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

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

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

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

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

Rockschool
International Music Exam Board

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

AMEB now delivers Rockschool exams and syllabuses across Australia in:
- Guitar
- Acoustic Guitar
- Bass
- Drums
- Vocals
- Piano
- Band
- Popular Music Theory

Rockschool qualifications are globally recognised with tens of thousands of exams conducted in the UK and 33 countries around the world.

Find out more at ameb.edu.au and rockschool.ameb.edu.au
Contents

Foreword iii
Enquiries vi
Examination Dates vii
News 2017 ix
General Reference Books x
General Requirements
– Written x
– Practical xi
Test Requirements
– Aural xii
– Sight Reading xiii
– General Knowledge xiv
Regulations xiv
FMusA xxii

Teaching Syllabuses 1
CTMusA 2
ATMusA 6
LTMusA 12

Theory 19
Music Craft 21
Theory of Music 33
Musicianship 41

Keyboard 49
P Plate Piano 50
Piano 52
Piano for Leisure 90
Electronic Organ 107
Organ 128

Strings 137
Violin 138
Viola 163
Cello 185
Double Bass 199
Classical Guitar 215
Harp 239

Woodwind 255
Recorder 256
Flute 271
Oboe 289
Clarinet 299
Bassoon 313
Saxophone 327
Saxophone for Leisure 341

Orchestral Brass 358
Horn 359
Trumpet (revised syllabus) 369
Trombone (revised syllabus) 384
Bass Trombone 396
Tuba 400
Euphonium (revised syllabus) 411

Percussion 424
Percussion 425

Band 443
Band 444

Voice 457
Singing 458
Singing for Leisure 488
Musical Theatre 499

Board Members 534
State Committees 534
Australian Music Examinations Board Examiners 535
Successful Candidates 2015 540
Scholarships and Exhibitions 543

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

v
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
Mr Bernard Depasquale, General Manager, Federal Office
5th Floor, 175 Flinders Lane
Melbourne Victoria 3000
Phone: 1300 725 709
Email: online@ameb.edu.au
Websites: www.ameb.edu.au
  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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Phone: 02 9367 8456
Email: office@ameb.nsw.edu.au
Website: www.ameb.nsw.edu.au

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Website: www.ameb.unimelb.edu.au

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Website: www.ameb.qld.edu.au

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Email: ameb@adelaide.edu.au
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The University of Western Australia
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Mailing address: M421, LB 5005, Perth, WA 6001
Phone: (08) 6488 3059
Fax: (08) 6488 8666
Email: amebwa@uwa.edu.au
Website: www.ameb.uwa.edu.au

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Tasmanian Conservatorium of Music
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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>
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<tr>
<td>Grade 3</td>
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<tr>
<td>Grade 5</td>
<td>Grade 4</td>
<td>Grade 5</td>
</tr>
<tr>
<td>Grade 6</td>
<td>Grade 5*</td>
<td>Grade 6</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

MUSICIANSHP – AURAL – Grade Examinations
22 August

MUSICIANSHP – WRITTEN – Grade Examinations
23 August

THEORY OF MUSIC – Grade Examinations
23 August

Music Craft Examinations – Starting times

<table>
<thead>
<tr>
<th>Grade 5</th>
<th>Examination</th>
<th>Start Time (excludes reading time for written)</th>
<th>Finish Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>Exact starting times to be notified by each state</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade 6</th>
<th>Examination</th>
<th>Start Time (excludes reading time for written)</th>
<th>Finish Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>Exact starting times to be notified by each state</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade 5</th>
<th>Written</th>
<th>9.30 am</th>
<th>11.30 am</th>
</tr>
</thead>
<tbody>
<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>Grade 1</th>
<th>Theory</th>
<th>9.30 to 10.30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2</td>
<td>Musicanship</td>
<td>9.30 to 11.00</td>
</tr>
<tr>
<td>Grade 3</td>
<td>2.00 to 3.30</td>
<td></td>
</tr>
<tr>
<td>Grade 4</td>
<td>2.00 to 4.00</td>
<td></td>
</tr>
<tr>
<td>Grade 5</td>
<td>9.30 to 12.30</td>
<td></td>
</tr>
<tr>
<td>Grade 6</td>
<td>9.30 to 11.00</td>
<td></td>
</tr>
<tr>
<td>Grade 6*</td>
<td>2.00 to 5.00</td>
<td></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.
Recorded Accompaniments

Available in 2017
- Violin Series 9
- Flute Series 3
- Percussion Series 1
- Musical Theatre Series 1
- Clarinet Series 3
- Saxophone Series 2
- Cello Series 2

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.

You asked, we listened!

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.

Purchase your Print Music online

Rely on Print Music Works for all your printed and sheet music needs.

- Extensive range of AMEB Grade Books, Manual List pieces, music education materials and resources
- Search by AMEB Syllabus and Manual Lists
- Order all your AMEB resources in one place
- Huge variety of choral, band, orchestral and choir sheet music
- Fast and reliable Australia-wide shipping at competitive prices
- Browse and order from the online store now

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NEWS 2017

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

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

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

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

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

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

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

Notice of withdrawal from examination
From 1 January 2018 the following syllabuses will be no longer available for examination:

- Electronic Organ
- Free Bass Accordion

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

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

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

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

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

Exams are scheduled and administered by the AMEB State Offices.

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

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

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

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

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

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

Online examinations are available from amebexams.edu.au.

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

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

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

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


GENERAL REQUIREMENTS
WRITTEN EXAMINATIONS

Introduction

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

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

GENERAL REQUIREMENTS PRACTICAL EXAMINATIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

Organ: Presentation from memory is entirely optional.

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

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

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

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

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

Regulations
Teachers and candidates should note carefully all regulations.

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

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

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

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

Note: Vertical rules alongside text from pp. xi-xxi inclusive indicate changes to information published in the 2016 Manual of Syllabuses.
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 the Board. 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 the Board.

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

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

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

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

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

Singing candidates may transpose all works except arias.

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

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

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

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

Photocopies should not be used by candidates in AMEB examinations, unless an exception to copyright applies, or the relevant music publisher has granted permission for the candidate to make a copy. In some circumstances, a copy of music may be required for use by the examiner. In these cases, if performing from memory, candidates should provide a published edition of the music to the examiner.

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

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

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

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

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

TEST REQUIREMENTS FOR CANDIDATES IN PRACTICAL EXAMINATIONS

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

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

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

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

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

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

PITCH: To state which is the higher or lower of any two notes played separately, not less than a third apart.
Grades 3 to 8: A test will be set within the limits of the technical compass of an octave from middle C played simultaneously by the examiner.

Grade 1
PITCH: To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.
RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.
PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

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

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

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

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

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

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

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

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 accompa-
niment 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 com-
poser; 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 accen-
tuation 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 the
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; and
(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/
accompanato), aria (all forms), madrigal, vocalise, opera, or-
torio, 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,
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 to demonstrate:
(i) Knowledge of the period and style appropriate to the piece;
(ii) Knowledge of other genres typical of the period but not nec-
essarily instrument-specific is also expected, e.g. orchestral
music, choral music; and
(iii) Knowledge of the composers of each of the pieces being pre-
sented, 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, ATVusA, LTVusA, 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 ATVusA 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 – 30 minutes
- Grade 2 – 20 minutes
- Grade 3 – 30 minutes
- Grade 4 – 40 minutes
- Grade 5 – 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

ATVusA
- 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*

<table>
<thead>
<tr>
<th>Grade</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary</td>
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</tr>
<tr>
<td>Grade 1</td>
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<tr>
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<td>Grade 7</td>
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<tr>
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<tr>
<td>Associate</td>
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<tr>
<td>Licentiate</td>
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*Organ*

<table>
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*Piano for Leisure, Singing for Leisure, Saxophone for Leisure*

<table>
<thead>
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<tbody>
<tr>
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<td>Grade 8</td>
<td>35 min</td>
</tr>
<tr>
<td>Certificate of Performance</td>
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*Teaching Certificate*

*CTMusA*

<table>
<thead>
<tr>
<th>Section</th>
<th>Time</th>
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<tbody>
<tr>
<td>III(A)</td>
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<tr>
<td>III(B)</td>
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*Teaching Diplomas*

*ATMusA – 1 hr 45 min*  
*LTMusA Section II*

<table>
<thead>
<tr>
<th>Part</th>
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<tbody>
<tr>
<td>(a)</td>
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<tr>
<td>(b)</td>
<td>1 hr 15 min</td>
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*Strings, Singing, Musical Theatre, Brass and Woodwind Instruments*

<table>
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<td>Grade 2</td>
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<td>Grade 6</td>
<td>32 min</td>
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<td>Grade 7</td>
<td>40 min</td>
</tr>
<tr>
<td>Grade 8</td>
<td>50 min</td>
</tr>
<tr>
<td>Certificate of Performance (applicable syllabuses only)</td>
<td>45 min</td>
</tr>
<tr>
<td>Associate</td>
<td>50 min</td>
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<tr>
<td>Licentiate</td>
<td>60 min</td>
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*Percussion*

<table>
<thead>
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<th>Grade</th>
<th>Time</th>
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</thead>
<tbody>
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<tr>
<td>Grade 1</td>
<td>20 min</td>
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<tr>
<td>Grade 2</td>
<td>25 min</td>
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</table>

<table>
<thead>
<tr>
<th>Grade</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Grade 3</td>
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<td>Grade 8</td>
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<tr>
<td>Certificate of Performance</td>
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</tr>
<tr>
<td>Associate</td>
<td>50 min</td>
</tr>
<tr>
<td>Licentiate</td>
<td>60 min</td>
</tr>
</tbody>
</table>

**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**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>Music Craft, Theory of Music, Musicianship</td>
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<tr>
<td>Grade 2</td>
<td>Music Craft, Theory of Music, Musicianship</td>
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<tr>
<td>Grade 3</td>
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<tr>
<td>Grade 8</td>
<td>Music Craft, Theory of Music, Musicianship</td>
</tr>
</tbody>
</table>

**WRITTEN MUSIC SUBJECTS:**

- Music Craft – Preliminary to Grade 6
- Theory of Music – Grades 1 to 6
- Musicianship – Grades 1 to 6

**PRACTICAL MUSIC SUBJECTS:**

**KEYBOARD INSTRUMENTS**

- Piano – Preliminary to Certificate of Performance
- Piano for Leisure – Preliminary to Certificate of Performance
- Organ – Grades 3 to 8
- Accordion – Preliminary to Grade 8
- Electronic Organ – Preliminary to Grade 8

**STRINGED INSTRUMENTS**

- Violin – Preliminary to Certificate of Performance
- Viola – Preliminary to Grade 8
- Cello – Preliminary to Certificate of Performance
- Double Bass – Preliminary to Certificate of Performance
WIND INSTRUMENTS
Recorder – Grades 1 to 8
Flute – Preliminary to Certificate of Performance
Oboe – Grades 1 to 8
Clarinet – Preliminary to Certificate of Performance
Bassoon – Grade 1 to Certificate of Performance
Saxophone – Grade 1 to Certificate of Performance
(E♭ alto or B♭ tenor)
Saxophone for Leisure – Preliminary to Certificate of Performance

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

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

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

Teaching Examination CTMusA
(Certificate Teacher of Music Australia)

Diploma Examinations
Diploma examinations are offered in the following subjects:

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

WRITTEN MUSIC SUBJECTS:
Theory of Music
Musicianship

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

(c) 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; ATMusA

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 ATMusA, 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
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 Musicology
Award – 75%
Award with Distinction – 85%
No Award
The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfill 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 fulfill 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). 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 (eg Lieder, contemporary repertoire etc.). It is expected that complete works will be chosen (e.g. a complete sonata rather than particular movements). For string players the entire programme must be presented from memory except sonatas and contemporary works. For other instrumentalists presentation from memory is encouraged but is not obligatory. For singers, presentation from memory is required except in cantata and oratorio.

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

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

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

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

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

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

- Performance *40 minutes
- Interval (maximum 20 minutes)
- Performance *40 minutes
* In the case of Brass, Woodwind and Singing a minimum of 30 minutes is required.

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

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

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

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

Tasks undertaken by the candidate
1. Information for programme (to be provided by candidate).
   (a) Biography of performer
   (b) Programme in order of performance and indicating where interval to be placed
   (c) Programme notes
   (d) Photograph of performer (optional)
   (e) Name of accompanist/associate artist (if applicable)
   (f) Statement regarding copyright details
2. Invitations to friends, relatives.
3. Arrange rehearsal time at the hall/recital venue.
4. Advise AMEB State Office of any special requirements, e.g.
   (a) Adjustable piano stool
   (b) Cello chair (if applicable)
   (c) Position of piano
   (d) Position of piano stool
   (e) Lighting requirements
   (f) Music stand (if applicable)
   (g) If flowers to be presented
   (h) Page turner (performer to provide this)

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

Recital examination 2017 trial (January 2017 to December 2017)

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

Recital examination syllabus structure

The syllabus comprises two levels:
- Level 1 - Preliminary to Grade 4
- Level 2 - Grade 5 to Grade 8

Recital examination programme structure

Number of works to be presented

Candidates must present the following works at examination:

Level 1 (Preliminary to Grade 4)

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

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

Level 2 (Grade 5 to Grade 8)

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

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

Own Choice selections

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

Time allowed for Recital examinations

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

Publications

This syllabus is supported by a series of grade books, Violin Series 9 (AMEB, 2011), from Preliminary to Grade 7. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

Listing of works

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

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

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

Examination conduct

Accompaniment

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

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 9 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 the Manual of syllabuses.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8 examinations.
For further information, see Regulation 19 in the ‘Regulations’ section at the front of the Manual of syllabuses.

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

Fingerboards
With the exception of Preliminary, the use of marked or fretted fingerboards is not permitted in any grade.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the violinist’s training. Candidates must tune their own instruments from Grade 5.

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

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LEVEL 1

Objectives
At the completion of Level 1 the candidate is expected to demonstrate the ability to play with musicality, aural awareness and a soundly developing technique while conveying musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Studies and pieces
Through a well-balanced programme of three works of contrasting styles and tempi, the candidate must demonstrate:

- Accurate and fluent performance of all works presented
- Performance of each work at the indicated tempo
- Specific bowing techniques relating to legato, staccato, détaché, martelé, hook stroke, spicato etc. appropriate to each work
- Rhythmic precision with an underlying sense of rhythmic stability and buoyancy
- Ability to establish and maintain tempo and to vary it expressively in accordance with score markings and the musical demands of each work
- Experience of vibrato begun at a stage appropriate to the candidate, to be used effectively at later stages of this Level
- Understanding and projection of the style and character of each work with appropriate phrasing, dynamics and articulations, reflective of the candidates expressive engagement
- Developing use of ornaments where appropriate to each style
- Ensemble playing that displays good understanding and communication with the accompanist

PRELIMINARY 4400

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

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

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

List A

- From AMEB Violin Preliminary Series 9:
  - BLACKWELL, D. and BLACKWELL, K. Patrick’s reel
  - COHEN, M. Gliding along at the octopus ball
  - OBUALSKA, D. and WAWRUK, M. Jesień w Pekinie
  - ROSE, M. Only joking

- From AMEB Violin Preliminary Series 8:
  - Beyer, E. A graceful waltz
  - Chin, S. Red light green light
  - Fin, L. Arpeggio bounce
  - Murray, E. The dancing class
Manual list

COHEN, M. Blast off! (Superstudies Book 1 – Faber)
COHEN, M. Cuckoo? Where’s the cuckoo? (Superstudies Book 1 – Faber)
COHEN, M. Hurry if you want to see the engine! (Superstudies Book 1 – Faber)
COHEN, M. Operation space station (Superstudies Book 1 – Faber)
COHEN, M. Rockets to the rescue (Superstudies Book 1 – Faber)
COWLES, C. Autumn and Blue rock (Easy melodic fragments – Fentone)
DILLON, J., KJELLAND, J. and O’REILLY, J. Polly wolly doodle (Strictly strings Book 1 – Alfred)
FAULKNER, C. arr. HIGGINS. Arkansas traveller (Essential elements for strings Violin Book 1 – Hal Leonard)
FÖSTER, S. arr. ANDERSON and FROST. Some folks do and Bow twister (All for strings Book 1 – Kjos)
KEYSER, P. de. Study No 11 (Violin playtime studies – Faber)
KEYSER, P. de. Study No 15 (Violin playtime studies – Faber)
KEYSER, P. de. Study No 16 (Violin playtime studies – Faber)
KEYSER, P. de. Study No 21 (Violin playtime studies – Faber)
KEYSER, P. de. Study No 29 (Violin playtime studies – Faber)
NELSON, S. Fed up (The essential string method Book 2 – Boosey and Hawkes)
ROSE, M. Hopscotch (Party time – ABRSM)
ROSE, M. Two by two (Party time – ABRSM)
SUZUKI, S. Etude (Suzuki violin school Volume 1 – Summy-Birchard)
TEYCHENNE, E. Pirates crossing (Possums at sea – eugenieteychenne.com)
TRADITIONAL arr. BLACKWELL and BLACKWELL. Fiddle time rag (Fiddle time runners – Oxford University Press)
TRADITIONAL arr. BLACKWELL and BLACKWELL. Pick a bale of cotton (Fiddle time runners – Oxford University Press)
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. Old Joe Clark (Fiddlers philharmonic – Alfred)
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. Off she goes (Fiddlers philharmonic encore! – Alfred)
TRADITIONAL arr. FROST and FISCHBACH. Skippin’ the scale No 86 and Pick up a turkey toe No 89 (Artistry in strings Book 1 – Kjos)
TRADITIONAL arr. HUWS JONES. John Ryan’s polka (The celtic fiddler – Boosey and Hawkes)
TRADITIONAL arr. SHARP. Clumsy sailor (Encore on strings – Music maestros Book 2 – Accent)
TRADITIONAL arr. VAN ROMPAEY. Faulder Sammy and Pridi ty su hajko (Famous tunes for violin – de Haske)

List B

From AMEB Violin Preliminary Series 9:
BLACKWELL, D. and BLACKWELL, K. Heat haze
BRAHMS, J. arr. RIGNEY. Wiegenlied
LUMSDEN, C. and WEDGWOOD, P. Plesiosaurus
TEYCHENNE, E. Mister crocodile

From AMEB Violin Preliminary Series 8:
BACH, J.S. Minuet
HANDEL, G. arr. NELSON. Gavotte
HAYDN, J. arr. DUNCAN. Theme
TRADITIONAL arr. CHIN. Dancing in Provence

Manual list

BLACKWELL, D. and BLACKWELL, K. I got those fiddle blues (Fiddle time runners – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. Takin’ it easy (Fiddle time runners – Oxford University Press)
BRAHMS, J. arr. DUNCAN. Folk song (The student violinist – Brahms – Mel Bay)
DILLON, J., KJELLAND, J. and O’REILLY, J. Merry widow waltz (Strictly strings Book 1 – Alfred)
DYLAN, B. arr. LANNING. Blowing in the wind (Making the grade: grade 1 original edition – Chester)
EMMETT, D. arr. DUNCAN. Dixie (Easy solos for beginning violin – Mel Bay)
ELGAR, E. Andante from Six very easy pieces Op. 22 (Bosworth)
FROST, G. arr. FROST and FISCHBACH. On the wings of butterflies No 121 (Artistry in strings Book 1 – Kjos)
HAYDN, J. arr. PSUCOIU. St Anthony chorale and MOZART, W. arr. PSUCOIU. Air (Classical repertoire for violin – Mel Bay)
LUMSDEN, C. and WEDGWOOD, P. Vicious velociraptor (Jurassic blue – Faber)
LUMSDEN, C. and WEDGWOOD, P. Lazy tyranosaurus rex (Jurassic blue – Faber)
NORTON, C. Garden (Microjazz violin collection Volume 1 – Boosey and Hawkes)
NORTON, C. Fine day (Microjazz violin collection Volume 1 – Boosey and Hawkes)
NORTON, C. Gently (Microjazz violin collection Volume 1 – Boosey and Hawkes)
PURCELL, H. arr. DUNCAN. Rigaudon (Solo pieces for the beginning violinist – Mel Bay)
RAMEAU, J.-P. arr. KEYSER. Rigaudon (The young violinist’s repertoire Book 1 – Faber)
TRADITIONAL arr. LANNING. Morning has broken (Making the grade: Grade 1 original edition – Chester)
TRADITIONAL arr. ANDERSON and FROST. French folk song and There’s music in the air (All for strings Book 1 – Kjos)
TRADITIONAL arr. ALLEN, GILLESPIE and HAYES. Simple gifts (Essential elements 2000 for strings: violin Book 1 – Hal Leonard)
TRADITIONAL arr. SHARP. Little brown jug (Encore on strings – Music maestros Book 2 – Accent)

List C

From AMEB Violin Preliminary Series 9:
BACH, J.S. arr. HODGSON. Mer hahn en neue Oberkeet
CHAMBERLAIN, L. First base
CLARKE, J. arr. HODGSON. King William’s march
HUWS JONES, E. Back-scratcher

From AMEB Violin Preliminary Series 8:
CHIN, S. Lullaby
NELSON, S. Willow water
TRADITIONAL arr. FIN. Matilda learns to waltz
TRADITIONAL arr. JONES. The steam boat

Manual list

ANONYMOUS arr. GILLESPIE and HAYES. Monday melodies and Ice skating (Essential elements 2000 for strings: Violin Book 1 – Hal Leonard)
BACH, J.S. arr. MEYER. Brandenburg concerto 1st movement theme (String explorer Book 1 – Alfred)
BACH, J.S. arr. KEYSER. March No 4 (The young violinist’s repertoire Book 1 – Faber)
BEETHOVEN, L. van. arr. BLACKWELL and BLACKWELL. Ecossaise in G (Fiddle time runners – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. On the go! (Fiddle time runners – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. That’s how it goes! (Fiddle time runners – Oxford University Press)
FLETCHER, S. Square dance I No 33 and Square dance II No 34 (New tunes for strings – Book 1 – Boosey and Hawkes)
GRIEG, E. arr. COHEN. Norwegian dance No 3 (Superpieces 2 – Faber)
HANDEL, G. arr. DABCZYNSKI, MEYER and PHILLIPS. La renaissance (String explorer Book 1 – Alfred)
Please refer to the Syllabus Objectives at the beginning of this level.

**Studies and pieces**

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

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

**List A**

- From AMEB Violin First Grade Series 9:
  - COHEN, M. Make your mind up, please!
  - COLLEDGE, H. and COLLEDGE, K. Carefree
  - NELSON, S. The busy body
  - TELEMANN, G. arr. NELSON. Minuet
- From AMEB Violin Grade 1 Series 8:
  - CHIN, S. The bee
  - COHEN, M. Hot chocolate treat (in the café on the corner…)
  - FIN, L. Jumpin’ jelly beans

**Manual list**

- BACH, J.S. arr. GILLESPIE and HAYES. Minuet (Essential elements 2000 for strings: Violin Book 1 – Hal Leonard)
- BLACKWELL, D. and BLACKWELL, K. The road to Donegal (Fiddle time sprinters – Oxford University Press)
- CARSE, A. Study No 2 (Progressive studies Book 1 – Stainer and Bell)
- CARSE, A. Study No 3 (Progressive studies Book 1 – Stainer and Bell)
- CARSE, A. Study No 7 (Progressive studies Book 1 – Stainer and Bell)
- COHEN, M. The snake-charmer’s lament (Superstudies Book 2 – Faber)

**List B**

- From AMEB Violin First Grade Series 9:
  - BAHMS, J. arr. RIGNEI. Sandmännchen
  - CHAMBERLAIN, L. Wild honey
  - HANDEL, G. arr. CHIN. Minuet
  - HOLST, G. arr. CHIN. Jupiter from The planets
- From AMEB Violin Grade 1 Series 8:
  - ANONYMOUS. Minuet
  - HANDEL, G. arr. DUNHILL. Gavotte
  - HANDEL, G. arr. HERETKA. Lascia ch’io pianga

**Manual list**

- BAKLANOVA, A. arr. DE LYSER. Romance (The young violinist’s repertoire Book 2 – Faber)
- BARTOK, B. Sorrow (Ten Slovak folk songs – EMB)
- BLACKWELL, D. and BLACKWELL, K. Starry night (Fiddle time sprinters – Oxford University Press)
- BLACKWELL, D. and BLACKWELL, K. Jacob’s dance (Fiddle time sprinters – Oxford University Press)
- BLACKWELL, D. and BLACKWELL, K. Chromatic cats (Fiddle time sprinters – Oxford University Press)
- BRUMBY, C. Little Waltz (AMC)
CARSE, A. Berceuse in C major

CHARPENTIER, M.-A. arr. BLACKWELL and BLACKWELL. Prelude from ‘Te Deum’ (Fiddle time runners – Oxford University Press)

FARNABY, G. arr. RADMALL. Tower Hill and His rest (Chester string series Volume 1 – Chester)

GRIEG, E. arr. LAMBERT. Watchman’s song No 1 (First solo pieces Book 1 – Schott)

HANDEL, G. arr. BLACKWELL and BLACKWELL. Finale from the ‘Water music’ (Fiddle time runners – Oxford University Press)

HAYDN, J. arr. GILLESPIE and HAYES. Surprise symphony theme (Essential elements 2000 for strings: Violin Book 1 – Hal Leonard)

HAYDN, J. arr. DILLON, KJELLAND and O’REILLY. Theme from St Anthony’s chorale (Strictly strings Book 2 – Alfred)

MACDOWELL, E. arr. DUNCAN. To a wild rose (Solo pieces for the intermediate violinist – Mel Bay)

MENDELSSOHN, F. arr. DUNCAN. On wings of song (Solo pieces for the intermediate violinist – Mel Bay)

MOZART, W. arr. ANDERSON and FROST. 40th symphony theme (All for strings Book 2 – Kjos)

PURCELL, H. arr. NAGY. Rondeau from Abdelazar (15 Leichtstucke – Universal)

SCHUBERT, F. arr. NELSON. Berceuse (The essential string method Book 4 – Boosey and Hawkes)

SZELÉNYI, I. An old tale No 3 (24 easy little concert pieces Volume 1 – EMB)

TCHAIKOVSKY, P. arr. DE KEYSER. Sharmanka No 10 (The young violinist’s repertoire Book 2 – Faber)

TCHAIKOVSKY, P. arr. SPITZER. Sleeping beauty waltz (Easy classics for violin – Mel Bay)

TCHAIKOVSKY, P. arr. NELSON. Old French song (The essential string method Book 4 – Boosey and Hawkes)

THE CORRS arr. CREHAN. The minstrel boy (The Corrs for violin – Wise)

TRADITIONAL arr. ANDERSON and FROST. Stodola pumpa (All for strings Book 2 – Kjos)

TRADITIONAL arr. GILLESPIE and HAYES. Hatikvah (Essential elements 2000 for strings: Violin Book 2 – Hal Leonard)

WAGNER, R. arr. MEYER. March of the Meistersingers (String explorer Book 1 – Alfred)

WEDGWOOD, P. Song for Sue (Jazzin’ about – Faber)

List C

● From AMEB Violin First Grade Series 9:
  BARTÓK, B. arr. CHIN. Allegro and Kergetőcs
  EFRAEMSON, D. The raggle taggle hippie
  OBJIALSKA, D. and WAWRUK, M. Ajaja!!! Nie lubię zastrzyków
  VIVALDI, A. arr. CHIN. Allegro

● From AMEB Violin Grade 1 Series 8:
  COHEN, M. Moto perpetuo
  FIN, L. South Brisbane tango
  ROWLEY, A. Grotesque
  TRADITIONAL arr. SHARP. Click go the shears

Manual list

BACH, J.S. arr. PUSCOIU. Allegro – Theme from Brandenburg concerto No 5 (Classical repertoire for violin – Mel Bay)

BACH, J.S. arr. DILLON, KJELLAND and O’REILLY. Theme from Brandenburg concerto No 3 (Strictly strings Book 2 – Alfred)

BARRATT, J. arr. RADMALL. The St Catherine and Saraband (Chester string series Volume 1 – Chester)

BLACKWELL, D. and BLACKWELL, K. The wee cooer o’ Fife (Fiddle time runners – Oxford University Press)

BLACKWELL, D. and BLACKWELL, K. Caribbean sunshine (Fiddle time runners – Oxford University Press)

CARSE, A. Premiere value (Classic Carse Book 1 – Stainer and Bell)

CARSE, A. Dance scherzo (Classic Carse Book 2 – Stainer and Bell)

CHAMBERLAIN, L. Jig along (Step it up – Alfred)

COWLES, C. Bow down (Easy melodic fragments – Rentone)

HAIJD, M. arr. LENKEI. Kolomeika No 18 (Violin music for beginners Book 1 – EMB)

HANDEL, G. Gavotte (Bach and Handel for the young violinist – W.H. Paling)


JOPLIN, S. arr. ROGERS. Peacherine rag (Let’s rag – Noetzel)

KÜCHLER, F. Allegro moderate 1st movement from Concertino in G major Op. 11 (Bosworth)

LEE, E. March in D major (Fiddle and I Book 1 – Stainer and Bell)

LUMSDEN, C. and WEDGWOOD, P. Triceratops rocks (Jurassic blue – Faber)

NORTON, C. Pineapple bounce (Microjazz collection Book 2 – Boosey and Hawkes)

OFFENBACH, J. arr. SPITZER. Can-can (Easy classics for violin – Mel Bay)

ROSSINI, G. arr. BLACKWELL and BLACKWELL. William Tell (Fiddle time sprinters – Oxford University Press)

SZELÉNYI, I. Between two lessons No 6 (24 easy little concert pieces Volume 1 – EMB)

SZERVANSKY, E. arr. LENKEI. Hungarian dance (Maestoso) (Violin music for beginners Book 1 – EMB)

TELEMANN, G. arr. VAN ROMPAEY. Exuberance (Festive baroque – de Haske)

TEYCHENNE, E. Scattlebutt and Calypso (Possums at sea – eugenietychenne.com)

TRADITIONAL arr. BARLOW. Irish washerwoman (Fiddle tunes for the violinist – Amsco)

TRADITIONAL arr. VAN ROMPAEY. Portsmouth (Famous tunes for violin – de Haske)

TRADITIONAL arr. SHARP. Chicken in the kitchen (Encore on strings – Music maestros Book 2 – Accent)

TRADITIONAL arr. JONES. The bridal (The fiddler playalong collection Volume 2 – Boosey and Hawkes)

TRADITIONAL arr. ANDERSON and FROST. Devil’s dream (All for strings Book 2 – Kjos)

TRADITIONAL arr. ALLEN, GILLESPIE and HAYES. Swallowtail jig (Essential elements 2000 for strings: violin Book 2 – Hal Leonard)

WEDGWOOD, P. Hungarian stomp (Jazzin’ about – Faber)

WILLIAMS, J. arr. COHEN. Star wars theme (Rags of showbiz for violin – Faber)

GRADE 2

4402

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

Studies and pieces

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

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

List A

● From AMEB Violin Second Grade Series 9:
  COHEN, M. Make it snappy
  HUWS JONES, E. Banana skin
  STONE, D. Berceuse
  WOHLFAHRT, F. Moderato
List B

From AMEB Violin Grade 2 Series 8:
- COHEN, M. Village bagpipes
- DANCLA, C. Cantabile
- MAZAS, J.-F. Study
- WOHLFAHRT, F. Study

Manual list
BLACKWELL, D. and BLACKWELL, K. Still reeling (Fiddle time sprinters – Oxford University Press)
CARSE, A. Study No 9 (Progressive studies Book 1 – Stainer and Bell)
CARSE, A. Study No 12 (Progressive studies Book 1 – Stainer and Bell)
CARSE, A. Study in G minor No 7 (Progressive studies Book 2 – Stainer and Bell)
CARSE, A. Study in B major No 13 (Progressive studies Book 2 – Stainer and Bell)
COHEN, M. Fivepenny waltz (Superstudies Book 2 – Faber)
COHEN, M. Overnite mail express (Superstudies Book 2 – Faber)
DANCLA, C. Allegro moderato No 1 from 15 études Op. 68 (Peters)
HUWS JONES, E. Hard rock café (Got those position blues – Faber)
HUWS JONES, E. L.A. (Got those position blues – Faber)
HUWS JONES, E. Miles away (Got those position blues – Faber)
KAYSER, H. Allegro moderato in C major No 1 from 36 violin studies Op. 20 (IMC)
KAYSER, H. Allegretto in F major No 3 from 36 violin studies Op. 20 (IMC)
KAYSER, H. Allegro vivace in A major No 5 from 36 violin studies Op. 20 (IMC)
NELSON, S. Hodgson’s hornpipe (Moving up: pieces all in 2nd position – Boosey and Hawkes)
NORTON, C. Face in the crowd (Microjazz for violin – Boosey and Hawkes)
STONE, D. Pastoreale (Eight pieces in the third position – Novello)
WOHLFAHRT, F. Allegro moderato No 7 from 60 studies Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. Allegro non tanto No 14 from 60 studies Op. 45
WOHLFAHRT, F. Allegro No 15 from 60 studies Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. Moderato assai No 17 from 60 studies Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. Allegro No 20 from 60 studies Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. Study in C major No 32 from 40 studies Op. 54 (Peters)
WOHLFAHRT, F. arr. CARSE. Study in G major No 6 (New school of violin studies – Stainer and Bell)
WOHLFAHRT, F. arr. CARSE. Study in D major No 16 (New school of violin studies – Stainer and Bell)

List C

From AMEB Violin Second Grade Series 9:
- BAILEY, K. Blue notoriety
- CAROLAN, T. arr. WATERFIELD. Carolan’s farewell
- TELEMANN, G. arr. WERETKA. Presto
- TRADITIONAL arr. JONES. Blackberry blossom

From AMEB Violin Grade 2 Series 8:
- BACH, J.S. arr. DUNCAN. Schafe können sicher weiden
- CLARK, J. arr. DUNCAN. Second act tune
- IRADIER, S. de. arr. AMBROSIO. La paloma
- OFFENBACH, J. arr. AMBROSIO. Barcarole

Manual list
BLACKWELL, D. and BLACKWELL, K. Spy movie and Midnight song (Fiddle time sprinters – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. Wade in the water (Fiddle time sprinters – Oxford University Press)

BEETHOVEN, L. van. arr. MOFFAT. Liebeslied (Alte Meister für junge Spieler Book 1 – Schott)
BULL, O. arr. RADMALL. The shepherdess (Chester string series Volume 2 – Chester)
COSYN, B. arr. RADMALL. What you will (Chester string series Volume 2 – Chester)
CULLEN, D. Sailing (Thirteen ways of getting there – Schott)
ELGAR, E. arr. LANNING. Enigma theme from Nimrod (The classic experience – Cramer)
HUWS JONES, E. Miles away No 4 (Got those position blues? – Faber)
LLOYD WEBBER, A. arr. HUWS JONES. Memory (Going solo violin – Faber)
LUMSDEN, C. and WEDGWOOD, P. Jurassic blue (Jurassic blue – Faber)
NORTON, C. Swan song (Microjazz collection Book 2 – Boosey and Hawkes)
PEPUSCH, J. 1st movement and 2nd movement from Sonata in C major No 1 (Schott)
PUCCINI, G. arr. LANNING. Oh! Mio babbino caro (The classic experience – Cramer)
PURCELL, H. arr. RADMALL. Air and Hornpipe (Chester string series Volume 2 – Chester)
SHORE, H. arr. EDMONDSON, NEUBURG and GALLIFORD. Many meetings from The fellowship of the ring (The lord of the rings instrumental solos – Alfred)
SHORE, H. arr. EDMONDSON, NEUBURG and GALLIFORD. The steward of Gondor from The return of the king (The lord of the rings instrumental solos – Alfred)
TARTINI, G. arr. MOFFAT. Sarabande (Alte Meister für junge Spieler Book 1 – Schott)
TRADITIONAL arr. MILCHBERG and ROBLES. El condor pasa (The flight of the condor) (The Latin American fiddler – Boosey and Hawkes) (play the violin melody)
TRADITIONAL arr. RADMALL. Chanson favourite d’Henri IV (Chester string series Volume 1 – Chester)
WEILL, K. arr. REITER. Lied der Jenny (Kurt Weill songs for violin and piano – Universal Edition)

List D

From AMEB Violin Second Grade Series 9:
- BAILEY, K. Blue notoriety
- CAROLAN, T. arr. WATERFIELD. Carolan’s farewell
- TELEMANN, G. arr. WERETKA. Presto
- TRADITIONAL arr. JONES. Blackberry blossom

From AMEB Violin Grade 2 Series 8:
- BRAND, G. Spanish serenade
- CHIN, S. Ghost ship
- JOPLIN, S. arr. HEGER. The entertainer
- TRADITIONAL. Jota

Manual list
BACH, J.S. arr. SEELY-BROWN and BARBER. Marche (Solos for young violinists Volume 1 – Summy-Birchard)
BAILEY, K. Dainty steps (Jazzin’ around for strings – Kerin Bailey)
BEETHOVEN, L. van. arr. LAMBERT. Menuetto and Trio (First solo pieces Volume 1 – Schott)
BIZET, G. arr. LANNING. Overture from Carmen (The classic experience – Cramer)
BLACKWELL, D. and BLACKWELL, K. Wild west (Fiddle time sprinters – Oxford University Press)
CHAMBERLAIN, L. Bumble cat (Step it up – Alfred)
COHEN, M. Headin’ homewards (Bags of style for violin – Faber)
COLLEDGE, H. and COLLEDGE, K. Moto perpetuo (Shooting stars – Boosey and Hawkes)
CORELLI, A. arr. JONES. Gavotta from Sonata in F major (Baroque violin pieces Book 2 – ABRSM)
CULLEN, D. Dodgem cars (Thirteen ways of getting there – Schott)
CARE, A. Study in G major No 5 (Progressive studies Book 3 – Stainer and Bell)
CARE, A. Study in G major No 1 (Progressive studies Book 4 – Stainer and Bell)
CARE, A. Study in D minor No 2 (Progressive studies Book 4 – Stainer and Bell)
COHEN, M. Cappuccino at the ice rink (Jazz technique takes off!) – Faber
COHEN, M. Carnival parade rumba (Jazz technique takes off!) – Faber
COHEN, M. Dragon dance (Technique takes off!) – Faber
COHEN, M. The mill wheel (Technique takes off!) – Faber
COHEN, M. Serenade (Technique takes off!) – Faber
COHEN, M. Tuesday blues day (Jazz technique takes off!) – Faber
DANCLA, C. Moderato No 2 from 15 études Op. 68 (Peters)
DANCLA, C. Maestoso No 8 from 15 études Op. 68 (Peters)
HUWS JONES, E. Second stride (Got those position blues – Faber)
KAYSER, H. Allegro moderato in B major No 7 from 36 violin studies Op. 20 (IMC)
MACKAY, N. The clown’s dance (Position changing for the violin – Oxford University Press)
SITT, H. Allegro No 22 from 100 studies Op. 32 Book 2 (Schirmer)
SITT, H. Allegro moderato No 24 from 100 studies Op. 32 Book 2 (Schirmer)
SITT, H. Allegro No 26 from 100 studies Op. 32 Book 2 (Schirmer)
SITT, H. Moderato No 27 from 100 studies Op. 32 Book 2 (Schirmer)
WOHLFAHRT, F. Allegro No 22 from 60 studies Op. 45 Book 1
WOHLFAHRT, F. Allegro No 30 from 60 studies Op. 45 Book 1
WOHLFAHRT, F. Moderato No 31 from 60 studies Op. 45 Book 2
WOHLFAHRT, F. Allegro No 32 from 60 studies Op. 45 Book 2
WOHLFAHRT, F. Allegro moderato No 33 from 60 studies Op. 45 Book 2
WOHLFAHRT, F. Allegro No 35 from 60 studies Op. 45 Book 2
WOHLFAHRT, F. Tempo di marcia No 44 from 60 studies Op. 45 Book 2

List B

- From AMEB Violin Third Grade Series 9:
  BENNETT, R. All in a garden green
  ILINSKY, A. Berceuse
  MOZART, W. arr. HODGSON. Ruhe sanft
  NORTON, C. Carry me back

- From AMEB Violin Grade 3 Series 8:
  BOHM, C. Galop
  CORELLI, A. Giga
  PURCELL, H. Rondeau
  SEITZ, F. Allegretto moderato

Manual list

ALBRECHTSBERGER, J. Minuetto (Die alte Geige – Universal Edition)
BIZET, G. arr. BLACKWELL and BLACKWELL. Habanera (Fiddle time sprinters – Oxford University Press)
BRUMBY, C. Aria (AMC)
CULLEN, D. An evening stroll (Thirteen ways of getting there – Schott)
CULLEN, D. Riding an ostrich (Thirteen ways of getting there – Schott)
DIABELLI, A. Andante cantabile (Schott)
KERN, J. Smoke gets in your eyes (Jazz, blues and ragtime – Boosey and Hawkes)
KHACHATURIAN, A. arr. LANNING. Adagio from Spartacus (The classic experience – Cramer)
LIADOV, A. Berceuse and Dance of the mosquito (First solo pieces Book 2 – Schott)
NELSON, S. Skye boat song (Moving up again – Boosey and Hawkes)
NORTON, C. Gentle ride (Microjazz collection Book 2 – Boosey and Hawkes)
NORTON, C. Hash little baby (The Christopher Norton collection for violin – Boosey and Hawkes)
NORTON, C. Out west (Microjazz collection Book 2 – Boosey and Hawkes)
NORTON, C. Snow dance (Microjazz collection Book 2 – Boosey and Hawkes)
NORTON, C. Swanee river (The Christopher Norton concert collection for violin – Boosey and Hawkes)
PEARSON, W. Variations on Lullie me beyond thee (Schott)
PIAZZOLLA, A. Chanson de la naissance (El viaje – 14 tangos and other pieces – Boosey and Hawkes)
RADANOVICS, M. Wand'ring that path of sadness and wisdom (Jazzy violin 2 – Universal Edition)
STONE, D. Intermesse (Eight pieces in the third position – Novello)
TARTINI, G. arr. VAN BERiNGEN. Sarabande (Festive baroque – de Haske)
TRADITIONAL arr. HUWS JONES. Song of the ghetto (The gypsy fiddler – Boosey and Hawkes)
TRADITIONAL arr. STOCK. Lady Meng Siang No 1 (Chinese violin solos – Schott)
TRADITIONAL arr. STOCK. Purple bamboo melody (Chinese violin solos – Schott)
VIVALDI, A. Allegro 1st movement from Concerto in G major Op 3 No 3/RV 310
WATERFIELD, P. arr. HUWS JONES. Hymn to Hestia (Going solo violin – Faber)
WEBER, C. von. arr. APPLEBAUM. Waltz (Building technic with beautiful music Volume 3 – Belwin)
WEDGWOOD, P. Call it a day (After hours for violin and piano – Faber)
WEDGWOOD, P. Sometime maybe (Jazzin’ about – Faber)

List C
● From AMEB Violin Third Grade Series 9:
  CURCI, R. Concertino in la minore
  KOK, J. arr. COPPING. Joska: Zigiener-romance
  PORTNOFF, L. Russian fantasy No 2
  WEDGWOOD, P. Come dance with me
● From AMEB Violin Grade 3 Series 8:
  CHOPIN, F. Mazurka
  SHARP, K. Fiddle fever
  TRADITIONAL arr. AMBROSIO. The carnival of Venice

Manual list
CASTALlenos, P. arr. JONES. La punalada (The tango fiddler – Boosey and Hawkes)
CORELLI, A. Allegro (Die alte Geige – Universal Edition)
CULLEN, D. White water rafting (Thirteen ways of getting there – Schott)
GRIEG, E. arr. LINDSAY. Anitra’s theme (First recital series – Curnow Music)
HANDEL, G. arr. BLACKWELL and BLACKWELL. Hornpipe from The water music (Fiddle time sprinters – Oxford University Press)
HOTTETERRE, J. arr. NELSON. Allemande (Sheila Nelson’s Baroque violinist – Boosey and Hawkes)
HUBER, A. Concertino in G major Op. 8 No 4 (Solos for young violinists Volume 1 – Summy-Birchard)
KÜCHLER, F. Allegro moderato 1st movement from Concertino in D major Op. 15 (Solos for young violinists – Summy-Birchard)
MANCINI, H. arr. COHEN. The pink panther (First repertoire for violin – Faber)
NELSON, S. Caprice (Moving up again – Boosey and Hawkes)
NORMAN, M. arr. COHEN. James Bond theme (Bags of showbiz for violin – Faber)
NORTON, C. Rustic dance (Microjazz collection Book 2 – Boosey and Hawkes)
PIAZZOLLA, A. Milonga (El viaje – 14 tangos and other pieces – Boosey and Hawkes)
PORTNOFF, L. Russian fantasia No 3 (Bosworth)
RADANOVICS, M. Peggy, the rubber duck (Jazzy violin Book 1 – Universal Edition)
RODRIGUEZ, G. arr. JONES. La camparsita (The fiddler playalong collection Volume 2 – Boosey and Hawkes)
RYDIN, A. Aksak (Billaudot)
SHEARING, G. arr. HUWS JONES. Lullaby of Birdland (Jazz, blues and ragtime – Boosey and Hawkes)
SHEKOV, I. Boogie time from Kaleidoskop Op. 79 (Robert Lienau)
SMETANA, B. arr. MEYER. The Moldau (String explorer Book 2 – Alfred)
SZÉNYI, L. Ouverture and Rondino (24 easy little concert pieces Book 2 – EMF)
TRADITIONAL arr. CANER. Turkey in the straw (both versions) (Fiddlin’ for classical stiffs – Latham music)
VILLODO, A. arr. HUWS JONES. El choco (The fiddler playalong collection Volume 1 – Boosey and Hawkes)
VIVALDI, A. Largo 2nd movement from Concerto in G major Op. 3 No 3/RV 310
WEDGWOOD, P. Rock-a-bow baby (Jazzin’ about – Faber)
WEILL, K. arr. REITER. Barbarasony (Barbara song) (Kurt Weill songs for violin and piano – Universal Edition)

GRADE 4

4404

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

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

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

List A
● From AMEB Violin Fourth Grade Series 9:
  COHEN, M. Tango at midnight
  KREUTZER, R. Allegro moderato
  MAZAS, J.-F. Etude
  SITT, H. Moderato
● From AMEB Violin Grade 4 Series 8:
  FIORILLO, F. Study
  KAYSER, H. Study
  WOHLFAHRT, F. Study

Manual list
CARSE, A. Study in D major No 9 (Progressive studies Book 3 – Stainer and Bell)
CARSE, A. Study in E major No 12 (Progressive studies Book 3 – Stainer and Bell)
CARSE, A. Study in D major No 6 (Progressive studies Book 4 – Stainer and Bell)
CARSE, A. Study in C minor No 4 (Progressive studies Book 4 – Stainer and Bell)
COHEN, M. Carriage parade No 9 (Technique takes off! – Faber)
COHEN, M. Charleston (Jazz technique takes off! – Faber)
COHEN, M. Will o’ the wisp No 13 (Technique takes off! – Faber)
DANCLA, C. Allegro moderato No 3 from 15 études Op. 68 (Peters)
DANCLA, C. Molto moderato No 5 from 15 études Op. 68 (Peters)
DANCLA, C. Allegretto grazioso No 6 from 15 études Op. 68 (Peters)
DANCLA, C. Allegro vivo No 12 from 15 études Op. 68 (Peters)
List B

- From AMEB Violin Fourth Grade Series 9:
  - ANCKERMANN, J. arr. JONES. Fló de Yurumi
  - BAILEY, K. Swing and swing
  - LAWRENCE, B. Elégia
  - RIMSKY-KORSAKOV, N. arr. CHIN. Chanson indoue

- From AMEB Violin Grade 4 Series 8:
  - BOHM, C. Spansischer tanz
  - CORELLI, A. arr. LAMBERT. Allegro
  - HANDEL, G. (attrib.) Allegro
  - MOLLENHAUER, E. The boy Paganini

Manual list

- AMBROSIO, W. Elégia (Let us have music for violin – Allans)
- BOYD, A. Beside bamboo (AMC)
- BRIDGE, F. Meditation (Stainer and Bell)
- BRUMBY, C. Parisian Waltz (AMC)
- CORELLI, A. Sarabande 3rd movement and Giga 4th movement from Sonata in E minor Op. 5 No 8 (Stainer and Bell)
- CORELLI, A. arr. JONES. Preludio (Baroque violin pieces Book 2 – ABRSM)
- COULONGES, G., TRABUCCO, M. and DENOUX, R. arr. BOHM, C. Spansischer tanz
- CORELLI, A. arr. LAMBERT. Allegro
- HANDEL, G. (attrib.) Allegro
- MOLLENHAUER, E. The boy Paganini

List C

- From AMEB Violin Fourth Grade Series 9:
  - TELEMANN, G. arr. WERETKA. Allegro
  - TRADITIONAL arr. STOCK. Song of happiness
  - WEDGWOOD, P. Sliding doors
- WEILL, K. arr. REITER. Fürchte dich nicht

- From AMEB Violin Grade 4 Series 8:
  - REBIKOV, V. arr. CARSE. Dance caractéristique
  - REINECKE, C. Evening prayer
  - SHARP, K. A noble entrance
  - SHARP, K. Mudcrab boogie

Manual list

- BERTO, A. arr. JONES. La payantaca (The tango fiddler – Boosey and Hawkes)
- BIZET, G. arr. BISS. The spinning top (First solo pieces Book 2 – Schott)
- BRIDGE, F. Country dance (Stainer and Bell)
- CANER, E. Ball ‘em cabbage down (Fiddlin’ for classical stiffs – Latham Music)
- CANER, E. Arkansas traveller (Fiddlin’ for classical stiffs – Latham Music)

- CORELLI, A. arr. JONES. Giga (ABRSM Baroque Book 2 – ABRSM)
- DE FESCH, W. arr. JONES. Largo and Allemande (ABRSM Baroque Book 2 – ABRSM)
- EFAREMON, D. Serendipity (Malumba – World music solos for violin Volume 2 – malumba.com)
- FEIJOO, M. arr. NORGÄRD. As de copas (French tangos – Mel Bay)
- HAYDN, J. arr. PALASCHKO. Serenade from String quartet in F major Hob III:17/Op. 3 No 5 (Schott)
- LEEK, S. Goombungee (AMC)
- MENDIZABAL, R. arr. JONES. A la luz de los faroles (The tango fiddler – Boosey and Hawkes)
- NAZARETH, E. arr. JONES. Apenheite (The Latin American fiddler – Boosey and Hawkes)
- NORTON, C. Twinkle (The Christopher Norton concert collection for violin – Boosey and Hawkes)
- NORTON, C. King boogie (The Christopher Norton concert collection for violin – Boosey and Hawkes)
- NORTON, C. Put it all together (The Christopher Norton concert collection for violin – Boosey and Hawkes)

- OBLIAJSKA, D. and WAWRUK, M. The loathsome alarrrm clock (Fiddling notes – PWM)
- OBLIAJSKA, D. and WAWRUK, M. The last but one stage coach (Fiddling notes – PWM)
- PAPINI, G. Un sor a portici Op. 86 (Music from the romantic era Grades 4–7 – Bosworth)
- PIAZZOLLA, A. Ausencias (Vuelvo al sur – 10 tangos and other pieces – Boosey and Hawkes)
- REBEL, M. arr. RADMALL. Norwegian dance (Chester string series Volume 3 – Chester)
- RUEGGER, C. 1st movement from Sonata miniature (Rubank)
- SCHUBERT, F. arr. NELSON. The brook (Classical violinist – Boosey and Hawkes)
- SCHUBERT, F. Minuet and trio 3rd movement from Sonatina in A minor D 385/Op. 137 No 2
- SEITZ, F. Allegro non troppo 1st movement from Stüdent concerto Op. 13 in G major (Hene)
- TRADITIONAL arr. BENNETT. Buskin (Six country dances – Novello)
- TRADITIONAL arr. BENNETT. The Czar of Muscovy (Six country dances – Novello)
VILLOLDO, A. arr. JONES. El cachorrito (The tango fiddler – Boosey and Hawkes)
VIVALDI, A. Allegro 1st movement from Concerto in A minor RV 356/Op. 3 No 6
VIVALDI, A. Presto 3rd movement from Concerto in A minor RV 356/Op. 3 No 6

LEVEL 2
DEVELOPING
GRADE 5 TO GRADE 8

Objectives
At the completion of Grade 8 the candidate is expected to demon-strate the ability to communicate expressive ideas and musical understanding with aural awareness and assured technical control according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Studies and pieces
Through a well-balanced programme of four works of contrasting style and tempi, the candidate must demonstrate:
• Accurate performance of all works presented
• Fluent performance of chosen works at the indicated tempi
• Timbre variations through string changes, fingerings, bowing
• Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
• A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
• The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, rubato, cadenzas)
• Developing use of the bow as a phrasing tool, including evidence of growing ability to discern articulation options
• Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
• Increasing competence in the use of the vibrato
• Ensemble playing that displays good communication and inter-action between violinist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
• Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

GRADE 5
4405

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

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

List A
• From AMEB Violin Fifth Grade Series 9:
  COHEN, M. The bee’s knees!
  DANCLA, C. Etude
  MAZAS, J.-F. Andante espressivo
• From AMEB Violin Grade 5 Series 8:
  CARSE, A. Study
  DONT, J. Study
  ESSEK, P. Slavischer Tanzt in G minor No 8 from 30 Spezial-Etüden Op. 30 (Edition Hug)
  KAYSER, H. Allegro, ma non tanto in G major No 12 from 36 violin studies Op. 20 (IMC)
  KAYSER, H. Allegro moderato in B major No 14 from 36 violin studies Op. 20 (IMC)
  KAYSER, H. Allegro in F major No 16 from 36 violin studies Op. 20 (IMC)
  MAZAS, J.-F. Allegro non troppo No 6 from Studies Op. 36 (Peters)
  MAZAS, J.-F. March No 9 from Studies Op. 36 (Peters)
  MAZAS, J.-F. Allegro moderato No 15 from Studies Op. 36 (Peters)
  MAZAS, J.-F. Allegretto No 21 from Studies Op. 36 (Peters)
  WOHLFAHRT, F. Moderato No 43 from 60 studies Op. 45 (Stainer and Bell)
  WOHLFAHRT, F. Andante cantabile No 47 from 60 studies Op. 45 (Stainer and Bell)
  WOHLFAHRT, F. Allegro No 49 from 60 studies Op. 45 Book 2 (Stainer and Bell)
  WOHLFAHRT, F. Allegro No 54 from 60 studies Op. 45 (Stainer and Bell)

List B
• From AMEB Violin Fifth Grade Series 9:
  GOSSEC, F.-J. arr. CHIN. Tambourin
  HANDEL, G. arr. WERETKA. Adagio and Allegro
  VIVALDI, A. arr. WERETKA. Allegro
• From AMEB Violin Grade 5 Series 8:
  ALBINONI, T. arr. KENT. Grave adagio and Allegro
  HANDEL, G. Larghetto, Allegro and Allegro
  TELEMANN, G. arr. KENT. Allemanda and Corrente

Manual list
• Bach, J.S. Gigue 6th movement from Partita in E major BWV 1006
• BEETHOVEN, L. van. arr. NELSON. Scherzo (Classical violinist – Boosey and Hawkes)
• CORELLI, A. Preludio: Largo 1st movement and Giga: Allegro
• CORELLI, A. Preludio: Adagio 1st movement and Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro 4th movement and Giga: Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro 5th movement from Sonata in F major Op. 5 No 10 (Stainer and Bell)
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro 2nd movement from Sonata in E major Op. 5 No 11 (IMC)
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro
• CORELLI, A. Sarabanda: Largo 3rd movement, Gavotta: Allegro 2nd movement from Sonata in E major Op. 5 No 11 (IMC)
• HANDEL, G. arr. CURRAN. Arrival of the Queen of Sheba (Peters)
HAYDN, J. arr. LAMBERT. *Rondo all' ongarese* 3rd movement from *Trio in G major Hob X:\V:25* (Schott)


SENAILLÉ, J. *Allegro spiritoso* (Solos for the violin player – Schirmer)

STANLEY, J. *Siciliana and Allegro* (Sheila Nelson’s Baroque violinist – Boosey and Hawkes)

VANHAL, J. 3rd movement from *Sonata in B\b major Op. 30 No 1* (Doblinger)

VANHAL, J. 3rd movement from *Sonata in G major Op. 30 No 3* (Doblinger)

VERACINI, F. 1st movement and 2nd movement from *Sonata in G major No 2* (3 sonatas for violin – Bärenreiter)

VERACINI, F. 4th movement from *Sonata in D minor* (*Szuzi Violin School Volume 5 – Summy-Birchard*)

**List C**

- From AMEB *Violin Fifth Grade Series 9*:
  
  ALBÉNIZ, I. arr. CHIN. *Tango*
  
  DANCLA, C. *La gavotte*.
  
  STRAUSS, J. arr. CHIN. *An der schönen, blauen Donau*
  
- From AMEB *Violin Grade 5 Series 8*:
  
  BERIOT, C.-A. de. *Sérénade*
  
  BIZET, G. arr. CURRAN. *Prélude*
  
  BOHM, C. *Introduction and Polonaise*
  
  DRDLA, F. *Ég a kunyhó*
  
**Manual list**

ALKAN, C.-V. arr. HEIFETZ. *Barcarolle* (Carl Fischer)

CUI, C. *Orientale Op. 50 No 9* (Simrock)

DANCLA, C. arr. SÅNGER. *Fleuve du Tage No 8 from 12 easy fantasies Op. 86* (Carl Fischer)

DONZETTI, G. arr. NELSON. *Non giova il sospirar* (Sheila M. Nelson’s Romantic violinist – Boosey and Hawkes)

DVORÁK, A. *Waltz in A major Op. 54 No 1* (Two waltzes Op. 54 – Bärenreiter)

FAURE, G. arr. HOWAT. *Berceuse from Dolly Op. 56* (Peters)

PARADIS, M.-T. von. arr. DUSHKIN, Sicilienne (Schott)

SCHUMANN, R. *Phantasiestück Op. 73* (Sheila Nelson’s Romantic violinist – Boosey and Hawkes)


TCHAIKOVSKY, P. arr. FORBES. *Barcarolle* (Chester)

TCHAIKOVSKY, P. arr. KREISLER. *Andante cantabile from String quartet Op. 11* (Schott)

**List D**

- From AMEB *Violin Fifth Grade Series 9*:
  
  KOMAROVSKY, V. *Allegro giasco*
  
  RADANOVICS, M. *The dance of the moonchild*
  
  TRADITIONAL arr. FORRESTER. *Grey eagle*
  
  UNGAR, J. *Ashokan farewell*
  
- From AMEB *Violin Grade 5 Series 8*:
  
  CHARLTON, R. *Preludes I and II*
  
  FAURE, G. *Au bord de l’eau*
  
  KODÁLY, Z. *Intermezzo*
  
  WILLIAMS, J. *Theme*
  
**Manual list**

ABREU, Z. arr. JONES. *Tico-tico no fuba* (*The Latin American fiddler – Boosey and Hawkes*)

BOHMF, C. *Bolero* (Simrock)

DANCLA, C. *Polka No 19* (*Kleine Melodien-Schule Volume 3 – Schott*)

ELGAR, E. *Salut d’amour Op. 12* (Peters)

HENDERSON, M. *Stoppers* (*Wilderness pieces – AMC*)

HYDE, M. *Evening under the hill* (AMC)

JANÁČEK, L. *Romance* (Bärenreiter)

JOPLIN, S. arr. FRASER. *Peacherine rag No 5 and The chrysanthemum No 6* (A Joplin album – Fentone)

JOPLIN, S. arr. FRASER. *Peacherine rag No 5 and Rag-time dance No 7* (A Joplin album – Fentone)

JOPLIN, S. arr. FRASER. *Peacherine rag No 5 and Maple leaf rag No 8* (A Joplin album – Fentone)

JOPLIN, S. arr. FRASER. *The chrysanthemum No 6 and Rag-time dance No 7* (A Joplin album – Fentone)

JOPLIN, S. arr. FRASER. *The chrysanthemum No 6 and Maple leaf rag No 8* (A Joplin album – Fentone)

KATS-CHERIN, E. *Eliza’s aria 2nd movement from Wild swans suite* (Boosey and Hawkes violin anthology – Boosey and Hawkes)

KRAEMER, N. and KRAEMER, T. *Cossack dance* (*Gypsy jazz intermediate – Faber*)

KREISLER, F. *Liebesleid* (Schott)

LYONS, G. and YASCO, R. arr. ABEL. *Spaghetti rag* (*Jazz violin solos – Mel Bay*)

MARTINÝ, B. *Moderato 1st movement and Poco allegro 2nd movement from Intermezzo H 261* (Bärenreiter)

MARTINÝ, B. *Lento 3rd movement and Poco allegro 4th movement from Intermezzo H 261* (Bärenreiter)

MEYNARSKI, E. *Mazurka in G major Op. 7 No 1* (Carl Fischer)

O’CONNOR, M. *Queen of the Cumberland* No 10 from *Strings and threads suite* (markocconnor.com)

PAVÍOUR, P. *Rosemary in April* (AMC)

PESSARD, E. arr. COPPING. *Andalousie* (*Emkay Music*)

**GRADE 6 4406**

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

**Studies and pieces**

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

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

**List A**

- From AMEB *Violin Sixth Grade Series 9*:
  
  COHEN, M. *Wildfire*
  
  KAYSER, H. *Allegro*
  
  SITT, H. *Andante*
  
  SITT, H. *Allegro*
  
- From AMEB *Violin Grade 6 Series 8*:
  
  CAMPAGNOLI, B. *Study*
  
  ESSEK, P. *Study*
  
  KREUTZER, R. *Etude*
  
  MAURER, L. *Etude*
  
**Manual list**

COHEN, M. *Take to the Hills* (*Technique flies high! – Faber*)

FIORILLO, F. *Allegro in B\b major No 5 from 36 études* (IMC)

FIORILLO, F. *Andante sciolto in E\b major No 6 from 36 études* (IMC)

FIORILLO, F. *Allegro in D major No 10 from 36 études* (IMC)

FIORILLO, F. *Allegro in G minor No 15 from 36 études* (IMC)

FIORILLO, F. *Moderato in A major No 21 from 36 études* (IMC)

KAYSER, H. *Allegro in D minor No 28 from 36 violin studies Op. 20* (IMC)

KAYSER, H. *Allegro in D major No 29 from 36 violin studies Op. 20* (IMC)
KAYSER, H. Allegro moderato in E major No 31 from 36 violin studies Op. 20 (IMC)
KAYSER, H. Allegro moderato in C major No 33 from 36 violin studies Op. 20 (IMC)
KREUTZER, R. Moderato in G major No 10 from 42 studies (Peters)
KREUTZER, R. Andante in E major No 11 from 42 studies (Peters)
KREUTZER, R. Moderato in A major No 13 from 42 studies (Peters)
KREUTZER, R. Allegro non troppo in B major No 15 from 42 studies (Peters)
KREUTZER, R. Moderato in D major No 16 from 42 studies (Peters)
MAZAS, J.-F. Alagro Studies Allegro moderato assai Op. 36 No 36 from 42 studies (Peters)
MAZAS, J.-F. Allegro Studies No 39 from Studies Op. 36 (Peters)
MAZAS, J.-F. Allegro No 41 from Studies Op. 36 (Peters)

List B

- From AMEB Violin Sixth Grade Series 9:
  MOZART, W. Allegro
  TARTINI, G. arr. WERETKA. Andante
  TELEMANN, G. arr. WERETKA. Andante and Vivace

- From AMEB Violin Grade 6 Series 8:
  BACH, J.S. arr. GRAPETHIN. Allemande and Corrente
  HANDEL, G. arr. BEST. Sonata
  LECLAIR, J.-M. arr. WERETKA. Largo and Allegro
  STAMITZ, J. Menuetto and Minore

Manual list

BACH, J.S. Allegro 1st movement from Sonata in G major BWV 1019
BACH, J.S. Allegro 5th movement from Sonata in G major BWV 1019
BENDA, F. arr. NELSON. Tempo di menuetto (Classical violinist – Boosey and Hawkes)
CORELLI, A. Adagio 3rd movement, Allegro 4th movement and Allegro 5th movement from Sonata in C major Op. 5 No 3
CORELLI, A. arr. DEVICH and HOMOLYA. Grave 1st movement and Allegro 3rd movement from Sonata Op. 5 No 6 (12 Sonate Volume 1b – EMB)
HANDEL, G. Andante 1st movement and Allegro 2nd movement from Sonata in G minor HWV 368/Op. 1 No 10
HANDEL, G. Largo 3rd movement and Allegro 4th movement from Sonata in F major HWV 370/Op. 1 No 12
HAYDN, J. arr. NELSON. Presto (Classical violinist – Boosey and Hawkes)
MOZART, W. Allegro 1st movement from Sonata in E minor K 304
NARDINI, P. arr. HAUSER. Concerto in E minor (Schirmer)
TELEMANN, G. Fantaisie in D major No 10 from Fantaisie TWV 40:23 (12 fantasias for solo violin – Bärenreiter)
TELEMANN, G. Sonatina in E major TWV 41:E4 (6 Sonatinen – Schott)
VANHAL, J. 1st movement from Sonata in B major Op. 30 No 1 (Doblinger)
VANHAL, J. 1st movement from Sonata in G major Op. 30 No 3 (Doblinger)
VERACINI, F. Largo e nobile 1st and Allegro 2nd movements from Sonata No 1 in F major (3 sonatas for violin – Bärenreiter)

List C

- From AMEB Violin Sixth Grade Series 9:
  DRLDA, F. arr. HARBAR. Souvenir
  SEITZ, F. Allegretto
  VAUGHAN WILLIAMS, R. arr. MULLINAR. Fantasia on Greensleves

- From AMEB Violin Grade 6 Series 8:
  DRLDA, F. Kalvesai-emlik
  GRANADOS, E. Andaluza
  TRADITIONAL arr. ESPOSITO. An Chúilfhionn
  VON KOECH, E. Polska i svensk ton

Manual list

ACHRON, J. Hebrew lullaby (Carl Fischer)
D’AMBROSIO, A. Canzonetta Op. 6 (Sheila Nelson’s Romantic violinist – Boosey and Hawkes)
DANCLA, C. Air varié sur un thème de Pacini No 1 from Six airs variés Op. 89
DANCLA, C. Air varié sur un thème de Bellini No 3 from Six airs variés Op. 89
DANCLA, C. Air varié sur un thème de Donizetti No 4 from Six airs variés Op. 89
DEBUSSY, C. arr. ROQUES. La plus que lente (Durand)
DVOŘÁK, A. Ballade Op. 15
ELGAR, E. Chanson de nuit Op. 15 No 1
ELGAR, E. Chanson de matin Op. 15 No 2
FAURE, G. Berceuse Op. 16 (Durand)
GLAZUNOV, A. Meditation in D major Op. 32 (Belafel)
GLUCK, C. arr. KREISLER. Melodie (Fischer)
MASSENET, J. arr. MARSICK. Meditation from Thais (Carl Fischer)
RIMSKY-KORSAKOV, N. arr. KREISLER. Song of India (The Fritz Kreisler collection Volume 2 – Fischer)
SCHUBERT, F. Allegro vivace 3rd movement from Sonatina in D major Op. 137 No 1/D 384
SCHUBERT, F. Allegro molto 1st movement from Sonata in D major D 384
SCHUMANN, R. arr. KREISLER. Romance in A (The Fritz Kreisler collection Volume 2 – Fischer)
SEITZ, F. Allegretto 3rd movement from Student concerto in D major Op. 15 No 4 (Heinrichshofen)
WENIAWSKI, H. Obertass No 1 from Two mazurkas Op. 19 (Schott)
WENIAWSKI, H. Le ménétrier No 2 from Two mazurkas Op. 19 (Schott)

List D

- From AMEB Violin Sixth Grade Series 9:
  HILL, A. Rondo: Allegro
  KOCIAN, J. Lullaby
  MONTI, V. Caírdas

- From AMEB Violin Grade 6 Series 8:
  GARDNER, S. From the canebrake
  KREISLER, F. Syncopation
  LUDWIG, C.-D. Happy birthday
  SLATER, D. Pensive moments

Manual list

BRUMBY, C. Aubade (Australian violin music – Currency)
DEBUSSY, C. arr. BUTORAC. Claire de lune (Edition Butorac)
GLAZUNOV, A. Melodie arabe (Schott)
GROSS, E. Habanera-serenade Op. 31 (Australian violin music – Currency)
HEDGES, A. Allegro rítmico – revised edition (Westfield Music)
HENDERSON, M. Cushion plants Op. 2 from Wilderness pieces (AMC)
HILL, A. Theme from ‘Ladies in lavender’ (Faber)
HOLLAND, D. Supplication No 1 from Three humours (Currency)
HOLLAND, D. Agitation No 3 from Three humours (Currency)
HUBAY, J. Bolero No 3 from 5 morceaux caractéristiques Op. 51 (Bosworth)
KATS-CHEMIN, E. Birthday rag (After dinner music – AMC)
KATS-CHEMIN, E. Russian rag (After dinner music – AMC)
KOMAROVSKY, A. 1st movement from Concerto in E minor No 1 (Peters)
**GRADE 7 4407**

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:

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**List A**
- From AMEB Violin Seventh Grade Series 9:  
  - KAYSER, H. Allegro con fuoco
  - MAZAS, J.-F. Moderato assai – Allegretto dolcissimo
  - RODE, P. Vivacissimo  
- From AMEB Violin Grade 7 Series 8:  
  - FIORILLO, F. Etude
  - KREUTZER, R. Etude
  - MAZAS, J.-F. Study
  - MAZAS, J.-F. Study  

**Manual list**
- COHEN, M. Making waves No 4 (Technique flies high! – Faber)
- COHEN, M. Slow boat to China No 5 (Technique flies high! – Faber)
- COHEN, M. Ground with divisions No 6 (Technique flies high! – Faber)
- COHEN, M. Beneath the stars No 7 (Technique flies high! – Faber)
- FIORILLO, F. Moderato No 11 from 36 caprices
- FIORILLO, F. Moderato No 12 from 36 caprices
- FIORILLO, F. Andante No 13 from 36 caprices
- FIORILLO, F. Allegretto No 19 from 36 caprices
- FIORILLO, F. Moderato No 31 from 36 caprices
- KAYSER, H. Allegro moderato in D minor No 30 from 36 violin studies Op. 20 (IMC)
- KAYSER, H. Allegro molto agitato in A minor No 32 from 36 violin studies Op. 20 (IMC)
- KAYSER, H. Allegro in A minor No 34 from 36 violin studies Op. 20 (IMC)
- KREUTZER, R. Allegro moderato in A minor No 12 from 42 studies
- KREUTZER, R. Moderato in A major No 14 from 42 studies
- KREUTZER, R. Maestoso in B major No 17 from 42 studies
- KREUTZER, R. Study in A major No 20 from 42 studies
- KREUTZER, R. Moderato in D major No 21 from 42 studies
- KREUTZER, R. Allegro in G minor No 24 from 42 studies
- KREUTZER, R. Allegro vivace in F minor No 37 from 42 studies
- MAZAS, J.-F. Allegro non troppo No 43 from Studies Op. 36 (Peters)
- MAZAS, J.-F. Moderato assai No 50 from Studies Op. 36 (Peters)
- MAZAS, J.-F. Allegro No 51 from Studies Op. 36 (Peters)
- RODE, P. Allegretto No 10 from 24 caprices
- RODE, P. Presto No 18 from 24 caprices
- TARTINI, G. Allegro assai 1st movement from Concerto in D minor D. 45
- VIEUXTEMPS, H. Allegro moderato in C major No 1 from 36 études Op. 48 (EMB)
- VIEUXTEMPS, H. Andante in C major No 2 from 36 études Op. 48 (EMB)
- VIEUXTEMPS, H. Allegro in C major No 3 from 36 études Op. 48 (EMB)

**List B**
- From AMEB Violin Seventh Grade Series 9:  
  - BACH, J.S. Andante un poco and Presto
  - HAYDN, J. arr. HOLLÀNDER. Allegro moderato
  - TELEMANN, G. Fantaisie  
- From AMEB Violin Grade 7 Series 8:  
  - BACH, J.S. Allemanda
  - MOZART, W. Rondeau
  - NARDINI, P. Arioso and Finale
  - TARTINI, G. Andante cantabile and Allegro

**Manual list**
- ALBINONI, T. Allegro 1st movement from Concerto in A major (Trinity Guildhall Grade 8 Examination pieces 2010–2015)
- BACH, J.S. Adagio 1st movement and Vivace 2nd movement from Sonata in G major BWV 1021
- BACH, J.S. Allegro 1st movement from Concerto in A minor BWV 1041
- BENDA, F. Mezzo allegro 1st movement and Andantino 2nd movement from Sonata in G major (6 Sonatas – Henle)
- CORELLI, A. Adagio 4th movement and Vivace 5th movement from Sonata in B major Op. 5 No 2
- CORELLI, A. arr. DEVICH and HOMOLYA. Adagio 1st movement, Vivace 4th movement and Giga 5th movement from Sonate Op. 5 No 5 (12 sonate Volume 1b – EMB)
- HANDEL, G. Andante 1st movement and Allegro 2nd movement from Sonata in B major BWV 371/Op. 1 No 3
- HANDEL, G. Affettuoso 1st movement and Allegro 2nd movement from Sonata in D major BWV 371/Op. 1 No 13
- HAYDN, J. arr. KÜCHLER. Allegro moderato 1st movement from Concerto in G major Hob VIIa: 4 (Peters)
- HAYDN, J. arr. KÜCHLER. Adagio 2nd movement and Finale: Presto 3rd movement from Concerto in G major Hob VIIa:4
- KREUTZER, R. Allegro 1st movement from Concerto in D major Op. A No 13 (Leduc)
- MOZART, W. Allegro con spirito 1st movement and Allegro 2nd movement from Sonata in G major K 301
- MOZART, W. Allegretto 3rd movement from Sonata in B major K 454
- MOZART, W. Presto 3rd movement from Concerto in B major K 207
- TARTINI, G. arr. TALLUEL. 5th fugue (Billaudot)
- VIOTTI, G. Allegro 1st movement from Concerto in G major No 23 (IMC)
VIOTTI, G. Allegro 3rd movement from Concerto in G major No 23 (IMC)
VIVALDI, A. Preludio 1st movement and Corrente 2nd movement from Sonata in C minor RV 6

List C
- From AMEB Violin Seventh Grade Series 9:
  - KREISLER, F. Sicilienne and rigaudon in the style of Francez
  - TEN HAYE, W. Allegro brilliante
  - WIENIAWSKI, H. Romance
- From AMEB Violin Grade 7 Series 8:
  - BOHM, C. Legende
  - DDRLA, F. Rêzasabok czardas
  - MENDELSSOHN, F. Allegro

Manual list
ACCOLAY, J. Concerto No 1 in A minor (Kalmus)
BEETHOVEN, L. van. Allegro con brio 1st movement from Sonata in D major Op. 12 No 1
BEETHOVEN, L. van. Tema con variazioni 2nd movement from Sonata in D major Op. 12 No 1
BEETHOVEN, L. van. Rondo: Allegro 3rd movement from Sonata in D major Op. 12 No 1
BRAHMS, J. arr. HUBAY. Hungarian dance No 2 in D minor
(D'Almaine and Bell)
DVOŘÁK, A. Allegro maestoso No 2 and Allegro appassionato No 3 from Romantické kusy Op. 75 (Romantic pieces – Bärenreiter)
GLAZUNOV, G. arr. KREISLER. Serenade espagnole (Schott)
NOSKOWSKI, Z. Elegiac polonaise [Polonez elegijny] (PWM)
PAGANINI, N. Cantabile for violin and guitar, MS 109 (Zimmermann)
RAFF, J. Cavaetina No 3 from 6 morceaux Op. 85 (3 recital pieces – Peters)
SARASATE, P. Playera No 1 from Spanische Tänze Op. 23 (Spanish dances Book 3 – Simrock)
TCHAIKOVSKY, P. Canzonetta – Andante 2nd movement from Concerto in D major Op. 35

List D
- From AMEB Violin Seventh Grade Series 9:
  - BACEWICZ, G. Kaprys polski
  - BARTÓK, B. arr. GERTLER. Allegretto and Moderato
  - HINDSON, M. Repetition
  - STRAVINSKY, I. arr. STRAVINSKY and DUSKHIN. Chanson russe
- From AMEB Violin Grade 7 Series 8:
  - GADE, J. arr. HARBAR. Jealousy
  - HILL, A. Waltz caprice
  - SUTHERLAND, M. Singingly and Lively and teasing
  - TÁKÁCS, J. Paprika Jancsi and Nyugim

Manual list
ALDRIDGE, R. Tango for Gabriela (Edition Peters)
ARNOLD, M. Prelude No 1, Anbade No 2 and Waltz No 3 from Five pieces (Paterson's)
CARR-BOYD, A. Prelude (Australian violin music – Currency)
CASTELNUOVO-TEDESCO, M. Capitan fraassca Op. 16 (Forlivesi)
COPLAND, A. Nocturne No 1 from 2 pieces (Boosey and Hawkes)
DEBUSSY, C. arr. CHOISNEL. First arabesque (Durand)
HOLLAND, D. Statement 1st movement and Scherzetto 2nd movement from Divertimento (Australian violin music – Currency)
HOLLAND, D. Statement 1st movement and Ostinato 3rd movement from Divertimento (Australian violin music – Currency)
HOLLAND, D. Statement 1st movement and Reprise 4th movement from Divertimento (Australian violin music – Currency)
HOLLAND, D. Scherzetto 2nd movement and Ostinato 3rd movement from Divertimento (Australian violin music – Currency)

HOLLAND, D. Scherzetto 2nd movement and Reprise 4th movement from Divertimento (Australian violin music – Currency)
HYDE, M. Dryad's dance (Australian violin music – Currency)
MEYNAERSKI, E. Mazurka Op. 7 No 2
O'CONNOR, M. Fair dancer reel No 1 and Sailor's jig No 2 from Strings and threads suite (markoconnor.com)
PENBERTHY, J. Romance (AMC)
PIAZZOLLA, A. arr. VARELAS. Café 1930 (Histoire du tango – Editions Henry Lemoine)
PIAZZOLLA, A. Motto marcat e energico No 3 (Tango-études for flute or violin – Editions Henry Lemoine)
POTSTOCK, W. Souvenir de Sarasate (Fischer)
PROKOFIEV, S. arr. HEIFETZ. Cavatina (Piano pieces Op. 32: Jascha Heifetz collection Volume 3 – Carl Fischer)
PROKOFIEV, S. arr. HEIFETZ. March from Love for three oranges (Carl Fischer)
REGER, M. Wiegenlied, Capriccio and Burla Op. 79d (Three pieces – Sikorski)
SHOSTAKOVICH, D. Frühlingswalzer (Albümstücke – Peters)
STANHOPE, P. Dawn lament (reedmusic.com)
SUTHERLAND, M. Sonatina (Australian violin music – Currency)

GRADE 8

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

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List A
Manual list
DANCLA, C. Etude No 1 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 2 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 4 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 8 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 9 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 13 from 20 études brillantes et caractéristiques Op. 73
DANCLA, C. Etude No 15 from 20 études brillantes et caractéristiques Op. 73
DONT, J. Presto in A minor No 2 from Etudes and caprices Op. 35
DONT, J. Etude in E minor No 3 from Etudes and caprices Op. 35
DONT, J. Allegro appassionato in G minor No 5 from Etudes and caprices Op. 35
DONT, J. Vivace assai in D minor No 13 from Etudes and caprices Op. 35
FIORILLO, F. Allegro No 26 from 36 caprices Op. 3
FIORILLO, F. Allegro assai No 28 from 36 caprices Op. 3
FIORILLO, F. Grave – Moderato No 29 from 36 caprices Op. 3
KREUTZER, R. Moderato in E major No 25 from 42 studies
KREUTZER, R. Moderato in B major No 30 from 42 studies
KREUTZER, R. Moderato in D major No 34 from 42 studies
RODE, P. Cantabile – Moderato in C major No 1 from 24 caprices
RODE, P. Allegretto in A minor No 2 from 24 caprices
RODE, P. Siciliano – Allegro in G major No 4 from 24 caprices
RODE, P. Moderato in D major No 5 from 24 caprices
RODE, P. Adagio – Moderato in B minor No 6 from 24 caprices
RODE, P. Moderato assai in F# minor No 8 from 24 caprices
RODE, P. Adagio – Allegretto in E major No 9 from 24 caprices
RODE, P. Vivace assai in D major No 15 from 24 caprices
RODE, P. Tempo giusto in Bb major No 21 from 24 caprices
RODE, P. Introduzione – Agitato e con fuoco in D minor No 24 from 24 caprices
VIEUXTEMPS, H. Allegro energico in A minor No 4 from 36 études Op. 48 (EMB)
VIEUXTEMPS, H. Allegro in G major No 5 from 36 études Op. 48 (EMB)
VIEUXTEMPS, H. Agitato in E minor No 7 from 36 études Op. 48 (EMB)

List B

Manual list
BACH, J.S. Sarabande 3rd movement and Gigue 4th movement from Partita in D minor BWV 1004
BACH, J.S. [no indication] 1st movement and Allegro assai 2nd movement from Sonata in A major BWV 1015
BACH, J.S. Adagio 1st movement and Allegro 2nd movement from Sonata in E major BWV 1016
BACH, J.S. Adagio ma non tanto 3rd movement and Allegro 4th movement from Sonata in E major BWV 1016
BACH, J.S. Allemande 2nd movement and Gigue 3rd movement from Sonata in E minor BWV 1023
CORELLI, A. Adagio 1st movement, Allegro 2nd movement and Vivace 3rd movement from Sonata in F major Op. 5 No 4
HAYDN, J. Moderato 1st movement from Concerto in A major Hob VIIa:3 (Hesle)
LECLAIR, J.-M. 1st movement and 2nd movement from Sonata in D No 3 (Schirmer Lib. 722)
LECLAIR, J.-M. 3rd movement and 4th movement from Sonata in D No 3 (Schirmer Lib. 722)
MOZART, W. Allegro di molto 1st movement and Tema con variazioni 2nd movement from Sonata in A major K 305
MOZART, W. Allegro moderato 1st movement from Concerto in Bb major K 207
MOZART, W. Allegro moderato 1st movement from Concerto in D major K 211
MOZART, W. Allegro 1st movement from Concerto in G major K 216
TARTINI, G. Larghetto 3rd movement and Giga 4th movement from Sonata in D major (Sonatas Volume 3 – Peters)
TELEMANN, G. Fantaisie in Bb major No 1 from Fantaisies TWV 40:14 (12 fantasies for solo violin – Bärenreiter)
VERACINI, F. Ritornello 1st movement and Allegro con fuoco 2nd movement from Sonata in E minor (Peters)
VIVALDI, A. Preludio: Large 1st movement and Capriccio: Presto 2nd movement from Sonata in A minor RV 32/Op. 2 No 12

List C

Manual list
ALARD, D. Brindisi (Sheila Nelson’s Romantic violinist – Boosey and Hawkes)
BEETHOVEN, L. van. Romance in F major Op. 50
HUBAY, J. Hejre kati Op. 32 (Bosworth)
KREISLER, F. Liebesfreud (Schott)

LEONARD, H. Allegro moderato No 1 from Six solos Op. 41 (Billaudot)
LEONARD, H. Allegro moderato No 2 from Six solos Op. 41 (Billaudot)
MENDELSSOHN, F. Andante from Concerto in E minor Op. 64
SARASATE, P. Les adieux Op. 9 (Carl Fischer)
SVENDSEN, J. Romance Op. 26 (Schott)
TCHAIKOVSKY, P. Mélodie No 3 from Souvenir d’un lieu cher Op. 42 (Faber)
VIEUXTEMPS, H. Rêverie No 3 from Six morceaux de salon Op. 22 (3 recital pieces – Peters)
WIENIAWSKI, H. Légende Op. 17

List D

Manual list
BARTÓK, B. arr. SZEKELY. Jocul cu bûta No 1, Brâul No 2, Buciumeana No 4, Poarta Românească No 5 and Măruntel No 6 from Romanian folk songs (Universal Edition)
DARGAVILLE, T. 3rd movement and 4th movement from Shards (AMC)
ELLINGTON, D. arr. RUBINOFF. Sophisticated lady (Salabert)
FALLA, M. de. arr. KOCHANSKI. Ritual fire dance (Chester)
FALLA, M. de. arr. KOCHANSKI. El Paño moruno 1st movement, Nana 2nd movement and Jota 6th movement from Suite of Spanish folksongs (Chester)
FOX, M. Andante No 1 and Adagio No 2 from Six miniatures (AMC)
GROSS, E. Meditation Op. 167 No 3 (Australian violin music – Currency)
MARTINŮ, B. Improvise H 166 (Bärenreiter)
O’CONNOR, M. Caprice No 2 in G minor (markoconnor.com)
O’CONNOR, M. 1st movement from The fiddle concerto (markoconnor.com)
O’CONNOR, M. 3rd movement from The fiddle concerto (markoconnor.com)
PIAZZOLLA, A. Etude No 4 from Tango études for flute or violin (Editions Henry Lemoine)
PIAZZOLLA, A. Etude No 5 from Tango études for flute or violin (Editions Henry Lemoine)
PIAZZOLLA, A. arr. VARELAS. Concert d’aujourd’hui (Histoire du tango – Editions Henry Lemoine)
PIAZZOLLA, A. arr. VARELAS. Bordel 1900 (Histoire du tango – Editions Henry Lemoine)
POLIAKIN, F. The canary (Cranz)
POULENC, F. arr. HEIFETZ. Presto in Bb major (Salabert)
PREVIN, A. Naava (Two little serenades – Schirmer)
PROKOFIEV, S. arr. HEIFETZ. Masks (Heifetz collection Book 1 – Carl Fischer)
SHOSTAKOVICH, D. arr. GLICKMAN. Andantino No 2 and Allegretto No 3 from Three fantastic dances (Boosey and Hawkes)
SIBELIUS, J. Mazurka No 1 from Five pieces Op. 81 (Fennica Gehman)
STRAVINSKY, I. Pastorale (Schott)
SÜTHERMANN, M. Nocturne (Australian violin music – Currency)
SUK, J. Quasi ballata No 1 from Čtyři skladby Op. 17 (Four pieces – Simrock)
SUK, J. Un poco triste No 3 from Čtyři skladby Op. 17 (Four pieces – Simrock)
THORN, B. 1st movement from Croutons VI (AMC)
ZHAN-HAO, H. The butterfly lovers up to Figure 8/Adagio assai doleroso (SMPH)
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Monika Lazcynski, BMus, LMSa, AMUsa, ALCM, AMUSa.LCM Yee Lee Kim, BMUs(Perf)(Hons) Anna Lester, BMus(Adel), DipEd, AMUsa, MIMT David Lockert, DMus, BMus(Hons), MMus(Adel), LMUsa, ARCM John McDermott, BMus(Hons) Gina Macri, BMus, DipEd, AMUsa Paul Monaghan, BMus(Hons)(Perf), GradDiplEd Jennifer Newman Frances Norton Stella Panozzo, MMus, BMus, AMUsa, GradDip(Psyc) Daniel Pereira, BMus(Hons), LMSa, AMUsa, GradDiplEd, MIMT Linda Pirie, MMus, GradDiplEd, LTL, LMUsa Koula Raptis, BMus(Performance), GradDiplEd, CAM, CertMusicAccomp, CIT, AdvDipl (Examiners) Lynton K Rivers, BMus(Adel), DipT Alison Rosser, M.DisabilityStudies, BMus(Hons). Perf.Tch(Melb), DipT(Adel CAE), MIMT Ian Russell, B.Mus, Grad.Dipl.Ed(Adel) Dip.Bus (HR) Dip.Bus.Mgmt, MIMT Ruth Saffir, BMus, GradDipArts(Perf), GradDiplEd Gabrielle Scherrer, LRAM Dip, London University Diploma of Education Rodney Smith, DipRAM, FRCO, LRAM, ARCM, LGSM, MIMT, MACE Mary Snowball, AMUsa, GradDiplArts(Music) Stuart Storer, MMus(Adel), BMus(Perform.) (Hons), LMSa, CAM, MIMT Ashleigh Tobin OAM, MMus(Adel), FRCO, FTCL, LMUsa Phuong Vuong, B.Mus.Ed, B.Mus(Hons) Mary Waterhouse, BMus(Perf), DipMus(Perf) Diana Weeke, PhD, MMus(Munich), BA Hons(Melb), GradDiplBus(Man)(Adel), LMUsa, FMT Paula Winter, BMus(Hons)(Perf) Western Australia Caroline Badnall, BMusPerf, FMUsa, LMSa, AMUsa Penny Black, AMusA, MIMT Margaret Blades, BMus(Perf)(Adel), GradDiplMus(Perf)(Tas) Susan Bluck, AMusA, AssDiplOJazzStudies Neil Boon, BEd(Hons), ACT Heather Brittain OAM, LMUsa, LTCL, FMT Catherine Cahill, BMus(Perf) WA, GradDipl(Perf)NY Jangoo Chapkhana, MusB(Hons), LTCL, ATCL, MAGT, SIMT, AMUsa, Dip, ABRSM, LRSM, FRSM Amanda Chomicka-Gorecka, MMus(Perf) Poland Thomas Chvojka, DCSM, LMUsa Emily Clements, GradDiplEd(EUC), MMus (Flute Performance)(Sibelius Academy Helsinki) Prix de Perfectionnement (Conservatoire Nationale de Musique, Paris), BMus(Hons)(UWA), AMUsa(Dist) Neville Cohn Andrea Colcott Jenni Coleman, BMus Jill Cooper, AMusA Robert Cooper OAM, Dip Mus(Hons)(Melb) Stuart Davies-Slate, MMus, BMus(Hons), AMUsa David Dockery, MusB(Hons), DipEd(UWA), LMUsa Kevin Gillam, BMus(Hons), MBA, DipEd, Diploma Graeme Gilling, MusM(WA), BMus(Hons) (Cant), LRSM Troy Greatz, BMus(GriffithU) Emily Green-Armytage, MusB(Hons), MMus, LMSa Gaby Gunders, BMus(Perf)Teach(Hons)(Cant), LTL Graham Hall, BEd, LDrA, BMus(Perf)(Adel), Anne Henderson, BMus, DipEd(Melb), GradDiplLib & Inf(WA) Theresa Hill, ATMA, SIMT, DipMusTchg, TCHR's Cert Andie Hobborn, BA (University of Natal), HDE (University of Natal) Jan Holdsworth, DipTeach, BMus, BEd Basil Jayatilaka, PhD, BMus(Hons) (Dunedin), MMUsa(Ed)(WA), MSc(Edinburgh), FTCL (LmusTCL-LTCL), GTCL, LRAM, LRSM, ARCM, LTCL (SM-CMT), Cert in Ed(b'Hamp, UK) Julia Koh, MusB(Adel), BDrA(Ann), AMUsa Jana Kowar, MdMus(Drbrasilva) Valerie Lang, MMusEd, MusB(Hons), GradDiplEd, AMUsa Garry Lee Senita Lee-Smith BMus (ClassPerf) (WA), PostGradDipl (Amsterdam Conservatorium), LMSa, AMUsa Yoon Sen Lee, MusM, LRSa, LGSM, ALCM Gail McMaster Tony Mayfield, MA(WA), DSCM(Adel, Teacher), DSCM(Performer), GradDiplEd, AMUsa Naomi Millet, BA(UWA), BA(Media), BMus Ed & Perf Peter Moore, BA(Open), FTCL, LRAM, ATCL, LTCL Kenrefa Nainen-Smith, BMus (London), LTL Jennifer O'Connor, MMus, BMus, AMUsa Jonathan Paget, DMA(Man), MA(Manston) BMus(Hons)(WA), PerfCert(Manston) Barry Palmer, BA(WA), LMUsa, FASME Roschelle Phipps, BMus(Hons)(UWA) Adam Pinto, BMus(UWA), MMus(Melb), AMUsa Tommaso Pollio, BMusPerf(Hons), AMUsa, LMUsa Penny Reiss, MusB(Hons), DipEd(CDU) Penelope Reynolds, MMus(Vocal Performance), BMus(Hons)(USA), DipPerf(Voice) (WAAPA) Diane Riddell, BA(Mus), AMUsa, LMSa Edward Roberts, DipTeach, HC, BEd. Joanne Robertson, BA(Hons), MA, AMUsa, GradDiplEd(SchoolMusic) Lyn Ryan, AMUsa Irene Shaw, DRSM, MusM(UWA) Anna Slevotsova, MusM(Perf & Teach)(Kiev) Tresna Stampilia, BMus, BA Katherine Stantoon, BEd Anna Stewart Matthew Styles, MusB(Hons), AMUsa, GradDiplMus(RCM) Peter Sunman, MMus(UWA), BMus(Perf)(UWA), LMSa, LTCL, GradDiplBus(Curtin) Steven Sutherland, Dip Performing Arts in Music (ECU), Cert Music (WAAPA) Josephine Symons, LRAM, ExecDiplMus(Auck) Alexander Timcke, BMus(Perf)(Hons)(Adel), DipEd(Adel), DiplCounselling(Murdoch) Christine Timoney, BMus (Qld), GradDiplEd WA, LMSa Luciano Trebse, BEd, MusM, DMA Julia Toussaint-Jackson, BMus(Melb), AMUsa Helen Tuckey, DipArtsMus(UC), PostGradDipl(Mahattan School of Music NY), AMUsa Pamela Veary, BMus, FTCL, UTLTM, TTHD Rebecca Watson, BMus(Hons), DipEd, LMUsa, AMUsa Graham Wood OAM, MusM(WA), BMus(Melb & WA), AMUsa Tracie Wootton LRSM, LTCL Joan Wright, BMus(Hons), FTCL, AMUsa Tasmania Mark Bain, BMus(Hons)(ANU) Dale Brown, BMus(Hons) (UWA), GradDiplMus(Tas) Adrian Bryan Victoria Burley, DipMus(Zurich), LMSa Helena Bunya, BA(Music)(Tas), AMUsa, LTCL, TCC Kim Cambridge, BMus(Tas) Rosieale Campbell, BA(Qld), BEd(QUT), MMusS(Tas), FTCL, LTCL, AMUsa Robert Clark, BMus(Tas), DipEd(Tas) Christine Clarke, BMus(Hons)(Tas), DipEd(Tas) Barry Corkcroft, BEd, FMUsa, LMSa, AMUsa, Medaille d'Or (Bordeaux) Donald Colgrave, BMus(Hons)(WA), BA, DipEd(Tas), AMUsa, LMSa, AMUsa, TCC Susan Collins, DCA(Wollongong), MM(Bloomington), FTCL, DSCM(Sydney), AMUsa, LMUsa Brendan Controy, BMus(Hons)(Tas), AMUsa Edrick Corban-Banks, BMus(VUW), FTCL, LTCL, Erica Davidson, DipMus(Sydney), BA(Perf), BMus(Tas), AMUsa, LMUsa Shan Deng, BMus(Hons)(QCM), MMUSa(MSM), AMUsa, LMUsa Nana Dennis, BMus(Perf)(Adel), AMUsa Petr Divis, BMus(Hons)(Tas), AMUsa, LMUsa, ATCL, LTCL Jane Edwards, BMus(Tas) Kent Furmage, BMusPerf(TCAE), DipArtsMus(MedEd), AMUsa, TCC, MIMT Derek Grice, BMus(Tas), GradDiplMus(Tas) Jody Heald, GradDiplMus(Tas), BMus(Tas), AMUsa, LMSa, AMUsa, TCC Amanda Hodder, BMus(Tas), MMUSa(VCA) Gareth Koch, PhD(Newcastle), BMus(SydCon), DipMus(Madrid) Bruce Lantom, BA(Music)(TCAE), GradDiplPerf(Tas), DipSchool Music, LMSa Roslyn Langlois, BMus(Melb)(Tas), AMUsa Jennifer MacDonald, BMus(Tas), DipDiplMus(Tas) Cherelle MacInnes, BMus(Melb), AMUsa Douglas Mackie, MMUSa(Tas), BSc(Auck), ARCM, LRSM Stephen Marskell Andrew Metaxas, DipPerfArts(WAAPA) Heather Monkhouse, BMus, MMus(Julliard), DMA(MSM) John Morris, BMus(Melb), BEd(Bne), TPTC Lynda Nicholls, BA(Tas), LMSa Susan Pickering, MFA(Tas), GradDiplMus(TCAE) Peter Quigley, BA(MusEd(Tas), MedDipl(Tas), TTC Tanya Rebikov, DCSM, LMSa, AMUsa Margaret Reid, BA(MusEd(Tas), TTC Brett Rutherford Josefine St. Leon, ARCM(Lond), LTCL Lynette Smith, BA(Music)(USQ), MMUSa(ANU), AMUsa, LMSa Marilyn Smith, MMUSa(Tas), Dip School Music, AMUsa, LMSa, ARCM(Lond), TTC Karen Smithies, BMus(Syd), MMUSa(Tas), LMSa, AMUsa, TTC Annette Stilwell, LMSa Owen Thomson, MMUSa(Perf)(Melb), BMUSaPerf(Hons)(VCA), FTCL, LTCL, AMUsa, AMUsa Stuart Thomson, BMus(Hons)(RNCM) Gary Wain, MMUsa(Auck), BMUsa(Auck), DipMus(Perf)(Auck), AMUsa
Successful Candidates 2015

A: Accordion
Bn: Band
B: Bassoon
Cl: Clarinet
Cor: Cornet
DB: Double Bass
EO: Electronic Organ
EP: Ensemble Performance
E: Euphonium
F: Flute
FH: Horn
G: Classical Guitar
H: Harp
M: Musicianship
Ob: Oboe
O: Organ
Pn: Percussion
P: Piano
R: Recorder
Sax: Saxophone
S: Singing
T of M: Theory of Music
T: Trombone
Tr: Trumpet
Tu: Tuba
V: Violin
Va: Viola
Vc: Cello
* Pass with Distinction

ASSOCIATE (AMusA)
New South Wales and Australian Capital Territory

Abrahams, Jessica May Vc
Anderson, Jane Lesley P
*Arellano, Ron P
*Armstrong, James V
Aruch, Omri P
Bae, Brian Joong Sax
Bae, Sue Bin P
Beck, Melody Amanda Wirth S
*Borecka, Barbara Malgorzata P
Brown, Aimee Grace R
*Brown, Jacqueline V
Bruhl, Oliver Daniel Quinn Cl
*Byrne, Maxine Patrice F
Carmichael, Daniel Thomas Tr
*Cartwright, Matthew David P
Cass, Noah FH
Chan, Adrian P
Chan, Cameron V
Chan, Joshua Bo Man P
Chan, Joshua Yan Ho F
Chang, Jae Won Cl
Chen, Wei-Ming James P
*Cheng, Caroline V
Cheung, Gianna F
Chiu, Charis V
Chow, Emma Yung-Yung P
Chua, Jolene P
*Chua, Samantha P
*Chung, Ashleigh Yae-Rim Vc
Close, Callum Arthur Francis P
Coates, Courtney Sarah F
Conway, Abigail Michelle P
Cremer, Jack B
*Debus, Sofia Yueh-Ming Vc
Dockrill, Sarah Kristen S
Dong, Samuel Gordon Sax
Druery, Joshua Joseph Cl
Ede, Alexandra V
Egan, Jessica S
Eom, Emily V
Fallows, Amy Louise P
Fearnley, Emma Katherine Mary S
Feng, Jessica V
Fokina, Maria T of M
Fu, Loki V
*Garvic, Matthew Jack P
*Giddy, Lauren Joy O
Gliksten, Reuben Vc
*Grenyer, Titus O
Gu, Angela V
Gu, Sylvia Qinwen P
Guo, Graciela Y.Q. V
Guo, James Qing V
Guo, Jessie V
Guo, Verdy Vc
Han, George P
Handisurya, Joy Adeline Ob
Hao, Richard Jia Yun V
Harris, Matthew P
Hava, Therese P
Henery, Jason Miles DB
*Hou, Kelly Vc
Irwin, Austin Tian Wei P
Jayasuriya, Abigail Himashi P
Jiang, Rachel P
Jiang, Thomas Wentao P
Jiao, Leona P
Johnson, Grace Jing P
Jung, Dayeon F
Kalo, Sophia P
Keeler, Katherine Melissa F
Key, Angus Sax
Khoshah, Ashkan V
Kim, Angela (Doyoun) P
Kinkade, Alisha Louise Sax
Kower, Wanda Elizabeth T of M
*Ku, Catherine Va
Kwon, William V
La, Ronald P
Lai, Yi An P
Lan, Emily P
*Lau, Matthew Ching-Fung Vc
Lee, Christina P
Lee, Joanne Ju-Young P
*Lee, Jonathan Timothy Kok-Nim O
Lee, Tae Yoon P
Li, Dion P
Li, Eunice P
*Li, Jasper P
*Lin, Daniel Timothy P
Lin, Nicole P
Lin, Nigel B
*Lin, Suyue Michael P
Lind, William Timothy P
Liu, Jane Faung P
Liu, Nicholas P
Luo, Huajing P
*Ma, Leroy S
Ma, Mary S
Maï, Philip Yang S
Maley, Olivia P
Mallinson, Liam Tony P
McCabe, Nicholas James P
Mellos, Giorgio P
Milne, Kye P
Mokdis, Julia P
Ng, Gianca Julietta P
Nicol, Harry P
*Oblikov, Hanna O
Oshiro, Noah Stephen P
*Park, Leah Tr
Park, Robin Sung Joon Tr
Park, Semin P
Peggie, Jack Campbell Sax
*Perri, Christina Maria Petkovic, Aleksander Sax
Qiu, Star P
Raso, Joseph Samuel P
*Rayner, Lara P
Rewell, Nicholas George P
*Rice-Rickman, Harry Alexander P
Rickards-Tang, Lachlan P
Robinson, Emma Catherine Cl
Rosa, Aidan Charles T of M
Ross, Frances Anne P
Schofield, Jayden F
*Schofield, Luke P
Scott, Jessica Louise F
Scott-Jones, Bodhi T of M
Sethalawan, Nadine Emmanuelle F
*Shen, Ivan P
Shi, Christina P
Son, Yaeji Tiffany P
Song, Chris P
Song, Ruby P
Spreadborough, Kristal Lee Vc
*Su, Emily Sakura Xue-Mei P
Su, Paul P
Supangat, Marsha F
Sweeney, Catherine Louise V
Taing, Conrad Seang V
Tam, Jessica V
Thomas, Anastasia Elizabeth Ob
Thorvaldson, Ian O
Tie, Rachel V
Tiong, Samuel J H P
Tran, Benjamin P
Truong, Helen Jia Hui P
Tsai, Winny V
Va Tsang, Veronika Sin P
P Vici, Gabriella P
P *Volovelsky, Ariel Vc
P Wang, Jerry V
P Wang, Sarah Yusuo F
P Wang, Xiangsheng P
P Williams, Aidan P
P *Wong, Daisy P
P Wong, Esther Maria V
P *Wong, Winnie Hoi Tou V
P Woodgate, Ashlee S
P *Xu-Zhang, Lin P
Va Yaman, Haruka P
Va Yan, William F
P Yang, Dan P
P Yang, David V
P Yang, Forest P
P Yang, Jack P
Cl Yang, Kai F
P Yang, Lian Vc
P Yu, Jialing Cl
Cl Zhang, Angela P
P Zhang, Siobhan Fang F
P *Zhang, Tiger Shuyi Cl
P Zhang, Wesley Yifeng P
P Zhao, Jennifer P
P Zhou, Jessica P
P Zhou, Kelly P
P Zhou, Tai Fo P
P Zhu, Alex P
P Zhu, Kevin P
P Zhu, Vivian P
P Zhu, Yi Zhe P
P Zou, Chloe Xiaobo P

Victoria

Ahn, Oscar Jin Hyuk V
Baha, Sophie Novena P
*Bird, Katrina Jasna E
Cao, Kimberley V
Chau, Raymond F
Chen, Amanda Cl
Chen, Jasper Vc
Chen, Kevin Cl
Chen, Michelle V
Chen, Sarah P
Chen, Sheng P
Cheng, Shinn P
Chew, Brandon Ming-Rui P
Chin, Jamie Zien V
*Chong, Brendan Zi Jing V
Coldwell, Allannah Brooke Sax
Cummins, Bridg Mary P
Dai, Joshua Yuecheng P
Dalton, Tomas Manning P
Daly, Timothy Morris S
Dang, Tue Ducny Emily P
Davey, Jacob Peter P
Diao, Zi Chen V
Ding, Zhicheng P
*Fei, Leon V

Manual of Syllabuses  Successful Candidates 2015

540
Flores, James Luis
Foo, Isabel Yi-Ping
Forood, Jessica Rose
Gawler, Brienne Louise
Geng, Ruxi
Glover, Benjamin
Goh, Marlene Chee Yin
Goh, Perry Po Shing
Gong, Angela
Han, Kathy
*Hanley, Amber Jasmine
Heard, Jessica Malana
Carrascalao
Ho, Janice
Hocking-Brown, Tristan Charles
Richard
Hi, Jackie
Huang, Rae
Hughes, Alexander
Jin, Vivian Rong
Johnston, Miles Marshall
Juriansz, Nathan Lloyd
Kendrick, Rebecca Anne
King, Alexandra Danielle
Kingham, Xiao-Xiao
Kingham, Xiao-Xiao
Lim, Fang Yun
Liu, Florence
*Liu, Natalie
Liu, Sam
Loh, Kye Yim
Lu, Jenny
*Ly, Chris Thai
*Lyons, Eugene Alexandra
Marantelli, Sean Edward Paul
*Mulherin, Matthew David
Murray, Caleb Russell
Neale, Benjamin
Murray, Caleb Russell
Neale, Benjamin
Nguyen, Austin Anh-Tuan
Nguyen, Jason
Oh, Cherry
Olijnyk, Alexandra Lauren
Park, Joshua
Polus, Kaitlin Georgia
Printto, Michaela Roberta
Qu, An Guang-Yue
Robinson, Elizabeth Jane
Rudd, Maximillian Jonathan
Seah, Ray Yan Zacch
Seah, Ray Yan Zacch
Stavrou, Callie
Street, Christopher Samuel
*Street, Christopher Samuel
*Tang, Isabella Audrey
Tang, Ka
Taylor, Brooke Ellen
Teoh, Alyssa Li Jia
Thompson, Christina Lillian
*Thompson, Isabel Anne
*Todd, Emmie Grace
Tomisch, Carla Natalie
Tozzi, Julia
Tram, Jamie Shuqun
*Tran, Julian Vu Khanh
Tran, Long Vien
Un, Alexandra
*Wang, Even
Wang, Jeffrey
Wang, Kasie

Queensland
Bird, Arlene
Chalaby, Mary
Chen, Christopher
Chen, Daniel Jie
Cheng, Brandon Hsu-Chen
Cho, Jane
Choi, Samuel
Chuey, Juliana
Collier-O’Boyle, Molly
Collins, Alexander Sean
Cooke, Leesa
Davis, Wendy
Dean, Juliane
Decker, Linda Caroline
Devine, Eleanor Ruth
Egerton, Harry
Egerton, Jeremy
Foran, Anna
*Free, Nicholas
*Freisberg, Liam Shaun
Goodwin, Sophi
Gook, Yena
*Graham, Isaac
Halfpenny, Kristina
Alekandria
Hall, Jessica
*Harvey, Clementine Raine
*Haselgrove, Andrew
Hinton, Maxwell
Hudson, Chelsea
Jeong, Jaeun
Jeong, Katey Yeirm
Jia, Lillian YY Hu
Keane, Bryn Thomas
Kim, Young Min
Kokubun, Sayo
Lau, Anthony
Lee, Harin Clara
Lee, Shimae
*Lee, Sunga

Legried, Eryahn Marie
Lehnn, Corey Nicholas
*Lei, Kirsty
Li, Jacob Shirung
Li, Wendy
Liang, Anna
Lin, Anita Xiao-Yu
Lu, Ben
Lu, Shirley
Luhrs, Lachel
Maeda, Luke Ryuki
Marnane, Benjamin
Martucci-Reay, Julia
Matsunawa, Rena
Mc Kenney, Hannah Maree
McMurtrie, Kaitlin Maree
*Moore, Kirby Justice
Caldwell
Namgung, Kevin
O’Grady, Ryan Oliver
Pahl, Soomin
Petteron, Blake
Poon, Samuel
Ren, Chanelle
Ren, Chanelle
Robertson, Angus David
Roh, Esther Yoon Sun
*Saito, Maria
Schmid, Julianne
Schuurs, Courtney Megan
Scott-Jones, Bodhi
Shih, Cherie
Shih, Ellie Wen
Shim, Daniane
Somasundaram, Abirami
Spark, Krystel
Su, Yan-Ran
Swainston, Harrison
Tao, Ellan Yim
Tiernan, Gabrielle
Tseng, Miyu
van Bruggen, Katelyn Grace
Vella, Anita-Rose
Wang, Andy
Wong, Kitti Yee
*Yang, Lily
Ye, Peisi
*You, Daniel Sun
Yeong, Hong Yang (Harry)
*You, Daniel Sun
Zhong, Bella
Zhou, Timothy

South Australia and Northern Territory
Barrow, Nadia
*Chen, Tenglong
Fox, Emily
Nguyen, Dylan
Paton, Jordan
Robinson, Kelsey
Storer, Alysha
Tran, Cecilia

Western Australia
Brockway, Hannah Rose
Chang, Timothy
Gharbi, Kayvan Ali
Guo, Cindy Yichen
Han, Joy

Huang, Stephanie Qing Ling
*Lukin, Michael James Clifton
Noronisha, Joshua Aiden
Song, Emily
Song, Gary
Yang, Lisa

Tasmania
Clarey, Gene Vincent
Coombes, Alice Alexandra
Sarah
Parker, Julia Marguerite
Thomas, Chloe Ellen Laura
Thorpe, Grace Amara
*Wain, Monty Lewis
Wong, Katrina Enn

New South Wales and Australian Capital Territory
Beck, Melody Amelia Wirth
Cao, Sally Yuqing
*Chan, Anthony K
Chen, Alison
Chen, Eric
Chen, James Yong J
*Deb, Sofia Yueh-Ming
*Fong, Tulip Sakura
Giddy, Judith Ellen
*Giddy, Samuel James
*Giroto, Tommaso Iddison
*Gou, Maryann
Huang, Annette Eunice
*Hundy, Brynna Claire
*Lawira-Fernandez, Isabel
*Michelle
Lee, Dana Daheun
*Li, Jacqueline
Li, Michelle Shiyun
*Li, Hong
Lin, Jie Sen
Liu, Marlise
Looi, Sophie Lai-Yook
Mar, Emily
*Martinovic, Jonathan
*Finn
*Thorpe, Grace Amara
Yung, Stephanie
Zhou, Timothy

Australia
*Sangita, Shunju
Mei, Angelina
Tseng, Miyu
Huang, Fei
Zhong, Rebecca

Victoria
Au, Yvonne
*Barnhill, Anthony Paul
Cao, WenYu
*Chen, Annie Zhu-Yu
Chen, Michelle

Manual of Syllabuses ● Successful Candidates 2015
<table>
<thead>
<tr>
<th>State</th>
<th>Candidates</th>
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<tbody>
<tr>
<td>Queensland</td>
<td>*Cho, Annika Minjeong Vc</td>
</tr>
<tr>
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<td>*Fan, Enoch V</td>
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<tr>
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<td>Fok, Philip Wing Chung P</td>
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<td>Guo, Louisa Zhang Vc</td>
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<td>*Guo, Siyuan P</td>
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<td>*Hardy, William Peveril R</td>
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<td>Hua, Cathy Ob</td>
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<td>Jiang, Zhihan P</td>
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<td>*Juan, Clare Vc</td>
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<td>Lim, Jason Chang Hoon Vc</td>
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<td>Loh, Kye Yim V</td>
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<td>*Miles, Charlotte Isabella Vc</td>
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<td>*Murray, Caleb Russell Vc</td>
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<td>*Tunnicliffe, Krystal Cl</td>
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<td>*Walker, Frances Marguerite Cl</td>
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<td>Walker, Michelle Elizabeth P</td>
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<td>Bian, Andrew Junjie P</td>
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<td>Chan, Wilkin Yu-Kwan P</td>
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<td>Jones, Morgan Rebekah S</td>
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<td>Lam, Jacinta Shui-Yee P</td>
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<td>Luck, Ruby Kate P</td>
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<td>Ngan, Jessica Va</td>
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<td>Ruprecht, Karen Jane P</td>
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<td>Smith, Crystal Gwendoline P</td>
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<td>Song, Minji P</td>
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<td>*Watson, Edward P</td>
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<td>Ye, Raymond P</td>
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<td>Western Australia</td>
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<td>Anderson, Bennett Michael P</td>
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<td>Lu, Arielle P</td>
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<td>Woolley, Caitlyn Maree P</td>
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<td>Tasmania</td>
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<tr>
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<td>Wain, Monty Lewis DB</td>
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<tr>
<td></td>
<td>ASSOCIATE TEACHER of MUSIC (ATMusA)</td>
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<tr>
<td></td>
<td>Victoria</td>
</tr>
<tr>
<td></td>
<td>Southern, Janine Gayle F</td>
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<tr>
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<td>Copland F</td>
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Victoria
Special Awards and Prizes
The Elizabeth Stainkamph Memorial Prize
Leslie Barklamb Flute Award
Australian Society for Music Education (ASME) Victoria Award
Victorian Music Teachers’ Association Theory Award
Henri Touzeau Cello Award
Details are published on the AMEB Victoria website.

South Australia and Northern Territory
Practice of Music 7th Grade Scholarship
Grade Prizes for Theory and Practice of Music and Speech and Drama awarded by a Prizes Committee of the AMEB Advisory Board (SA & NT)
- Licentiate of Music Prize
- Associate of Music Prize
- Eva Lines Memorial Prize
- The Thelma Dent AMEB Scholarship
- The George Pearce Memorial Award
- The Jean Adelaide Madeline Dent Scholarship
- The David Merchant Prize
- Regina Rose Memorial Award
- Composition Prize for Senior Level 2 candidates
- Senior Student Accompanist Award
- AUSTA Orchestral String Composition Prize
- AUSTA 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
AMEB Awards in Western Australia
The AMEB Performance Awards are made under an annual awards scheme designed to encourage students to continue their studies in Music and Speech.
A number of special prizes are awarded annually.
Contact the State Office for details.

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

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

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

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

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

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

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

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

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

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

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

South Australia
SACE Board currently 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.
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## Australian Capital Territory
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- Canberra Music Tuition (Weston Creek)

## New South Wales
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  - Allans Billy Hyde (Sydney City)
  - AMEB NSW (Sydney City)
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  - Beat of the Shire (Caringbah)
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  - Castle Hill Music Centre (Castle Hill)
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  - Five Dock Music School (Five Dock)
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  - Gospel Pianos (Villawood)
  - Haworth Guitars (Albyn Park Rail)
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  - Hutchings Pianos (Bondi Junction)
  - Icon Music (West Ryde)
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  - Kingsgrove Music (Bexley)
  - Logans Pianos (Burwood)
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  - Shire Music Centre (Miranda)
  - Siefss Music World (Hornsby)
  - Siefss Music World (Blacktown)
  - Siefss Music World (Parramatta)
  - Somerset Music (Smeaton Grange)
  - Sounds of Music (Cazwell)
  - 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)

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  - Allans Billy Hyde (Windsor)
  - AMEB QLD (Ashgrove)
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## South Australia
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  - Allans Billy Hyde (Adelaide)
  - Cibeces Music (Elwood)
  - Harrison Music (Adelaide)
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  - Pats Music (South Oakleigh)
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  - Prestige Pianos & Organs (Preston)
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  - Ron Leigh's Music (Brighton)
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  - Volaris Music Centre (Brunswick)
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  - Js Music City (Bendigo)
  - Midwest Music (Ballarat)
  - Nepean Music Centre (Merrigong)
  - Oxygen Music (Geelong)
  - The Soundtrack (Mildura)

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