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

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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.

Federal Office
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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
Website: www.ameb.uwa.edu.au

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Fax: (03) 6226 7318
Email: ameb.music@utas.edu.au
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.

<table>
<thead>
<tr>
<th>Theory of Music</th>
<th>Music Craft</th>
<th>Musicianship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>Preliminary</td>
<td>Grade 1</td>
</tr>
<tr>
<td>Grade 2</td>
<td>Grade 1</td>
<td>Grade 2</td>
</tr>
<tr>
<td>Grade 3</td>
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<tr>
<td>Grade 5</td>
<td>Grade 4</td>
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</tr>
<tr>
<td>Grade 6</td>
<td>Grade 5*</td>
<td>Grade 6</td>
</tr>
<tr>
<td>Grade 6*</td>
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<td></td>
</tr>
</tbody>
</table>

* 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

MUSCIANSHIP – AURAL – Grade Examinations
22 August

MUSCIANSHIP – WRITTEN – Grade Examinations
23 August

THEORY OF MUSIC – Grade Examinations
23 August

Music Craft Examinations – Starting times

<table>
<thead>
<tr>
<th>Grade</th>
<th>Examination</th>
<th>Start Time (excludes reading time for written)</th>
<th>Finish Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday 22 August</td>
<td>Aural</td>
<td>Exact starting times to be notified by each state</td>
<td></td>
</tr>
<tr>
<td>Grade 5</td>
<td>Written</td>
<td>9.30 am</td>
<td>11.30 am</td>
</tr>
<tr>
<td>Grade 6</td>
<td>Written</td>
<td>2.00 pm</td>
<td>4.30 pm</td>
</tr>
</tbody>
</table>

Theory of Music, Musicianship and Teaching Examinations

August examinations

<table>
<thead>
<tr>
<th>WEDNESDAY 23 AUGUST</th>
<th>Theory</th>
<th>Musicianship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>9.30 to 10.30</td>
<td>9.30 to 11.00</td>
</tr>
<tr>
<td>Grade 2</td>
<td>2.00 to 3.30</td>
<td>2.00 to 3.30</td>
</tr>
<tr>
<td>Grade 3</td>
<td>2.00 to 4.00</td>
<td>2.00 to 3.30</td>
</tr>
<tr>
<td>Grade 4</td>
<td>9.30 to 12.30</td>
<td>9.30 to 10.30</td>
</tr>
<tr>
<td>Grade 5</td>
<td>9.30 to 12.30</td>
<td>9.30 to 11.00</td>
</tr>
<tr>
<td>Grade 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.

Do your Theory of Music, Musicianship or Music Craft exam online.

AMEB written exams are now online at www.amebexams.edu.au

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Recorded Accompaniments

Available in 2017
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- Flute Series 3
- Percussion Series 1
- Musical Theatre Series 1
- Clarinet Series 3
- Saxophone Series 2
- Cello Series 2

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.

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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.ameb.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 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.
In general, the Copyright Act prohibits the use of photocopied material issued by authorities other than the Board in order to ensure that it conforms to the standards and requirements of.syllabus material. Teachers and candidates are advised that pieces must be presented in the key that is specified in the 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 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 or harmonic minor 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 four successive intervals within the limits of an octave from middle C.

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).

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 should also consult the General Knowledge requirements in these 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.

**Grades 2, 3 and 4**

By referring to the score of each List piece, candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;

(ii) Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.

**LEVEL 2**

**Grades 5 and 6**

By referring to the score of each List piece candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;

(ii) Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages;

(iii) Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (secco and stromentato/ accompagnato), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad;

(iv) Name the period from which the piece comes and state the time frame of that period; and

(v) Discuss style by showing how the piece exemplifies typical features of its period.

**Grades 7 and 8**

By referring to the score of each List piece, 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 that:
(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
Teaching Diplomas
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
  - 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
( Eb alto or Bb 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
Band – 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
Harp
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
Harp
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 Manual of Syllabuses Regulations

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**TABLE A**

<table>
<thead>
<tr>
<th>EXAMINATION</th>
<th>PREREQUISITES</th>
</tr>
</thead>
<tbody>
<tr>
<td>LTMusA</td>
<td>Pass ATMusA</td>
</tr>
<tr>
<td></td>
<td><em>(Also recommended)</em> AMusA Practice of Music Theory, Musicianship or Music Craft</td>
</tr>
<tr>
<td></td>
<td>AMusA Credit G6</td>
</tr>
<tr>
<td>FMusA</td>
<td>Pass LMusA</td>
</tr>
<tr>
<td></td>
<td>Same subject</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AMEB EXAMINATION</th>
<th>AMEB ADDITIONAL REQUIREMENTS*</th>
<th>ALTERNATE EXAMINING AUTHORITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>LMusA Theory of Music</td>
<td>Pass, G6 Practical</td>
<td>G = Grade</td>
</tr>
<tr>
<td>AMusA Theory of Music</td>
<td>Credit, G5 Practical</td>
<td>Pass, G8 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>LMusA Musicianship</td>
<td>Credit, G6 Practical</td>
<td>Pass, G7 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>AMusA Musicianship</td>
<td>Credit, G5 Practical</td>
<td>Pass, G6 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>LMusA Practical</td>
<td>Pass, G6 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G7 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>AMusA Practical</td>
<td>Pass, G5 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G6 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>Certificate of Performance</td>
<td>Pass, G4 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G5 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>G8 Practical</td>
<td>Pass, G4 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G6 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>G7 Practical</td>
<td>Pass, G3 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G5 ABRSM or Trinity Theory</td>
</tr>
<tr>
<td>G6 Practical</td>
<td>Pass, G2 Theory of Music or Musicianship or Music Craft</td>
<td>Pass, G4 ABRSM or Trinity Theory</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, the resource 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.

SUBJECT CODE: 9999

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 (e.g. 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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AMEB – inspiring learning and supporting achievement
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 (Grade 1 for Trumpet) 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 (Grade 1 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 and C as well as the List D Orchestral Excerpts requirement (to count as one work) 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 C, and select Own Choice works in place of their List B selection. 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

Preliminary – 10 minutes
Grade 1 – 12 minutes
Grade 2 – 14 minutes
Grade 3 – 15 minutes
Grade 4 – 16 minutes
Grade 5 – 20 minutes
Grade 6 – 25 minutes
Grade 7 – 30 minutes
Grade 8 – 35 minutes

Pitch

Students are strongly recommended to adopt, as far as possible, the recognised normal pitch C522, A440.

Instruments

1. Level 1 (Grades 1 to 4). For this level the candidates will be expected to perform on B♭ trumpet (at A440 pitch). B♭ cornet (and even flugelhorn) will also be allowed but only throughout Level 1, and it should be noted that trumpet is the preferred instrument.

2. Level 2 (Grades 5 to 8). For Level 2 the main instrument will be B♭ trumpet. Cornet will not be accepted as a substitute, except in special circumstances. Application to the State Office of the AMEB for approval must be sought.

In List C where there are both B♭ and C parts published, it will be the candidate’s choice as to whether a B♭ or C trumpet is used. For the Orchestral Excerpts it will also be the player’s choice of instrument. There are traditional possibilities in this choice and some are listed here. It should be noted that these are not given as preferred choices and are not listed in any particular order:

Some possible alternatives for orchestral and general use:

• All excerpts to be played on B♭ trumpet with the necessary transposition.
• All excerpts to be played on C trumpet with the necessary transposition.
• Parts for trumpet in C to be played on B♭ trumpet transposing up one tone.
• Parts for trumpet in B♭ to be played on C trumpet transposing down one tone.
• Parts for trumpet in D to be played, with the correct transposition as necessary, on trumpet built in D, C, B♭, or piccolo trumpet in A or B♭ or on a natural trumpet in D. It will be necessary for candidates to notify the State Manager at the time of entry of the use of instruments pitched at A=415.
• Parts from the orchestral repertoire (Berlioz, Tchaikovsky, etc.) written for cornet (cornet à piston), may be played on cornet or trumpet – at the player’s choice.

N.B. It should be understood that an experienced player would make this choice on the perceived requirement for a particular tonal quality, either in his/her judgement or that of a conductor, the range consideration and/or particular technical problems of the work.

N.B. Trumpet parts in A should be played on B♭ trumpet transposing down a half tone or on C trumpet transposing down a minor third, not on a B♭ instrument with the slides extended to lower the pitch.
Accompaniment
Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Although it is expected that piano will normally be used, the possibility of organ or harpsichord exists as the instrument of accompaniment in some works.

These alternatives depend on the examination venue and availability of instrument. It will be necessary for candidates wishing to perform with alternative accompanying instruments to contact the State Office of the AMEB at the time of enrolment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 1 Orchestral Brass 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.

For further information, see ‘General requirements practical examinations – Accompanist’ and Regulation 24 in the front section of this Manual.

Musical considerations
1. Printed Study Material
The provision of a variety of published study material in these syllabuses is to offer as wide a range of individual choice as possible. It does not indicate a recommendation by AMEB for any one particular approach to fundamentals as stated in some of these books. However it is recommended that the material used should be studied in consultation with a specialist teacher.

2. Repeats
In general, repeats are not required in examinations. However, in some early grade pieces where there is a short four-bar or eight-bar repeat it should be played, as the piece is very unbalanced without this. Often the first repeat is necessary but the second longer section does not need to be repeated, e.g. Grade 1, Diabelli, Allegretto from Trumpet Fancies. Play with first repeat and without second repeat.

Publication versions
Many brass publications exist in multiple versions for instruments in the brass family. Unless otherwise indicated, the listings on this syllabus refer to the trumpet version of any such publication.

Orchestral excerpts
Grades 5, 6, 7 and 8; List D
Candidates may select orchestral excerpts from Brass Orchestral Excerpts (AMEB, 2004) or the Recommended List below for presentation at examination.
- The number to be studied is determined for each grade;
- The required transpositions are determined for each grade;
- Own choice excerpts should be selected to cover the needed transpositions and some not transposed (e.g. in B♭ if using B♭ trumpet). All excerpts should be selected to keep the player within the required range for the grade;
- The following is a list of published excerpt material which is recommended for this section of the syllabus.

Recommended List of Orchestral excerpts
Orchestral Excerpts from the Symphonic Repertoire, for trumpet Vol. 1–5, ed. Gabriel Bartold (IMC).
Orchestral Excerpts from the Symphonic Repertoire, for trumpet Vol. 6–10, ed. Roger Voisin (IMC).

Orchester-Studien für Alle Instrumente für Trompete, Books 1, 2, 3, 4, 5, 6, 7 (Hofmeister).
J.S. Bach Complete Trumpet Repertoire, Vols 1, 2, 3 (Musica Rara).
Orchesterstudien für Trompete, ed. Heinz Reiche (Zimmermann).
Orchester Studien: Muhlee, ed. Horst Eichler (Zimmermann).
Orchesterstudien Trompete, ed. Kolesk (Breitkopf).

N.B. Because the transposed versions appear in the publication ‘Difficult Passages’ (Boosey and Hawkes), this publication is not included in this recommended list.

Bibliography
The Australian Trumpet Guild australiantrumpetguild.com.
The Instrumentalist. [journal] (200 Northfield Road, Northfield, IL, USA).
**LEVEL 1**

**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 following objectives:

1. **Musicality**
   - Through a well-balanced programme candidate should display:
     - Musical, tuneful playing, with a sense of style, demonstrating appropriate phrasing, articulation and, from Grade 3, simple ornamentation in Baroque pieces especially the ability to perform cadential trills where appropriate;
     - Rhythmic control and accurate fingering, tonguing and slurring in all works.

2. **Technique**
   - Students will develop a good foundation for playing through:
     - Good playing posture;
     - Appropriate and comfortable positions of hands and arms;
     - Accurate and correct fingering;
     - Right-hand fingers held close to valve caps;
     - Accurate and correct fingering;
     - Development of good legato and of the various degrees of non-legato playing.

3. **Knowledge and understanding**
   - Students should demonstrate:
     - Aural awareness and musical perception;
     - The ability to read conventional notation; and
     - An understanding of ensemble playing, demonstrated through the accompanied works.

**GRADES 1 TO 4**

**LEVEL 1**

**BEGINNING**

**GRADE 1**

**5011**

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. STUDIES**

- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  - BAY. Scale Study.
  - BAY. Slur Study.
  - BAY. Fingering Study.

- From the AMEB Series 1 Brass Book:
  - McPHERSON. Tonguing Study.
  - McPHERSON. Legato Study.
  - McPHERSON. Articulation Study.

**AMEB Manual List:**

- From 20 Supplementary Tunes for Beginner Brass Treble clef edition, Gregson (Brass Wind Publications):
  - No 1, Step By Step.
  - No 3, Little Minuet.
  - From Starter Studies (65 Progressive Studies) – Trumpet, Sparke (Anglo Music):

- No 8. Soldiers’ March.
- No 10. Give Me A Rest.
- No 17. Purple Pineapple.

**LIST B. SOLO**

- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  - ANON. arr. WERETKA. Trumpet Tune.
  - HOOK. arr. WASTALL. Minueto.
  - GLUCK. arr. WASTALL. Vieni Al Mar.
  - SUSATO. arr. WERETKA. Den VI Ronde.

- From the AMEB Series 1 Brass Book:
  - TCHAIKOVSKY. Chanson Russe.
  - TRAD. The Barley Break.
  - TRAD. When the Saints.
  - TRAD/BACH. Vom Himmel hoch.

**AMEB Manual List:**

- From Bravo! Trumpet, Barratt (Boosey & Hawkes):
  - BULL. Brunswick’s Toy.

- From First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
  - BACH. O Jesulein süß, No 16.
  - TCHAIKOVSKY. Chanson Russe, No 2.

- From Winner Scores All, Lawrence (Brass Wind Publications):
  - TCHAIKOVSKY. Dance of the Sugar-Plum Fairy.

**LIST C. SOLO**

- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  - KRUMPFER. Kleiner Marsch.
  - NORTON. A Cheery Wave.
  - FISHER. Pebble Beach.

- From the AMEB Series 1 Brass Book:
  - BAILEY. Mister Smooth.
  - BRUMBY. Twilight Hymn.
  - HOLLEY. Rain Time.
  - ROSS. Frogs and Bilby.

**AMEB Manual List:**

- BOOTHROYD, A. No 3, 4, 5, 6, 7, 8, 9 or 11 from Up We Go (Novello).
- GREGSON, E. Prelude from Ten Miniatures for Trumpet (Brass Wind Publications).
- TCHAIKOVSKY. Chanson Russe, No 2.
- ANON. Canción Niña y Viña, No 4.
- FROM Easy Winners, Lawrence (Brass Wind Publications):
  - AMERICAN TRAD. Down in the Valley.
  - TRAD. Shepherds Hey.
  - FROM First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
    - ANON. Canción Niña y Viña, No 4.
    - TCHAIKOVSKY. Chanson Russe, No 2.
    - WALLACE. Cold Comfort, No 3.
    - FROM Holiday Notes, Harris (Boosey & Hawkes):
      - No 1. Departure.
      - No 2. Picnic.
      - FROM The Really Easy Trumpet Book, Gunning/Lyons (Faber):
        - No 1, 2, 3 or 8.
GROSSE. Intrada.
RUNSWICK. Off Shore.
From Winners Galore, Lawrence (Brass Wind Publications):
ENGLISH TRAD. The Drunken Sailor.
RENDELL/THOMAS. Birdie Song.

GRADE 2  5012

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. Studies
● From the AMEB Series 1 Orchestral Brass Trumpet Book:
CALLAND. Lullaby.
ENDRESEN. Valse Tempo.
BAY. Flexibility Study and Scale Study.
BAY. Fingering Study and Slur Study.
● From the AMEB Series 1 Brass Book:
HOLLEY. Contemporary Study.
McPHERSON. Study No 1.
McPHERSON. Study No 2.
McPHERSON. Study No 3.
AMEB Manual List:
From 20 Supplementary Tunes for Beginner Brass, Gregson (Brass Wind Publications):
No 4, Hungarian Dance.
No 6, Chloe’s Tune.
No 7, March.
From 40 Progressive Etudes, ed. Hering (Fischer):
No 1, 2, 3, 4, 5 or 6.
No 11, p 9.
No 14, p 10.
From Concone Lyrical Studies, ed. Sawyer (Brass Press):
No 1, 2, 5 or 6.
From Skilful Studies, Sparke ( Anglo Music):
No 11, The Big Apple.
No 13, Tom’s Tune.
No 19, Soldier’s Song.

List B. Solo
● From the AMEB Series 1 Orchestral Brass Trumpet Book:
VERDI. arr. WERETKA. La Donna È Mobile.
HOLST. arr. PHILPOT. Theme.
ELGAR. arr. PHILPOT. Land of Hope and Glory.
PURCELL. arr. WERETKA. March.
● From the AMEB Series 1 Brass Book:
CLARKE. Minuet.
FOSTER. Massa’s in de Cold Cold Ground.
ANON. Variations on Goz from my Window.
TRAD. Skye Boat Song.
AMEB Manual List:
From 15 Easy Classical Solos, Sparke ( Anglo Music):
GRIEG. Watchman’s Song.
SCHUBERT. Two German Dances.
From Great Winners, Lawrance (Brass Wind Publications):
GLUCK. Che Faro.
From First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
ANON. Intrada, No 11.
CLARKE. Minuet, No 10.
MONTEVERDI. Early Morning in Rome, No 8.
SUSATO. Ronde, No 7.
TRAD. Two Scottish Folksongs, No 15.
From Trumpet Fancies, ed. Stuart (Boston Music):
BEETHOVEN. Ecossaise.
BEETHOVEN. Air.
PURCELL. Rigaudon.
SCHUBERT. Dance.
SCHUMANN. Little Piece.
From Winner Scores All, Lawrence (Brass Wind Publications):
SUSATO. La Mourisque.
WELSH TRAD. Men of Harlech.

List C. Solo
● From the AMEB Series 1 Orchestral Brass Trumpet Book:
NORTON. Regretfully Yours.
WEDGWOOD. Coconut Calypso.
HOLLAND. Slow Boat to Manly.
FISHER. The Sneak.
● From the AMEB Series 1 Brass Book:
BAILEY. Little Swinger.
BAILEY. Rocket Up.
BRUMBY. Berceuse.
DREYFUS. The Doll’s House.
GROSS. Brass in Three.
GROSS. A Little Hymn.
GROSS. Brass Fun!
AMEB Manual List:
DEFAYE, J. No 1, Parme or No 3, Bleu Ciel from Suite Colorée (Leduc).
NIEHAUS, L. Great Scott. (Kendor).
From Up Front Album for Trumpet, Grade One (Brass Wind Publications):
PREMRU. Linzer Lullaby.
From All Jazzed Up for Trumpet, Wilson-Smith (Brass Wind Publications):
Any one [repeats are required]
From First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
OFFENBACH. Cancan, No 14.
WALLACE. Stokes’ Stomp, No 6.
From Holiday Notes, Harris (Boosey & Hawkes):
No 3, Rush Hour.
No 4, Changing the Guard.
No 7, Starship.
No 8, Punting.
From The Really Easy Trumpet Book, Gunning/Lyons (Faber):
No 4, 5, 6, 7, 9, 10, 11, 12, 13, 14 or 15.
From Really Easy Jazzin’ About, Wedgwood (Faber):
Easy Tiger.
Hot Chilli.
From Trumpet: A Traveller’s Guide, Opus One, Farrands (davidfarrands.com):
No 5, This Ain’t No Blues.
No 13, Middle Eastern Journey.
From Up Front Album for Trumpet, Book Two (Brass Wind Publications):
BUTTERWORTH. Procession Fanfare.
CARR. Spring Song.
HOROWITZ. On Parade.
TRACEY. Sassy [with repeats].
WOOLFENDEN. Valse Triste.
GRADE 3 5013

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. Studies
- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  CALLAND. Tongue Twister.
  BAY. Tonguing Study and Flexibility Study.
- From the AMEB Series 1 Brass Book:
  McPHERSON. Study No. 1.
  McPHERSON. Study No. 2.
  McPHERSON. Study No. 3.
  AMEB Manual List:
  From 14 Studies for Trumpet, Perrin (Kookaburra Music):
  Aba.
  From 40 Progressive Etudes, ed. Hering (Fischer):
  No 7, 8, 9, 10, 11, 12, 13, 14 or 15.
  From Complete Conservatory Method – new edition, Arban
  ed. Hooten and Marotta (Fischer, 2013):
  p 24, No 13;
  p 14, No 16 or 17;
  p 19, No 40;
  p 21 No 5.
  From Concone Lyrical Studies, ed. Sawyer (Brass Press):
  No 3, 4, 7, 9, 10, 11, 12, 13 or 14.
  From Featuring Melody, Lawrance (Brass Wind Publications):
  Staccato Ritmico. Stately Tune.
  From Intermediate Studies for Developing Artists on the Trumpet,
  Hilliard (Meredith Music Publications):
  Chromatic.
  Getcha.
  Rudolf.
  From Skillful Studies, Sparke (Anglo Music):
  No 22, Rondino.
  No 29, Trumpet Tune.
  From Top Brass (25 Progressive Studies), Calland (Stainer & Bell):
  Keep Moving.
  Tongue-Twister.

List B. Solo
- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  PEZEL. arr. KRUMPFER. Intrada.
  STADEN. arr. VAN BEEKUM. Intrada.
  BIZET. arr. VAN BEEKUM. Marche des Rois.
- From the AMEB Series 1 Brass Book:
  TRAD. Folk Song Blues.
  PURCELL. Trumpet Tune.
  SAINT-SAËNS. Royal March of the Lion.
  VERDI. Chorus of the Hebrew Slaves.
  AMEB Manual List:
  BRAHMS. J. Lullaby [first trumpet part], from Classical Trumpet Album (Schott).
  CLARKE. J. The Prince of Denmark’s March, No 19 from First
  Book of Trumpet Solos, ed. Wallace/Miller (Faber).
  From Amazing Solos, Harrison (Boosey & Hawkes):
  PROKOFIEFF. Troika.
  From Easy Winners, Lawrance (Brass Wind Publications):
  RIMSKY-KORSAKOV. Theme from Scheherazade.
  From First Repertoire Pieces for Trumpet, ed. Wastall (Boosey & Hawkes):
  HANDEL. March from Hercules.
  HANDEL. March from The Occasional Oratorio.
  MENDELSOHN. O For the Wings of a Dove.
  From Onstage Brass, Calland (Stainer & Bell):
  GOUNOD. Soldiers’ March.
  MOZART. Der Vogelfangert Bin Ich Ja.
  From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):
  ARBAN. Vois-tu la Neige qui Brille? No 4.
  FARNABY. Giles Farnaby’s Dreame, No 2.
  From Skillful Solos, Sparke (Anglo Music):
  SCHUBERT. Marche Militaire, No 16.
  From Trumpet Fancies, ed. Stuart (Boston Music):
  ANON. Greensleeves.
  BEETHOVEN. Romance.
  GOUNOD. Funeral March of a Marionette.
  MUSORGSKY. Hopak.
  SCARLATTI. Siciliana.
  SCHUBERT. Waltz.
  THOMAS. Gavotte.
  VIVALDI. Allegretto.
  From Trumpet in Church, Denwood (Emerson Edition):
  BACH. Jesu, Joy of Man’s Desiring.
  From Trumpet (Cornet) Music for Beginners, arr. Borst and Bogár
  (EMB):
  No 5, 6 or 13.

List C. Solo
- From the AMEB Series 1 Orchestral Brass Trumpet Book:
  FISHER. Daybreak.
  WEDGWOOD. Mexican Chilli Out.
  KRUMPFER. Sport und Spiel.
  HOLLAND. Early Bird.
  NORTON. Changing Times.
- From the AMEB Series 1 Brass Book:
  BAILEY. Soft Winds.
  BAILEY. Cool It!
  BRUMBY. In Memoriam.
  HOLLEY. Potato Flower.
  ROSS. Ballade.
  AMEB Manual List:
  ENDERESEN, R.M. The Exécutionnaire (Rubank).
  ENDERESEN, R.M. The Technicien (Rubank).
  GRANT. R. Any one from And Then There Was Jazz (ABRSM).
  GREGSON, E. Intrada from Games for Trumpet (Brass Wind
  Publications).
  JACOB, G. Any one from Four Little Pieces (Emerson E13).
  RODGERS, R. and HART, L. arr. RACKSKILL. Blue Moon from
  Jazzed Up Too (Brass Wind Publications).
  From 10 Great Solos, Cowles (Fentone):
  SULLIVAN. With Cat-Like Tread from The Pirates of Penzance.
  From Easy Winners, Lawrance (Brass Wind Publications):
  HARBURG/ARLEN. We’re Off to See the Wizard.
  NORMAN. James Bond Theme.
  From First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
  BARNARD. Alabama Dream.
  TCHAIKOVSKY. Melodie Antique Française.
  From Going Solo – Trumpet, ed. Miller/Pearson (Faber):
  No 1, 2, 3, 4 or 5.
  From Jazzin’ About, Wedgwood (Faber):
  No 3, Hot On the Line.
  From Mixed Bag, Dennis (AMC):
No 3. Any Old Jig.
No 4. Dingo Tango.
From Really Easy Jazzin’ About, Wedgwood (Faber):
Riding Out West.
From Trumpet: A Traveller’s Guide, Opus One, Farrands (davidfar-
rands.com):
No 21, Is it on or off 2? More random!
No 22. Our Comrade Cossack @ the Kremlin.
From Trumpet: A Traveller’s Guide, Opus Two, Farrands (davidfar-
rands.com):
No 30, This Piece is a Bore and Repeats Repeats Itself.

GRADE 4 5014

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

Studies and pieces

Candidates must prepare three works for presentation at examina-
tion 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 selec-
tion (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 bal-
canced and varied programme overall.

List A. Studies
● From the AMEB Series 1 Orchestral Brass Trumpet Book:
CALLAND. Felicity’s Fanfare.
BALASANIAN. Etude.
BAY. Etude.
BAY. Etude.
● From the AMEB Series 1 Brass Book:
HOLLEY. Contemporary Study in 34 Time.
HOLLEY. Modern Study.
HOLLEY. Study.
McPHERSON. Chromatic Study.
AMEB Manual List:
From Classical Trumpet Album ed. Draths (Schott):
GIORDANI. Caro Mio Ben.
GRIEG. Solveig’s Song.
HANDEL. Largo.
SCHUBERT. Wiegenlied.
DVOŘÁK. Slavisch Tanz, [to include D.S. al fine].
From Baroque Play-Along, ed. Davies (Schott):
TELEMANN. Les Plaisirs.
PURCELL. Rondo.
From Concert and Contest Collection, ed. Voxman (Rubank/Hal
Leonard):
BERLIOZ. Air Gai.
From First Book of Trumpet Solos, ed. Wallace/Miller (Faber):
BACH. Marche, No 23.
HANDEL. March.
MUSORGSKY. Promenade.
AMEB Manual List:
From First Repertoire Pieces for Trumpet, ed. Wastall (Boosey &
Hawkes):
BEETHOVEN. Scherzo from Trio, Op 38.
HOOK. Andantino from Sonata No 1.
MOZART. Canzona.
PURCELL. Trumpet Tune from The Indian Queen.
SCHUBERT. Serenade from Swan Songs.
TELEMANN. Allegro and Siciliano.
From Onstage Brass, Calland (Stainer & Bell):
BIZET. Toreador’s Song from Carmen.
From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):
HUMMEL. The Hunting Party, No 7.
From Solos for the Trumpet Player, ed. Beeler (Schirmer):
BACH. Air from Suite No 3, No 3.
From Trumpet Fancies, ed. Stuart (Boston Music):
BIZET. Theme.
HANDEL. Bourrée.
HANDEL. Gavotte.
MACDOWELL. To a Wild Rose.
MEYERBEER. Coronation March.
VERDI. March.
From Undercover Hits, Gout (Brass Wind Publications):
GRIEG. Norwegian Dance No 2.
GOTTTSCHALK. Tournament Gallop.
IVANOV. Cortege.

List C. Solo
● From the AMEB Series 1 Orchestral Brass Trumpet Book:
COOPER. Sevens.
BARTLETT. Serenade for Tomorrow.
HOLLEY. Still Life.
● From the AMEB Series 1 Brass Book:
BAILEY. Lightly Latin.
BRUMBY. Song of the Bard.
DREYFUS. Nullabor Hideout.
GROSS. Dance.
HOLLEY. Soft Sun.
ROSS. Caprice.
AMEB Manual List:
BARAT, J. Orientale (Leduc).
BOZZA, E. Lied (Leduc).
PERRIN, C. Wild Quaver Swing (Kookaburra Music).
RAE, J. No 3 from Jazzy Trumpet 1 (Universal).
From 23 Top Tunes for Trumpet, Ross (Billby Music):
Blue Mountain.
The Wanderer.
From Amazing Solos, ed. Harrison (Boosey and Hawkes):
GILBERT/ORY. Muskrat Ramble.
From Big Chillers, Ledbury (Brass Wind Publications):
GORDON/WARREN. Chattanooga Choo-Choo.
MASCHWITZ/SHERWIN. A Nightingale Sang in Berkley Square.
From Boysenberry Rag, Rutherford (Poco Publishing)
No 8, Toy Soldier.
No 9, Boysenberry Rag.
From Cameos for Trumpet and Piano, ed. Gregson (Brass Wind Publications):
Serenade.
Canon Dance.
From Going Solo – Trumpet, ed. Miller/Pearson (Faber):
No 6, 7 or 9.
From Grade by Grade – Trumpet Grade 4, ed. Way (Boosey & Hawkes):
BENJAMIN. Jamaican Rumba.
LAWRENCE. The Tarantella of the Toreador.
NORTON. Bright Spark.
From Jazzin’ About, Wedgewood (Faber):
No 8, Ragamuffin
From Jazz Incorporated Vol 1, Bailey (Kerin Bailey Music):
Snappy Rag.
From Jazzed Up Too, arr. Ramskill (Brass Wind Publications):
BRUBECK. arr. RAMSKILL. Far More Blue.
RAMSKILL. Hot Pursuit.
RAMSKILL. Back Chat.
RAMSKILL. Reflection.
RAMSKILL. In the Fast Lane.
From Mixed Bag, Dennis (AMC):
No 5, Walking on Blue Street.
From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):
GRIEG. Halling, No 9.
SKRYABIN. Prelude, No 10.
From Skilful Solos, Sparke (Anglo Music):
No 14, At the Circus.
From Top Line, Ball/Carr/Parker (Brass Wind Publications):
BALL. Lilt.
BALL. Rain Dance.
From Whodunnit, Kelly (Stainer & Bell):
No 3, Colonel Glib (Retired).
No 6, The Chase.

LEVEL 2
DEVELOPING
GRADE 5 TO GRADE 8

Objectives
At the completion of Level 2, students will demonstrate development according to the following objectives.

1. Musicality
Through a well-balanced programme the candidate should demonstrate musical performance of all pieces and studies with phrasing, articulation, executing ornamentation and dynamics appropriate to the style and period of the works.
Students should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation.

2. Technique
The students should have mastered the range of the instrument required by the repertoire chosen and have demonstrated this in the pieces incorporating:
- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production through proper use of breath control and attentive listening;
- Clear, even tone across the range;
- Development of a good straight tone, to include correct use of vibrato when appropriate;
- Use of special techniques including double tonguing, triple tonguing, trills, lip slurs and wide dynamic range;
- Accurate intonation, including the use of left-hand movement of third and first valve slides while playing;
- Management of the range of tonal qualities for expressive purposes;
- Ability to perform orchestral excerpts where selected at the correct pitch by transposition and/or the use of trumpets built in keys other than B♭ (see section on Instruments).

GRADE 5

5015

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 and C as well as the List D Orchestral Excerpts requirement (to count as one work) 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 C, and select Own Choice works in place of their List B and List D selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A Studies
KOPPRASCH, C. No 10, 12 or 13, from 60 Etudes for Trumpet (Zen-On Music).
p 16, No 38; p 17, No 39; p 20, No 48, 49 or 50.
p 23, No 11 or 12.
p 24, No 15; p 25, No 16 or 17; p 28, No 25.
p 29, No 26; p 30, No 29; p 31, No 30 or 31.
p 32, No 33; p 33, No 34 or 35; p 34, No 36 or 37.
p 39, No 13 or 14;
p 90, No 10, 11 or 12.
p 214, No 78, 79, 80 or 81.
p 215, No 83, 85 or 86.
p 230, No 140 or 141.
From 14 Studies for Trumpet, Perrin (Kookaburra):
Spriazzare.
Fluendo.
From 20 Dances for Trumpet, Vizzutti (de Haske/Hal Leonard):
Cowboy Dance.
Flamenco.
Bossa Nova.
From 32 Etudes, ed. Hering (Fischer):
No 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 or 17.
From 40 Progressive Etudes, ed. Hering (Fischer):
No 28, 29, 30, 31, 32, 33, 34, 35, 36, 37 or 38.
From Ace of Trumpets, Bourgeois (Brass Wind Publications):
No 11.
No 12.
No 13.
No 15.
From Concone: Lyrical Studies, ed. Sawyer (Brass Press):
   No 19, 20, 29, 31 or 32.
From Concert Studies for Trumpet, Smith (Curnow Music):
   BULLA. Requiem.
   JOHNSON. Coronation.
From Featuring Melody, Lawrance (Brass Wood Publications):
   Hornpipe.
   Restless.
   Three on Five.
From Polished Brass, Davis (Brass Wood Publications):
   Irish Jig.

**List B. Pre Twentieth Century**

CHARPENTIER, M-A. Prelude aus dem Te Deum (Zimmermann).
HANDEL, G. arr. FITZGERALD. Rejoice from Messiah (Presser).
HANDEL, G. arr. RAE. Siciliana and Allegro from Take Ten (Universal).
HANDEL, G. arr. FITZGERALD. Sound an Alarm (Presser).
HAYDN, J. Andante, ed. Voxman. (Rubank).
HAYDN, J. trans. VOXMAN. Aria and Allegretto. (Rubank).
MOZART, W. trans. VOXMAN. Concert Aria. (Rubank).
PACHELBEL, J. arr. SANTORELLA. Pachelbel's Canon (Santorella Publications).
PURCELL, H. arr. SANTORELLA. Trumpet Voluntary or Trumpet Tune from Purcell’s Trumpet Voluntary and Trumpet Tune (Santorella Publications).
From Classical Trumpet Album ed. Draths (Schott):
   BEETHOVEN. Menuett.
   BRAHMS. Waltz [With repeats].
   MENDELSSOHN. Song Without Words.
   MOZART. Ave Verum.
   SCHUMANN. Wilder Reiter [With repeats].
   TELEMANN. Passepied [first-trumpet part].
From Baroque Around the Clock, Blackadder/Gout (Brass Wood Publications):
   BACH. Esurientes Implevit Bonis.
   HANDEL. Endless Pleasure.
From Baroque Play-Along, Davies (Schott):
   ALBINONI. Adagio.
   HANDEL. Hallelujah Chorus from Messiah.
   TELEMANN. Les Plaisirs from Recorder Suite in A minor.
From Bel Canto Studies, ed. Korak (Balquhidder):
   ABT. No 5 or 8.
   LÜTGEN. No 15.
   MARCHESI. No 19.
   PANOFKA. No 36.
   ANSERON. No 40, 41, 42, 43, 44 or 45.
From Carnival: 11 Solos for Cornet and Piano, arr. Hunsberger (Donald Hunsberger Wind Library):
   TRAD. 'Tis the Last Rose of Summer.
From Classical Highlights, ed. Mitchell (Schott):
   DEBUSSY. Goliwog's Cakewalk.
From Russian Roulette, Archibald (Brass Wood Publications):
   MOUSSORGSKY. Gopak.
From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):
   DUPUIS. Voluntary, No 6.
   VOLTAIRE. The Secret, No 11.
   BIZET. Little Adagio, No 12.
   MASSENET. En fermant les yeux, No 13.
   BALAY. Petite piece concertante, No 15.

From Trumpet: A Time Traveller’s Guide, Opus Three, Farrands (david-farrands.com):
   BIBER. Sonata No 4, No 6B.
   FARRANDS. A Renaissance Dance, and a New Year!, No 7.

**List C. Twentieth Century**

ANDERSON, L. Trumpeters Lullaby (Belwin).
BAINES, F. Pastoral (Schott).
BERTHELOT, R. Lamento et Marcietta (Leduc).
BUTTERWORTH, A. Heraldry and Cortège from Knightly Pieces (Brass Wood Publications).
COLE, H. Hammersmith Galop (Schott).
CONSTANT, P. Minute (Leduc).
DEFAYE, J. Pièce de Concours III (Leduc).
DEFOSSEZ, R. Les Gammes en Vacances (Leduc).
DEGENNE, P. Bouffonnerie (Leduc).
DUBOIS, P. Choral (Leduc).
GALLOIS MONTBRUN, R. Lied and Scherzo (Leduc).
KELLY, B. Any two movts from Divertimento (Novello).
LESUR, D. Aubade from Contemporary French Recital Pieces (IMC).
   Also known as Les Contemporains du XXe siècle (Billaudot).
LOEWE, C. All three pieces from Berühmte Balladen (Zimmermann).
PETHEL, S. Essay (Presser).
RAMSKILL, R. Film 87 from Jazzed Up Too for Trumpet (Brass Wood Publications).
RAMEL, M. Pavane (IMC/Rubank).
REUTTER, H. Fanfares (Leduc).
ROBBINS, G. Mont-St-Michel (Leduc).
ROSS, C. Mystère from Berühmte Balladen - 4 Intermediate Pieces for Trumpet and Piano (Bilby Music)
   From Big Chillers, Ledbury (Brass Wood Publications):
   PORTER. Night and Day.
   From Camés for Trumpet and Piano, ed. Gregson (Brass Wood Publications):
   Alla Marcia.
   Song with Variation.
   Danse Macabre.
From Fanfares, ed. Tarr (Universal):
   BACK. March and Song.
   BERIO. Good Night.
   HERMANSON. Fanfare.
From Jazz Incorporated Vol 1, Bailey (Kerin Bailey Music):
   Blue Mood.
   Jumbuck Jive.
   From Summer Bird and Other Pieces, Holley (EMI/Hal Leonard): Dance Song.
   From Super Solos, Sparke (Anglo Music):
   Air and Variations.
   Moto Perpetuo.
   Scherzo Finale.
From Take Ten, arr. Rae (Universal):
   DESMOND. Take Five.
   ELLINGTON. Sophisticated Lady.
   ELLINGTON/STRAYHORN. Satin Doll.
   FAURE. Pavane.
   RAE. Situation Comedy

**List D. Orchestral excerpts**

From Brass Orchestral Excerpts (AMEB, 2004) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.
N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.
The examiner will choose two excerpts to be played at examination.

Transposition: C and D.

These prepared excerpts must include at least one written for trumpet in each of C, D and Bb. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

**GRADE 6 5016**

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 and C as well as the List D Orchestral Excerpts requirement (to count as one work) 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 C, and select Own Choice works in place of their List B and List D selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

**List A. Studies**

BRAHMS, J. No 1 from Twelve Etudes for Trumpet, ed. Zimslong.

KOPPRASCH, G. No 22, 26 or 28 from 60 Etudes for Trumpet (Zen-On Music).


- p 29, No 27; p 35, No 38; p 39, No 15.
- p 87, No 6; p 88, No 7; p 91, No 13, 14, 15 or 16; p 92, No 17.
- p 92, No 18; p 94, No 26 or 27; p 95, No 28; p 96, No 29.
- p 96, No 30; p 97, No 31; p 189, No 2, 3, 4 or 5; p 190, No 6, 7, 8 or 9.
- p 191, No 10 or 11; p 192, No 12, 13 or 14; p 193, No 15, 16 or 17.
- p 215, No 82.
- p 216, No 87, 88, 89 or 90.
- p 229, No 135, 136 or 137.
- p 230, No 138 or 139.
- p 231, No 142, 143, 144 or 145.

From 14 Studies for Trumpet, Perrin (Kookaburra):

Inspirande.

From 32 Etudes, ed. Hering (Fischer):

Any one of Nos 18 to 30.

From 40 Progressive Etudes, ed. Hering (Fischer):

No 39 or 40.

From Advanced Concert Studies, Smith (Curnow Music):

- BULLA. Etude Fantasy.
- CURNOW. Tangents.
- PASCUZZI. Lyric Piece.
- VIZZUTTI. Crazy Clock.

From Douze Études Variées, Dubois (Leduc):

No 1 or 2.

From Featuring Rhythm, Clarke (Brass Wind Publications):

- Fanfare.
- Russian Picture.

From Legato Etudes for Trumpet, Concone ed. Shoemaker (Roger Dean):

No 1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 14, 15 or 16.

From The Elgar Howarth Way, Howarth (Brass Wind Publications):

No 3.

No 7.

**List B. Pre Twentieth Century**


GIBBONS, O. Suite (Joseph Williams/Stainer & Bell).

GROSSI, A. Sonata a 5, Op. 3, No 12 (Musica Rara).

HANDEL, G. arr. FITZGERALD. Let the Bright Seraphim (Presser).

KÜFFNER, J. arr. HESS. Polonaise Op 126 (Kunzelmann).

MARTINI, G. arr. ALAIN. Toccata (Billaudot).

MOZART, W. Trompetenstück [first trumpet part including both repeats] from Classical Trumpet Album (Schott).

MUDGE, R. Concerto No 1 in D, ed. Finzi (Boosey & Hawkes).

PURCELL, H. arr. LILLYA. Sonata in C or Bb (IMC).

PURCELL, H. arr. WIGGINS. Sound the Trumpet (Fentone).

VERUCINI, F. arr. THILDE. Sonate (Billaudot).

From Carnaval: 11 Solos for Cornet and Piano, arr. Hunsberger (Donald Hunsberger Wind Library):

TRAD. Believe Me If All Those Endearing Young Charms.

TRAD. Sometimes I Feel Like a Motherless Child.

From Five Capricci, Fantini (Schott):

Any two of No 1, 2 or 3 together with either No 4 or 5.

From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):

ANON. Marche, No 13.

HUMMEL. The Noble Savage, No 14.

From Solos for the Trumpet Player, ed. Beeler (Schirmer):

HAYDN. Finale, from Trumpet Concerto.

MOZART. Concert Rondo.

RAMEAU. Le Tambourin.

SCHUBERT. Allegro.

SENAILLÉ. Allegro Spiritoso.

From Ten Sonatas, Fantini (Schott):

Any four movts from No 1, 2, 4, 5, 6, 7, 9 or 10.

From Trumpet: A Time Traveller’s Guide, Opus Three, Farrands (davidfarrands.com):

TCHAIKOVSKY/FARRANDS. A Peaceful Waltz, No 16.

From Trumpet Collection Vol 1, Fitzgerald (Alfred Publishing):

CORELLI. Sonata VIII.

HANDEL. Aria con Variazioni.

**List C. Twentieth Century**

ALBRESPRIC, J. Lied et Scherzo (Leduc).

ARNELL, R. Trumpet Allegro, Op. 58, No 2 (Schott).

BARAT, J. Lento et Scherzo (Leduc).

ARNELL, R. Trumpet Allegro, Op. 58, No 2 (Schott).

ALBRESPRIC, J. Lied et Scherzo (Leduc).

ANON. Marche, No 13.

HUMMEL. The Noble Savage, No 14.

From Solos for the Trumpet Player, ed. Beeler (Schirmer):

HAYDN. Finale, from Trumpet Concerto.

MOZART. Concert Rondo.

RAMEAU. Le Tambourin.

SCHUBERT. Allegro.

SENAILLÉ. Allegro Spiritoso.

From Ten Sonatas, Fantini (Schott):

Any four movts from No 1, 2, 4, 5, 6, 7, 9 or 10.

From Trumpet: A Time Traveller’s Guide, Opus Three, Farrands (davidfarrands.com):

TCHAIKOVSKY/FARRANDS. A Peaceful Waltz, No 16.

From Trumpet Collection Vol 1, Fitzgerald (Alfred Publishing):

CORELLI. Sonata VIII.

HANDEL. Aria con Variazioni.
ROSS, C. Hommage from Quatre Histoires - 4 Intermediate Pieces for Trumpet and Piano (Bilby Music).

SCHROTER, H. Fanfarette for Solo Trumpet (Leduc).

VACHEY, H. Aria et Marcato (Leduc).

ZHIM, F. Canto and Rondo (Schott).

From Contemporary French Recital Pieces (IMC) Also known as Les Contemporains du XXe siècle (Billaudot):

AMELLER. In the Glow of Sunset. CUSHING. Pas de Deux.

From Fanfares, ed. Tarr (Universal):

LIDHOLK. Epigram.

MAROS. Fanfare.

MORTHENSON. Memory.

From Jazz Incorporated Vol 1, Bailey (Kerin Bailey Music):

A Wily Bossa.

Stokers Siding.

From Jazz Incorporated Vol 2, Bailey (Kerin Bailey Music):

Al’s Cafe.

Cookin’ With Gas.

From Second Book of Trumpet Solos, ed. Wallace/Miller (Faber):

ELGAR. Idylle, No 18.

SKRYABIN. Prelude, No 16.

WALLACE. The Moose is Loose, No 15.

WALLACE. Ballad of the Southern Eskimo, No 17.

List D

From Brass Orchestral Excerpts (AMEB, 2004) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played at examination.

Transposition: C, D and F.

These prepared excerpts must include one written for trumpet in each of C, D, F and Bb. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

GRADE 7  5017

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 and C as well as the List D Orchestral Excerpts requirement (to count as one work) 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 C, and select Own Choice works in place of their List B and List D selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

List A. Studies

BERDIEV, V. No 1 or 2 from 17 Studies (Robert King/Leduc).

KOPPRASCH, G. No 30 from 60 Etudes for Trumpet (Zen-On Music).

SOLOMON, J. Study No 46 or Study No 47 from 50 Classical Studies (Fentone).

TOMASI, H. No 1 Scherzo from Six Studies for Trumpet (Leduc).

From 20 Dances for Trumpet, Vizzutti (de Haske/Hal Leonard): Funk.

From Advanced Concert Studies, Smith (Curnow Music):

BARNES. Scherzino.

COURT. Declaration.

JOHNSON. Attitudes.

SNEDECOR. Waltz.


p 350, No 1 [with repeat]

p 352, No 2

p 358, No 5

p 360, No 6

p 368, No 10 [with repeat]

p 374, No 13

From Clarke’s Technical Studies for the Cornet (Fischer):

Etude IV, No 86.

Etude V, No 117.

Etude VI, No 132.

Etude VII, No 170.

Etude VIII, No 177.

Etude IXA, No 185.

From Legato Etudes for Trumpet, Concone ed. Shoemaker (Roger Dean):

No 8, 9, 13, 17, 18, 19, 20, 21, 22, 23 or 24.

From Twelve Etudes for Trumpet or Horn, Brahms ed. Zimolong (Sikorski):

No 3 or 4 [with repeat].

List B. Pre Twentieth Century

ALBINONI, T. arr. BALDWIN. Sonata No 11 ‘St Marc’ for Trumpet and Piano (Brass Press).

GRIEG, E. Any two contrasting movts from Lyric Pieces, Op. 47 (Faber).

HANDEL, G. trans. FITZGERALD. Aria con Variazioni (Belwin/Alfred).

PURCELL, H. arr. ALAIN. Trumpet Tune in D (Billaudot).

TORELLI, G. arr. TARR. Sinfonia in D (G.4) (Musica Rara).

TORELLI, G. arr. TARR. Sinfonia in D (G.6) (Musica Rara).

TORELLI, G. arr. TARR. Sonata in D (G.7) (Musica Rara).

VEJVAROVA, P. Sonata a 4 in G minor (Musica Rara).

From Baroque Play-Along, Davies (Schott):

BACH. Toccata and Fugue.

From Klassiker der Trompete, Vol 3 (Schott):

SCHWARTZKOPFF. Ouverture and one other movt from Suite.

TELEMANN. Ouverture Suite. March, Menuett, La Réjouissance and Gigue, [to be played with accompaniment]. [Movements where the trumpet is tacet should be played by the accompanist. All repeats should be observed. Repeated sections may include ornamentation].

List C. Twentieth Century

AMELLER, A. Trompette Francaise (Leduc).

ARUTUNIAN, A. Aria et Scherzo (Leduc).

BARAT, J. Fantaisie (Leduc).

BISSEL, K. Little Suite for Trumpet and Piano (Berandol).

BLOCH, E. Proclamation for Trumpet and Piano (Broude Brothers).

BLUM, R. Capriccio (Henn-Chapuis).

BOSSLER, K. Fantaisie ( Muller).

BOUTRY, R. Trumpetunia (Leduc).

CHARLIER, T. Solo de Concours (Schott).

CODE, P. Zanette (Famous Cornet Solos – EMI Music/Hal Leonard).
DONATO, A. Prelude et Allegro (Leduc).
ESCHER, W. No 1, 7 and 18 from *Blues, Bop and Ballads* (Schott).
HILL, F. Three Dances from *The Circumnavigator* (Kookaburra).
HODDINOT, A. Little Suite (Brass Wind Publications).
SEMLER-COLLERY, J. Romance et Tarantelle (Eschig).
TAKÁCS, J. Sonata brève Op. 67 (Doblinger).
TURRIN, J. Three Episodes for Trumpet (Flugelhorn) and Piano (BIM).

From *Brazilian Collection*, ed. Engelke (Balquhiderid):
GOMES. Andante e Bolero.
From *Carnaval: 11 Solos for Cornet and Piano*, arr. Hunsberger (Donald Hunsberger Wind Library):
CLARKE. The Debutante (Caprice Brilliant).
From *Fanfaires*, ed. Tarr (Universal):
ELIASSON. Prelude.
OSBORNE. Flamingo Time-Line.
FARRANDS. Off to the Future, Hold onto Ya Horses!, No 26.

**List D. Orchestral Excerpts**

From *Brass Orchestral Excerpts* (AMEB, 2004) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played at examination. *Transposition: F and A.*

These prepared excerpts must include at least one written for trumpet in each of F, A and Bb. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

**List B. Pre Twentieth Century**

ALBINONI, T. arr. ALAIN. Concerto in F (Billaudot).
ALBINONI, T. Sonata No 1 in C (Musica Rara).
GABRIELLI, D. Sonata No 2 in D (Musica Rara).
GLASUNOW, A. Albumblatt (Balaiief).
GRAUPNER, J. Concerto No 1 in D [Complete work] (Sikorski).
HAYDN, J. 1st movt from Trumpet Concerto (Universal).
HUMMEL, J. Any one movt from Trumpet Concerto (Universal).
NERUDA, J. 1st movt from Trumpet Concerto (Musica Rara/Brass Wind Publications/*Klassiker der Trompete*, Vol 3, Schott).
PERCY, H. Sonata in D No 1 [Complete work] (Musica Rara).
TORELLI, G. arr. TARR. Sonata in D (G.5) (Musica Rara).
TORELLI, G. arr. BLOCK/TARR. Sinfonia in D (G.8) (Musica Rara).
TORELLI, G. arr. TARR. Sinfonia avanti l’opera (G.14) (Musica Rara).
TORELLI, G. Concerto in D, Etienne Roger 188 (Musica Rara).
From *Klassiker der Trompete*, Vol 3 (Schott):
SCHWARTZKOPF. Suite for Trumpet.
TELEMANN. Ouvertüren-Suite für Trumpet [Complete work].

**List C. Twentieth Century**

BLOCH, E. *Proclamation* (Broude).
BONNEAU, P. *Suite* (Leduc).
BONNEAU, P. Fantaisie Concertante (Leduc).
BOUTRY, R. Concertino (Leduc).
BOZZA, E. Caprice (Leduc).
BOZZA, E. Rustiques (Leduc).
CASTEREDIE, J. Sonatina (Leduc).
CONSTANT, M. Trois Mouvements (Leduc).
CURNOW, J. Concertpiece (Curnow Music).
DANDELOT, G. Sonatine (Eschig).
DELERUE, G. Concertino (Leduc).
DELOUVRÉ, P. Concertino (Leduc).
DUFAUX, P. Concertino (Leduc).
DURAND, P. Moment Musical (Leduc).
HÖHNE, C. Slavische Fantasie (Hickman Music).
HOLM, P. Concertino (Hansen).
HUBEAU, J. Sonate (Durand).
IBERT, J. Impromptu (Leduc).
JOLAS, B. Episode Troisième, for Trumpet alone (Heugel).
KRATOVCHWIL, H. 1st and 2nd movts or 2nd and 3rd movts from Concerto, Op. 88 (Doblinger).
MARTINÚ, B. Sonatine (Leduc).

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 and C as well as the List D Orchestral Excerpts requirement (to count as one work) 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 C, and select Own Choice works in place of their List B and List D selections. Candidates should select Own Choice repertoire to produce a balanced and varied programme overall.

**List A. Studies**

BRAHMS, J. No 5 from *Twelve Etudes for Trumpet* ed. Zimolong. (Sikorski)
KOPPRAUSCH, G. No 33 from *60 Etudes for Trumpet* (Zen-On Music).
VIZZUTTI, A. Polka from *20 Dances for Trumpet* (de Haske/Hal Leonard)

p 354, No 3.
p 356, No 4.
p 362, No 7.
p 364, No 8.
p 366, No 9.
p 370, No 11.
p 372, No 12.
p 376, No 14.

From *Links of Steel*, Baldwin (Presser):
No 1, Power Through Rest.
No 9, Time Your Rest.
From *17 Studies*, Berdiev (Robert King/Leduc):
No 3, 4, 5, 6, 7, 8 or 10.
From *Seize Etudes*, Bozza (Leduc):
No 1, 5, 7 or 8.
From *36 Etudes*, Charlier (Leduc):
No 2, 3, 12, 13 or 14.
From *Douze Etudes*, Dubois (Leduc):
No 4, 5, 8, 9 or 10.
From *Advanced Concert Studies*, Smith (Curnow Music):
EWAZEN. Folk Dance.
TURRIN. Dance Etude.
VIZZUTTI. Zing!
PILSS, K. Any one movt from Concerto (Universal).
RIDOUT, A. Ballade (Emerson).
SCRIABIN, A. Etude for Trumpet and Piano, ed. Smedvig (IMC).
TERRACINI, P. Souvenirs de Jeunesse (Kookaburra).
TOMASI, H. Triptyque (Leduc).
From Brazilian Collection, ed. Engelke (Balquhidder):
   GUERREIRO. Suite for Trumpet and Piano.
From Famous Cornet Solos, Code (EMI Music/Hal Leonard):
   Zelda.
   'Neath Austral Skies.
From Fanfares, ed. Tarr (Universal):
   KARKOFF. Fanfare Fantasy.
   KAGAL. Study for Solo Trumpet.

List D. Orchestral Excerpts
From Brass Orchestral Excerpts (AMEB, 2004) or from the recom-
mended list of Orchestral Excerpts at the beginning of the syllabus,
the candidate will prepare four excerpts of at least eight bars each.
N.B. Where an excerpt runs for more than eight bars the complete
entry must be played to the next rest bar or break in the published
excerpt.
The examiner will choose two excerpts to be played in examination.
Transposition: E and E♭.
These prepared excerpts must include at least one written for trum-
pet in each of E, E♭ and B♭. They must be of a suitable standard for
this grade, regarding technical difficulty and range etc.
N.B. See Information under Instruments regarding the choice of
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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
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Chua, Jolene P
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Cheung, Gianna F
*Cheng, Caroline V
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*Chung, Ashleigh Yae-Rim Vc
Close, Callum Arthur Francis P
Coates, Courtney Sarah P
Conway, Abigail Michelle P
Cremer, Jack B
*Debus, Sofia Yueh-Ming Vc
Dockrill, Sarah Kristen S
Dong, Samuel Gordon Sax
Drury, Joshua Joseph Cl
Ede, Alexandra V
Egan, Jessica S
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Fallows, Amy Louise P
Fearnley, Emma Katherine Mary S
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Fokina, Maria T of M
Fu, Liki V
*Garvie, Matthew Jack Vc
*Giddry, Lauren Joy O
Gliksten, Reuben Vc
*Glen, Titus O
Gu, Angela P
Gu, Sylvia Qinwen P
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Guo, Verdy Vc
Han, George P
Handisurya, Joy Adeline Ob
Hao, Richard Jia Yun V
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Henery, Jason Miles DB
*Hou, Kelly Vc
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Jiang, Rachel P
Jiang, Thomas Wentao P
Jiao, Leona P
Johnson, Grace Jing P
Jung, Dayeon F
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Keeler, Katherine Melissa F
Key, Angus Sax
Khoshah, Ashkan V
Kim, Angela (Doyoun) P
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Kower, Wanda Elizabeth T of M
*Ku, Catherine Vc
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La, Ronald P
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*Ma, Mary P
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*Malinson, Liam Tony P
McCabe, Nicholas James Tr
Mello, Giorgio P
Milne, Kye P
Mokdis, Julia P
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Nicol, Harry V
*Oblikov, Hanna O
Oshiro, Noel Stephen V
*Park, Leah V
Park, Robin Sung Joon Tr
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*Perri, Christina Maria P
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Qiu, Star P
Raso, Joseph Samuel P
*Rayner, Lara V
Rewell, Nicholas George P
*Rice-Rickman, Harry Alexander P
Rickards-Tang, Lachlan P
Robinson, Emma Catherine Cl
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Ahn, Oscar Jin Hyuck V
Bahana, Sophie Novena P
*Bird, Katrina Jasna E
Cao, Kimberley V
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*Murray, Caleb Russell
*Quach, Dion
Sam, Dorothy Pah-Lin
Stevenson-Mentiplay, Camille Hillsley
Tidy, Joanna Claire
*Tunnicliffe, Krystal
*Walker, Frances Marguerite
Walker, Michelle Elizabeth
Wang, Kerryn
*Wang, Wendy Wen

Queensland

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Leslie Barklamb Flute Award
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The David Merchant Prize
Regina Rose Memorial Award
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AUSTA Orchestral String Composition Prize
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Details are published in the current Teachers’ Handbook available on the website at www.ameb.adelaide.edu.au

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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.

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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 × $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 Examinations Officers of the respective tertiary institution in NSW and the ACT.

Victoria
For the purposes of the Victorian Certificate of Education special examinations are prescribed for Music. The Victorian Curriculum and Assessment Authority conducts the examinations in October/November and enquiries should be directed to that body.

Western Australia
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 recognises 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.
### 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 (Ryde)
- Gospel Pianos (Villawood)
- Haworth Guitars (Albion 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 School (Parramatta)
- Prestige Musical Instruments (Bondi Junction)
- Reeds And More (Smeaton Grange)
- Sax & Woodwind (Camperdown)
- Shire Music School (Parramatta)
- Shire Music Centre (Miranda)
- Siets Music World (Hornsby)
- Siets Music World (Blacktown)
- Siets Music World (Parramatta)
- Somerset Music (Smeaton Grange)
- Sounds of Music (Camden)
- Sydney Piano Centre (North Parramatta)
- Sydney Piano World (Chatswood)
- The Music Man & U Play Music (Auburn)
- The Music Place (Annandale)
- The Sydney String Centre (Chatswood)
- The Violinery (Lindfield)

### Queensland
- The Woodwind Group (Leichhardt)
- Turramurra Music (Turramurra)
- Windworks (Summer Hill)
- Yerke Educational Centre (Parramatta)
- Zumbo Education Services (Ashfield)

### Northern Territory
- Casuarina Sounds Of Music (Casuarina)

### South Australia
- AMEB Online Shop (ameb.edu.au)

#### SA – OTHER
- Barossa Music Centre (Tanunda)
- Dale Cleves Music (Mt Gambier)
- Margate Music Centre (Port Adelaide)
- Moolap Music (Mordialloc)
- Murray Music (Murray Bridge)
- Preston Music Centre (Parndana)
- Robe Music Centre (Robe)
- Salisbury Music (Salisbury)
- Surfside Music (Port Noarlunga)
- Torrens Music Centre (Glenelg)

### Victoria
- AMEB QLD (Ashgrove)
- Animato (Kelvin Grove)
- Arties Music Max (Lawnton)
- Audrey’s Music Shop (West End)
- Australian Academy of Music (Bendale)
- Binary Music (Cleveland)
- Brass Music Specialists (Graveville)
- Brisbane Brass And Woodwind (Red Hill)
- Ellaways Music (Kerang)
- Just Percussion (Newstead)
- Masson 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)

### Western Australia
- 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)
- Celtisimoi (Kew)
- Cranbourne Music Centre (CBD)
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