2</i>	
Chopin, F.	Any Edition
<i>Polonaises Op. 26 No. 2</i>	
Chopin, F.	Any Edition
<i>Prelude Op. 28 No. 13</i>	
Chopin, F.	Any Edition
<i>Waltz Op. 70 No. 3</i>	
Field, John	Schirmer
<i>Nocturne No. 8 in E flat Major</i>	
The Library of Piano Classics 2	AMSCO
<i>Flower Song (Lange), Nocturne in D flat Major Op. 27 No. 2 (Chopin), Reverie (Debussy), Largo (Dvorak), The Dying Poet (Gottschalk), Intermezzo Op. 118 No. 2 (Brahms) Ballade in D Minor Op. 10 No. 1 (Brahms)</i>	
Liszt, Franz	Any Edition
<i>Consolations No. 2, 3</i>	

Liszt, Franz <i>Valse Oubliee No. 1 in F sharp</i>	Any Edition
Lyric Pieces – Edvard Grieg <i>Op. 40 No. 5, Op. 43 No. 6, She Dances Op. 57 No. 5</i>	Any Edition
Mastering the Piano Level 6 – Bigler and Watts <i>Wedding Day at Troidhaugen Op. 65 No. 6, Nocturne in C Sharp Minor KK Iva/16 (Chopin)</i>	alfred.com
Mendelssohn, Felix – Songs Without Words <i>Op. 19 No. 3, Op. 38 No. 6, Op. 67 No. 4</i>	Any Edition
Mendelssohn, Felix – Three Fantasies <i>Op. 16 No. 2, Op. 16 No. 3</i>	Any Edition
Rachmaninoff, Serge – Preludes <i>Op. 23 No. 3, Op. 23 No. 6, Op. 23 No. 10, Op. 32 No. 12</i>	Any Edition
Ravel, Maurice <i>Sonatine 1st Mov.</i>	Any Edition
Schubert, Franz <i>Impromptu Op. 90 No. 3, Impromptu Op. 142 No. 3, Musical Moments Op. 94 No. 4</i>	Any Edition
Schumann, Robert – Forest Scenes <i>Op. 82 No. 8 or 9</i>	Any Edition
Schumann, Robert <i>Faschingsschwank Op. 26 No. 4, Op. 19</i>	Any Edition
Schumann, Robert <i>Novelette in D Minor Op. 21, Romance in F sharp Major Op. 28 No. 2</i>	Any Edition
Scriabin, Alexander <i>Two Pieces Op. 57 Both required</i>	Any Edition
Sibelius, Jean <i>Romance in D flat</i>	Peters
Tchaikovsky, Peter <i>The Seasons, March or October</i>	Any Edition

LIST 4: 20TH & 21ST CENTURY

Albeniz, Isaac <i>Cordoba Op. 232 No. 4, Evocation No. 1, Sequidillas Op. 232 No. 5</i>	UMI
Bartok Romanian Folk Dances Sz. 56 <i>No. 1 and 5, No. 4 and 6</i>	alfred.com
Bridge, Frank – Three Sketches <i>Rosemary</i>	Any Edition
Britten, Benjamin <i>Notturmo/Night Piece</i>	boosey.com
Complete Piano Rags – Scott Joplin <i>Peacherine, Elite Syncopations, The Strenuous Life, The Sycamore</i>	Dover Publications Inc.
Debussy <i>Arabesque No. 1 or No. 2, La plus Que Lente from Suite Bergamasque, Sarabande from Pour le Piano</i>	Any Edition
Debussy <i>Preludes Book 1 No. 1, 2, 6 Preludes Book 2 No. 5</i>	Any Edition

George Gershwin Complete Works for Piano Solo <i>I got Rhythm, Fascinating Rhythm</i>	alfred.com
Hyde, Miriam <i>The Poplar Avenue, Water Nymph</i>	Augener
Kabalevsky, Dimitri – Sonatas <i>Op. 13 No. 1 1st or 2nd mov, Op. 13 No. 2 4th Mov.</i>	Any Edition
Lennox Berkley – Six Preludes <i>No. 5</i>	Chester
Mikrokosmos Volume 6 – Bela Bartok <i>No. 142, 148, 151, 153</i>	Any Edition
Piano Rags Book 2 – Scott Joplin <i>Elite Syncopations, Bethena</i>	Paxton
Piano Works of Miriam Hyde- Signature Series <i>Water Nymph, Scherzo Fantastico, The Polar Avenue</i>	All Music Publishing
Pieces Pittoresque – A. Chabrier <i>No. 4, 6</i>	Any Edition
Poulenc, Francis <i>Impromptu No. 3 from Album of Six Pieces, Pastoral from Three Pieces Movements Perpetuals No. 3, Three Novelettes: No. 2 in B flat Minor</i>	Imperial
Prokofiev, Serge <i>Prelude Op. 12 No. 7, Scherzo Humoristique Op. 12 No. 9, Rigaudon Op. 12 No. 3</i>	Any Edition
Ravel, Maurice <i>Le Tombeau de Couperin</i>	Any Edition
Sculthorpe, Peter <i>Sonatine for Piano 1st and 2nd Mov. or 3rd Mov.</i>	Chappel
Shostakovitch, Dimitri <i>Three Fantastic Dances 1, 2, 3 Prelude No. 5</i>	boosey.com
Sinding, Christian <i>Rustle of Spring</i>	Peters

LIST 5: CONTEMPORARY

Alfonso Demasi – La Tempesta <i>The Storm</i>	onetentaclepublishing.com
Alfonso Demasi – Mrs Millie’s Paintings <i>Mrs Millie’s Triumph</i>	onetentaclepublishing.com
Australian Women’s Anthology Vol 1 <i>Remnant</i>	australiancomposers.com.au
Complete Advanced Piano Solos Arranged by Dan Coates <i>The Greatest Love of All, Hey There, I Believe I Can Fly, In This Life, Tears in Heaven New York New York, Unbreak My Heart</i>	alfred.com
Yiruma <i>Sunny Rain, ‘Till I Find You</i>	halleonard.com.au
100 Light Classics for Piano Solo <i>The Entertainer, Bohemian Rhapsody, Prelude III</i>	halleonard.com.au

SIGHT READING**7 Marks**

The candidate will be asked to:

- Sight read a passage with up to four sharps or four flats, either in a major or a minor key.
- The passage will be in any simple or compound time.
- Fluency is expected.
- Candidates may practice the passage until the examiner requests the reading for assessment.

EAR TESTS**7 Marks**

RHYTHM	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.
PITCH	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.
HARMONY	The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.
CADENCES	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 harmonised.

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**

PIANOFORTE: CERTIFICATE C.Mus.AGMS

Examination Time. 50 Minutes, Performance length: 25 Minutes

Minimum pass mark 70%

Additional Requirement:

To receive the Certificate of Performance, grade five theory (or above) must be completed.

NOTES

- The examination will consist of a 25-minute Recital.
- Programme notes are required with detailed information about the works performed. These should be submitted to examiners at the examination or uploaded online.
- It is recommended that candidates should have achieved Grade Eight or equivalent before entering for this Certificate.
- Teachers and Candidates may invite an audience to attend.

PERFORMANCE

80 Marks

Candidates are to perform a balanced program including:

- Two works selected from the given list.
- The rest of the Program may be Own Choice to make up a 25-minute Recital.
- The Program selected must be submitted to the AGMS for approval prior to entry.
- Material should be technically demanding and show a musical understanding of the styles selected.
- Time limits must be considered when choosing the program.

REPERTOIRE LIST**LIST 1: BAROQUE****French Suites – J. S. Bach****Any Edition***No. 1, 2, 3, 4 Choose 3 dances from one suite***English Suites – J. S. Bach****Any Edition***No. 4 Choose any 3 dances***48 Preludes and Fugues – J. S. Bach****Any Edition***Book 1: No. 15, 19, Book 2: No. 1, 3, 6, 11, 12, 19, 20***Own Choice***AGMS approval required.*

LIST 2: CLASSICAL

Candidates perform 2 movements from any of the following:

Beethoven, Ludwig – Sonatas	Any Edition
<i>Op. 2 No. 1, Op. 2 No. 2, Op. 10 No. 1, Op. 10 No. 2, Op. 13, Op. 14 No. 1, Op. 14 No. 2, Op. 22, Op. 27 No. 1, Op. 27 No. 2, Op. 31 No. 1, Op. 31 No. 2, Op. 54, Op. 78, Op. 90</i>	
Clementi, Muzio	Any Edition
<i>Sonata Op. 12 No. 4</i>	
Haydn, J. – Sonatas	Any Edition
<i>Hob XVI/23, Hob XVI/32, Hob XVI/34, Hob XVI/50, Hob XVI/52</i>	
Mozart, W. A.	Any Edition
<i>Fantasia in C Minor K475, Sonata K280, Sonata K281, Sonata K310, Sonata K331, Sonata K332, Sonata K333</i>	
Schubert, Franz	Any Edition
<i>Sonata Op. 120, Sonata Op. 122, Sonata Op. 143, Sonata Op. 147, Sonata Op. 164</i>	
Own Choice	
<i>AGMS approval required.</i>	

LIST 3: ROMANTIC

Chopin, F. – Mazurkas	Any Edition
<i>Op. 33 No. 2</i>	
Chopin, F. – Nocturnes	Any Edition
<i>Op. 9 No. 1, Op. 9 No.2, Op. 62 No. 2, Op. 48 No. 2</i>	
Chopin, F. – Waltzes	Any Edition
<i>Grand Valse Brillante Op. 18</i>	
Grieg – Lyric Pieces	Any Edition
<i>Op. 43 Bk. 3 No. 6 To Spring</i>	
Mendelssohn, Felix – Songs Without Words	Any Edition
<i>Op. 19 No. 3, Op. 19 No. 5, Op. 53 No. 6</i>	
Sinding, C.	Any Edition
<i>Rustle of Spring</i>	
Tchaikovsky	alfred.com
<i>Dance of the Reed Flutes from The Nutcracker Suite Op. 71a edited by Maurice Hinson</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST 4: 20TH & 21ST CENTURY

Benjamin, A.	Any Edition
<i>Jamaican Rumba</i>	
Charles Williams	Any Edition
<i>Dream of Olwen</i>	
Clive Richardson	Any Edition
<i>London Fantasia</i>	
The Complete Gershwin Keyboard Works	Warner
<i>Prelude No. 1, Prelude No. 3 (Spanish Prelude), An American in Paris</i>	

Granados <i>Playera Spanish Dance No. 5</i>	Dover
M. De Falla <i>Ritual Fire Dance</i> from Love the Magician	Any Edition
Own Choice <i>AGMS approval required</i>	

LIST 5: CONTEMPORARY

Alfonso Demasi – Emotions <i>Complete work</i>	onetentaclepublishing.com
Alfonso Demasi – La Tempesta <i>The Storm & The Calm (Both)</i>	onetentaclepublishing.com
Alfonso Demasi – Mrs Millie’s Paintings <i>Complete Work</i>	onetentaclepublishing.com
Bradley Eustace <i>House of the Rising Sun</i>	bradleyeustace.com
Glen Carter-Varney – Kool Piano <i>Prelude and Dancing Girl (both)</i>	glencartervarney.com.au
Glen Carter-Varney – Kool Shades of Blue <i>Shades of Blue, Blue Samba Solo or Duet: either part</i>	glencartervarney.com.au
Glen Carter-Varney <i>The Golden Gecko and The Kingfisher (both)</i>	glencartervarney.com.au
John Williams arr. Gustavo Herrer <i>Star Wars Imperial March (Upper Advanced Level) for Piano Solo</i>	tomplay.com
Josh Taylor <i>Tabby Suite: Cat and Mouse</i>	jtmpiano.com
Lionel Richie arr. Mike Garson <i>Hello (Upper Advanced Level) for Piano Solo</i>	tomplay.com
Pirates of the Caribbean (Piano Solo) Dead Man’s Chest <i>Wheel of Fortune</i>	halleonard.com.au
Sally Greenaway <i>The Advent of Cinema, Flood, In Memoriam</i>	sallygreenaway.com.au
Sonny Chua <i>Genesis: Study No. 1 (The Beginning)</i>	musicnotes.com
Sting arr. Mark Garson <i>Fields of Gold (Upper Advanced Level) for Piano Solo</i>	tomplay.com
Supersonics Piano – Daniel McFarlane <i>AntiMelancholicus</i>	supersonicspiano.com
Twenty-Four Contemporary Pieces for Solo Piano <i>Etude No. 11 (Glass), The Inescapable Light 1 (Lennox)</i>	Chester Music
Ultimate Jazz Showstoppers – D. Brubeck <i>Blue Rondo a la Turk</i>	Any Edition
Wedgwood Blue – Pamela Wedgwood <i>I’d Forgotten that Feeling, Wedgwood Blue (all 3 movements to count as one)</i>	fabermusic.com
Own Choice <i>AGMS approval required.</i>	

PRESENTATION, PROGRAMME NOTES AND SUMMARY**20 Marks**

- Candidates should announce the pieces they play.
- Candidates should present as if for a performance.
- Any special features of the pieces performed should be mentioned.
- Suitability of dress, clarity of speech, and presentation will be taken into account.

PROGRAMME NOTES

Detailed Programme notes should be compiled and presented by the candidate. This should include:

- A bio about the performer
- Notes about composers.
- Details about the music:
 - form and structure.
 - keys and modulations.
 - interesting features of the works performed.
- Presentation in the style of a professional concert programme is expected.

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.

TOTAL MARKS POSSIBLE**100 Marks**

PIANOFORTE: ASSOCIATE DIPLOMA A.Mus.AGMS

Examination Time. 50 Minutes, Performance length: 30 - 40 Minutes

Minimum pass mark 70%

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

Distinction: 90 marks and above

THEORY OF MUSIC EXAMINATION

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

PART TWO: PRACTICAL

Examination Time: 50 Minutes

NOTES

- 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

- 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**80 Marks**

Select four contrasting pieces from four different lists below, however it is mandatory that the candidate selects one of the major works with several movements: * these are marked with an asterisk.

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 1: BAROQUE**

Bach, Johann Sebastian <i>Italian Concerto 1st Mov.</i>	Any Edition
Bach, Johann Sebastian – English Suites <i>No. 3 Prelude, * No. 4 Complete</i>	Any Edition
* Bach, Johann Sebastian – French Suites <i>No. 1, 2, 3, 4 Complete</i>	Any Edition
Bach, Johann Sebastian – Partitas <i>* No. 1 Complete, No. 2 Sinfonia, No. 4 Overture, No. 6 Toccata</i>	Any Edition
Bach, Johann Sebastian – 48 Preludes and Fugues <i>Book 1: No. 15, 19, Book 2: No. 1, 3, 6, 11, 12, 19, 20</i>	Any Edition
Handel, G.F. <i>Grand Fugue No. 3, Grand Fugue No. 4, * Suite No. 4, 5, 7, 8, 13 Complete</i>	Any Edition
Scarlatti, D. – Sixty Sonatas <i>Vol. 1: No. XI and XII, Vol. 2: No. XXXI and XXXII</i>	Schirmer

LIST 2: CLASSICAL

* Beethoven, Ludwig – Sonatas <i>Op. 2 No. 1 Complete, Op. 2 No. 2 Complete, Op. 10 No. 1 Complete, Op. 10 No. 2 Complete Op. 13 Complete, Op. 14 No. 1 Complete, Op. 14 No. 2 Complete, Op. 22 Complete Op. 27 No. 1 Complete, Op. 27 No. 2 Complete, Op. 31 No. 1 Complete, Op. 31 No. 2 Complete, Op. 54 Complete, Op. 78 Complete, Op. 90 Complete</i>	Any Edition
Beethoven, Ludwig – Variations <i>WoO 71: 12 Variations on “Dance by Wranitzky”, WoO 73: 10 Variations on “Duet by Salieri”, WoO 75: 7 Variations on “Quartet by Winter”</i>	Dover Publications Inc New York
* Clementi, Muzio <i>Sonata Op. 12 No. 4 Complete</i>	Any Edition
* Haydn, J. – Sonatas <i>Hob XVI/23 Complete, Hob XVI/32 Complete, Hob XVI/34 Complete, Hob XVI/50 Complete, Hob XVI/52 Complete</i>	Any Edition

* Mozart, W. A.	Any Edition
<i>Fantasia in C Minor K475 Complete, Sonata K280 Complete, Sonata K281 Complete, Sonata K310 Complete, Sonata K331 Complete, Sonata K332 Complete, Sonata K333 Complete</i>	
Mozart, W. A. – Variations	Any Edition
<i>K179 12 Variations on “Minuet from Oboe Concerto No 1”, K352 8 Variations on “Dio D’Amor”, K398 6 Variations on “Salve Tu Domine”, K3455 10 Variations on “Les Hommes Pieusement”, K460 10 Variations on “Dio Come Un Agnello”, K373 9 Variations on “Minuet”</i>	
* Schubert, Franz	Any Edition
<i>Sonata Op. 120 Complete, Sonata Op. 122 Complete, Sonata Op. 143 Complete, Sonata Op. 147 Complete, Sonata Op. 164 Complete</i>	

LIST 3: ROMANTIC

Albeniz, Isaac	UMI
<i>Sevillanas Op. 181, Serenade Espagnole, Tango Op. 165 No. 2</i>	
Brahms, Johannes	Any edition
<i>Ballade in D Minor Op. 116, Rhapsody in G Minor Op. 70 No. 2</i>	
Brahms, Johannes – Intermezzos	Any edition
<i>Op. 117 No. 2, Op. 118 No. 4, Op. 119 No. 2</i>	
Chopin, F.	Any Edition
<i>Berceuse Op. 57, Eccossaise Op. 72 No. 3, Tarantella Op. 43</i>	
Chopin, F. – Impromptus	Any Edition
<i>Op. 36, Op. 51</i>	
Chopin, F. – Mazurkas	Any Edition
<i>Op. 33 No. 2</i>	
Chopin, F. – Nocturnes	Any Edition
<i>Op. 9 No. 1, Op. 62 No. 2, Op. 48 No. 2</i>	
Chopin, F. – Polonaises	Any Edition
<i>Op. 26 No. 1</i>	
Chopin, F. – Waltzes	Any Edition
<i>Op. 34 No. 1</i>	
Grieg, Edvard	Any Edition
<i>* From Holberg’s Time Op. 40 Complete, Wedding Day at Troidhaugen</i>	
Liszt, Franz – Liebestraume (Drei Nottornos)	Any Edition
<i>No. 1 or No. 3</i>	
Rachmaninoff, Serge – Preludes	Any Edition
<i>Op. 23 No. 4 or 5, Op. 23 No. 5, Op. 32 No. 1, Op. 32 No. 5, Op. 32 No. 10, Polichinelle</i>	
Schubert, Franz – Impromptus	Any Edition
<i>Op. 90 No. 1, Op. 142 No. 4, Op. 142 No. 1</i>	
Schumann, Robert – Fantasiestucke	Any Edition
<i>Op. 12 No. 2, Op. 12 No. 3</i>	
Schumann, Robert – Faschingsschwank	Any Edition
<i>Op. 26 Allegro or Finale, Op. 99</i>	
Schumann, Robert	Any Edition
<i>Novelette Op. 21 No. 1</i>	
Scriabin, Alexander – Etudes	Peters
<i>Op. 2 No. 1, Op. 8 No. 11</i>	

Tchaikovsky, Peter – The Seasons
October, November, December

Any Edition

LIST 4: 20TH & 21ST CENTURY

Bartok, Bela <i>Bagatelle Op. 6 No. 10, Three Burlesques (Any One)</i>	Allans
Debussy – Children’s Corner Suite <i>Serenade of the Dolls</i>	Allans
Debussy – Preludes <i>Book 1: No. 3, 5, 10, Book 2: No. 3</i>	Allans
Delius, Frederick – Three Preludes <i>No. 1</i>	halleonard.com.au
Faure, Gabriel – Six Barcarolles <i>No. 1 in A Minor Op 26, No. 4 in A flat Major Op 44</i>	Any Edition
Faure, Gabriel <i>Impromptu in F Minor Op. 31 No. 2</i>	Peters
Faure, Gabriel – 8 Nocturnes <i>Op. 33 No. 3</i>	Any Edition
Gershwin, George – Three Preludes <i>Any one</i>	Imperial
Glen Carter-Varney – Recital Colleciton <i>Sonic Fantasy</i>	glencartervarney.com.au
Glen Carter-Varney – Summer Dreaming <i>Summer Dreaming</i>	glencartervarney.com.au
Piano Works of Miriam Hyde Signature Series <i>Study in Blue, Reflected Reeds, The Fountain</i>	All Music Publishing
* Poulenc, Francis <i>Suite Francaise Complete</i>	Any Edition
Prokofiev, Serge <i>Op. 77 No. 4 Gavotte in E flat, Op. 12 No. 7 Prelude in C</i>	Any Edition
Ravel, Maurice <i>La Vallee Des Cloches, Sonatine Last Mov.</i>	Schott
Rawsthorne, Alan – Bagatelles for Piano <i>No. 1, 3</i>	Chappel
Scott Joplin – Piano Rags Book 2 <i>Eugenia</i>	Paxton
Scott Joplin Complete Piano Rags <i>Sunflower Slow Drag, The Entertainer, A Breeze from Alabama, Something Doing, The Cascades, Eugenia, The Ragtime Dance, Heliotrope Bouquet, The Non Pareil</i>	Dover Publications Inc.
Stavinsky, Igor <i>Etude in F# Op. 7 No. 4</i>	Any Edition
24 Preludes and Fugues – Dimitri Shostakovich <i>Op. 87 No. 1, 2, 3, 4, 7, 22</i>	boosey.com
51 Piano Pieces <i>Op. 78 No. 3 Sourwood Mountain – Farwood, Op. 31 No. 2 Impromptu – Faure, Pavane – Ravel</i>	Schirmer

LIST 5: CONTEMPORARY

Australian Women's Anthology Vol 1 <i>The Night Ship; Retro Rag</i>	australiancomposers.com.au
Bradley Eustace <i>Dr Groove, Dr Fusion, Dr Funk, Dr Latin, Toccata in Funk, Drag Racer</i>	bradleyeustace.com
Complete Advanced Piano Solos Arranged by Dan Coates <i>Evergreen Forever, My One True Friend, My Unknown Someone, The Prayer, Separate Lives, Ragtime</i>	alfred.com
Josh Taylor <i>Tabby Suite: Evening Stroll, 10PM in July, Toccatina</i>	jtmpiano.com
Ludwig Göransson arr. Gustavo Herrero & Tom Play <i>The Mandalorian Main Theme (Upper Advanced)</i>	tomplay.com
Marc Garetto & Gustav Herrero arr. Tom Play <i>Interstellar – Cornfield Chase (Upper Advanced)</i>	tomplay.com
Michael Bubl� arr. Bricusse & Newley <i>Feeling Good (Upper Advanced) for Solo Piano</i>	tomplay.com
Sally Greenaway <i>Invention Reinvention, �tude in F minor</i>	sallygreenaway.com.au

PRESENTATION, PROGRAMME NOTES AND SUMMARY**20 Marks**

- Candidates should announce the pieces they play.
- Candidates should present as if for a performance.
- Any special features of the pieces performed should be mentioned.
- Suitability of dress, clarity of speech, and presentation will be taken into account.

PROGRAMME NOTES

Detailed Programme Notes should be presented at the examination or uploaded online.

These should include:

- A Bio about the performer with a photograph if possible.
- Details of musical background and any special awards or achievements should be mentioned.
- Details about the works presented covering:
 - Composers.
 - style of music performed.
 - period of music.
 - formal structure.
 - keys and modulations.
 - interesting features of the works performed.
- Presentation in the style of a professional concert programme is expected.
- Include detailed analytical notes of all pieces, including an analysis of each section within the work.

ACADEMIC DRESS

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

TOTAL MARKS POSSIBLE

100 Marks

PIANOFORTE: LICENTIATE DIPLOMA L.Mus.AGMS

PRE- REQUISITES

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. 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

Distinction: 90 marks and above

THEORY OF MUSIC EXAMINATION

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

PART TWO: PRACTICAL

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.
- 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

- 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**80 Marks**

Select four contrasting pieces from four different lists below, however it is mandatory that the candidate selects one of the major works with several movements.

One piece or movement is required to be played from memory. Any other memory work is optional.

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 1: BAROQUE**

Bach, Johann Sebastian	Any Edition
<i>Chromatic Fantasy and Fugue BWV903, Fantasia Con Fuga No. 2 BWV904</i>	
<i>Italian Concerto Both Movements</i>	
English Suites – J. S. Bach	Any Edition
<i>Any suite Except IV Complete</i>	
48 Preludes and Fugues – J. S. Bach	Any Edition
<i>Book 1: No. 3, 4, 7, 8, 12, 20, 24</i>	
<i>Book 2: No. 4, 5, 8, 10, 13, 14, 16, 17, 18, 21, 22, 23</i>	
French Suites – J. S. Bach	Any Edition
<i>No. 5, 6 Complete</i>	
Partitas – J. S. Bach	Any Edition
<i>No. 2 Complete, No. 4 Complete, No. 6 Complete, No. 4 Overture and Allemande,</i>	
<i>No. 6 Toccata and Allemande</i>	
Toccatas – J. S. Bach	Any Edition
<i>BWV 903, BWV 911, BWV 912</i>	
Handel, G.F.	Any Edition
<i>Suite No. 3, 9, 14 Complete</i>	
Scarlatti, D. – Sixty Sonatas	Any Edition
<i>Vol. 1 No. XV and XVII, No. XXVII and VI, No. XVII and XXII, No. X and XIX</i>	

LIST 2: CLASSICAL

Beethoven, Ludwig – Sonatas	Any Edition
<i>Op. 2 No. 3 Complete, Op. 7 Complete, Op. 31 No. 3 Complete, Op. 81a Complete,</i>	
<i>Op. 53 Complete, Op. 57 Complete, Op. 101, Op 109 Complete, Op. 110 Complete,</i>	
<i>Op 111 Complete</i>	
Beethoven, Ludwig – Variations	Dover Publications Inc. New York
<i>WoO 65: 24 Variations on “Arietta by Righini”, WoO 66: 13 Variations on “Arietta by</i>	
<i>Dittersdorf”, WoO 80: 32 Variations on “Original Theme”, Op. 34 6 Variations on</i>	
<i>“Original Theme”, Op. 35 15 Variations “Eroica Variations”</i>	
Beethoven, Ludwig	Any Edition
<i>32 Variations in C minor, 33 Variations on a Waltz of Diabelli Op 120</i>	

Clementi, Muzio	Henle
<i>Sonata in B Minor Op. 40 No. 2</i>	
Mozart, W.A.	Barenreiter
<i>Eine Kleine Nachtmusik K525 Complete</i>	
Mozart, W. A.	Any Edition
<i>Sonata K576 Complete, Sonata in D Major K311 Complete</i>	
Mozart, W. A. – Variations	Any Edition
<i>K264: 9 Variations on “Lison Dormait Dans Un Bocage”, K354 12 Variations on “Je Suis Lindor”, K613 Variations on “Ein Weiss ist Das Herrlichste”</i>	
Schubert, Franz – Sonatas	Any Edition
<i>Op. 53 D major Complete, Op 78 G major Complete, Sonata in B flat major Complete</i>	

LIST 3: ROMANTIC

Brahms, Johannes	Any edition
<i>Ballade in G minor Op. 118 No. 3, Rhapsody in E flat Op. 119 No. 4, Rhapsody in B minor Op. 79 No. 1</i>	
Brahms, Johannes – Scherzos	Any edition
<i>Op. 4 in E flat minor, Op. 20 in B minor, Op. 31 in B flat minor</i>	
Chopin, F.	Any Edition
<i>Allegro de Concert Op. 46, Bacarolle Op. 60, Fantasie Impromptu Op. 66, Fantasie Polonaise Op. 61, Scherzi Any one</i>	
Chopin F. – Ballades	Any Edition
<i>Any one</i>	
Chopin F. – Nocturnes	Any Edition
<i>Op. 27 No. 2, Op. 48 No. 1</i>	
Chopin F. – Sonatas	Any Edition
<i>Op. 35 B flat minor Complete, Op. 58 B minor Complete</i>	
Chopin F. – Waltzes	Any Edition
<i>Op 42 A flat major</i>	
Franck, Cesar	G. Henle
<i>Prelude, Chorale and Fugue</i>	
Grieg, Edvard	Any Edition
<i>Sonata in E Minor Op. 7 Complete</i>	
Liszt, Franz	Any Edition
<i>La Campanella, Hungarian Rhapsodies No. 3 or 11, Two Concert Studies: Either one, Three Concert Etudes: Any one</i>	
Mendelssohn, Felix	Any Edition
<i>Variations Seriuses Op. 54, Rondo Capricciosa</i>	
Rachmaninoff, Serge	Any Edition
<i>Op. 39 No. 2 Etude Tableaux in A Minor, Op. 33 No. 3 Etude Tableaux in C Minor, Op. 23 No. 7 Prelude in C Minor, Op. 23 No. 4 Prelude in D Major</i>	
Fantasiestucke	Any Edition
<i>Op. 12 No. 5</i>	
Schumann, Robert	Any Edition
<i>Abegg Variations Op. 1, Etudes Symphoniques, Toccata Op. 7</i>	

Schumann, Robert – Sonatas	Any Edition
<i>Op. 22 G minor Complete, Op. 11 F sharp minor Complete</i>	
Schubert – Themes and Variations	Yorktown Music Press
<i>Variations on Impromptu Op. 142</i>	
Scriabin, Alexander – Etudes	Peters
<i>Op. 42 No. 5, Op. 65 No. 1</i>	
Scriabin, Alexander	Peters
<i>Poem Op. 32 No. 2, Study in D flat Op. 8 No. 10, Valse Op. 38</i>	

LIST 4: 20TH & 21ST CENTURY

Albeniz, Isaac – Iberia Book 3	Kalmus or G. Henle Publishers
<i>El Albaicin, Pavane Espagnole</i>	
Bartok, Bela – Out of Doors Suite Book 2	Universal
<i>Musiques Nocturne</i>	
Complete Gershwin Keyboard Works – G. Gershwin	Warner Bros
<i>Three Preludes (all three)</i>	
Debussy	Any Edition
<i>Children’s Corner Suite Complete, L’Isle Joyeus, Danse, Toccato from Suite for Piano</i>	
Debussy – Etudes	Any Edition
<i>Any one except 1 or 7</i>	
Debussy – Preludes	Any Edition
<i>Book 1 No. 4, 7, 9, Book 2 No. 12</i>	
Dohnanyl, Ernst	EMB
<i>Capriccio in F Minor Op. 28 No. 6, Rhapsody in C Major</i>	
51 Piano Pieces	Schirmer
<i>Jeux D’Eau</i>	
Faure, Gabriel	Any Edition
<i>Barcarolle in F Sharp Minor Op. 66 No. 5, Nocturne No. 8 in D flat Major</i>	
Granados, Enrique	Any Edition
<i>The Lover and the Nightingale, Allegro de Concerto</i>	
Khachaturian, Aram	Any edition
<i>Toccata</i>	
Hyde, Miriam	Any Edition
<i>The Valley of the Rocks</i>	
Ireland, John	Any Edition
<i>Chelsea Reach, Sonata in E Minor Complete</i>	
Percy Grainger	Peters
<i>In Dahomey (Cakewalk Smasher)</i>	
Poulenc, Francis	Any Edition
<i>Toccata from Trois Pieces</i>	
Prokofiev, Serge	Any Edition
<i>Toccata in D major Op. 11</i>	
Rachmaninoff, Serge	Any Edition
<i>Prelude in A Minor Op. 32 No. 8, Prelude in G Op. 32 No. 5</i>	
Ravel, Maurice	boosey.com
<i>Jeux D’Eau, Toccata from Le Tombeau de Couperin, Ondine from Gaspard de la Nuit</i>	

Sculthorpe, Peter	boosey.com
<i>Mountains</i>	
Shostakovich, Dimitri – 24 Preludes and Fugues	boosey.com
<i>Op. 87 No. 10, 12, 16</i>	

LIST 5: CONTEMPORARY

Complete Advanced Piano Solos Arranged by Dan Coates	alfred.com
<i>From a Distance, I Will Always Love You, Once Before I Go, One Moment in Time</i>	
Duke, V. arr. Al Haig	Jazz Masters
<i>Autumn in New York</i>	
The Genius of Dave Brubeck – D. Brubeck	alfred.com
<i>Take Five, Bluesette</i>	
Glen Carter-Varney – The Recital Collection	glencartervarney.com.au
<i>Any two pieces</i>	
Glen Carter-Varney – Summer Dreaming	glencartervarney.com.au
<i>Any two pieces</i>	
Happy Birthday to Everyone – Hayato Sumino	kokomu.jp
<i>Complete (Music by Mildred J. Hill, Patty S. Hill)</i>	
Jarrad Radnich	musicnotes.com
<i>Pirates of the Caribbean Original Medley Movement 3 from Pirates Forever, Game of Thrones Original Medley for Piano Solo, Christmas Eve/ Sarajevo 12/24 (Carol of The Bells)</i>	
Jazz Masters – arr. Erroll Garner	halleonard.com.au
<i>I'll Remember April</i>	
Jazz Piano Masters	halleonard.com.au
<i>Body and Soul, My Funny Valentine</i>	
Josh Taylor	jtmpiano.com
<i>Tabby Suite: Complete</i>	
Koji Kondo	tomplay.com
<i>Arran The Legend of Zelda Main Theme (Upper Advanced) for Solo Piano</i>	
Milhaud, D.	Universal
<i>Three Rag Caprices</i>	
Oscar Peterson Plays Broadway – arr. Oscar Peterson	halleonard.com.au
<i>On a Clear Day, If I were a Bell</i>	
Philip Johnston	insidemusicteaching.com
<i>Overture</i>	
7 Levels of 'Twinkle Twinkle Little Star' – Hayato Sumino	mymusicsheet.com
<i>Complete</i>	
8 Concert Studies – Nikolai Kapustin	sheetmusicplus.com
<i>No. 1</i>	

PRESENTATION, PROGRAMME NOTES AND SUMMARY**20 Marks**

- Candidates should announce the pieces they play.
- Candidates should present as if for a performance.
- Any special features of the pieces performed should be mentioned.
- Suitability of dress, clarity of speech, and presentation will be taken into account.

PROGRAMME NOTES

Detailed Programme Notes should be presented at the examination. These should include:

- A Bio about the performer with a photograph if possible.
- Details of musical background and any special awards or achievements should be mentioned.
- Details about the works presented covering:
 - Composers.
 - style of music performed.
 - period of music.
 - formal structure.
 - keys and modulations.
 - interesting features of the works performed.
- Presentation in the style of a professional concert programme is expected.
- Include detailed analytical notes of all pieces, including an analysis of each section within the work.

ACADEMIC DRESS

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

TOTAL MARKS POSSIBLE**100 Marks**

PIANOFORTE: FELLOWSHIP DIPLOMA F.Mus.AGMS

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

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

<u>SECTION A:</u> Setting up a teaching music studio (1000 - 2000 word limit)	(10 Marks)
<u>SECTION B:</u> Outline of the first 5 lessons (1000 - 2000 word limit)	(10 Marks)
<u>SECTION C:</u> 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:

- 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
- Outline of the first 5 lessons including the fundamentals of technique**
- 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

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, history, and development of the instrument, how to advise parents/students on purchasing an appropriate instrument, compare and contrasts two schools and/or style of 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

<u>SECTION A:</u> Student motivation and the place of music examinations (500 - 1000 word limit)	(4 Marks)
<u>SECTION B:</u> History & development of the instrument (1000 - 2000 word limit)	(8 Marks)
<u>SECTION C:</u> Schools and/or styles of technique (1000 - 2000 word limit)	(8 Marks)
<u>SECTION D:</u> 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. **How to keep students motivated and the place & purpose of music examinations**
- b. **History and development of the instrument, and advice to parents/students on the purchase of an appropriate instrument**
- c. **Compare and contrast two schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.**

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

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, compare and contrasts two different methodologies of schools 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: Compare two different methodologies of Schools (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:

- a. Discuss the importance of music education within the school curriculum**
- b. Discussion of technical skills for advanced levels covering the following:**
 - Discuss the importance and development of technical skills for advanced levels
 - Compare and contrast four schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.
- c. Compare and contrast two different methodologies of schools e.g., Suzuki School, Yamaha Music Foundation etc.**

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**

REFERENCE BOOKS

PIANOFORTE

All About Blues Basics for Beginners	Michael Furstner	Furstner
All About Chords, Scales and Simple Improvisation Bks 1 & 2	Michael Furstner	Furstner
Arranging Popular Music	Yamaha	Yamaha
Blues, Jazz and Rock Riffs for Keyboard (A Practical Guide to Improvisation)	William Eveleth	Hal Leonard
Exploring Backing Tracks	Hal Leonard	Hal Leonard
Exploring Intros and Endings	Hal Leonard	Hal Leonard
First Term at The Piano	Bartok-Reschofsky	B & H
First Pedal Exercises for Piano	Diller-Quaile	Chappell
Foundations of Piano Technique	Coviello	OUP
Hot Trax	Margaret Brandman	Jazzem Music
How to Blitz Sight Reading	Samantha Coates	Blitzbooks
How to Blitz Note Reading	Samantha Coates	Blitzbooks
How to Blitz General Knowledge	S. Coates & Abe Cytronowski	Blitzbooks
How To Practise (Piano)	Bolton	Novello
How To Use the Pedal in Piano Playing	Johnstone	Ashdown
Pedalling the Modern Piano	York Bowen	OUP
Pianoforte Diplomas	G. Tankard	Elkin
Pianoforte Practising – Primer 103	Lowe-Egerton	Novello
Pianoforte Sight Reading – 3 Books	W. Lovelock	Elkin
Pianoforte Technique – Foundation Principles	J. Ching	Murdoch
Pianos and Their Makers	Alfred Dolge	Dover
Points on Pedalling	J. Ching	Forsyth
Principles of Piano Technique & Interpretation	K. Taylor	Novello
Sight Reading Adventures	M. Hyde	Southern Music
Sight Reading for all Grades & Diplomas.	M. Hesse	EMI
Sight Reading Tests – Books 1 and 2	T. Haig	Stainer & Bell
Sight Reading for the Very Young Pianist	Joan Last	B & H
Technical Work Books/Piano School each Grade		agms.edu.au
Technique and Expression	Taylor	Novello
The Contemporary Aural Course	Margaret Brandman	Jazzem Music
The Contemporary Chord Workbooks 1 & 2	Margaret Brandman	Jazzem Music
The Contemporary Piano Method	Margaret Brandman	

RUDIMENTS

A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

GENERAL

A Method of Aural Training – 3 Books	Taylor	OUP
A Music Course for Students	Williams	OUP
Australian Composition in the Twentieth Century		OUP
Elementary Studies in Transposition	Newton	Williams
Harvard Dictionary of Music	Apel	H.E.B.
Lives of Great Composers	Pelican	
Music For the Handicapped Child	Alvin	Oxford
Music Therapy for Handicapped Children	Nordoff & Robins	George
Orchestral Technique	Jacob	OUP
Piano School Work Books All Grades		agms.edu.au
Pocket Dictionary of Music		Collins
Practical Transposition	H. Chambers	Allans
The Book of Modern Composers	Ewen	Knopf
The Great Conductors	Schonberg	Schuster
The Inner Game of Music	Barry Green	Pan Books
The Instruments of the Orchestra	Evans/Hind	B & H
The New Oxford Companion to Music	Arnold	OUP
The Progress of Music	Dyson	OUP
Transposition at the Keyboard	Rees-Davies	Curwen 8334



**AUSTRALIAN
GUILD OF MUSIC
& SPEECH**

