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

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

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

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

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

Rockschool International Music Exam Board

Rockschool is a vibrant contemporary music program of exams and qualifications in a range of rock, pop, metal and funk styles.

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- Piano
- Band
- Popular Music Theory

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Find out more at ameb.edu.au and rockschool.ameb.edu.au
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Shop at www.ameb.edu.au

All syllabuses are available as digital downloads from AMEB's Online Music Shop at <www.ameb.edu.au> including:
  Accordion, Contemporary Popular Music (CPM),
  Ensemble Performance, Speech & Drama
ENQUIRIES
Your local State Office will be pleased to answer any queries you may have regarding practical and written examinations and can provide you with copies of entry forms and information bulletins. You can contact your State Office at the address listed below.

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

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www.amebexams.edu.au (Online Theory Exams)
www.amebtheory.edu.au (Online Theory Courses)
www.pplatepiano.com.au (P Plate Piano)
www.rockschool.ameb.edu.au (Rockschool)

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Fax: (08) 6488 8666
Email: amebwa@uwa.edu.au
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Website: www.ameb.utas.edu.au

Learn AMEB Theory of Music online
Teach yourself using the new AMEB Theory of Music courses at www.amebtheory.edu.au
ONLINE EXAMINATIONS
Many written exams are now offered online from amebexams.edu.au. Online exams can be taken at any time of the year with a computer, broadband internet connection and adult supervision.

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<td>Preliminary</td>
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<td>Grade 6</td>
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<td>Grade 6*</td>
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</tbody>
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* In development at time of printing. Check website for latest releases.

WRITTEN EXAMINATION DATES 2017
MUSIC CRAFT – AURAL – Grade 5 and Grade 6 only
22 August
MUSIC CRAFT – WRITTEN – Grade 5 and Grade 6 only
23 August
MUSICIANSHIP – AURAL – Grade Examinations
22 August
MUSICIANSHIP – WRITTEN – Grade Examinations
23 August
THEORY OF MUSIC – Grade Examinations
23 August

Music Craft Examinations – Starting times
Grade | Examination | Start Time (excludes reading time for written) | Finish Time

Tuesday 22 August
Grade 5 Aural | Exact starting times to be notified by each state
Grade 6 Aural | Exact starting times to be notified by each state

Wednesday 23 August
Grade 5 Written | 9.30 am | 11.30 am
Grade 6 Written | 2.00 pm | 4.30 pm

Theory of Music, Musicianship and Teaching Examinations
August examinations

<table>
<thead>
<tr>
<th>Grade</th>
<th>Theory</th>
<th>Musicianship</th>
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<tr>
<td>1</td>
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<td>9.30 to 10.30</td>
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<td>5</td>
<td>9.30 to 12.30</td>
<td>9.30 to 11.00</td>
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<tr>
<td>6</td>
<td>2.00 to 5.00</td>
<td>2.00 to 4.30</td>
</tr>
</tbody>
</table>

Diploma Exams for Theory of Music, Musicianship and Teaching syllabuses (including CTMusA)
From 2016 all Theory of Music, Musicianship and Teaching (including CTMusA) Diploma candidates will be able to enrol six weeks in advance of their written examination. The examination date, venue and supervision arrangements are negotiable and need to be agreed between the enroller and the State Office. Please contact your State Office for more information.

Theory of Music prior to 2015
Candidates who wish to complete Theory of Music Diplomas commenced in 2014 or earlier will be able to do so on 22 & 23 August 2017. Please contact your AMEB State Office for more information.

Musicianship prior to 2016
Candidates who wish to complete Musicianship Grade 7, Grade 8 or Associate Musicianship Diplomas commenced in 2015 or earlier will be able to do so on 22 & 23 August 2017. Please contact your AMEB State Office for more information.

PRACTICAL EXAMINATIONS AND CLOSING DATES 2017
For practical examination dates and closing dates for entries, please contact your local AMEB State Office, consult your state’s AMEB Handbook or visit your local AMEB State Office’s website.
Piano recorded accompaniments for lower-grade exams are now available for use in examination and practice.

Purchase individual tracks or complete CDs from ameb.edu.au, digital music outlets like iTunes or AMEB Preferred Retailers.

Used with AMEB’s new MyTempo app, you can practise with an accompaniment any time at any speed.

For more information on using recorded accompaniments in an exam, see the Regulations in the Manual of Syllabuses.

Available in 2017

- Violin Series 9
- Flute Series 3
- Percussion Series 1
- Musical Theatre Series 1
- Clarinet Series 3

- Saxophone Series 2
- Cello Series 2

Available in 2017

- Violin Series 9
- Flute Series 3
- Percussion Series 1
- Musical Theatre Series 1
- Clarinet Series 3

- Saxophone Series 2
- Cello Series 2

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NEWS 2017

SYLLABUSES & PUBLICATIONS

Revised Syllabuses

Trumpet, Trombone and Euphonium

Revised versions of the Trumpet, Trombone and Euphonium Syllabuses appear for the first time in the 2017 Manual of Syllabuses. The main aims of these revisions are:

- to replace works in the Manual Lists that are no longer in print.
- to replace works in the Manual Lists that are infrequently used.
- to remove the Orchestral Excerpts from Level 3 (Associate and Licentiate).
- to update references made to widely-used pedagogical volumes such as the Method for Trumpet/Trombone by Jean-Baptiste Arban so that page numbers and exercise numbers correlate to the current edition of the volumes.

There have been no changes to the grade books or technical work requirements for these syllabuses.

The revised syllabuses will be examined concurrently with the versions of the Trumpet, Trombone and Euphonium syllabuses that appeared in the 2016 Manual of Syllabuses for two years after the release of the revised syllabuses. From the start of 2019 the previous Trumpet, Trombone and Euphonium syllabuses will no longer be available for examination.

New Recital examinations (2017 trial)

AMEB will launch a trial of Recital examinations for Violin, Flute and Trumpet in 2017. The Recital examination will comprise repertoire only and will feature material from the AMEB syllabuses along with an own choice option. For more information on this trial, go to www.ameb.edu.au.

Syllabus developments

AMEB plans to release Piano for Leisure Series 4 at the end of 2017 as an additional resource to support the Piano for Leisure syllabus. Piano for Leisure Series 4 will comprise grade books for Preliminary to Grade 8, featuring a wide range of repertoire suitable for examination at each grade level. The works featured in Piano for Leisure Series 4 will be added to the Piano for Leisure syllabus and no grade book series will be withdrawn as a result of Series 4 being added.

The Oboe syllabus review will continue in 2017. If you wish to participate in the syllabus review process, please visit the Federal Office website, www.ameb.edu.au.

Notice of withdrawal from examination

From 1 January 2018 the following syllabuses will be no longer available for examination:

- Electronic Organ
- Free Bass Accordion

Neither syllabus will be replaced, so 2017 is the final year that candidates may sit for an AMEB practical examination in Electronic Organ or Free Bass Accordion. AMEB will continue to offer examinations in Stradella Accordion. Currently the Electronic Organ syllabus is printed in the Manual of Syllabuses but the Accordion syllabuses are only available as digital downloads from www.ameb.edu.au.

One year’s notice is also hereby given of the withdrawal of the Fellowship in Music, Australia and the Fellowship in Speech and Drama, Australia as public examinations, effective 1 January 2018.

Recorded Accompaniments

In 2017, AMEB will continue to release recorded accompaniments for use in study and examinations. Where AMEB recorded accompaniments are available, candidates may perform with those recordings in examinations as an alternative to using an accompanist. Recordings will be available as CDs from AMEB’s Online Shop, from AMEB Preferred Retailers and as downloads from iTunes and other digital music outlets. For more information refer to AMEB’s website (www.ameb.edu.au).

Rockschool examinations

The Directors of AMEB Ltd are pleased to continue our partnership with Rockschool in 2017 to deliver exams and syllabuses in Australia through AMEB.

Rockschool is a vibrant, contemporary music program of exams and qualifications for guitar, bass, drums, vocals, piano, band-based keyboards and bands. Based in the UK, Rockschool specialises in music of the most popular genres in a range of rock, pop, metal and funk styles. Its qualifications are recognised globally with tens of thousands of exams conducted in the UK and 33 countries around the world.

Exams are scheduled and administered by the AMEB State Offices.

Popular Music Theory

From 2017, AMEB will offer Rockschool’s Popular Music Theory examinations. For further information go to www.rockschool.ameb.edu.au.

Withdrawal of previous Rockschool Piano and Vocals syllabuses

AMEB would like to formally announce the withdrawal of the previous Rockschool Piano Syllabus (1999) and Rockschool Vocals Syllabus. The old syllabuses will from hereon be replaced by the Rockschool Piano Syllabus (2015) and Rockschool Vocals Syllabus (2014–2017) respectively.

ONLINE

AMEB Online Music Shop

All AMEB publications, past exam papers and study resources are now available for purchase from the AMEB Online Music Shop at www.ameb.edu.au. Express and Regular Post shipping options are available as well as a guide to finding your local AMEB Preferred Retailer.

In addition, all AMEB syllabuses are available for purchase as digital downloads from www.ameb.edu.au.

Online examinations

AMEB continues to expand its offering of online examinations in theory syllabuses.

At the time of printing, online examinations were available for Theory of Music Grades 1 to 6, Musicianship Grades 1 to 6, and Music Craft Preliminary to Grade 4.

Online examinations are available from amebexams.edu.au.

Online Theory courses

AMEB now offers interactive online courses in Grades 1 & 2 Theory. AMEB Online Theory courses allow students to learn music theory at their own pace, independently or by supporting what is taught in the classroom or private music studio.

Online theory courses are available from amebtheory.edu.au.

Email Newsletter

AMEB’s bimonthly newsletter contains a feature article on a topic of interest to teachers, students and parents, a focus on a particular syllabus, a chance for Theory questions to be answered, an interview with a prominent musician, celebrations of the achievements of AMEB students, promotional offers and more.

Register to receive the newsletter at www.ameb.edu.au.
GENERAL REFERENCE BOOKS


GENERAL REQUIREMENTS

WRITTEN EXAMINATIONS

Introduction

Three syllabuses are available for examination in the theoretical aspects of music, namely Music Craft (Preliminary–Grade 6), Theory of Music and Musicianship. These syllabuses provide a graded series of examinations. Music Craft includes an aural component throughout the syllabus. The Musicianship syllabus includes an aural component from Grade 4 onwards.
Written Examinations
The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

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

GENERAL REQUIREMENTS PRACTICAL EXAMINATIONS

Introduction
In general, practical examinations comprise the presentation of work in the following areas: technical work; studies and pieces (including extra lists); aural tests; sight reading and general knowledge.

Technical Work
Unless specified otherwise, all technical work is to be presented from memory.

Studies and Pieces
Pieces to be presented must be drawn from the lists appropriate for the grade, as included in the current Manual of Syllabuses and/or the Board’s published grade books (where applicable). The syllabus lists may be revised from year to year and new grade books may be issued. Teachers and candidates should refer to the appropriate syllabus in the current Manual of Syllabuses for up-to-date information. All music for the examination must be brought to the examination room.

Extra Lists
Two Extra List works are required for all Instrumental subjects and Singing from Grade 2 to Grade 7, both inclusive. Two Extra List songs are required in Musical Theatre from Grade 2 to Grade 6, both inclusive. Extra list works are not required for Piano for Leisure, Saxophone for Leisure or Singing for Leisure.

The Extra List should have an educational value similar to that already prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current grade book, or earlier editions of grade books. The candidate may present a work of educational value similar to those listed in the syllabus from a source other than those listed above. Candidates will be required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner. The music must be brought to the examination room.

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

Memorisation
With the exception of Musical Theatre and where otherwise prescribed, candidates are not required to play or sing from memory. However, candidates should be encouraged even at the earliest stages to make a habit of memorising.

Candidates playing from memory must still bring their music to the examination for the General Knowledge section.

In Musical Theatre, candidates must perform all List songs and Extra list songs from memory.

Certificate of Performance
Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Associate
Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

All other instruments: Candidates are encouraged to present a portion of the programme from memory.

Licentiate
Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Organ: Presentation from memory is entirely optional.

All other instruments: Candidates must present one work from memory.

Fellowship
Piano: Candidates must perform the whole programme, except for contemporary pieces, from memory.

Strings: Candidates must perform the whole programme, except contemporary pieces and sonatas, from memory.

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Organ, Woodwind, Brass, Percussion: Candidates are encouraged to perform the entire programme from memory.

Regulations
Teachers and candidates should note carefully all regulations.

Examination Conditions
In those cases where examinations are conducted in premises not provided by AMEB, the local authority or teacher must assume responsibility for the provision of a piano of adequate quality and ensure that it is tuned and regulated (pitch C522 is recommended). Where necessary a music stand must also be provided.

Accompanist
Accompaniment is essential wherever the pieces presented are provided with piano accompaniments, with the exception of Extra List pieces. Refer to Regulation 24. This should be checked with the retailer at the time of purchase of the solo part. Voice and all instrumental subjects other than Piano, Accordion, Organ, Electronic Organ, Harp and Classical Guitar, are to be accompanied. Candidates must provide their own accompanist (who may be the teacher), but the accompanist may remain in the examination room only when actually required. While it is desirable in all grades for candidates to be competently accompanied, in the higher grades (particularly in those pieces where interpretative success depends upon a musical partnership as in a sonata, etc.) candidates are advised to seek the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

Where AMEB recorded accompaniments are available, candidates may perform with those recordings in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate’s responsibility to provide and operate suitable equipment for the examination. Candidates should refer to the foreword to the relevant syllabus in the annual Manual of syllabuses for further information on recorded accompaniments for their instrument. When performing with recorded accompaniments in examination, candidates must use the ‘100%’ or ‘performance’ tempo.

Extra Lists do not have to be accompanied, even if written with accompaniment.

Note: Vertical rules alongside text from pp. xi-xxi inclusive indicate changes to information published in the 2016 Manual of Syllabuses.
Repeats
Candidates are required to be familiar with repeats, but these need not be performed during the course of the examination unless specifically requested by the examiner. However, da capo directions should be observed.

Pencil Marks
Before entering the examination room candidates should see that all pencil marks which may have been made on their music to indicate general knowledge information are carefully erased. Marks indicating fingering, bowing or other teaching aids need not be erased.

Editions
Editions are mentioned solely as a means of identification. Original editions are recommended but any standard edition will be accepted. The Board does not prescribe any specific edition. In the case of arrangements however, it is necessary to use the specified volume as other editions may be of unsuitable levels of difficulty.

Metronome Marks
Metronome marks should be regarded as an approximate indication of required tempo.

Page Turning
Teachers and candidates are advised that candidates should not expect examiners to turn pages and adequate steps must be taken to ensure continuity of the music in performance. A page-turner may only remain in the examination room when actually required.

General Notes
At the beginning of each syllabus the General Notes outline any details specific to that syllabus.

Keys of Pieces
Teachers and candidates are advised that pieces must be presented in the key that is specified in the syllabus.

Singing candidates may transpose all works except arias.

Aural Tests, Sight Reading, General Knowledge Requirements
These can be found in the first section of the Manual. Consult the Contents page for the correct page number.

Availability of Material
AMEB regrets that due to circumstances beyond its control it is unable to be responsible for the availability of listed syllabus material. Teachers are advised to consult their retailer in this regard or to choose an alternative work from the list. Teachers who are uncertain which retailers in their State stock AMEB syllabus material are advised to consult AMEB’s Preferred Retailer list in the back of this manual and online at www.ameb.edu.au. Teachers and candidates are advised to check all printed examination material issued by authorities other than the Board in order to ensure that it conforms to the standards and requirements of AMEB examinations.

Australian Music Centre
Candidates requiring facsimile scores from the Australian Music Centre can contact the centre as follows:
  Email: info@australianmusiccentre.com.au
  Phone: 1300 651 834
  Website: www.australianmusiccentre.com.au

Photocopies
In general, the Copyright Act prohibits the use of photocopied music.

Photocopies should not be used by candidates in AMEB examinations, unless an exception to copyright applies, or the relevant music publisher has granted permission for the candidate to make a copy.

In some circumstances, a copy of music may be required for use by the examiner. In these cases, if performing from memory, candidates should provide a published edition of the music to the examiner.

Diploma candidates must supply a copy of their music to the examiner.

If you are unsure of the provisions of the Copyright Act please refer to the ‘Guide to Music Copyright for Australian Educators’ on the APRA/AMCOS website or contact APRA/AMCOS on 1300 852 388 or apra@apra.com.au.

Downloaded Musical Scores
Candidates who present for examination using scores obtained through free download from websites should note that they bear responsibility to ensure copyright clearance for their use of this material has been obtained. Candidates should note that heavy penalties apply for the improper use of copyright material.

Approvals of Music
In some situations AMEB requires a copy of music to be provided for approval purposes prior to an examination – for example FMusA programmes and some Own Choice works. In such cases candidates should ensure authorised copies are submitted.

Objectives
Each syllabus contains a set of objectives which provide guidance on examiners’ expectations of achievement at each level.

TEST REQUIREMENTS FOR CANDIDATES IN PRACTICAL EXAMINATIONS

AURAL TESTS
Aural Tests in Grades other than Preliminary will be played twice. In the case of tests specified in more than one grade, the difficulty of the examples given to the candidates will be adjusted to the standards of the respective grades.

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

In tests where interval recognition is required, attention is drawn to the method of answering these questions. Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale. In Grades 4, 5 and 6, candidates are required to name the intervals as major second, major third, perfect fourth, etc.

Preliminary
TIME: To clap the beats of simple chord passages played in two or three beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.

RHYTHM: To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.

PITCH: To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner will first play the phrase and then repeat it, waiting on each note for the candidate to sing the note.

PITCH: To state which is the higher or lower of any two notes played separately, not less than a third apart.
Grade 1
PITCH: To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

Grade 2
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.
PITCH: To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.

Grade 3
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.
MELODY: To hum or sing a short phrase played twice by the examiner, combining melody and time.
PITCH: To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.
PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.

Grade 4
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.
PITCH: To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C played simultaneously by the examiner.
PITCH: The examiner, having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.

Grade 5
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.
PITCH: The examiner, having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.
PITCH: To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.
HARMONY: The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.

Grade 6
PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.
HARMONY: The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.
PITCH: To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.
HARMONY: To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

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

Grade 8
HARMONY: The examiner, having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position, played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).
HARMONY: To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.
MEMORY: Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.
PITCH: The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

SIGHT READING TESTS
For candidates in practical examinations.
Preliminary (For Leisure syllabuses only), Grades 1 and 2: A test will be set consisting of a simple phrase of an elementary nature. For Preliminary Piano for Leisure and Grade 1 Piano and Piano for Leisure – hands separately only.
Grades 3 to 8: A test will be set within the limits of the technical standard of the grade.
GENERAL KNOWLEDGE TESTS
Guidelines for Levels 1 and 2
For candidates in practical examinations.
Candidates can expect to be asked:
• At least one question about each List piece presented;
• Between 6 and 10 questions in total;
• In Level 1, examinations on solo instruments and voice, questions will be asked from the candidate’s part (not the accompaniment part);
• In Level 2, examinations on solo instruments and voice, questions will be asked from the accompaniment part (not the candidate’s part);
• At least one question about each List piece presented,
From Grade 7 and above, candidates will be asked about the composer; candidates should interpret ‘period’ as an historical time frame; ‘style’ as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo, agogic accentuation etc.).
Candidates presenting in Musical Theatre and Electronic Organ syllabuses as they contain certain requirements specific to these syllabuses. General Knowledge questions will not be asked about Extra List pieces.

LEVEL 1
Preliminary and Grade 1 Exams
By referring to the score of each List piece (and Canon at Piano Grade 1), candidates can be asked to:
(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;
(ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
(iii) Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, knowledge of its relationship to the other movements in the work is expected.
Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked about:
(i) Period and style appropriate to the piece. In addition, knowledge of the composer, his/her influences and some other works is expected. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected e.g. orchestral music, choral music.

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

Guidelines for Level 3
All questions will be asked from the piano score. Questions will be asked in the following areas:
• Formal structure of the piece, including keys and modulations
• Terminology – any markings, meanings of terms or titles used in the score
• Repertoire of the composer
• Style/historical context of the works presented e.g. texture, ornamentation, performance practice etc.
• Instrument – historical development of the instrument as it relates to the works presented.
In addition to the guidelines above, Level 3 candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in these syllabuses as they contain certain requirements specific to these syllabuses.

REGULATIONS
1. General
Candidates must present for examination using the syllabus listed as available within the current AMEB Manual of syllabuses. The syllabus chosen for examination must be presented in its entirety. A combination of different syllabuses is not accepted for examination.
Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.
PLACE OF EXAMINATIONS

2. Examination Centres
Practical examinations will be held in centres where an approved number of candidates wishes to attend. See also Regulation 5.

3. Written Examinations: Country Centre
Written examinations may be held in any country centre provided:
(a) a sufficient number of candidates has entered
(b) satisfactory arrangements for the conduct of the examination can be assured. In the event of an insufficient number of candidates entering for a particular centre, the State Office reserves the right to call the candidates to an alternative centre.

4. Local Appointees
Arrangements for examinations in country centres will be carried out by a Local Secretary duly appointed in each State.

5. Examination Centres
Practical examinations may be conducted at places other than a general centre if the number of candidates and the examination conditions are approved by the State Office. Application for special centres must be made before the closing date for receipt of entries. The Board shall reserve the right to call candidates for Associate, Licentiate, ATMusA, LTMusA, and Fellowship diploma examinations to the centre which in its opinion is best suited for the examination.

EXAMINATION ENTRIES

6. Entry Requirements
Subject to Regulations 19 and 20, candidates may, irrespective of age, enter for any grade of any subject, without having passed a lower grade.

It is recommended that before entering the CTMusA examination, instrumentalists have reached the age of 18 years and vocalists have reached the age of 20 years.

It is recommended that before entering the ATMusA examination, instrumentalists have reached the age of 19 years and vocalists have reached the age of 20 years. For the LTMusA examination it is recommended that the candidate should be at least 21 years of age.

7. Applications
Application for examination shall be made on the prescribed form which must be lodged with the appropriate State Office not later than the date specified.

8. Late Entries
Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

9. Fees Payable by Candidates
For information on the scale of fees please contact the State Office.

EXAMINATION TIMES

10. Special Examination Times
Candidates should advise the State Office of dates to be avoided in the scheduling of their examination.

11. Examination Periods
Practical examinations in each State shall be held at times determined by the State Office. Written examinations will be held in August or September on dates ratified by the Board. These written examination dates are printed in the Manual each year. Online examinations can be taken at any time, within a year from the purchase date.

12. Notification of Examination
As soon as practicable after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

13. Time Allowed for Examinations

**WRITTEN & ONLINE EXAMINATIONS**

**Music Craft (Written)**
- Preliminary – 30 minutes
- Grade 1 – 30 minutes
- Grade 2 – 40 minutes
- Grade 3 – 60 minutes
- Grade 4 – 90 minutes
- Grade 5 – 120 minutes
- Grade 6 – 150 minutes

**Music Craft (Aural)**
- Preliminary – 15 minutes
- Grade 1 – 20 minutes
- Grade 2 – 20 minutes
- Grade 3 – 30 minutes
- Grade 4 – 30 minutes
- Grade 5 – 40 minutes
- Grade 6 – 40 minutes

**Theory of Music**
- Grade 1 – 1 hr
- Grade 2 – 1 hr 30 mins
- Grade 3 – 2 hrs
- Grade 4 – 3 hrs
- Grade 5 – 3 hrs
- Grade 6 – 3 hrs
- Associate – 3 hrs
- Licentiate – 3 hrs

**Musicianship (Written)**
- Grade 1 – 1 hr 30 mins
- Grade 2 – 1 hr 30 mins
- Grade 3 – 1 hr 30 mins
- Grade 4 – 1 hr
- Grade 5 – 1 hr 30 mins
- Grade 6 – 2 hrs 30 mins
- Associate Section II – 3 hrs
- Licentiate Section II – 3 hrs

**Musicianship (Aural)**
- Grade 4 – approximately 30 mins
- Grade 5 – approximately 40 mins
- Grade 6 – approximately 40 mins
- Associate Section I – approximately 1 hr
- Licentiate Section I – approximately 1 hr

**Teaching Certificate**
- CTMusA
  - Section I – 2 hrs
- ATMusA
  - Section I – 3 hrs
- LTMusA
  - Section I – 3 hrs

Before the scheduled commencement of all written examinations (except the Aural component of the Musicianship and Music Craft examinations), ten minutes reading time is allowed. No writing will be permitted during this time.

At the commencement of Aural Musicianship and Music Craft Aural written examinations, candidates will be given a short listening time in order to become familiar with the sounds used on the examination CD.

At the conclusion of written Music Craft Aural examinations, candidates are permitted to write during checking time.
Two minutes are allowed for Preliminary, Grades 1 and 2, five minutes for Grades 3 and 4 and eight minutes for Grades 5 and 6.

At the conclusion of written Musicianship Aural examinations, candidates have ten minutes’ checking time during which writing is permitted.

PRACTICAL EXAMINATIONS

**Piano, Accordion and Electronic Organ**
Preliminary – 12 min
Grade 1 – 14 min
Grade 2 – 15 min
Grade 3 – 20 min
Grade 4 – 20 min
Grade 5 – 25 min
Grade 6 – 30 min
Grade 7 – 40 min
Grade 8 – 50 min
Certificate of Performance (Piano only) – 45 min
Associate – 50 min
Licentiate – 60 min

**Organ**
Grade 3 – 25 min
Grade 4 – 30 min
Grade 5 – 35 min
Grade 6 – 40 min
Grade 7 – 45 min
Grade 8 – 55 min
Associate – 60 min
Licentiate – 75 min

**Piano for Leisure, Singing for Leisure, Saxophone for Leisure**
Preliminary – 10 min
Grade 1 – 12 min
Grade 2 – 14 min
Grade 3 – 15 min
Grade 4 – 16 min
Grade 5 – 20 min
Grade 6 – 25 min
Grade 7 – 30 min
Grade 8 – 35 min
Certificate of Performance – 40 min

Teaching Certificate
CTMusA
Section III(A) – 45 min
Section III(B) – 45 min

Teaching Diplomas
ATMusA – 1 hr 45 min
LTMusA Section II
Part (a) – 1 hr
Part (b) – 1 hr 15 min

**Strings, Singing, Musical Theatre, Brass and Woodwind Instruments**
Preliminary – 12 min
Grade 1 – 16 min
Grade 2 – 17 min
Grade 3 – 22 min
Grade 4 – 22 min
Grade 5 – 27 min
Grade 6 – 32 min
Grade 7 – 40 min
Grade 8 – 50 min
Certificate of Performance (applicable syllabuses only) – 45 min
Associate – 50 min
Licentiate – 60 min

Percussion
Preliminary – 15 min
Grade 1 – 20 min
Grade 2 – 25 min

Grade 3 – 30 min
Grade 4 – 35 min
Grade 5 – 35 min
Grade 6 – 40 min
Grade 7 – 45 min
Grade 8 – 50 min
Certificate of Performance – 45 min
Associate – 50 min
Licentiate – 60 min

SPECIAL SERVICES

14. Use of Dictionaries
Candidates whose first language is not English may use a dictionary in written examinations, provided that the dictionary is English/Foreign Language. Candidates should at the time of entry advise the State Office of their intention to avail themselves of this regulation, outlining their reason for so doing. The State Office will then provide the candidate with an authorising letter. Candidates will be asked to present the dictionary and the authorising letter to the examination centre supervisor prior to the commencement of writing, for checking.

15. Disabled Candidates
AMEB makes every effort to accommodate candidates with disabilities by providing reasonable adjustments to the means by which examinations are undertaken (but not the examination requirements themselves). Teachers and candidates should contact the State Office for further details.

16. Non English-Speaking Candidates
On application to the State Office, non English-speaking candidates may seek to have an accredited interpreter present at their practical music examination. Candidates for written examinations are able to have the examination paper translated into their first language. For details please contact the State Office.

EXAMINERS

17. Examiners for Diploma Examinations
There shall be two examiners for ATMusA, LTMusA, Associate and Licentiate Practical and Theoretical examinations. Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner. One of these examiners will be a specialist in the instrument being examined; the other will be a specialist in the instrument area.

SUBJECTS AND GRADES OF EXAMINATION

18. Subjects and Grades of Examination
Grade Examinations
Grade examinations are offered in the following subjects:

**WRITTEN MUSIC SUBJECTS:**
- Music Craft – Preliminary to Grade 6
- Theory of Music – Grades 1 to 6
- Musicianship – Grades 1 to 6

**PRACTICAL MUSIC SUBJECTS:**
- Keyboard Instruments
  - Piano – Preliminary to Certificate of Performance
  - Piano for Leisure – Preliminary to Certificate of Performance
- Organ – Grades 3 to 8
- Accordion – Preliminary to Grade 8
- Electronic Organ – Preliminary to Grade 8
- Stringed Instruments
  - Violin – Preliminary to Certificate of Performance
  - Viola – Preliminary to Grade 8
  - Cello – Preliminary to Certificate of Performance
  - Double Bass – Preliminary to Certificate of Performance
WIND INSTRUMENTS
Recorder – Grades 1 to 8
Flute – Preliminary to Certificate of Performance
Oboe – Grades 1 to 8
Clarinet – Preliminary to Certificate of Performance
Bassoon – Grade 1 to Certificate of Performance
Saxophone – Grade 1 to Certificate of Performance
(E♭ alto or B♭ tenor)
Saxophone for Leisure – Preliminary to Certificate of Performance

BRASS INSTRUMENTS
Horn – Grades 1 to 8
Trumpet – Grades 1 to 8
Trombone – Grades 1 to 8
Bass Trombone – Grades 5 to 8
Tuba – Grades 1 to 8
Euphonium – Grades 1 to 8
Band – Grades 1 to 8

OTHER MUSIC SUBJECTS:
Harp – Grades 1 to 8
Classical Guitar – Preliminary to Certificate of Performance
Singing – Preliminary to Certificate of Performance
Musical Theatre – Preliminary to Certificate of Performance
Percussion – Preliminary to Certificate of Performance

Contemporary Popular Music (Available as a digital download from www.ameb.edu.au)
Revised Keyboard – Preliminary to Certificate of Completion
Bass – Advancing – Steps 1 to 4
Drum Kit – Advancing – Steps 1 to 4
Guitar – Advancing – Steps 1 to 4
Vocal – Advancing – Steps 1 to 4

Teaching Examination CTMusA
(Certificate Teacher of Music Australia)

Diploma Examinations
Diploma examinations are offered in the following subjects:

DIPLOMA OF ASSOCIATESHIP:
AMusA (Associate in Music, Australia)
Associate diplomas will be awarded in:

WRITTEN MUSIC SUBJECTS:
Theory of Music
Musicianship

PRACTICAL MUSIC SUBJECTS:
KEYBOARD INSTRUMENTS
Piano
Organ
Accordion
Electronic Organ
STRINGED INSTRUMENTS
Violin
Viola
Cello
Double Bass
WIND INSTRUMENTS
Recorder
Flute
Oboe
Clarinet
Bassoon
Saxophone
BRASS INSTRUMENTS
Horn
Trumpet
Trombone
Tuba
Euphonium
Band

OTHER MUSIC SUBJECTS:
Classical Guitar
Singing
Musical Theatre
Percussion

TEACHING DIPLOMA:
ATMusA (Associate Teacher of Music, Australia)

DIPLOMA OF LICENTIATESHIP:
LMusA (Licentiate in Music, Australia)
Licentiate diplomas will be awarded in:

WRITTEN SUBJECT:
Theory of Music
Musicianship

PRACTICAL MUSIC SUBJECTS:
KEYBOARD INSTRUMENTS
Piano
Organ
Accordion
Electronic Organ
STRINGED INSTRUMENTS
Violin
Viola
Cello
Double Bass
WIND INSTRUMENTS
Recorder
Flute
Oboe
Clarinet
Bassoon
Saxophone
BRASS INSTRUMENTS
Horn
Trumpet
Trombone
Tuba
Euphonium
Band

OTHER MUSIC SUBJECTS:
Classical Guitar
Singing
Musical Theatre
Percussion

TEACHING DIPLOMA:
LTMusA (Licentiate Teacher of Music, Australia)

19. Additional and Prerequisite Requirements
(a) Prerequisite Requirements: LTMusA and FMusA.
For these diploma examinations as set out in Table A, candidates must pass a prerequisite examination, which is regarded as a qualifying examination, before entering for the principal examination. A pass in any higher grade than the stated prerequisite will be accepted.
It is the responsibility of the candidate to give notification as to the date of passing this prerequisite requirement, and the centre at which such examination was held.
(b) Additional requirements: Grades 6, 7 and 8 practical; Certificate of Performance, Associate and Licentiate practical, Associate and Licentiate Theory and Musicianship.

For these examinations, as set out in Table A, an additional examination is required. In the case of these examinations, the additional requirement need not be completed before the principal examination, but, until both the principal examination and the additional requirement are passed, the examination is incomplete, and no certificate will be awarded.

It is the responsibility of the candidate to give notification as to the date of passing this additional requirement, and the centre at which such examination was held.

(e) Alternative Examinations. Alternative examinations set out below will be regarded as satisfying the prescribed prerequisite or additional requirement.

A degree or diploma in music from a recognised Australian or overseas tertiary institution will be deemed to have met the prerequisite or additional requirement/s for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate diploma examinations and Licentiate diploma examinations.

For practical examinations, qualifications earned through the alternate examining authorities as set out in the table will be deemed to have met the necessary additional requirements.

(d) Recommended pre-entry levels: Certificate of Performance; Associate practical; AMusA

Although no prerequisites are required, it is recommended, as a guide, that before entering for the Certificate of Performance, candidates should have achieved a pass or above in Grade 8 practical in the instrument. It is further recommended, as a guide, that before entering for the Associate, for those syllabuses offering Certificate of Performance, candidates should have achieved a pass or above in Certificate of Performance. For those syllabuses not offering Certificate of Performance, the recommended pre-entry standard for Associate is a credit or above in Grade 8 practical in the instrument. Candidates also need to be aware of the Objectives for Certificate of Performance and/or Level 3 examinations. For guidance on the recommended pre-entry levels for the AMusA, refer to the syllabus in this Manual.

20. Examinations in Sections

The subjects set out below are divided into sections as shown. Except where otherwise stated, candidates must pass all sections of the examination before a certificate is awarded. Candidates may attempt the various sections of such examinations at the same time or at different examination sessions. A separate fee is payable for each section. Entries may be made only for section(s) to be attempted at the next available examination session(s) of the same calendar year. A certificate will be issued upon the successful completion of all sections of the examination within periods as prescribed – namely, for a two-section examination, within four years; for a three-section examination, within six years.

AMusA, LMusA (Musicianship)
Section I Section II
LTMusA, ATMusA, and CTMusA
Section I Section II Section III

REPORTS AND CERTIFICATES

21. Examination Reports

A report from the examiner is provided for the information of candidates and teachers. The examiner’s report carries the examination result. In all written examinations, the report will show the total marks obtained, and the marks obtained under each section of the examination.

22. Certificates

Certificates will be awarded to candidates who fulfil the requirements of the award. Certificates specify the subject and grade or diploma of examination and the result obtained.

EXAMINATION PROCEDURES

23. Inability to Present for Examination

Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify

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**TABLE A**

<table>
<thead>
<tr>
<th>EXAMINATION</th>
<th>PREREQUISITES</th>
<th>AMEB ADDITIONAL REQUIREMENTS*</th>
<th>ALTENATE EXAMINING AUTHORITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>LTMusA</td>
<td>Pass</td>
<td>AMusA (Also recommended)</td>
<td>Practice of Music Theory, Musicianship or Music Craft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass, Credit, G6</td>
<td>AMusA Theory, Practice of Music</td>
</tr>
<tr>
<td>FMusA</td>
<td>Pass</td>
<td>LMusA Same subject</td>
<td>Practice of Music Theory, Musicianship or Music Craft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass, Credit, G6</td>
<td>AMusA Theory, Practice of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass, G7 Theory, Practice</td>
<td>AMusA Theory, Practice of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G8 Theory, Practice</td>
<td>AMusA Theory, Practice of Music</td>
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<tr>
<td></td>
<td></td>
<td>G7 Theory, Practice</td>
<td>AMusA Theory, Practice of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G6 Theory, Practice</td>
<td>AMusA Theory, Practice of Music</td>
</tr>
</tbody>
</table>

*Additional requirements do not apply to Piano for Leisure, Saxophone for Leisure and Singing for Leisure examinations.
the State Office as soon as possible. On payment of a transfer fee, it may be possible to reschedule the examination. Details can be obtained from the State Office.

24. Accompanied Pieces
Examination pieces, other than Extra List pieces, which require accompaniment may not be heard or assessed without the necessary accompaniment. The examiner is not permitted to play the accompaniment for the candidate. If there is one such work lacking accompaniment the result will be reduced by one level; e.g. A down to B etc. If there are two or more such pieces then the result will either be reduced by two levels from A to a C or, if the result would have been other than an A, ‘unable to assess’ will be stated on the report sheet, and an explanation made in the general remarks. Accompaniment of Extra List pieces is not required, even if the pieces are written with an accompaniment.

25. Pieces Not in the Syllabus
If a candidate presents a work which is not prescribed for the grade or diploma within the syllabus for which the candidate has entered, the examiner will indicate this to the candidate and will advise that the work cannot be heard. The candidate will be given the opportunity to substitute another work from that grade or diploma, but if no substitute is offered, the candidate will be asked to proceed directly to the next item of the examination. On the examination report, the examiner will note that the omitted work cannot be assessed as it is not prescribed for the particular syllabus, grade or diploma for which the candidate has entered. In grade examinations the absence of one work reduces the overall result by one grading. If two or more works are not assessed because the works presented are not prescribed for the grade within the syllabus for which the candidate has entered, the overall result will be noted as ‘not able to assess’ with an explanation being given in the general remarks. In diploma examinations, the absence of one or more works will result in no award being given.

26. Performance of Prescribed Pieces
Examiners may at their discretion hear the whole or any portion of the prescribed pieces presented for examination.

27. Written Examination Procedure
Candidates should note that no materials other than pens, rulers, pencils and erasers are permitted in written examination rooms.

28. Complaints
Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact the State Office.

RESULTS

29. Assessment System

WRITTEN EXAMINATIONS

Grades
High Distinction – 95%
Honours – 85%
Credit – 75%
Pass – 65%

Diplomas in Musicology, Harmony & Counterpoint and Orchestration & Arrangement
Award – 65%
Award with Distinction – 85%

Diplomas in Theory of Music commenced in 2014 or earlier
Award – 75%

Diploma in Musicianship
Award – 65%
Award with Distinction – 85%

Diplomas in Musicianship commenced in 2015 or earlier
Award – 75%

Teaching Awards
See below under ‘Practical Examinations’.

PRACTICAL EXAMINATIONS

Levels 1, 2 and 3 Assessment
The syllabus objectives introduce each of the three levels of a syllabus. They specify the required areas of achievement within each syllabus and are the basis upon which candidates and teachers work and upon which candidates can expect to be assessed. The detailed Grading Descriptors report the candidate’s achievement against the objectives for the level and the specific syllabus requirements for the grade.

Grading Descriptors: Grades – Levels 1 and 2
High Distinction – A+:
In addition to satisfying the requirements for an A grading (below), the candidate demonstrates outstanding achievement in meeting the syllabus objectives in all Sections, including performance flair, consistent technical fluency and penetrating stylistic insight.

Honours – A:
The candidate demonstrates an overall superior level of achievement in meeting the syllabus objectives in all Sections, in terms of musicianship, security of technique (including intonation, tone, phrasing, articulation, rhythm), and stylistic awareness.

Credit – B+ or B:
B+: In addition to satisfying the requirements for a B grading (below), the candidate demonstrates meritorious achievement against most of the syllabus objectives.
B: The candidate demonstrates an overall creditable level of achievement with appropriate development of musicianship, technique and stylistic awareness in accordance with the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination, may be apparent.

Satisfactory – C+ or C:
C+: In addition to satisfying the requirements for a C grading (below), the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.
C: The candidate demonstrates an overall adequate level of achievement in musicianship, technique and style in accordance with the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives, or between different Sections of the examination, may be apparent.

Not Satisfactory – D:
The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Often this has resulted from inadequate preparation. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.

Grading Descriptors: Diplomas – Level 3 (AMusA and LMusA)
Associate Diploma (AMusA)
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award
To qualify for an award at Associate level, the candidate must fulfil the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produce a satisfying musical performance overall.
No Award
The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Licentiate Diploma (LMusA)
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award
To qualify for an award at Licentiate level, the candidate must fulfil the syllabus objectives, reaching a level of achievement that meets the technical and musical demands of the repertoire and produces a coherent and accomplished musical performance overall.

No Award
The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Teaching Awards (CTMusA, ATMusA, LTMusA)
Certificate Teacher of Music Australia (CTMusA)
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and, in addition, demonstrate outstanding ability in all areas assessed (the written examination, theresource file and both parts of the practical component). An aggregate mark of at least 350 from a possible 400 marks (4 × 100) is required, with no section (or, in the case of Section III, part of a section) receiving a mark of less than 80%.

Award
To qualify for an award at Certificate level the candidate must fulfil the syllabus objectives for each of the sections assessed (the written examination, the resource file and both parts of the practical component) demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 75% is required in each section (Section I, Section II, Section III(A) and Section III(B)).

No Award
The candidate’s work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each section of the Diploma is undertaken, a report with percentage mark is issued. A mark of less than 75% in one or more of the sections will result in a ‘No award’ classification until the section or sections are re-assessed and receive the required marks.

Licentiate Teacher of Music Australia (LTMusA)
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and in addition, demonstrate outstanding ability in all areas assessed (the written examination, the folio and both parts of the practical component). At this level, a rare insight into a wide range of teaching issues is expected. An aggregate mark of at least 350 from a possible 400 marks (4 × 100) is required, with no section (or, in the case of Section III, part of a section) receiving a mark of less than 80%.

Award
To qualify for an award at Licentiate level the candidate must fulfil the syllabus objectives for each of the sections assessed (the written examination, the folio and both parts of the practical component) demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 75% is required in each section (Section I, Section II, Section III(A) and Section III(B)).

No Award
The candidate’s work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each section of the Diploma is undertaken, a report with percentage mark is issued. A mark of less than 75% in one or more of the sections will result in a ‘No award’ classification until the section or sections are re-assessed and receive the required marks.

Fellowship
Qualified
Not Qualified

GENERAL REGULATIONS
30. Academic Dress
Academic dress is available for Associate, Licentiate, ATMusA, LTMusA and Fellows. Details can be obtained from the State Office.

31. Fellowship in Music, Australia (FMusA)
This award is the highest qualification offered by AMEB. Details of the requirements for this syllabus follow.
The Fellowship in Music, Australia will be withdrawn as a public examination from 1 January 2018.

The Award
This is the highest and most prestigious award offered by AMEB. It is expected that a performance at this level will reveal the following characteristics:

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

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

FELLOWSHIP IN MUSIC AUSTRALIA

Examinations will be conducted by specialist panels, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner. One of these examiners will be a specialist in the instrument being examined; the other will be a specialist in the instrument area.

Prerequisite
The prerequisite for the examination will be the LMusA.

Content
The candidate will be expected to choose a full recital programme, of approximately 80 minutes’ music content. Works will be chosen to demonstrate the candidate’s proficiency in a variety of musical styles or in any style preferred by the candidate in the area of specialisation (eg Lieder, contemporary repertoire etc.). It is expected that complete works will be chosen (e.g. a complete sonata rather than particular movements). For pianists the entire programme must be presented from memory except sonatas and contemporary works. For other instrumentalists presentation from memory is encouraged but is not obligatory. For singers, presentation from memory is required except in cantata and oratorio.

The candidate is responsible for structuring the presentation of the programme – including an allowance for up to 20 minutes’ interval if required.

Entry
Candidates need to take two steps to enter for FMusA.

(a) Prior to entry for the examination candidates will be required to submit the proposed programme, together with timings, for approval by AMEB. Please check with your State Office for the final date for submission of programmes. The Federal Examiner will consider the programme and the candidate will be advised within 4 weeks of the approval, or otherwise, of the programme. No programme changes will be accepted after notification of approval has been provided.

(b) Entry for the examination will be made on the AMEB entry form. Entries should be lodged with the AMEB office in your state.

Recital
The examination takes the form of a public recital. It is the responsibility of the candidate to arrange the audience, although, the establishment of the audience is not assessed by the examiners. Candidates are free to advertise their examination recital. It is implicit that the audience is not required to pay for entry to the recital.

The AMEB State Manager will arrange for stage-managing of the recital. Appropriate dress for a public recital should be worn, and the candidate should be aware of the appropriate manner in which to acknowledge the audience and the associate artist if applicable.

The programme should be planned as follows:
- Performance *40 minutes
- Interval (maximum 20 minutes)
- Performance *40 minutes

* In the case of Brass, Woodwind and Singing a minimum of 30 minutes is required.

If a work selected is longer than 40 minutes adjustments should be made.

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

Assessment
Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner. One of these examiners will be a specialist in the instrument being examined; the other will be a specialist in the instrument area.

Enquiries
If you have further enquiries, please contact your local AMEB State Office at the address noted in the AMEB Manual.

Tasks undertaken by the candidate
1. Information for programme (to be provided by candidate).
   (a) Biography of performer
   (b) Programme in order of performance and indicating where interval to be placed
   (c) Programme notes
   (d) Photograph of performer (optional)
   (e) Name of accompanist/associate artist (if applicable)
   (f) Statement regarding copyright details

2. Invitations to friends, relatives.

3. Arrange rehearsal time at the hall/recital venue.

4. Advise AMEB State Office of any special requirements, e.g.
   (a) Adjustable piano stool
   (b) Cello chair (if applicable)
   (c) Position of piano
   (d) Position of piano stool
   (e) Lighting requirements
   (f) Music stand (if applicable)
   (g) If flowers to be presented
   (h) Page Turner (performer to provide this)

Tasks undertaken by AMEB
1. Prepare programmes.
2. Arrange venue.
3. Arrange seating (if applicable).
4. Arrange lighting/heating as required.
5. Arrange for tuning of piano; adjustable stool.
6. Attend to any other special requirements.
7. Arrange seating for examining panel.
8. Prepare general advertising material if appropriate.
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Foreword

Recital examination 2017 trial (January 2017 to December 2017)

In 2017 AMEB will be trialling an exciting new kind of examination that will run alongside the traditional grade exams: the Recital examination. The Recital examination syllabuses will feature repertoire only and the 2017 trial will be available for Violin, Trumpet and Flute, from Preliminary through to Grade 8. The repertoire lists for the Recital examination syllabus will be drawn from the traditional syllabus for that instrument.

Recital examination syllabus structure

The syllabus comprises two levels:

- Level 1 - Preliminary to Grade 4
- Level 2 - Grade 5 to Grade 8

Recital examination programme structure

Number of works to be presented

Candidates must present the following works at examination:

Level 1 (Preliminary to Grade 4)

Candidates must prepare three works for presentation at examination as follows:

Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections below). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

Level 2 (Grade 5 to Grade 8)

Candidates must prepare four works for presentation at examination as follows:

Candidates must EITHER prepare one work from each of Lists A, B, C and D OR substitute up to two List selections with Own Choice selections (see Own Choice selections below). For instance, candidates may choose one work from each of Lists A and D, and select Own Choice works in place of their List B and List C selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

Own Choice selections

In Recital examinations, Level 1 candidates have the opportunity to present one Own Choice selection in place of a List piece, and Level 2 candidates up to two Own Choice selections in place of List pieces (see Recital examination programme structure above). Own Choice pieces can include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that any Own Choice selection is appropriate for the grade. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

Time allowed for Recital examinations

<table>
<thead>
<tr>
<th>Grade</th>
<th>Time allowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Grade 1</td>
<td>12 minutes</td>
</tr>
<tr>
<td>Grade 2</td>
<td>14 minutes</td>
</tr>
<tr>
<td>Grade 3</td>
<td>15 minutes</td>
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<tr>
<td>Grade 4</td>
<td>16 minutes</td>
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<tr>
<td>Grade 5</td>
<td>20 minutes</td>
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<tr>
<td>Grade 6</td>
<td>25 minutes</td>
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<tr>
<td>Grade 7</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Grade 8</td>
<td>35 minutes</td>
</tr>
</tbody>
</table>

Publications

This syllabus is supported by a series of grade books, Flute Series 3 (AMEB 2012) from Preliminary to Grade 6. These books may be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades.

Listing of works

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

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

For further information, see ‘General requirements practical examinations – Availability of material’ in the front section of the Manual of syllabuses.

Examination conduct

Accompaniment

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

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

Some works in Flute Series 3 and other publications may contain duet parts for a second flute or other instrument. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

For further information, see ‘General requirements practical examinations – Accompanist’ and Regulation 24 in the front section of the Manual of syllabuses.
Piccolo, alto and bass flutes
Candidates using this syllabus will be expected to use the standard concert flute as their principal instrument, but the syllabus does allow some opportunities to present material on other members of the flute family.

Young students unable to play the concert flute may present repertoire on the piccolo at Level 1 only.

Additional requirements
Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal examinations at Grade 6, Grade 7 and Grade 8 examinations.

For further information, see Regulation 19b and 19c in the ‘Regulations’ section at the front of this Manual.

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

Presentation of List Pieces from memory
The development of memory skills should be an important feature of a musician’s training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the flautist’s training. Candidates must tune their own instruments from Grade 5. From Preliminary to Grade 4, both inclusive, the candidate may seek assistance from their accompanist in tuning their instrument.

Bibliography
Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

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Bate, P. The flute: a study of its history, development and construction (London: Benn, 1969)
Blanchard, B. and Blanchard Acree, C. Making music and having a blast! A guide for all music students (Bloomington: Indiana University Press, 2009)
Boehm, T. The flute and flute-playing (New York: Dover, 1964)
Conable, B. Move well, avoid injury: What everyone needs to know about the body DVD (Andover Productions, 2010)
Fredericksen, B. Arnold Jacobs: Song and wind (Gurnee: Windsong Press Limited, 1997)
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TECHNIQUE
Dick, R. Circular breathing for the flutist (New York: Multiple Breath Music Co., 1987)
Dick, R. Tone development through extended techniques (New York: Multiple Breath Music Co., 1986)
Draeger, C. and Plummer, R. Practical studies for the advanced flautist (Sydney: Fluteworthy, 2003)
Floyd, A. The Gilbert legacy: methods, exercises and techniques for the flutist (Cedar Falls: Winzer Press, 1990)
Gippo, J. The complete piccolo: A comprehensive guide to fingerings, repertoire and history (Theodore Presser, 2007)
Graf, P-L. The singing flute: How to develop an expressive tone (Schott, 2003)
Hotteterre, J. Principles of the flute, recorder and oboe (New York: Dover, 1983)
Krell, J. Kincadadiana : a flute player’s notebook 2nd ed. (Santa Clarita: National Flute Association, 1997)
Kujala, W. The flutist’s progress (Evanson: Progress Press, 1970)
Levine, C. and Mitropoulos-Bott, C. The techniques of flute playing I (Kassel: Bärenreiter, 2002)
Levine, C. and Mitropoulos-Bott, C. The techniques of flute playing II (Kassel: Bärenreiter, 2004)
Moyse, M. De la sonorite, art et technique for flute (Alphonse Leduc, 1934)
National Flute Association, The flutist’s handbook: a pedagogy anthology volume 2 (Santa Clarita: National Flute Association)
Nyfenger, T. Music and the flute (self-published, 1986)
Nyfenger, T. ed. Joffe, E. Beyond the notes - musical thoughts and analyses (Thomas Nyfenger Holdings LLC)
LEVEL 1

BEGINNING

PRELIMINARY TO GRADE 4

Objectives
At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Studies and pieces
Through a well-balanced programme of works the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Well-prepared breaths and controlled air flow
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
• Clean and accurate articulation
• Even legato
• The use of dynamics as part of a developing interpretative ability
• An awareness of stylistic considerations appropriate to the repertoire
• Ensemble playing that displays good understanding and communication with the accompanist
• A developing awareness of intonation and pitch

PRELIMINARY

2200

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

Studies and pieces

Candidates must prepare three works for presentation at examination as follows:

Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A

● From AMEB Flute Preliminary Series 3:
  DAVIDSON, L. Leaping turtles
  MAC GILLAVRY, E. Study No 1
  MOLLOY, J. arr. DAILY. The Kerry dance
  RIDOUT, A. Rustic dance
  TRADITIONAL arr. NIGHTINGALE. I am a fine musician

AMEB Manual list

GARIBOLDI, G. arr. VESTER. Moderato (No 1 from 125 easy Classical studies – Universal)
GARIBOLDI, G. arr. VESTER. Moderato (No 2 from 125 easy Classical studies – Universal)
HARRIS, P. Andante (No 4 from 76 graded studies for flute Book 1 – Faber)
HARRIS, P. Andante con moto (No 5 from 76 graded studies for flute Book 1 – Faber)
HARRIS, P. Moderato (No 2 from 76 graded studies for flute Book 1 – Faber)
RAE, J. In the wings No 1 from 40 modern studies for solo flute (Universal)
TRADITIONAL arr. NORTH. Botany bay (The young flute player Volume 1 – Allegro)
TRADITIONAL arr. NORTH. The cuckoo (The young flute player Volume 1 – Allegro)
TRADITIONAL arr. NORTH. Welsh song (The young flute player Volume 1 – Allegro)
WALTON, M. Start stop (Off to a great start Book 1 – Australian Wind Music Publications)
WALTON, M. Red River valley (Off to a great start Book 1 – Australian Wind Music Publications)

List B

● From AMEB Flute Preliminary Series 3:
  BRAHMS, J. arr. ADAMS and GOUT. Awake, my love
  CZERNY, C. arr. BARRATT. Rise and shine!
  PRÆTORIUS, M. arr. HARRIS and ADAMS. Gavotte
  TRADITIONAL arr. HODGSON. Deo gratias Anglia
  WEDGWOOD, P. Take it easy

AMEB Manual list

ADAMS, S. Aria (Flute basics repertoire – Faber)

BEETHOVEN, L. van. arr. GILLIAM and McCASKILL. Ode to joy (Solo pieces for the beginning flutist – Mel Bay)
HARRIS, P. The silver flute (I can’t believe pieces can be this easy – Chester)
HARRIS, P. Sonata in C (I can’t believe pieces can be this easy – Chester)
HAYDN, F. arr. BARRATT. Minuet (Bravo! flute – Boosey & Hawkes)
TRADITIONAL arr. ADAMS. All through the night (Flute basics – Faber)
TRADITIONAL arr. ADAMS. Quelle est cette oeur agréable (Flute basics – Faber)
TRADITIONAL arr. NIGHTINGALE and WHITWELL. German dance (Repertoire for the beginner flautist – Fluteeworthy)
TRADITIONAL arr. TAKAHASHI. Lightly row (Suzuki flute school Volume 1 – Summy-Birchard)
TRADITIONAL arr. WALTON. Long long ago (The new Australian flute syllabus Levels 1–4 – Australian Wind Music Publications)
TRADITIONAL arr. WHITWELL. Sakura (Repertoire for the beginner flautist – Fluteeworthy)
WATTS, S. Water lilies (Razzamajazz flute Book 1 – Kevin Mayhew)

List C

● From AMEB Flute Preliminary Series 3:
  ADAMS, S. and GOUT, A. Clown dance
  BARRATT, C. Hopak
  FIRTH, A. Tear drops
  HARRIS, P. I wish I practiced more
  SAINT-SÁENs, C. arr. NIGHTINGALE. The elephant

AMEB Manual list

ADAMS, S. Slane (Flute basics – Faber)
ADAMS, S. Roamin’ gnomes (Flute basics – Faber)
BARRATT, C. On the wing (Bravo! flute – Boosey & Hawkes)
BARRATT, C. Wimbledon waltz (Bravo! flute – Boosey & Hawkes)
BARRATT, C. Shortcake walk (Bravo! flute – Boosey & Hawkes)
HARRIS, P. Funky foot-joint (I can’t believe pieces can be this easy – Chester)
TRADITIONAL arr. NIGHTINGALE. Buffalo girls (Repertoire for the beginner flautist – Fluteeworthy)
TRADITIONAL arr. TAKAHASHI. Aunt Rhody (Suzuki flute school Volume 1 – Summy-Birchard)
WALTON, M. Blue gum (The new Australian flute syllabus Levels 1–4 – Australian Wind Music Publications)
WATTS, S. Hairy scary (Razzamajazz flute Book 1 – Kevin Mayhew)
WATTS, S. Noodlin’ and doodlin’ (Razzamajazz flute Book 1 – Kevin Mayhew)
WEDGWOOD, P. Crystal spring (Really easy jazzin’ about – Faber)

www.theyoungfluteplayer.com
Please refer to the syllabus objectives at the beginning of this level.

Studies and pieces
Candidates must prepare three works for presentation at examination as follows:
Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A
• From AMEB Flute First Grade Series 3:
  BULLARD, A. Gracious flute
  GARIBOLDI, G. Moderato
  MAC GILLAVRY, E. Study
  RAÉ, J. Crystal ball
  TRADITIONAL arr. HARRISON. Tsur mishelo

• From AMEB Flute First Grade Series 2:
  PRÆTORIUS, M. Torch dance
  TRADITIONAL. Charlie is my darling
  TRADITIONAL. Auvergne polka
  TRADITIONAL. The flash stockman

AMEB Manual list
ADAMS, S. E-reg Morris Minor (Flute basics: repertoire – Faber)
ADAMS, S. Orange jelly’s fine by me (Flute basics: repertoire – Faber)
ADAMS, S. The tweet shop twitter (Flute basics: repertoire – Faber)
BAERMANN, C. Allegro (No 14 from 76 graded studies for flute Book 1 – Faber)
GARIBOLDI, G. Allegro moderato in C major (No 10 from 76 graded studies for flute Book 1 – Faber)
GARIBOLDI, G. arr. VESTER, Maestoso (No 13 from 125 easy Classical studies – Universal)
KÖHLER, E. arr. VESTER. Andantino (No 22 from 125 easy Classical studies – Universal)
POPP, W. arr. VESTER. Allegro (No 17 from 125 easy Classical studies – Universal)
RAÉ, J. Inner space No 9 from 40 modern studies for solo flute (Universal)
SOUSSMANN, H. arr. VESTER. Moderato (No 34 from 125 easy Classical studies – Universal)
TRADITIONAL arr. NIGHTINGALE. The French king’s dance (Repertoire for the beginning flautist – Fluteworthy)

List B
• From AMEB Flute First Grade Series 3:
  ADAMS, S. and GOUT, A. King Tut’s tap-dancing team
  HAYDN, F. arr. WALTON. Minuet
  HOUFY, P. Pastourelle
  RAMEAU, J.-P. arr. HODGSON. Sarabande
  SUZATO, T. arr. HODGSON. Saltarello
• From AMEB Flute First Grade Series 2:
  MONTECLAIR, M. Passisséed
  PAISIBLE, J. Minuet
  PURCELL, H. Fairest isle

AMEB Manual list
BACH, J.S. arr. MOYSE. Menuet (No 7 from Forty little pieces in progressive order – Schirmer)
BACH, J.S. arr. TAKAHASHI. Minuet (No 15 from Suzuki flute school Volume 1 – Summy-Birchard)

CORELLI, A. arr. GILLIAM and McCASKILL. Gavotte from Sonata No 10 Op. 5 (Solo pieces for the beginning flautist – Mel Bay)
HANDEL, G. arr. MOYSE. Menuet (No 5 from Forty little pieces in progressive order – Schirmer)
HANDEL, G. arr. MOYSE. Aria (No 13 from Forty little pieces in progressive order – Schirmer)
HAYDN, F. arr. MOYSE. Little dance (No 16 from Forty little pieces in progressive order – Schirmer)
MOZART, W. arr. HARRISON. Allegro (Amazing solos – Boosey & Hawkes)
MOZART, W. arr. STUART. Allegro (Flute fancies – Boston Music)
MOZART, W. arr. GILLIAM and McCASKILL. Andante Grazioso (Solo pieces for the Beginning Flautist – Mel Bay)
PRÆTORIUS, M. arr. HARRISON. Tanz des Burgermeisters (Amazing solos – Boosey & Hawkes)
SCHUBERT, F. arr. HARRISON. Bliss (Amazing solos – Boosey & Hawkes)
SCHUBERT, F. arr. STUART. Andante (Flute fancies – Boston Music)
SCHUBERT, F. arr. MOYSE. Andante (No 17 from Forty little pieces in progressive order – Schirmer)

List C
• From AMEB Flute First Grade Series 3:
  BARRATT, C. Harvest-time
  BARTÓK, B. arr. WALTON. Andante tranquillo
  KOECHLIN, C. Vécule chanson
  RIDOUT, A. Melody
  WIDGER, J. Fun run

• From AMEB Flute First Grade Series 2:
  NORTON, C. Walking tour
  RIDOUT, A. Evening

AMEB Manual list
ADAMS, S. Swallows in summer (Flute basics: repertoire – Faber)
BARRATT, C. Fivepins (Bra)flute – Boosey & Hawkes)
BARRATT, C. Midsummer fire (Bra)flute – Boosey & Hawkes)
BARRATT, C. Out-of-step march (Bra)flute – Boosey & Hawkes)
BARRATT, C. Floating (Bra)flute – Boosey & Hawkes)
DVORÁK, A. arr. GILLIAM and McCASKILL. Largo (Solo pieces for the beginning flautist – Mel Bay)
HARRISON, H. The blue beyond (Amazing solos – Boosey & Hawkes)
REX, H. arr. AKED. Pastime with good company No 3 from A collection of traditional folk-songs (Oberg)
SCHUMANN, R. arr. STUART. Song (Flute fancies – Boston Music)
TAKI, R. arr. TAKAHASHI. The moon over ruined castle (Suzuki flute school Volume 1 – Summy-Birchard)
TRADITIONAL arr. AKED. Zion, me wan go home No 6 from A collection of traditional folk-songs (Oberg)
TRADITIONAL arr. WHITWELL. Tinotomba (Repertoire for the beginner flautist – Fluteworthy)
TRADITIONAL arr. WHITWELL. Taiwanese folk song (Repertoire for the beginner flautist – Fluteworthy)
TRADITIONAL arr. WILLIAMS. Click go the shears (Repertoire for the beginner flautist – Fluteworthy)
WALTON, M. Travelling (The new Australian flute syllabus Levels 1-4 – Australian Wind Music Publications)
WALTON, M. High rise (The new Australian flute syllabus Levels 1-4 – Australian Wind Music Publications)
WATT, S. The boccy chiccy! (Razzamajaz repertoire flute – Kevin Mayhew)
WEDGWOOD, P. Tangerine (Really easy jazzin’ about – Faber)
WEDGWOOD, P. Hot chilli (Really easy jazzin’ about – Faber)
WEDGWOOD, P. Cat walk (Really easy jazzin’ about – Faber)
## GRADE 2

Please refer to the syllabus objectives at the beginning of this level.

### Studies and pieces

Candidates must prepare three works for presentation at examination. Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

#### List A

- From AMEB Flute Second Grade Series 3:
  - BARRETT, J. Suede shoes
  - BULLARD, A. Latin flute
  - COCKCROFT, B. Arias
  - COSIMI, N. arr. HODGSON. Prelude
  - GARIBOLDI, G. arr. NIGHTINGALE. Allegretto

- From AMEB Flute Second Grade Series 2:
  - BARTÔK, B. Pillow dance
  - DEMERSEMAN, J. Dutch air
  - TRADITIONAL. Amid the new-mown hay

#### AMEB Manual list

**ANONYMOUS arr. HARRIS.** Hessian dance (No 19 from 76 graded studies for flute Book 1 – Faber)

**ANONYMOUS arr. HARRIS.** The sun from the east (No 20 from 76 graded studies for flute Book 1 – Faber)

**GARIBOLDI, G.** Molto moderato (No 15 from 76 graded studies for flute Book 1 – Faber)

**GARIBOLDI, G.** Moderato (No 16 from 76 graded studies for flute Book 1 – Faber)

**HARRIS, P.** Con moto (No 18 from 76 graded studies for flute Book 1 – Faber)

**KÖHLER, E.** arr. NIGHTINGALE. Moderato from Progressive duets (99 solos and studies for flute – Fluteworthy)

**POPP, W.** arr. VESTER. Allegretto AND Valse (No 20 and No 27 from 125 easy Classical studies – Universal)

**RAE, J.** Cloud nine No 11 from 40 modern studies for solo flute (Universal)

**TRADITIONAL arr. HARRISON.** I’ll get married in my old clothes (Amazing studies flute – Boosey & Hawkes)

**TRADITIONAL arr. HARRISON.** Song (Amazing studies flute – Boosey & Hawkes)

**TRADITIONAL arr. HARRISON.** Ghosts of ev’ry occupation (Amazing studies flute – Boosey & Hawkes)

**TRADITIONAL arr. HARRISON.** The flower among them all (Amazing studies flute – Boosey & Hawkes)

**TRADITIONAL arr. HARRISON.** The young black cow (Amazing studies flute – Boosey & Hawkes)

#### List B

- From AMEB Flute Second Grade Series 3:
  - BACH, C.P.E. arr. HOWELL. March
  - CHEDEVILLE, N. attrib. VIVALDI, A. arr. WERETKA. Allegro assai
  - LEONCAVALLO, R. arr. HODGSON. Vesti la giubba
  - MEYERBEER, G. arr. WAITON. Prière
  - NEUSIDLER, H. arr. HODGSON. Der Nunnentanz

- From AMEB Flute Second Grade Series 2:
  - CORRETTE, M. March of the grey musketeers
  - HANDEL, G. Bourrée angloise
  - TELEMANN, G. Aria

### AMEB Manual list

**BACH, J.C.** Pastorale (Solo pieces for the beginning flutist – Mel Bay)

**BACH, J.S.** arr. MOYSE. Menuet (No 22 from Forty little pieces in progressive order – Schirmer)

**BACH, J.S.** arr. MOYSE. Musette (Forty little pieces in progressive order – Schirmer)

**BACH, J.S.** arr. HARRISON. Minuet for Anna Magdalena (Amazing solos – Boosey & Hawkes)

**BACH, J.S.** arr. MOYSE. Menuet from French suite (A treasury of flute music in progressive order – Schirmer)

**BACH, J.S.** arr. STUART. Gavotte (Flute fancies – Boston Music)

**BEETHOVEN, L.** van. arr. MOYSE. Menuetto from Piano variations (A treasury of flute music in progressive order – Schirmer)

**VIVALDI, A.** arr. HARRISON. Larghetto and Allegro (Amazing solos – Boosey & Hawkes)

**VIVALDI, A.** arr. GILLIAM and McCASKILL. Largo (Solo pieces for the beginning flutist – Boosey & Hawkes)

#### List C

- From AMEB Flute Second Grade Series 3:
  - EDWARDS, R. Lullaby
  - FIRTH, A. Gone troppo!
  - KELLY, B. Calypso
  - RIDOUT, A. Melody
  - SCULTHORPE, P. Parting

- From AMEB Flute Second Grade Series 2:
  - LASALA, A. Milonga
  - NORTON, C. Venezuelan holiday
  - SCULTHORPE, P. Left bank Waltz

### AMEB Manual list

**BARTÔK, B.** arr. HARRISON. Pleasantry II (Amazing solos – Boosey & Hawkes)

**FAURE, G.** arr. MOYSE. Berceuse (A treasury of flute music in progressive order – Schirmer)

**FITZGERALD, J.** Mermaid’s lullaby 3rd movement from Sea suite (AMC)

**GERSHWIN, G.** arr. HARRIS. Fascinating rhythm (Easy Gershwin for flute: fifteen songs – Oxford University Press)

**GERSHWIN, G.** arr. HARRIS. I got rhythm (Easy Gershwin for flute: fifteen songs – Oxford University Press)

**KHACHATURIAN, A.** arr. GILLIAM and McCASKILL. Andantino (Solo pieces for the beginning flutist – Mel Bay)

**PROKOFIEV, S.** arr. HARRISON. Troika (Amazing solos – Boosey & Hawkes)

**REEMAN, C.** Bobby Shafso (Jazzy flute 2 for young players – Universal)

**REEMAN, C.** Summer evening (Jazzy flute 2 for young players – Universal)

**SCHUBERT, F.** arr. MOYSE. Menuet (Forty little pieces in progressive order – Schirmer)

**SCHUBERT, F.** arr. MOYSE. Andantino (Forty little pieces in progressive order – Schirmer)

**SCHUBERT, F.** arr. MOYSE. Two écossaises (A treasury of flute music in progressive order – Schirmer)

**STRAUSS, R.** arr. HARRISON. The cuckoo (Amazing solos – Boosey & Hawkes)

**WEDGWOOD, P.** Keep truckin’ (Really easy jazzin’ about – Faber)
Please refer to the syllabus objectives at the beginning of this level.

**Studies and pieces**

Candidates must prepare three works for presentation at examination as follows:

- Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

**List A**

- **From AMEB Flute Third Grade Series 3:**
  - ANDERSEN, J. Moderato
  - BACH, J.S. arr. HODGSON. Bourrée
  - COCKCROFT, B. Taurus
  - HARRISON, H. Calypso collapso
  - SOUSSMAN, H. Allegretto

- **From AMEB Flute Third Grade Series 2:**
  - ANDERSEN, J. Moderato
  - TELEMANN, G. Allegro
  - TRADITIONAL. Londonderry hornpipe

**AMEB Manual list**

- ADAMS, S. Road hogs ride again (Flute basics repertoire – Faber)
- ANONYMOUS. arr. ADAMS. O virgo splendidus (Flute basics repertoire – Faber)
- CARLSON, R. Silver spangled cockerels 4th movement from Australian bird suite (AMC)
- CARLSON, R. Willywagtail and English blackbirds 2nd movement from Australian bird suite (AMC)
- COCKCROFT, B. Gemini No 3 from Zodiac (reedmusic.com)
- COCKCROFT, B. Leo No 5 from Zodiac (reedmusic.com)
- DROUET, L. Andante quasi allegretto (99 solos and studies for flute – Fluteworthy)
- GARIBOLDI, G. Allegretto grazioso (No 27 from 76 graded studies for flute Book 1 – Faber)
- GARIBOLDI, G. Allegretto moderato (No 30 from 76 graded studies for flute Book 1 – Faber)
- GAVEAUX, S. Allemande (99 solos and studies for flute – Fluteworthy)
- HARRIS, P. Animato (No 32 from 76 graded studies for flute Book 1 – Faber)
- KÖHLER, E. Study No 1 from Progress in flute playing Op. 33 Book 1 (Chester)
- KÖHLER, E. Study No 3 from Progress in flute playing Op. 33 Book 1 (Chester)
- KÖHLER, E. Study No 5 from Progress in flute playing Op. 33 Book 1 (Chester)
- QUANTZ, J. arr. HARRIS. Minuetto (No 42 from 76 graded studies for flute Book 1 – Faber)
- RAE, J. Clockwork march from 40 modern studies for solo flute (Universal)
- RAE, J. Groove it! from 40 modern studies for solo flute (Universal)
- RAE, J. Short cut from 40 modern studies for solo flute (Universal)
- RAE, J. Walkabout from 40 modern studies for solo flute (Universal)
- SOUSSMAN, H. Allegro (99 solos and studies for flute – Fluteworthy)
- SOUSSMAN, H. arr. VESTER. Andante AND Allegro moderato (No 35 and No 47 from 125 easy Classical studies – Universal)
- TELEMANN, G. arr. HARRISON. Allegro (No 41 from Amazing studies flute – Boosey & Hawkes)

- TELEMANN, G. arr. HARRISON. Allegro (No 62 from Amazing studies flute – Boosey & Hawkes)
- TRADITIONAL arr. HARRISON Freilach (Amazing studies flute – Boosey & Hawkes)

**List B**

- **From AMEB Flute Third Grade Series 3:**
  - ALBINONI, T. arr. WERETKA. Giga
  - ELGAR, E. arr. HODGSON. Nimrod
  - KRONKE, E. Gavotte
  - LOEILLET, J. arr. WERETKA. Allegro
  - NAUDOT, J.-C. arr. WERETKA. Rondeau
- **From AMEB Flute Third Grade Series 2:**
  - HOTTETERRE, J. Rondeau
  - PURCELL, D. Largo
  - VIVALDI, A. Largo

**AMEB Manual list**

- BIZET, G. arr. TAKAHASHI. Minuet from L’arlesienne (Suzuki flute school Volume 3 – Summy-Birchard)
- CHEMEVILLE, N. attrib. VIVALDI. Giga 9th movement from Sonata No 1 in C major from Il Pastor Fido (Bärenreiter)
- CHEMEVILLE, N. attrib. VIVALDI. Giga 5th movement from Sonata in G major RV 57 No 3 from Il Pastor Fido (Bärenreiter)
- CORELLI arr. GILLIAM and McCASKILL. Gigue (Solo pieces for the beginning flutist – Mel Bay)
- GOSSEC, F.-J. arr. VOXMAN Gavotte (Concert and contest collection – Rubank)
- HANDEL, G. a tempo di gavotta 4th movement from Sonata in C major HWV 365 (No VI from Eleven sonatas for flute and basso continuo – Bärenreiter)
- HAYDN, F. arr. MOYSE. Serenade (No 40 from Forty little pieces in progressive order for beginner flutists – Schirmer)
- MARCELLO, B. Allegro 2nd movement from Sonata No 10 in A minor from 12 Sonatas Op. 2 (Editio Musica Budapest)
- PLEYEL, I. arr. GILLIAM and McCASKILL. Rondo (Solo pieces for the beginning flutist – Mel Bay)
- SCHUBERT, F. arr. MOYSE. Moment Musical (No 36 from Forty little pieces in progressive order for beginner flutists – Schirmer)
- TELEMANN, G.P. Menuet II No 4b from Suite in A minor TWV 55:2a (Schirmer)

**List C**

- **From AMEB Flute Third Grade Series 3:**
  - DESMOND, P. arr. RAE. Take five
  - FIRTH, A. Bach goes to the Bahamas
  - KATS-CHERIN, E. Eliza aria for flute or piccolo
  - REEMAN, J. Drunken sailor
  - WEDGWOOD, P. Tequila sunrise
- **From AMEB Flute Third Grade Series 2:**
  - AKED, L. See the rabbit
  - CUL. C. Spanish puppets
  - HOROWITZ, J. Rumba

**AMEB Manual list**

- BAILEY, K. Blue mood (Jazz incorporated Volume 1 – Kerin Bailey Music)
- BAILEY, K. Little brown feet (Jazz incorporated Volume 1 – Kerin Bailey Music)
- BAILEY, K. Snappy rag (Jazz incorporated Volume 1 – Kerin Bailey Music)
- BAILEY, K. Moonlight air (Jazz incorporated Volume 1 – Kerin Bailey Music)
- BONET, C. arr. WYE. La partida (A first Latin-American flute album – Novello)
- FITZGERALD, J. Zephyr’s jig 4th movement from Sea suite (AMC)
Candidates must prepare three works for presentation at examination.
Please refer to the syllabus objectives at the beginning of this level.

Studies and pieces
Candidates must prepare three works for presentation at examination. Please refer to the syllabus objectives at the beginning of this level. Candidates must EITHER prepare one work from each of Lists A, B and C OR substitute one List selection with an Own Choice selection (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and C, and select an Own Choice work in place of their List B selection. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A
- From AMEB Flute Fourth Grade Series 3:
  ANDERSEN, J. Moderato
  BULLARD, A. Baroque flute
  GARIBOLDI, G. Allegro brillante
  KÖHLER, E. Etude
  RAE, J. Slavonic dance
- From AMEB Flute Fourth Grade Series 2:
  DROUET, L. Adagio cantabile
  POWNING, G. Bright and chirpy
  TRADITIONAL. The four seasons

AMEB Manual list
COCKCROFT, B. Cancer No 4 from Zodiac (reedmusic.com)
COCKRIDGE, B. Virgo No 6 from Zodiac (reedmusic.com)
FERLING, E. arr. ADAMS and HARRIS. Maestoso (No 50 from 76 graded studies for flute Book 1 – Faber)
GARIBOLDI, G. Andantino from 100 Classical studies (Universal)
GARIBOLDI, G. Allegro energico from 100 Classical studies (Universal)
KÖHLER, E. Study No 7 from Progress in flute playing Op. 33 Book 1 (Chester)
KÖHLER, E. Study No 8 from Progress in flute playing Op. 33 Book 1 (Chester)
KÖHLER, E. Study No 9 from Progress in flute playing Op. 33 Book 1 (Chester)
LOCATELLI, P. arr. NIGHTINGALE. Minueto (No 34 from 99 solos and studies for flute • Fluteworthy)
PÄRT, A. Estlandier (Repertoire explorer – Universal)

POPP, A. arr. ADAMS and HARRIS. Allegretto (No 47 from 76 graded studies for flute Book 1 – Faber)
RAE, J. Breakout No 21 from 40 modern studies for solo flute (Universal)
RAE, J. Ringing the changes No 31 from 40 modern studies for solo flute (Universal)
RAE, J. Mad dance No 34 from 40 modern studies for solo flute (Universal)
ROSETTI, A. Rondo from Concerto (99 solos and studies – Fluteworthy)
SCOTT, J. arr. HARRISON. Ophelia rag (Amazing studies flute – Boosey & Hawkes)
STAMITZ, J. Allemande No 8 from 8 caprices (Peters)
TELEMANN, G. arr. ADAMS and HARRIS. Allegro (No 49 from 76 graded studies for flute Book 1 – Faber)
TULOU, J.-L. arr. VESTER. Allegro moderato (No 13 from 100 Classical studies • Universal)
TULOU, J.-L. arr. VESTER. Allegro (100 Classical studies • Universal)

List B
- From AMEB Flute Fourth Grade Series 3:
  LOCATELLI, P. arr. WERETKA. Largo and Allegro
  LOEILLET, J. arr. WYE. Gavotte and Aria
  MARCELLO, B. arr. WERETKA. Adagio and Allegro
  MONTECLAIR, M. arr. WERETKA. Chaconne
- From AMEB Flute Fourth Grade Series 2:
  BLAVET, M. Giga
  MOZART, W. Tamino’s aria
  RANISH, J. Giga

AMEB Manual list
HANDEL, G. Siciliana and Giga-Allegro 3rd and 4th movements from Sonata in F major HWV 369 (No VIII from Eleven sonatas for flute and figured bass – Bärenreiter)
HANDEL, G. Largo and Allegro 3rd and 4th movements from Sonata in B minor HWV 376 (No XI from Eleven sonatas for flute and figured bass – Bärenreiter)
HANDEL, G. Vivace 2nd movement from Sonata in B minor HWV 367b (No VII from Eleven sonatas for flute and figured bass – Bärenreiter)
MARCELLO, B. Largo 1st movement and Allegro 2nd movement from Sonata in B major Op. 2 No 7 SF 775 (Editio Musica Budapest)
MARCELLO, B. Largo 1st movement and Gavotte 4th movement from Sonata in B major Op. 2 No 7 SF 775 (Editio Musica Budapest)
MOZART, W. Menuetto primo e Menuetto secondo en carillon 3rd movement from Sonata in C major K 14
PÜRCELL, H. arr. REVELL. Air and Hornpipe (Two pieces – Rudall, Carte & Co.)
QUANTZ, J. Vivace 3rd movement from Sonata in Bb major Op. 2 No 2
TELEMANN, G. Les plaisirs 2nd movement from Suite in A minor TWV 55:a2 (Peters)
VANHAL, J. arr. RAE. Cadenza and siciliana (Repertoire explorer 2 • Universal)

List C
- From AMEB Flute Fourth Grade Series 3:
  BENFALL, S. Blues at eleven
  CHAMINADE, C. arr. LAFLEURANCE. Pièce romantique
  WILCHER, P. An idle voyce
  WILSON, A. Summer samba
- From AMEB Flute Fourth Grade Series 2:
  JACOB, G. Cradle song
  KOECHLIN, C. Moderato con moto and Andantino
  STOWASSER, H. Legend
AMEB Manual list

BAILEY, K. Devil may care (Jazz incorporated Volume 1 – Kerin Bailey Music)

BAILEY, K. Jumbuck jive (Jazz incorporated Volume 1 – Kerin Bailey Music)

BAILEY, K. Stokers siding (Jazz incorporated Volume 1 – Kerin Bailey Music)

BAILEY, K. A wily bossa (Jazz incorporated Volume 1 – Kerin Bailey Music)

BIZET, G. arr. LANNING. Chanson bohème (The classic experience – Cramer Music)

CARR-BOYD, A. Ann and Del in Oz (Wirripang)

FIELDS, J. Petit caprice (Leduc)

GROSS, E. Happy flute (AMC)

HONEYGER, A. Romance (IMC)

JACOB, G. On a summer evening (Emerson Edition)

PARKER, J. Boogie express (Jazzed up too – Brass Wind Publications)

PIERNE, G. Serenade Op. 7 (Alphonse Leduc)

PONWING, G. Rondo for a reluctant radish 1st movement and Pavane for a parsimonious parsnip 2nd movement from Vegetable suite (Chester)

PONWING, G. Pavane for a parsimonious parsnip 2nd movement and Tarantella for a troublesome turnip 3rd movement from Vegetable suite (Chester)

TAFFANEL, P. arr. BLAKEMAN. Allegretto (1890) (Allegretto (1890) and Allegro (1885) – Hunt Edition)

WIDOR, C.-M. arr. REY. Pavane No 1 from 3 pièces for flute or oboe

WILCHER, P. Idyll 1st movement from Pièces françaises (Wirripang)

WILCHER, P. Promenade for Pelléas 2nd movement from Pièces françaises (AMC)

WILSON, A. The big bander (Jazz, rock and more – Spartan Press)

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**LEVEL 2 DEVELOPING**

**GRADE 5 TO GRADE 8**

Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

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

Studies and pieces

Through a well-balanced programme the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of vibrato as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even legato
- Striving towards accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, rubato, cadenzas)
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8).

GRADE 5 2205

Please refer to the syllabus objectives at the beginning of this level.

Studies and pieces

Candidates must prepare four works for presentation at examination as follows:

Candidates must EITHER prepare one work from each of Lists A, B, C and D OR substitute up to two List selections with Own Choice selections (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and D, and select Own Choice works in place of their List B and List C selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A

- From AMEB Flute Fifth Grade Series 3:
  - COCKCROFT, B. Scorpio
  - GARIBOLDI, G. Allegretto
  - KÖHLER, E. Etude
  - RAE, J. Latin jive

AMEB Manual list

ANDERSEN, J. Moderato No 2 from 24 études for flute Op. 33

BERBIGUIER, B. Allegro No 1 from 18 exercises or études for flute (Schirmer)

BERBIGUIER, B. Allegro No 3 from 18 exercises or études for flute (Schirmer)

COCKCROFT, B. Libra No 7 from Zodiac (reedmusic.com)

DROUET, L. arr. VESTER. Allegro (No 70 from 100 Classical studies – Universal)

GARIBOLDI, G. arr. VESTER. Allegretto moderato (No 42 from 100 Classical studies – Universal)

GARIBOLDI, G. arr. VESTER. Allegretto mosso (No 40 from 100 Classical Studies – Universal)

KÖHLER, E. In the moonlight No 7 from 25 romantic studies Op. 66 (Southern Music Company)

KÖHLER, E. Allegro No 11 from Progress in flute playing Op. 33 Book 1 (Chester)

KÖHLER, E. Moderato No 12 from Progress in flute playing Op. 33 Book 1 (Chester)

KÖHLER, E. Andantino No 13 from Progress in flute playing Op. 33 Book 1 (Chester)

KÖHLER, E. Allegro No 14 from Progress in flute playing Op. 33 Book 1 (Chester)

KÖHLER, E. Moderato No 15 from Progress in flute playing Op. 33 Book 1 (Chester)

RAE, J. Ambiguity No 26 from 40 modern studies for solo flute (Universal)

RAE, J. In a dream No 27 from 40 modern studies for solo flute (Universal)

RAE, J. Making tracks No 29 from 40 modern studies for solo flute (Universal)

RAE, J. Water sprites No 35 from 40 modern studies for solo flute (Universal)
LEVEL 2  GRADE 6

List B
● From AMEB Flute Fifth Grade Series 3:
  CHÉDEVILLE, N. arr. WERETKA. Allegro ma non presto
  MARCELLO, B. arr. WERETKA. Presto
  QUANTZ, J. arr. SMITH. Allegro spirituoso
  TELEMANN, G. M. arr. WERETKA. Spiritusoso and Andante

AMEB Manual list
BACH, J.S. Rondeau 2nd movement and Badinerie 7th movement from Suite No 2 in B minor BWV 1067
BACH, J.S. Polonaise and Double 5th movement from Suite No 2 in B minor BWV 1067
CHÉDEVILLE, N. attrib. VIVALDI. Corrente 4th movement and 
  Giga: Allegro 5th movement from Sonata in G major RV 57 No 3 from Il Pastor Fido (Bärenreiter)
HANDEL, G. Largo/eto 1st movement and Allegro 2nd movement from Sonata in F major Op. 1 No 11 HWV 369 (No VIII from
  Eleven sonatas for flute and basso continuo – Bärenreiter)
LOEILLET, J. Adagio 1st movement and Poco allegro 2nd movement from Sonata in B minor Op. 5 No 5
LOEILLET, J. Andante 1st movement and Allegro 2nd movement from Sonata in D major Op. 5 No 4
MARCELLO, B. Largo 3rd movement and Allegro 4th movement from Sonata in C major Op. 2 No 9 (Amadeus)
MOZART, W. arr. MOYSE. Rondo (Sonos for the flute player – Schirmer)
TELEMANN, G.P. Largo 1st movement and Allegro 2nd movement from Sonata in Canon in Bb major TWV 41:B3 (Duetto in B flat major for treble recorder and basso continuo – Amadeus)
TELEMANN, G. Rejouissance 5th movement from Suite in A minor TWV 55:a2 (Schirmer)
TELEMANN, G. Polonaise 7th movement from Suite in A minor TWV 55:a2 (Schirmer)
TELEMANN, G. Vivace 1st movement and Largo 2nd movement from Sonata in F major TWV 41: F2 (Amadeus)

List C
● From AMEB Flute Fifth Grade Series 3:
  ALBÉNIZ, I. arr. FLEURY. Le printemps
  DRIGO, R. Serenade
  KOEPKE, P. Villanella
  POPP, W. Intermezzo

AMEB Manual list
BIZET, G. arr. WALTHER. Entr’acte from the third act of ‘Carmen’ (Universal)
BIZET, G. arr. CAVALLY. L’arlesienne 2nd Minuet (24 short concert pieces – Southern Music Company)
BIZET, G. arr. MOYSE. Valse-menuset (Sonos for the flute player – Schirmer)
FAURE, G. Pièce (Durand)
FAURE, G. arr. CAVALLY. Sicilienne (24 short concert pieces – Southern Music Company)
FAURE, G. arr. WYE. Pavane (A Fauré flute album – Novello)
GAUBERT, P. Madrigal (Enoch & Co.)
GODARD, B. Allegretto 1st movement from Suite de Trois Morceaux Op. 116 (Chester)
JONCIÈRES, V. arr. CAVALLY. Hungarian serenade (24 short concert pieces – Southern Music Company)
KRONKE, E. Sarabande 3rd movement and Gavotte 4th movement from suite in imai Stil Op. 81 (Zimmermann)
MÁSCAGNI, P. arr. ARNOLD. Intermezzo Sinfonico from Cavalleria Rusticana (Flute Solos Volume 38 – Music Sales)
POPP, W. Rondo 3rd movement from Sonatina No 1 from 6 sonatinas Op. 388

REINECKE, C. arr. KÖHLER. Schöne Maiennacht, wo die Liebe wacht
  No 7 from Von der Wiege bis zum Grabe Op. 202
TAFFANEL, P. arr. BLAKEMAN. Allegro (1885) (Allegretto (1890) and Allegro (1885) – Hunt Edition)

List D
● From AMEB Flute Fifth Grade Series 3:
  ABBOTT, K. Valentine
  BEN-HAIM, P. Sephardic melody
  CARLSON, R. Waterfall in spring
  HARRIS, P. …with a hint of lime

AMEB Manual list
ABBOTT, K. Autumn Song (reedmusic.com)
BAILEY, K. Al’s cafe (Jazz incorporated Volume 2 – Bailey)
BAILEY, K. Blue waltz (Jazz incorporated Volume 2 – Bailey)
BAILEY, K. Cookin’ with gas (Jazz incorporated Volume 2 – Bailey)
BAILEY, K. Get eccentric (Jazz incorporated Volume 2 – Bailey)
BAILEY, K. Pretty flower (Jazz incorporated Volume 2 – Bailey)
BAILEY, K. Riff-raff rock (Jazz incorporated Volume 2 – Bailey)
BARDELER, D. Confession 2 (reedmusic.com)
CONWAY BAKER, M. Some sumertime (michaelconwaybaker.com)
COOKE, A. Allegro moderato 1st movement from Sonatina (OUP)
EDWARDS, R. Jerry’s dance song No 1 (flute version) and
  Ninnananna No 4 from Mystic spring (AMC)
HOPKINS, S. Journey to the east (AMC)
SCHOCKER, G. Sicilienne (Theodore Presser)
SHERIDAN, G. Andantino No 5 from Short pieces for flute and piano in
  popular styles (AMC)

GRADE 6  2206

Please refer to the syllabus objectives at the beginning of this level.

Studies and pieces
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Candidates must EITHER prepare one work from each of Lists A, B, C and D OR substitute up to two List selections with Own Choice selections (see Own Choice selections in the Foreword to this syllabus). For instance, candidates may choose one work from each of Lists A and D, and select Own Choice works in place of their List B and List C selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A
● From AMEB Flute Sixth Grade Series 3:
  ANDERSEN, J. Allegretto
  EVANS, T. A short finale for Sunday night
  MERCADANTE, S. Theme and variations
  RAE, J. Hard rock blues

AMEB Manual list
ANDERSEN, J. Allegro moderato No 1 from 24 progressive studies Op. 33
ANDERSEN, J. Andantino No 3 from 24 progressive studies Op. 33
ANDERSEN, J. Allegro animato No 7 from 24 progressive studies Op. 33
ANDERSEN, J. Allegretto No 8 from 24 progressive studies Op. 33
BERBIGUIER, B. Allegro No 4 from 18 exercises or études (Schirmer)
BERBIGUIER, B. Allegro non troppo No 8 from 18 exercises or études (Schirmer)
BOEHM, T. Presto in G minor No 6 from 24 caprices Op. 26
CASTERUDE, J. Tempo di ruba rapida No 1 from 12 études (Leduc)
COCKCROFT, B. Capricorn No 10 from Zodiac (reedmusic.com)
COCKCROFT, B. Pisces No 12 from Zodiac (reedmusic.com)
COCKCROFT, B. Sagittarius No 9 from Zodiac (reedmusic.com)
FERROUX, P.-O. Jade No 2 from 3 pieces (Salabert)
KARG-ELERT, S. Appassionato e stretto No 6 from 30 Caprices Op. 107
(Carl Fischer)
KARG-ELERT, S. Moto perpetuo No 7 from 30 Caprices Op. 107 (Carl Fischer)
KÖHLER, E. Andante No 3 from Progress in flute playing Op. 33 Book 2 (Chester)
KÖHLER, E. Etude No 4 from Progress in flute playing Op. 33 Book 2 (Chester)
KÖHLER, E. Etude No 6 from Progress in flute playing Op. 33 Book 2 (Chester)
KÖHLER, E. Etude No 7 from Progress in flute playing Op. 33 Book 2 (Chester)
KÖHLER, E. Dolls waltz No 2 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. Finger exercise No 5 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. At the fountain No 6 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. Zigzag No 8 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. Hand in hand No 12 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. Insects’ dance No 19 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. The seashore No 21 from 25 romantic studies Op. 66 (Southern Music Company)
KÖHLER, E. Spanish caprice No 23 from 25 romantic studies Op. 66 (Southern Music Company)
MOWER, M. Das voces No 6 from 20 commandments (Itchy Fingers)
MOWER, M. Chili con salsa No 9 from 20 commandments (Itchy Fingers)
MOWER, M. Bluesangle No 11 from 20 commandments (Itchy Fingers)
MOWER, M. Struttiti No 12 from 20 commandments (Itchy Fingers)
MOWER, M. Rise and fall No 13 from 20 commandments (Itchy Fingers)
TELEMANN, G.P. A tempo giusto 1st movement from Fantasia in F minor No 10 from 12 fantasias TWV 40:11 (Bärenreiter)

List B
- From AMEB Flute Sixth Grade Series 3:
  CHEDEVILLE, N. arr. WERETKA. Vivace and Allegro ma non presto
  COUPERIN, F. arr. WERETKA. Courante a l’italienne and Forlana
  DONIZETTI, G. arr. STILL. Sonata
  PLATTI, G. arr. ANDERSON. Grave and Allegro

AMEB Manual list
BACH, J.S. Andante 3rd movement from Sonata in E minor BWV 1034
BLAVET, M. 2nd movement and 5th movement from Sonata in E minor Op. 2 No 3
HANDEL, G. Adagio 1st movement and Allegro 2nd movement from Sonata in G major Op. 1 No 5 HWV 363b (No V from Eleven sonatas for flute and basso continuo – Bärenreiter)
attr. HANDEL, G. Adagio 1st movement and Allegro 2nd movement from Sonata in E minor HWV 375 (No X from Eleven sonatas for flute and basso continuo – Bärenreiter)
MOZART, W. Sonata in A major K 12 (Bärenreiter)
MOZART, W. Andante in C major K 315 (Bärenreiter)
QUANTZ, J. Adagio No 10 and Allegro No 13 from Thirteen duos for flute and basso continuo
TELEMANN, G.P. Adagio 2nd movement and Allegro 5th movement from Sonata in C minor No 2 from Continuation des sonates méthodiques TWV 41:c3

TELEMANN, G.P. Allegro 1st movement and Allegro assai 3rd movement from Sonata in C minor No 2 from Continuation des sonates méthodiques TWV 41:c3
TELEMANN, G.P. Adagio 1st movement and Allegro 4th movement from Sonata in G minor No 1 from Sonate methodische TWV 41:g3
VINCI, L. Adagio 1st movement, Allegro 2nd movement and Pastorella 5th movement from Sonata in D major (Zimmermann)

List C
- From AMEB Flute Sixth Grade Series 3:
  FOOTE, A. Mélodie
  GAUBERT, P. arr. RAISKUMS. Sicilienne
  MOSZKOWSKI, M. arr. HODGSON. Moderato
  RAVEL, M. arr. FLEURY. Pièce en forme de habanera

AMEB Manual list
BRUN, G. Romance Op. 41 (Rubank)
BÜSSER, H. En sourdine 1st movement and Valse lente 2nd movement from Petite suite Op. 12 (Durand)
BÜSSER, H. Vieille chanson 3rd movement and Scherzetto 4th movement from Petite suite Op. 12 (Durand)
BÜSSER, H. Ecureuils (Alphonse Leduc)
DVORÁK, A. arr. STALLMAN. Allegro risoluto 1st movement from Sonatina (IMC)
GAUBERT, P. Soir sur la plaine No 1 from 2 Esquisses (Heugel)
GAUBERT, P. Orientale No 2 from 2 Esquisses (Heugel)
GERMAN, E. Valse gracieuse 1st movement from Suite (Masters Music)
GODARD, B. Legende pastorale Op. 138 (Southern Music Company)
KRONKE, E. Allemande 1st movement and Courante 2nd movement from Suite en stil ancien Op. 81
MOUQUET, J. Any three movements from 5 short pieces Op. 39
POLL, W. Allegro non troppo 1st movement from Sonatine Op. 388 No 1 (Hunt)
RHENE-BATON. Bourrée Op. 42
SAINT-SAËNS, C. Romance Op. 37 (Durand)
VAUGHAN WILLIAMS, R. Passepied 4th movement from Suite de ballet (Oxford University Press)
WIDOR, C. Moderato 1st movement from Suite Op. 34 No 1 (Kalmus)

List D
- From AMEB Flute Sixth Grade Series 3:
  DARGAVILLE, T. Invisible dance
  HARRIS, P. Blowing blue
  SCULTHORPE, P. Songs of sea and sky
  TANSMAN, A. Intermezzo and Scherzo

AMEB Manual list
BRUMBY, C. Menteils (Wirripang)
CARMICHAEL, J. Sleigh ride to Thredbo 3rd movement from Thredbo suite (AMC)
COOKE, A. Andantino 2nd movement and Allegro vivace 3rd movement from Sonatina (Oxford University Press)
ELMSLY, J. Light and shade No 2 from Three doubles (Little dancings: a selection of flute music by New Zealand composers – SOUNZ)
GLANVILLE-HICKS, P. Lento rercitative 2nd movement and Vivace 3rd movement from Sonatine (Schott)
GRENfell, M. arr. DRAEGER On a moonlit night (reedmusic.com)
GRENfell, M. In which Christopher Robin leads an expotition to the north pole No 1 from Four Pooh stories (Little dancings: a selection of flute music by New Zealand composers – SOUNZ)
HYDE, M. Fireside images (Wirripang)
HYDE, M. Nocturne (Wirripang)
HYDE, M. Beside the stream No 1 from Five solos for flute and piano (EMI)
HYDE, M. The little juggler No 3 from Five solos for flute and piano (EMI)
NEGEREVICH, N. Timepiece (Dorian Music)
NORMAN, P. Ilsa’s blues No 4 from Six songs (reedmusic.com)
ORLOVICH, M. Flight of fancy (AMC)
RUTTER, J. Prelude 1st movement and Ostinato 2nd movement from Suite antique (Oxford University Press)
SCHULTZ, C. The dance from Dancing nyctinial (AMC)
SCHOCKER, G. Healing music (Theodore Presser)
SCHOCKER, G. Allegro amabile 1st movement and Allegretto 3rd movement from Springsongs (Theodore Presser)
SCHOCKER, G. Light and airy 2nd movement and Upbeat! 5th movement from Springsongs (Theodore Presser)
STOCK, J. Three variations on Plum blossom (Chinese flute solos – Schott)
WILLIAMS, N. Haiku (AMC)

GRADE 7

2207

Please refer to the syllabus objectives at the beginning of this level.

Studies and pieces
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List A
ANDERSEN, J. Allegro animato No 5 from 24 études Op. 15
ANDERSEN, J. Lento No 14 from 24 études for flute Op. 33
ANDERSEN, J. Adagio No 19 from 24 études for flute Op. 33
ANDERSEN, J. Allegro animato No 20 from 24 études for flute Op. 33
BERBIGUIER, B. Allegro No 7 from Eighteen exercises or études (Schirmer)
BERBIGUIER, B. Allegro No 9 from Eighteen exercises or études (Schirmer)
BOEHM, T. Caprice No 2 from 24 caprices Op. 26 (Carl Fischer)
BOEHM, T. Caprice No 3 from 24 caprices Op. 26 (Carl Fischer)
BOEHM, T. Caprice No 4 from 24 caprices Op. 26 (Carl Fischer)
BOEHM, T. Caprice No 23 from 24 caprices Op. 26 (Carl Fischer)
COCKCROFT, B. Aquarius No 11 from Zodiac (reedmusic.com)
DRAEGER, C. Lament for passenger pigeons 5th movement from Two fires suite (reedmusic.com)
JACOB, G. Pied piper [the 2nd movement, March to the River Weser, to be played on piccolo] (Oxford University Press)
KÖHLER, E. Allegro moderato No 2 from Progress in flute playing Op. 33 Book 2 (Chester)
KÖHLER, E. Tempo di valse moderato No 8 from Progress in flute playing Op. 33 Book 2 (Chester)
MERCADANTE, S. Variations on Ombra che a me d’intorno (10 arias – variations sur des airs d’opéras – Billaudot)
MOZART, W. arr. MERCADANTE. Aria extrait de Don Giovanni (10 arias – variations sur des airs d’opéras – Billaudot)
RAE, J. Cyclone No 38 from 40 modern studies (Universal)
ROSSINI, G. arr. MERCADANTE. Aria extrait de Mose in Egitto (10 arias – variations sur des airs d’opéras – Billaudot)
TELEMANN, G.P. Fantasia in A minor No 2 from 12 fantasias TWV 40:3 (Bärenreiter)
TELEMANN, G.P. Fantasia in C major No 5 from 12 fantasias TWV 40:6 (Bärenreiter)
TELEMANN, G.P. Fantasia in D major No 7 from 12 fantasies TWV 40:8 (Bärenreiter)
TELEMANN, G.P. Fantasia in E minor No 8 from 12 fantasias TWV 40:9 (Bärenreiter)

List B
BACH, C.P.E. Allegro 2nd movement and Vivace 3rd movement from Sonata in D major H. 556 Wq. 129
BACH, C.P.E. Andante 1st movement and Allegretto 2nd movement from Sonata in G major H. 509 Wq. 86 (Breitkopf & Härtel)
BACH, J.S. Sonata in G major BWV 1031
BLAVET, M. Adagio 1st movement and Presto 4th movement from Sonata in G major ’l’Henriette’ Op. 2 No 1 (Music Masters)
BLAVET, M. Andante e spicato 1st movement and Allegro 2nd movement from Sonata in B minor No 2 from Troisième livre de sonates Op. 3
HANDEL, G. Allegro 2nd movement, Adagio 3rd movement and Allegro 4th movement of Sonata in A minor HWV 374 (No IX from Eleven sonatas for flute and basso continuo – Bärenreiter)
HOFFMAN, L. attrib. HAYDN. Allegro 1st movement from Concerto in D major Hob. VII:1 Badley II:D1
MOZART, W. Rondo K anh. 184 (Universal)
QUANTZ, J. Adagio 1st movement and Allegro 2nd movement from Sonata in E minor QV 1:Anh. 16b
QUANTZ, J. Adagio 1st movement and Presto 2nd movement from Sonata in A minor Op. 1 No 1 QV 1:132 (Schott)
QUANTZ, J. Amabile 1st movement and Allegro 2nd movement of Sonata in C minor Op. 1 No 3 QV 1:16 (Schott)
TELEMANN, G.P. Triste 1st movement and Allegro 2nd movement from Sonata in F minor TWV 41:H1 (Amadeus)

List C
BLOCH, E. Moderato 1st movement and Allegro giocoso 3rd movement from Suite modale (Durand)
BOULANGER, J. D’un matin de printemps (Durand)
CAPLET, A. Petite valse (Henry Lemoine)
DEBUSSY, C. arr. BRISON. La fille au cheveux de lin No 8 and Menuet No 10 from Pour invoquer Pan… (Schott)
DOPPLER, A. Berceuse (Zimmermann)
GAUBERT, P. Romance (Kalmus)
GERMAN, E. Romance and intermezzo (The romantic flute – Boosey & Hawkes)
GROVLEZ, G. Concertino (Editions Combre)
JOLIVET, A. Fantaisie caprice (Leduc)
KOEPEKE, P. Allegretto 1st movement from Sonata in B♭ major (Rubank)
MOUQUET, J. Pan et les bergers 1st movement from La flute de Pan Op. 15 (Henry Lemoine)
PESSARD, E. Pièce No 2 Op. 28
POPE W. Vogelsang Op. 324 (Chant de l’oiseau – Billaudot)
SAINT-SAËNS, C. arr. TAFFANEL. Airs de ballets d’Ascanio (Durand)
SCHUMANN, R. arr. RAMPAL. Any two movements from Three romances Op. 94 (IMC)

List D
BAILEY, K. Butterfly samba No 5 from 5 dances (Kerin Bailey Music)
BAILEY, K. Raindrop impressions No 1 from 5 dances (Kerin Bailey Music)
BERKELEY, L. Sonatina (Schott)
BOLLING, C. Sentimentale 2nd movement from Suite (Hal Leonard)
BOLLING, C. Velice 7th movement from Suite (Hal Leonard)
BOLLING, C. Versatile 6th movement from Suite for flute or bass flute and piano (Hal Leonard)
CLARKE, I. and PAINTER, S. Tuberama (Just Flutes)
CLARKE, I. Spiral lament (Just Flutes)
DEBUSSY, C. Syrinx (Bärenreiter)
EDWARDS, R. Johannes dance song 5th movement and Yanada 8th movement from Mystic spring (AMC)
FUJIKISHIMA, K. Requiem (Suvini Zerboni)
**List B**

BACH, C.P.E. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in B major H. 552 Wq. 125

BACH, C.P.E. *Allegro un poco* 1st movement and *Allegro* 3rd movement from *Sonata* in D major H. 65.29 Wq. 83

BACH, C.P.E. *Adagio di molto* 2nd movement and *Allegro assai* 3rd movement from *Sonata* in E major H. 506 Wq. 84

BACH, J.S. *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in G minor BWV 1020

BACH, J.S. *Sonata* in C major BWV 1033

BLAVET, M. *Adagio* 1st movement, *Allegro ma non presto* 2nd movement, *Allegro* 5th movement and *Già* 6th movement from *Sonata* in G minor No 5 from *Troisième livre de sonates* Op. 3

GRETRY, A. *Allegro* 1st movement and *Larghetto* 2nd movement from *Concerto* in C major (IMC)

HAHN, R. *Variations on a theme by Mozart* (IMC)

HANDEL, G. *Sonata* in A minor Op. 1 No 4 HWV 362 (No IV from *Eleven sonatas for flute and basso continuo* – Bärenreiter)

MOZART, W. *Sonata* in F major K 13

PERGOLESI, G. *Concerto* in G major (Sikorski)

VIVALDI, A. *Concerto* in G minor RV 439

VIVALDI, A. *Concerto* in C major RV 443 for piccolo

**List C**

BÜSSER, H. *Sicilienne* Op. 60 (Leduc)

CAMUS, P. *Chanson et badinerie* (Leduc)

CARMICHAEL, J. *Nocturne* 2nd movement from *Threeddoo suite* (AMC)

DEBUSSY, C. arr. LENSKI. *Prélude à l’Après midi d’une feuille* (Universal)

DOPPLER, F. *Mazurka de salon* Op. 16 (Zimmermann)

FOOTE, A. arr. ZVEROV. *A night piece* (Southern Music Company)

GANNE, L. *Andante et scherzo* (Billaudot)

GAUBERT, P. *Hommage à Schumann* 2nd movement from *Sonatine* (Heugel & Cie)

GLIERE, R. *Valse* No 2 from *Deux morceaux* Op. 35 No 2

GROVLEZ, G. *Romance et scherzo* (Billaudot)

HUE, G. *Fantasie* (Billaudot)

IBERT, J.-F. *Jeux* (Leduc)

MOUQUET, J. *Pan et les nymphes* 3rd movement from *La flute de Pan* Op. 15 (Kalmus)

REINECKE, C. *Ballade* Op. 288 (Zimmermann)

RHEINBERGER, J. *Rhapsodie* Op. 27 (Kunzelman)

**List D**

DICK, R. *Bouncy* No 5 from *Flying lessons* Volume 1 (robertdick.net)

DICK, R. *Poetically No 6* from *Flying lessons* Volume 1 (robertdick.net)

EDWARDS, R. *Chirrup* 3rd movement and *Arabeque* 6th movement from *Mystic spring* (AMC)

EDWARDS, R. *Mystic spring* 2nd movement and *Ngala* 7th movement from *Mystic spring* (AMC)

HOOVER, K. *Kokopelli* (Papagena Press)

IBERT, J.-F. *Pièce* (Leduc)

JOLIVET, A. *Incantation pour que l’image Devienne symbole* for flute or alto flute (Billaudot)

LA BERGE, A. *Revamper* (Frog Peak Music)

MILHAUD, D. *Tendre* 1st movement and *Clair* 3rd movement from *Sonatine* (Durand)

MUCZYNSKI, R. 3rd preludes Op. 18 (Schirmer)

SCHOCKER, G. *Regrets and resolutions* (Theodore Presser)

SITSKY, L. 2 *pastorales* (Seesaw Music)

STANHOPE, P. *Phospheric variations* (reedmusic.com)

WHITTICKER, M. *Kiith* (AMC)

WILSON, C. *Celtic partita* (Falls House Press)

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**GOOSSENS, E. Scherzo fantastique** (Leduc)

HONEYGER, A. *Dans la chevre* (Salabert)

HOOVER, K. On the betrothal of Princess Isabelle of France, aged six years 4th movement from *Medieval suite* (Papagena Press)

HOOVER, K. *The drunken friar* 3rd movement from *Medieval suite* (Papagena Press)

KOEHNE, G. arr. DRAEGER. *Garden scene* from *The ballet 1914* (reedmusic.com)

RODRIGO, J. arr. GALWAY. *Villano y ricerca* 1st movement from *Fantasia para un gentilhombre* (Schott)

ROUSSEL, A. *Andante und scherzo* Op. 51 (Durand)

RUTTER, J. *Aria* 3rd movement and *Waltz* 4th movement from *Suite antique* (Oxford University Press)

SPIKE, K. *Arabeque* (joshuatremus.com.au)

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**G R A D E  8**

2208

Please refer to the syllabus objectives at the beginning of this level.

**Studies and pieces**

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**List A**

ANDERSEN, J. *Allegro con brio* No 3 from 24 studies Op. 15

ANDERSEN, J. *Presto molto* No 12 from 24 studies Op. 15

BERBIGUIER, T. *Allegro non troppo* No 18 from 18 exercises or études (Schirmer)

BOEHM, T. *Caprice* in A major No 9 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in F minor No 10 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in D major No 11 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in A major No 16 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in C minor No 18 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in A major No 19 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in D major No 21 from 24 caprices for flute Op. 26 (Carl Fischer)

BOEHM, T. *Caprice* in E minor No 24 from 24 caprices for flute Op. 26 (Carl Fischer)

CASTERED, J. *Etude* No 4 from 12 études (Leduc)

CASTERDE, J. *Etude* No 7 from 12 études (Leduc)

FURSTENAU, A. *Prelude: agitato, a piacere* and *Tempo di polacca* No 16 from 26 *Übungen für die Flöte* Op. 107

GARBOLDI, G. *Allegro* No 2 in A minor from 15 études modernes et progressives (Schott)

MERCADANTE, S. arr. FAZZONE. *Theme and Variation 1–4 from Variazioni sul tema del coro degli sgherri nell’opera Elisa e Claudio* (99 solos and studies – Fluteworthy)

TELEMANN, G.P. *Fantasia* in E major No 9 from 12 fantasias TWV 40:10 (Bärenreiter)

WENIAWSKY, H. arr. FAZZONE. *Alta saltarelia* (99 solos and studies – Fluteworthy)
Board Members

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A: Accordion
Bn: Band
B: Bassoon
Cl: Clarinet
Cor: Cornet
DB: Double Bass
EO: Electronic Organ
EP: Ensemble Performance
E: Euphonium
F: Flute
FH: Horn
G: Classical Guitar
H: Harp
M: Musicianship
Ob: Oboe
O: Organ
Pn: Percussion
P: Piano
R: Recorder
Sax: Saxophone
S: Singing
T of M: Theory of Music
T: Trombone
Tr: Trumpet
Tu: Tuba
V: Violin
Va: Viola
Vc: Cello
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P
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*Wong, Winnie Hoi Tou
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S
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P
Yan, William
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Yang, Dan
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Yang, David
V
Yang, Forest
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Yang, Jack
Cl
Yang, Kai
F
Yang, Lian
Vc
Yu, Jialing
Cl
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Zhang, Siobhan Fang
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Zhou, Kelly
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P
Zhu, Kevin
P
Zhu, Vivian
P
Zhu, Yi Zhe
P
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Banaa, Sophie Novena
*Bird, Katrina Jasna
E
Cao, Kimberley
V
Chau, Raymond
F
Chen, Amanda
P
Chen, Jasper
Cl
Chen, Kevin
V
Chen, Michelle
V
Chen, Sarah
P
Chen, Sheng
P
Cheng, Shin
P
Chew, Brandon Ming-Rui
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Chin, Jamie Zien Ne
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*Chong, Brendon Zi Jing
V
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Cummins, Bridig Mary
P
Dai, Joshua Yuecheng
P
Dalton, Tomas Manning
P
Daly, Timothy Morris
S
Dang, Huey Duc
P
Davie, Jacob Peter
P
Diao, Zi Chen
V
Ding, Zhicheng
P
*Fei, Leon
V

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<td>Ye, Raymond</td>
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South Australia and Northern Territory
Practice of Music 7th Grade Scholarship
Grade Prizes for Theory and Practice of Music and Speech and Drama awarded by a Prizes Committee of the AMEB Advisory Board (SA & NT)
Licentiate of Music Prize
Associate of Music Prize
Eva Lines Memorial Prize
The Thelma Dent AMEB Scholarship
The George Pearce Memorial Award
The Jean Adelaide Madeline Dent Scholarship
The David Merchant Prize
Regina Rose Memorial Award
Composition Prize for Senior Level 2 candidates
Senior Student Accompanist Award
AUSTA Orchestral String Composition Prize
AMEB Grade 2 String Performance Prize
Details are published in the current Teachers’ Handbook available on the website at www.ameb.adelaide.edu.au

Western Australia
The AMEB Awards in Western Australia
The AMEB Performance Awards are made under an annual awards scheme designed to encourage students to continue their studies in Music and Speech.
A number of special prizes are awarded annually.
Contact the State Office for details.

Tasmania
AMEB Award in Seventh Grade
Pianoforte $100
This Award is sponsored by the Tasmanian Music Teachers’ Association and is made to the candidate who achieves the best result in Seventh Grade Pianoforte.

Jennifer Filby Memorial Award in AMEB Fifth Grade Theory or Musicianship $100
This Award is sponsored by the Tasmanian Music Teachers’ Association and is made to the candidate who achieves the best result in AMEB Fifth Grade Theory or Musicianship.

Hobart Guitar Society Award in AMEB Guitar $80
This Award is sponsored by the Hobart Guitar Society and is made to the candidate who presents the best examination performance in Guitar.

Australian String Association (AUSTA) Trophy
This Award is for the most outstanding candidate in Violin.

Barratt’s Music Award
$100 Gift Voucher
This Award is for the most outstanding candidate in Northern Tasmania.

Foster’s Music Award
$100 Gift Voucher
This Award is for the most outstanding candidate in North-West Tasmania.

Geoff Long Music Award
$100 (4 x $25 Gift Vouchers)
This Award comprises $25 gift vouchers each for the most promising candidates in Preliminary—Third Grade Piano for Leisure.

McCann’s Music Award
$100 Gift Voucher
This Award is for the most outstanding candidate in Southern Tasmania.

Yamaha Australia Piano Award $100
This Award is for the most outstanding candidate in Grade 4 Piano.

Public Examinations
New South Wales and the ACT
Further information can be obtained through the Admissions Offices of the respective tertiary institutions.

Tasmania
AMEB qualifications which are recognized by the Office of Tasmanian Assessment, Standards & Certification can contribute to the points needed by school students in Year 12 to gain the Tasmanian Certificate of Education (TCE). For more information, contact the AMEB State Office in Tasmania on (03) 6226 7317.

South Australia
SACE Board currently recognise practical AMEB music Grades 5–8 for the South Australian Certificate of Education (SACE). The Elder Conservatorium includes the following AMEB qualifications as ‘assumed knowledge’ in its various courses:
- Grades 7–8 Practical Music
- Grade 5 Theory
- CPM Advancing Step 4

Queensland
Certain AMEB subjects are recognised as ‘enrichment’ courses and contribute towards the attainment of a student’s Queensland Certificate of Education (QCE). For more information, please refer to the AMEB (Qld) website (www.ameb.qld.edu.au) or contact the AMEB (Qld) State Office on (07) 3634 0933.

AMEB qualifications from Seventh Grade upwards can be used to obtain a ranking from the Queensland Tertiary Admissions Centre (QTAC) for the purpose of applying for entry to some Queensland tertiary institutions. Application for this ranking can be made to QTAC or, for school students, forms can be obtained from the school counsellor. Contact QTAC on 1300 467 822 for further details.

Country Centres and Local Managers
Candidates should contact the AMEB Office in their State for details of the nearest Country Centre.
Northern Territory candidates may contact: Ms Chen Hui, Northern Territory University Darwin, NT, 0909
Ph: (08) 8946 6666

Accreditation by Cambridge University Local Examinations Syndicate
AMEB practical examinations have been approved by the University of Cambridge Local Examinations Syndicate for the purpose of certification for the practical element of the International O Level Music Examination. AMEB Fourth Grade is the minimum requirement for the examination.
### AMEB Preferred Retailers

**Find your nearest music store or shop online at [www.ameb.edu.au](http://www.ameb.edu.au)**

(Correct at time of going to print)

#### Australian Capital Territory
- Better Music (Phillip)
- DW Music (Fyshwick)
- Canberra Music Tuition (Weston Creek)

#### New South Wales

**SYDNEY**
- A R Irwins Violins (Edgecliff)
- Adlib Music (Chatswood)
- Allans Billy Hyde (Alexandria)
- Allans Billy Hyde (Parramatta)
- Allans Billy Hyde (Sydney City)
- AMEB NSW (Sydney City)
- Anthony's Music (Liverpool)
- Bankstown Academy of Music (Bankstown)
- Bays Music Centre (Liverpool)
- Beat of the Shire (Caringbah)
- Carlingford Music Centre (Carlingford)
- Castle Hill Music Centre (Castle Hill)
- Dural Music (Dural)
- Engadine Music Education Centre (Engadine)
- Five Dock Music School (Five Dock)
- Flute Connections (Greenwich)
- Gospel Pianos (Sydney City)
- Gospel Pianos (Parramatta)
- Haworth Guitars (Allison Park Rail)
- High Street Music (Penrith)
- Hutchings Pianos (Bondi Junction)
- Icon Music (West Ryde)
- Inner West Music College (Summer Hill)
- Kingsgrove Music (Bexley)
- Logans Pianos (Burwood)
- Mall Music (Brookvale)
- Mall Music Macquarie (North Ryde)
- Maxx Music (Rouse Hill)
- Maxx Music (Castle Hill)
- Merrylands Music (Merrylands)
- Mona Vale Music (Mona Vale)
- Music Makers (Gordon)
- Music on the Move (Hurstville)
- Musicians Avenue (Fairfield)
- Optimum Percussion (Burwood)
- Parramatta Academy Music Class (Parramatta)
- Prestige Musical Instruments (Bondi Junction)
- Reeds And More (Smeaton Grange)
- Sax & Woodwind (Camperdown)
- Shire Music School (Parramatta)
- Shire Music Centre (Miranda)
- Sieffs Music World (Hornsby)
- Sieffs Music World (Blacktown)
- Sieffs Music World (Parramatta)
- Somerset Music (Smeaton Grange)
- Sounds of Music (Carmell)
- Sydney Piano Centre (North Parramatta)
- Sydney Piano World (Chatswood)
- The Music Man (Annadale)
- The Sydney String Centre (Chatswood)
- The Violinery (Lindfield)

#### Queensland

**BRISBANE**
- Allans Billy Hyde (Southport)
- Allans Billy Hyde (Windsor)
- AMEB QLD (Ashgrove)
- Animato (Kelvin Grove)
- Arties Music Max (Lawton)
- Audrey's Music Shop (West End)
- Australian Academy of Music (Brendale)
- Binary Music (Cleveland)
- Brass Music Specialists (Greenvale)
- Brisbane Brass and Woodwind (Red Hill)
- Ellawills Music (Kedron)
- Just Percussion (Newton)
- Mission Music (Mount Gravatt)
- Morris Brothers Musical Store (Stafford)
- Music 440 (Indooroopilly)
- Music Express (Upper Mt Gravatt)
- Revolution Music (Windsor)
- Simply For Strings (Red Hill)
- The Music Spot (Browns Plains)

#### South Australia

**ADELAIDE**
- Allans Billy Hyde (Adelaide)
- Cerceres Music (Maylands)
- Harrison Music (Adelaide)
- Music Corner (Salisbury)
- The Music Exchange (Glenelg)
- Pianomax Australia (Maylands)
- Presto Musical Repairs (Park Holme)
- Size Music (Parkside)
- Winston Music (Daw Park)

#### Northern Territory

**Casuarina Sounds Of Music (Casuarina)**

#### Victoria

**MELBOURNE**
- Alex W Grant Violins (Collingwood)
- Allans Billy Hyde (Blackburn)
- Allans Billy Hyde (CBD)
- AMEB VIC (Hawthorn)
- Bernies Music Land (Ringwood)
- Bows For Strings (Glen Waverley)
- Box Hill Music (Box Hill)
- Caroline Springs School of Music (Caroline Springs)
- Caulfield Music (Caulfield)
- Cellosimo (Kew)
- Cranbourne Music Centre (CBD)
- Davis Music Centre (Footscray)
- Eastgate Music (Balwyn)
- Exclusive Piano Group (Essendon)
- Exclusive Piano Group (Windsor)
- Fine Music (Hawthorn)

#### Western Australia

**PERTH**
- Chords & Scales (Kallaroo)
- Crescendo Music (Myaree)
- Joondalup Music Centre (Joondalup)
- Jazz Music (Mandurah)
- Music Park (Victoria Park)
- Northside School of Music (Warwick)
- Sound Centre Music Gallery (Morley)
- Tempest Music (Como)
- Theos Musical Instruments (West Leederville)
- W.A. Classics Sounds (Kelmstatt)
- Zenith Musical Supplies (Claremont)

#### WA – OTHER

**The Classical Music Shop (Albany)
- Collins Music (Bunbury)
- Mammoth Music (Rockingham)
- Music Force (Mandurah)**

#### QLD – OTHER

**Alive Music (Bundaberg)
- Arties Music Townsville (Munduberra)
- Bandland (Toowoomba)
- Bout Time Music (Bundaberg)
- Buzz Music (Cairns)
- Dalsero Studio (Mudgee)
- Fernandez Music Centre (Cairns)
- Gold Coast Brass And Woodwinds (Southport)
- Green Brothers (Rockhampton)
- Gympie Musicland (Gympie)
- Kerry's Keyboards (Warana)
- The Keyboard Shop (Currajong)
- Mackay Music (Mackay)
- Mooloolaba Music (Mingyama)
- Music At Noosa (Noosaville)
- Music Focus Ipswich (Booval)
- Musicians Oasis (Kingaroy)
- Nunns Print Music & Repairs (Toowoomba)
- Ralph White Music (Palm Beach)
- Shake It Up Music (Nambour)
- Ultra Music (Pialba)
- Yamaha Music School (Mackay)**

#### NSW – OTHER

**Adlib Music (Chatswood)
- Blue Mountains Music Academy (Katoomba)
- Cheapa Music (Tamworth)
- Coastal Music (Port Macquarie)
- Custom Music (Narrandera)
- Custom Music (Tamworth)
- Custom Music (Wagga Wagga)
- Harmonikos (Bathurst)
- Hunter Valley Violins (Newcastle)
- Katoomba Music (Katoomba)
- Landers Music Centre (Orange)
- M & M's Music Studio (Young)
- Music At Noosa (Noosaville)
- Music Focus Ipswich (Booval)
- Musicians Oasis (Kingaroy)
- Nunns Print Music & Repairs (Toowoomba)
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