



2010

# Pianoforte Stream C



## Examination Syllabus

Step 1 to Grade 6

To be used in conjunction with the Guild Handbook

Australian Guild  
of Music Education

15/09/2010 version 01A

# The GUILD

## Music & Speech Education System

Australian Guild of Music Education Inc – A0010797V

The **Australian Guild**, Music and Speech Education System can be broadly divided into two sections:

- Public Examinations for music and speech/drama students from beginner to advanced (Licentiate and Fellowship diplomas)
- Tertiary Courses with Certificate, Diploma and Advanced Diploma courses for the music industry and Bachelor of Music degree for advanced music training

The public examinations are administered by The Australian Guild of Music Education, Public Examinations Division. These examinations cover practical music, music performance, music theory, practical speech and drama, speech and drama theory, oral communication, spoken language development and choric speaking. The printed syllabi for each type of examination, together with a wide-ranging series of publications forms a comprehensive instructional system to aid teachers in developing the skills of their students. The examinations provide recognition for the student's work and teacher recognition is achieved through the Australian Guild Teachers Register.

The Creative Skills and Higher Educations programs covering courses in music to Certificate IV (CUS40101), Diploma (CUS50101) and Advanced Diploma (CUS60101) and Bachelor of Music degree (V13940) are provided by the Australian Guild of Music Education, Tertiary Course Division. The AGMED is a Registered Training Organisation approved to deliver these courses in all States of Australia. All the courses are on the National Qualifications Register and may be completed by distance education. Video-tapes and DVDs ensure that students everywhere receive "live" instruction. Tapes and DVDs of tutorial centre sessions are dispatched directly to remote students together with written material.

In the Higher Education Program Bachelor of Music degree, articulation agreements may be arranged with other Universities for students who wish to continue their studies beyond a first degree. The Bachelor course, like the others, may be completed by distance education, the Kooyong campus and video material providing the appropriate contact between tutors and students.

All enquiries to:

AUSTRALIAN GUILD OF MUSIC EDUCATION INC  
Public Examination Division  
Australian Guild Conservatorium, 451 Glenferrie Road  
KOOYONG VIC 3144  
AUSTRALIA

ph/fax +613 98223111  
[guild@hotkey.net.au](mailto:guild@hotkey.net.au)  
[www.guildmusic.edu.au](http://www.guildmusic.edu.au)

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**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**  
**AUSTRALIAN GUILD OF MUSIC EDUCATION**  
(Incorporating the AGMS)

## ***GUILD***

The Australian Guild of Music Education is an music education body dedicated entirely to Distant Education and Tertiary Courses AGMED (Conservatorium and Faculty of Music) and the AGMED (Public Examination sector) which caters for public examinations in music.

### **The *GUILD* encompasses both bodies.**

The Australian Guild of Music and Speech was/is primarily an examining body in the fields of music and speech.

### **HISTORICAL INFORMATION**

The AGMED was formed in 1969 and has Syllabi in all traditional areas. The Guild was the first body to evolve an Electronic Organ Syllabus, a Digital Keyboard Syllabus, a Modern Piano Syllabus and modern Woodwind, Brass and Guitar Syllabi. These modern syllabi have all been very successful. The Guild still unequivocally leads in these areas.

The AGMED (Public examination sector) through an Australia wide system of graded examinations aims to develop music and speech education and skills by promoting uncompromising standards of education in both performing and teaching. To that end, all AGMED Syllabi whether traditional or contemporary have been formulated to promote those ideals. AGMED Syllabi have been innovatively enhanced to allow candidates and teachers full access to a large selection of works in order to progress to their full potential. AGMED Syllabi offer the concept of OWN CHOICE in any List and in any practical subject area on the basis that no one person is the same as another.

Many different physical, mental and emotional factors sometimes cause the withdrawal of a candidate's musical interest when confronted with an uncompromising selection of works, as so often happens in many syllabi.

The official Syllabi of the AGMED are designed to meet the needs of private Teachers, Professional Musicians and Educational Institutions, as well as to cater for those whose desire is to pursue the study and practice of their art chiefly for its aesthetic and spiritual values, if not for professional reasons. Because of the character of the AGMED constitution as revealed in the 'Articles of Association' the body is particularly suited for such a purpose. Therefore their Lists will be found to be comprehensive, catering for the academically minded, the performing artist and for those who seek recreation, cultured self expression and the development of a rewarding and satisfying professional life.

The AGMED conducts many thousands of practical and theory examinations every year throughout Australia, Singapore, and Malaysia and in Sabah and Sarawak in Borneo. Malaysia has centres in Kuala Lumpur, Ipoh (North), Penang (North West) as well as in the Eastern areas of the country. Additionally, Sabah across the China Sea in North Borneo at Kota Kinabalu is also a very strong base of Guild activity. Brunei is another successful Centre. An initiative to commence examinations in mainland China is already under way.

**PUBLICATIONS OUT OF PRINT** It is inevitable in any Contemporary Syllabus that publications change and some will go out of print within a space of time. This is unfortunate but a circumstance over which we have no control. However some pieces will still be in the syllabus because some teachers have the music and like to teach these pieces.

### **TERTIARY PROFESSIONAL COURSES**

In addition the Guild offers a complete music program to the dedicated student and can offer either by Distance or attendance a range of professional courses in music all fully accredited.

**VET Level** courses include Certificate 1-1V, Diploma and Advanced Diploma. The new government Fee Help scheme is expected to be available in mid year for Diploma and Advanced Diploma students

**Higher Education Bachelor of Music** program is available and offers immediate access to Government FEE HELP. This is not Means Tested.

AUSTUDY is available for all courses.

Contact the Guild office 03 9822 3111 or the Dean Mobile 0412 327 665, or write to Guild  
451 Glenferrie Road, Kooyong Victoria 3122 AUSTRALIA, or visit our WEB SITE [www.guildmusic.edu.au](http://www.guildmusic.edu.au)

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*The currency of this Syllabus is unlimited. It is expected that it will be constantly upgraded.  
In its present form, this Syllabus has been authorized by the Australian Guild of Music Education.*

Prepared for the Guild by:-

*Mrs Greta Grybaitis. (Canberra)*

*Assisted by Branimir Grgic, Jacqueline Frogley, Janette Downie and Sandra Ogilvie.*

*Many thanks and much appreciation to the teachers mentioned above whose valuable input and help with the computer format and entries assisted me greatly in the writing of this syllabus.*

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Grade Seven.

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Associate.

Licentiate. (Performer)

Licentiate. (Teacher)

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# EXAMINATION GUIDE

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2. **PIANOFORTE STEPS (See Page 16 and GRADE Examinations See Page 24)**

Examination books for Steps 1. 2 and 3 and for Grades 1. 2. 3. and 4 have been published by Guild Publishing Inc. Each is a self-contained book which can be used for entry to the appropriate public Step examination in either Classical Piano, Pianoforte, Contemporary Piano, Digital Piano or Electronic Keyboards. The books have been compiled from the most popular pieces preferred by teachers and students and are available through the Guild Office and also at selected retail outlets. It is important to note that any student using one of these Guild Step or Grade Books will not require the Supplementary Student Book. (See Item 3).

3. **SUPPLEMENTARY STUDENT BOOK.**

This outstanding and essential Pianoforte Supplementary Student Book includes all necessary technical requirements for every examination from Step One through to the Proficiency Certificate. The book is valid for all Pianoforte examinations and Keyboards (See Item 2) and contains all Scales, Arpeggios and chords required in Guild examinations. In addition, informative notes about Chords, Chord Symbols, Chord Progressions, Technical Exercises, Rhythms and a new and extensive article on Improvisation are also included.

**NOTE:- This book is a Guild publication and is only available from the Guild Office.** It is essential that every student has a personal copy of this Supplementary Student book for practice and for his or her own examination use. *The book is copyrighted and photo copies of individual pages are not to be used.*

**4. EXAMINATION MUSIC.**

All of the chosen music provides a basis for a sound foundation and a pleasing repertoire. A few items in the Examination Lists are published in a number of alternative versions. *Care should be taken to ensure that the correct standard for the specific grade level is used*, as editions of the same work often differ markedly. It should be remembered that **no arrangement** (unless specified in the syllabus) of any work in the **LISTS 1-5** (including "Own Choice") is acceptable for this examination. However, arrangements may be used for **LIST 6** and although improvisation is not required for this syllabus, improvisation always enhances the performance if the student wishes to include it.

**5. GUILD EXAMINATIONS.**

AGMED examinations provide an excellent goal for students in their music studies. They give a sense of purpose and direction and can be undertaken in addition to other music activities. They are not meant to be the only event in a student's musical year. *It is suggested that the student studies all the different styles during the year of study and spends adequate and regular study on the sub-sections, namely Aural Tests, sight Reading and General knowledge. Theoretical studies is also an important part of the overall musical education of students as is adequate technical practice to achieve the required level of technical facility for each grade.*

The examination report provides a reliable assessment of a candidate's progress and contributes to the student's overall musical development.

**6. OWN CHOICE REPERTOIRE FOR YOUR CONSIDERATION.**

- **No Guild approval required for music from the given lists.**
- **NOTE:- STEPS - GRADE 2 ONLY.** You are free to choose **ONE other work** not listed which is suited to your student at that particular examination level, however make sure the chosen piece is of the correct standard. The standard may be higher but not lower than the specified Step or Grade. If you are not sure of the standard you may apply for approval.
- For "Own Choice" Grade 3 level and above – teachers should send a copy of the complete work with a self addressed stamped envelope.

The enclosed music must state:

The instrument : EG. Classical Piano, Pianoforte or Modern Piano: Flute, Singing, Modern Singing. etc.

The Grade and List. (A,B,C,D.)

To: Greta Grybaitis 35 Follett St. Scullin. A.C.T. 2614

**7. MEMORY.**

Although not a Step or Grade requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Style, skill and confidence often develop considerably in this way as the student's attention is not diverted by the need to continually look at the printed page. Memory work is required in the Associate and Licentiate Diploma practical examinations. If the candidate has not played any pieces from memory previously it is difficult to develop the confidence at Diploma level so some memory work is recommended throughout the years of musical study.

**8. PERFORMANCE.**

The importance of personal style development should not be overlooked by teachers and students. This is in accordance with the Guild's philosophy of developing self-esteem and personal skill. But, attention to different styles and accuracy of music in general must not be neglected. It should always be borne in mind that the music which has been chosen for the examination must be played with absolute precision and accuracy in respect of the demands of the period and of the composer's intentions. It is expected that teachers and candidates will give careful consideration to the development of technical skill and musical ability so that the necessary styling demands of the music be adequately met. This however is also coupled with some personal interpretation.

**9. TECHNICAL CONTROL.**

Technical control of the Pianoforte is very important. The wrists must not sag. The correct hand, wrist, arm and finger action is a basic technical requirement, and will always be commented upon in an Examiner's Report if this technique is neglected. It is necessary to continue exercises throughout the grades especially to develop complete finger independence and 4<sup>th</sup> and 5<sup>th</sup> finger strength: the little finger must not lie down and the thumb must be flat, the elbows slightly out and the hand level. The fingers must have an up and down movement and not an in and out

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movement: they must be kept curved in close position and close to the keys but also balancing this with a good strong and even finger independence.

### 10. THE SUSTAINING PEDAL.

Pedalling is very important and should not be lightly dismissed by teachers or students. The correct seating posture and position at the keyboard is essential as the incorrect or ineffective use of the sustaining pedal is a frequent cause of unsatisfying performance at examinations. The feet should be flat on the floor and not on the toes under the stool. The importance of having a sound knowledge of the mechanism, function and technique of this essential aid, cannot be over-emphasized. Pedalling may be used if not marked as the pedal marks are often omitted or incorrect in some editions.

#### GUIDES TO PEDALLING

- Start as early as possible using very sparse and easy pedalling to introduce the student to the fact that the pedal is part of the performance. Do not avoid using it, the children love the sound.
- Refer to the right pedal as the Sustain pedal not the “loud pedal”.
- Start with an exercise for Legato Pedalling. i.e. Lifting the foot up on beat 1 and down on beat 2.
- Even small children can understand the concept that “when the chord changes, the pedal changes” and this will occur in a lot of songs with a chordal bass. Pedalling can be practiced with these pieces.
- Listening to the changes in harmony is the best guide to correct pedalling. Take care to use pedal correctly – not too much and not too little and be aware of the style of each period.
- Use pedal when required whether marked or not
- Pedalling should be used in Sight Reading from grade 5 and above. It is important to practice this with the student all year so the student becomes confident and the pedalling becomes a natural part of the performance.

### 11. CHORD PROGRESSIONS.

**(These Progressions are not required from memory, but it is advisable to play the progression from memory if the student wishes to do so.)**

These are examination requirements in the Pianoforte Syllabus first appearing at Grade Five level in this Index on Page 43. Then Grade Six, Seven and Proficiency Certificate level. The chords generally used in these progressions are basic triads and should be ideally played in pianoforte style or in four part vocal harmony style.

However, until skill is developed, the chords can be played in any position in the right hand with the left hand completing the chord with a Tonic octave. The purpose of these progressions is to develop a basic knowledge of the importance of correct chord use in both practical and theoretical music. All chord progressions for grades Five, Six, Seven and the Proficiency Certificate are given in detail in the **Supplementary Student Book**. *However the students should not learn these by rote but by understanding and working out the chords themselves to prepare them for the use of these chords in modern music which has melody line and chord symbols only.*

### 12. CHORDS.

Candidates should know all of the chords which are listed for each grade, as the Examiner will always ask for some of these. However, it is realized that there are many other chords used in the examination music which candidates choose and which are not shown in the chord list in the Technical Work section of the examination requirement.

These additional chords are not examinable, but teachers should always make certain that their students are thoroughly familiar with them. It is important to give the student this knowledge and skill so that adequate individual development is not underdeveloped.

### 13. CONTEMPORARY CHORDS.

The student during the course of his/her development will often be confronted by Contemporary Chords.

See Item 23 Page 14 for an explanation of some of Contemporary chords generally in use by musicians.

### 14. SIGHT READING.

This essential skill will always be tested in an examination. The tests given will generally reflect the key signature and technical requirements of the step or grade level being examined. Therefore it is necessary for every teacher to insist that their students give a few minutes each day to the development of this skill.

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### ESSENTIAL TECHNIQUES FOR SUCCESSFUL SIGHT READING:

- Take notice of the key and time signature and impress these on the mind before starting.
- Look through the music to see any unusual features such as a change in Clef or Key or Time Signature.
- Begin at a speed that is possible to maintain.
- Look well ahead and to be ready for the next bar, never look back or correct a mistake.
- Count carefully and try to keep the rhythm flowing without hesitations.
- Take notice of the dynamic markings and shape the phrases musically.
- Use pedal when necessary from 5<sup>th</sup> grade up.
- The essence of sight reading is to play a piece musically and rhythmically at first reading and portray the general idea of the music and to leave out anything unnecessary to achieve this purpose.

### 15. ASSESSMENT.

In the examination assessment of candidates, examiners will carefully consider the following points:-

- That young children are sitting in the correct position with a higher seat and footstool if necessary to maintain the correct hand position. It is important to begin this training from the very first lesson.
- Poise, musical control and co-ordination.
- Style, tone and interpretation.
- Effective use of the sustaining pedal.
- Technical control of the fingers, hands, wrists and arms, finger Independence and even fast passages.
- The ability of the candidate to employ the concept of economy of movement in muscular control at the keyboard.  
No excessive or wasteful movement. Fingers must move up and down not in and out and the little finger must not lie down or point outwards.

### 16. EXAMINATION GRADINGS. (ASSESSMENTS)

The following gradings apply to all Guild Step, Grade and Proficiency examinations.

96-100.	=	High Distinction.
90-95.	=	Distinction.
85-89.	=	Honours.
80-84.	=	B+ Credit.
75-79.	=	B Credit.
70-74.	=	C+ Pass
65-69.	=	C Pass.
55-64.	=	D Pass. Marginal Pass. No certificate issued.
0-54.	=	NGS. (Not Grade Standard. No certificate issued.)

In addition, NGS is sometimes used by Examiners when marking any particular section in any examination. This is always an indication that much more work remains to be accomplished in this particular area.

### DIPLOMA EXAMINATIONS . (ASSESSMENTS)

96-100.	=	High Distinction.
90-95.	=	Distinction.
70-89.	=	Pass.
70.	=	Minimum Pass

### 17. THEORY REQUIREMENTS FOR PRACTICAL EXAMINATIONS.

All practical examinations from Grade Three and above have an additional theory requirement. The appropriate theory examination must be passed within three years of the practical examination or vice versa before the practical examination certificate can be issued.

Grade Three Practical	Additional requirement	Grade One Theory
Grade Four	Additional requirement	Grade Two Theory
Grade Five	Additional requirement	Grade Three Theory
Grade Six	Additional requirement	Grade Four Theory
Grade Seven	Additional requirement	Grade Five Theory
Proficiency	Additional requirement	Grade Six Theory
Associate	Additional requirement	Grade Seven Theory
Associate TD.	Additional requirement	Grade Seven Theory

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	In addition.	Teaching Principles
Licentiate P.	Additional requirement	Grade Eight Theory
Licentiate TD.	Additional requirement	Grade Eight Theory
	In addition.	Teaching Principles

### 18. SCALES and ARPEGGIOS.

The minimum suggested tempo is always given with each Step or Grade. Scales are based on FOUR notes to the metronome marking.

Arpeggios are based on THREE notes to the given metronome indication but it is also advisable to practice them in groups of FOURS at a similar and comfortable tempo.

Although not listed as examinable in grade requirements, students, in their own interests, should nevertheless be familiar with all scales and arpeggios from previous grades.

- \* Fluency, accuracy and clarity of all scale and arpeggio requirements is essential. Students are advised not to be satisfied with uneven and careless playing as poor control affects the playing and examination result considerably.
- \* Reasonable tempo modifications are allowable, if necessary, in Grade Two and above, for the playing of scales in contrary motion, 3rds, 6ths, 10ths, double octaves and staccato touch. But in every case, the technical level of each grade should be duly regarded.
- \* Finger staccato touch (not a detached touch) is required in addition to the normal legato touch for scales in Grade Two and above at the Examiner's discretion.
- \* Tonal gradation:- *ppp* - *fff*. *Crescendo* (ascending) and *decrescendo* (descending) is required for scales from Grade Five and above:- again at the Examiner's discretion.
- \* Suggested scale and arpeggio speeds are listed in the technical section of each Step or Grade examination. Rhythmic and notational accuracy in all scales and arpeggios must never be sacrificed for uncontrolled speed in playing. Reasonable fluency in technical work is insisted upon in all Steps and Grade examinations and plodding tempos should be guarded against.
- \* Any recognised standard edition of scales and arpeggios may be used. Correct fingering in all scales and arpeggios is ESSENTIAL.

### 19. RECOMMENDED MINIMUM TEMPI.

SCALE tempo is FOUR crotchets to the given MM number. Faster tempi can be used if desired.

Step 1.	Preparatory.	One crotchet	= MM 100.
Step 2.	Elementary.	" "	= MM 100.
Step 3.	Preliminary.	Four crotchets	= MM 40.
Grade 1.		" "	= MM 54.
Grade 2.		" "	= MM 66.
Grade 3.		" "	= MM 76.
Grade 4.		" "	= MM 84.
Grade 5.		" "	= MM 96. (MM 84.)
Grade 7.		" "	= MM 108. (MM 92.)
Proficiency.		" "	= MM 112. (MM 96.)

### 20. DESCRIPTION OF CONTEMPORARY CHORD SYMBOLS.

Although this listing is given in the key of C, the same construction and symbol applies to all keys.

**20.1 SINGLE LETTER** is always a Major or a Minor chord. (Triad)  
 e.g. C or CMaj = C E G. Cm = C Eb G.

**20.2 SEVENTH CHORD** is always the major triad and a minor 7th. This chord is traditionally known as the Dominant 7th of the key to which it belongs. In this case, the key of F.  
 e.g. C7 = C E G Bb.

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- 20.3. MINOR SEVENTH CHORD** is always the minor triad and minor 7th.  
 e.g. Cm7 = C Eb G Bb.
- 20.4. MAJOR SEVENTH CHORD** is always the major triad and major 7th.  
 e.g. CMaj7 = C E G B. GMaj7 = G B D F#.
- 20.5. DIMINISHED CHORD** is always every 3rd semitone.  
 e.g. Cdim or C<sup>-</sup> = C Eb Gb. C7<sup>-</sup> = C Eb Gb Bbb.
- 20.6. AUGMENTED CHORD** is always a major 3rd and Augmented 5th.  
 e.g. C<sup>+</sup> or C<sup>+</sup> = C E G#. C<sup>+</sup>7 or C<sup>+</sup>7 = C E G# B or Bb.
- 20.7. A SIXTH CHORD** is an added major 6th to a major or a minor triad.  
 e.g. C6 = C E G A.  
 Cm6 = C Eb G A.  
 Bb6 = Bb D F G.  
 Bbm6 = Bb Db F G.
- 20.8. NINTH CHORD.** Contemporary ninth chords always use a Major 9th interval from the root note. There are several types of ninth chords. Refer to one of the many chord books commercially available.  
 e.g. CMaj7(9) or CMaj9 = C E G B D.  
 C9 = C E G Bb D.

**21. CHORD PROGRESSIONS.**

These are examinable from Grade Five onwards in the Pianoforte, Modern Pianoforte and Digital Keyboard Syllabi. It is recommended that teachers extend their student’s skills and use these progressions (or similar ones) at earlier examination levels if possible. The aim is to develop a sound knowledge of the use of chords which will be of vital assistance in both the practical and theoretical areas of music education. Refer to grade examination requirements.

**SIMPLE PROGRESSIONS**

- |    |   |    |    |                      |                                      |
|----|---|----|----|----------------------|--------------------------------------|
| a) | 1 | V  | 1  | Perfect Cadence.     | (V – 1) See example No 1.            |
| b) | 1 | 1c | V  | Perfect Cadence.     | The cadential 6/4. See example No 2. |
| c) | 1 | IV | 1  | Plagal Cadence.      | (1V – 1)                             |
| d) | 1 | V  | V1 | Interrupted Cadence. | (V – V1)                             |
| e) | 1 | IV | 1  | Imperfect Cadence.   | (1 – V)                              |

**Ex. 1.**  
Three Chords

1          V          1

**Ex. 2.**  
Four Chords.  
6/4 5/3 on Dominant Bass.

1          6      5      1  
                 4      3

**COMMONLY USED CHORD PROGRESSIONS.**

- \* The below listed chord progressions are all in the key of C Major.
- \* It is recommended that as students develop familiarity, they transpose the progressions into other keys. **E.g. G. D. F. Bb Major** and also the relative **Minor keys**. It is also important that they try to use the progressions in either four part vocal harmony (for theory examination development) or in pianoforte style. NOTE:- ‘b’ = 1<sup>st</sup> inversion. ‘c’ = 2<sup>nd</sup> inversion of the chord.
- \* In the early stages, chords can be used in any inversion, but always aim for a smooth change. Where ‘b’ is indicated, always place the 1<sup>st</sup> inversion note (3<sup>rd</sup> of the chord) in the Bass. E.g. Chord 11 (Two) in the key of

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C = D F A. The 1<sup>st</sup> inversion = F A D. Place the 'F' in the Bass. (Try not to double the bass note of a 1<sup>st</sup> inversion chord when using 1b, 1Vb and Vb.)

- |    |   |     |     |    |    |    |     |    |   |      |    |     |     |    |   |
|----|---|-----|-----|----|----|----|-----|----|---|------|----|-----|-----|----|---|
| a) | 1 | 1V  | V   | 1  | b) | 1  | 11b | 1c | V | 1    |    |     |     |    |   |
| c) | 1 | 11b | V   | V1 | 1V | V  | 1   | d) | 1 | 1V   | 1b | 11b | 1c  | V7 | 1 |
| e) | 1 | V1  | 11b | V  | 1b | 1V | 1   | f) | 1 | 111b | V1 | 1V  | 11b | V7 | 1 |

**ADVANCED DESCENDING SCALE CHORDAL PROGRESSION.**

C	B	A	G	F	E	D	C	See the working below. (Ex. 3.)
1	E7	Am	A7	Dm	Am	D7	G7	(See page 14 for explanation of chord symbols)

**Ex. 3.** Example of common chord progression in four part vocal harmony. Don't hesitate to use different note values to make the progression and rhythm more interesting. Add passing notes to give movement.

1   E7   Am   A7   Dm   Am   D7   G7   4 - 3\_Sus.

**22. GUIDELINES FOR THE PIANOFORTE SYLLABUS EXAMINATIONS.**

*This syllabus has been designed to move forward into the 21<sup>st</sup> century and cater for the modern day students. I realized that the basic syllabus requirements had not changed in at least 100 years and I thought it was time to look at this fact. I enlisted the input of the Canberra teachers who belong to the Belconnen Music Teachers' Group and put my ideas forward to them at our meetings and discovered after lengthy discussions about the syllabus and the needs of the modern day student that a change was necessary. This syllabus was presented to the Guild and was accepted. I have now spent a year working on the new Pianoforte syllabus up to Grade 5 and Dr. Knoop has very kindly said I could launch this new syllabus up to grade 5 this year and teachers would have the option of using it. This syllabus caters for students who may just wish to play the piano for their own pleasure or they may be taking music more seriously and considering a career in music. Whichever way this syllabus has a wide range of styles and will be able to cater for all students. Not everyone has an aptitude for the same styles and this syllabus will give more scope for personal enjoyment and achievement. The reason for teaching music is that all people have a right to learn music and the important aspect of teaching is to encourage the students to love and enjoy music and to want to play the piano. If we as teachers achieve that for our students we have done our job well.*

**THE PIANOFORTE SYLLABUS HAS 6 LISTS:**

- **LIST 1. STUDIES.**
- **LIST 2. BAROQUE.**
- **LIST 3. CLASSICAL.**
- **LIST 4. ROMANTIC.**
- **LIST 5. 20<sup>TH</sup>/21<sup>ST</sup> CENTURY.**
- **LIST 6. MODERN.**

**Take note: Composers are listed in the left column. However when there are multiple composers in the one book then the title of the book is listed in the left hand column. All BOOK NAMES are displayed in bold print.**

**GUIDELINES FOR EXAMINATIONS**

- Select three contrasting pieces from Lists 1-6 for each step or grade up to grade 5.
- One of these pieces must display some technical facility involving finger dexterity. E.g. A fast or moderately fast (Allegro or Allegretto) piece. This may be chosen from any of the lists.

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- List them as A, B, C, on the examination form that you hand to the examiner. Name them as Study, Baroque etc. List A must be the technical piece involving finger dexterity. This is necessary due to the fact that the marks are different for List A.
- **Take Note** that **Two** exercises are to be prepared for all steps and grades up to and including Grade 2.
- Two pieces from the same list may not be chosen for the examination.
- This syllabus may also be used for performance examinations. It is suggested that an extra piece is selected for performance examinations to fill up the required performance time needed because of the absence of the technical and sub-sections.

*It is suggested that the teachers expose the students to all styles of music during the year as this enables them to have a broad understanding of all the musical styles and also allows them to learn more pieces during the year which encourages more reading practice and it puts the examination in its rightful place i.e. A part of the year's musical study. Examinations are very important for most students but the Examiner only listens to and assesses a selected part of the overall musical study for the year.*

### INTRODUCTORY. PIANOFORTE SYLLABUS EXAMINATIONS.

<u>STEP 1.</u>	Preparatory.
<u>STEP 11.</u>	Elementary.
<u>STEP 111.</u>	Preliminary.

These rudimentary examinations are intended to ensure that sound technical foundations are laid and also to accustom very young students to examination conditions and demands. No 'system' is insisted upon and any recognized fingering pattern, scale book or basic Tutor is acceptable in the examination work submitted.

The work in these examinations should not be played excessively quickly, nor yet be unduly laboured. Examiners will watch for correct hand positions and for a developing finger technique. Accuracy and clarity of tone are important, so therefore a flat finger action, together with all unnecessary hand and arm movements should be eliminated. Remember that a relaxed economy of movement should always be the aim but at the same time developing strength and finger independence. Special attention should be given to finger release and to the passing under of the thumb when playing scales and exercises. Co-ordination and precision of control between the hands must be encouraged and constantly corrected by the teacher. Indeed, everything must be closely supervised to ensure the correct development of good habits. A sound technique, legato tone and finger action need to be cultivated right from the beginning. Also, it is important not to neglect essential development in the control of the sustaining pedal in these early stages of a student's musical life. The sub-section requirements also should be practiced and taken seriously from the earliest examination.

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**STEP ONE.**

**PREPARATORY.**

Examination time. 10 Minutes

Minimum pass mark. C 65

**PLEASE NOTE:-** *Teachers please read and observe the guidelines on page for selection of List material.*  
**A self-contained STEP ONE EXAMINATION BOOK is available from the Guild Office and may be used for this examination.**  
**All examination music and technical requirements are included in this publication.**

**TECHNICAL WORK.**

Scales and Chords from memory.

**20 Marks**

**SCALES.**

Major. C. G. One octave.  
 Similar motion. Legato touch. Ascending and descending.  
 Hands separate. Scale speed. One crotchet = MM 100.

**CHORDS.**

Major. C. G.  
 Right Hand. Any position of the triad.  
 Left Hand. Single tonic note or octave.

**EXERCISES.**

The Candidate will select any **TWO** for performance.

**PERFORMANCE.**

**Three Lists required. A. B. C.**

**Select three contrasting pieces from three different lists below: one at least must display technical skill.**

Memory work is encouraged, but is not essential.

**OWN CHOICE Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Step One Examination. No Guild approval required. (See Item 6. Page 6.)*

**STEP 1**

<b><u>LIST 1. STUDIES.</u></b>		
Burnam	<b><i>A Dozen A Day Book 1.</i></b> <i>Choose any two of the following.</i> <i>Pages 5 to 8</i> <i>Cartwheels, Walking, Running, The Splits, Jumping, Hopping on the Right Foot, Hopping on the Left Foot, Skipping, Deep Breathing</i>	Willis Music Company
Czerny	<b><i>First Instructor. Op 599. Studies.</i></b> <i>No 1. 3. 5. 6.</i>	Allans
Fletcher Leila	<b><i>Piano Course Bk 2.</i></b> <i>The Forest Ranger</i> <i>The Flute player and the Bird</i> <i>The Voyager's Song</i> <i>Polly Wolly Doodle</i>	Allans
Thompson John	<b><i>First Grade Studies</i></b> <i>Trumpeters</i> <i>Goldfish</i>	Chappell & Co. Ltd.

<b><u>LIST 2. BAROQUE.</u></b>		
<b>An Introduction to Classics and Moderns</b>	<i>Dudelsack,</i> <i>Old German Dance</i> <i>Curtin Raiser</i>	Amsco Publications
<b>The Joy of First Classics Bk. 1</b>	<i>Entree or Complaint</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Dudelsack</i>	Yorktown Music Press Inc.

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<b><u>LIST 3. CLASSICAL.</u></b>		
<b>Accent On Keys Level 1</b>	<i>High Tea</i>	Accent Pub.
<b>Alfred's Basic Piano Library Level 1A</b>	<i>The Donkey</i>	Alfred's
Bradley Eustace	<b><i>Ode to Hipno</i></b> <i>Fantasy On Aura Lee</i>	Hipno C-Mat Pub.
Burnam	<b><i>Ministeps to Music Book I.</i></b> <i>Little White Chickens and South Wind.</i> <i>Both as one.</i> <i>Going North.</i>	Willis Music Company
Fletcher Leila	<b><i>Piano Course Bk 2.</i></b> <i>Lazy Pony</i> <i>Christmas Eve</i> <i>Hop, Hop, Hop</i>	Allans
Margaret Goldston.	<b><i>Musical Tales Bk 1.</i></b> <i>Upside Down</i>	Alfred

<b><u>LIST 4. ROMANTIC.</u></b>		
<b>Bastien Piano Basics Level 2</b>	<i>Mary Ann</i>	Kjos Music Company
Erskine and Myatt	<b><i>Kids' Stuff</i></b> <i>Pet Parade</i> <i>In Flight</i> <i>Snowy Wonderland</i>	IMP
Fletcher Leila	<b><i>Music Lessons Have Begun</i></b> <i>Canoe Song</i>	
Fletcher Leila	<b><i>Piano Course Bk 2.</i></b> <i>Moon Shadows</i> <i>On the Lagoon</i>	
<b>Popular Piano Solos Level 1</b>	<i>It's a Small World</i>	Hal Leonard
<b>Recital Book Level 1B.</b>	<i>The Old Mill</i> <i>Soaring.</i>	Alfred's Basic Piano Library
Steadman Agnus	<i>At the Skating Rink</i>	Willis Music Company
Thompson John	<b><i>Easiest Piano Course Bk 1.</i></b> <i>Through the Woods</i> <i>The Ballet Dancer</i> <i>Lightly Row</i>	Allans

<b><u>LIST 5. 20TH/21ST CENTURY.</u></b>		
Bastien Jane and James	<b><i>Piano Recital Solos. Primer level.</i></b> <i>Any One.</i>	
Goldston Margaret	<b><i>Musical Tales Bk 1.</i></b> <i>Acrobats in the Trees</i>	
Fletcher Leila	<b><i>Piano Course Bk 2.</i></b> <i>The Birch Canoe</i> <i>Old MacDonald</i>	Allans
Hofstad, Mildred	<i>Reddy Fox Goes Walking</i>	Willis Music Company
Shostakovich	<b><i>Six Children's Pieces.</i></b> <i>No 2. Valse.</i>	
Steadman Agnus	<i>Gingerbread Man</i>	Willis Music Company
Visser Sonya	<b><i>Time Travellers Bk 1</i></b> <i>Dinosaur Dance.</i>	C-Mat

<b><u>LIST 6. MODERN.</u></b>		
<b>Accent On Keys Level 1</b>	<i>Getting It Together</i>	Accent Pub

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<b>Bastien Piano Basics Level 2</b>	<i>Clap Hands</i> <i>Primary Boogie</i> <i>Rock</i>	Kjos Music Company
Bradley Eustace	<b>Hipno</b> <i>Twinkle Snap</i> <i>Millennium</i> <i>Jingle Blues</i>	C- Mat Pub.
<b>Encore On Keys Level 2</b>	<i>Beanstalk Rag</i> <i>Dolphins</i> <i>Heel and Toe</i>	Accent Publishing
<b>Rock With Jazz Book One</b>	<i>Rockin' Festival</i>	Schirmer
<b>Rock With Jazz Book Two</b>	<i>The Happy Potamus</i> <i>Lemon 'N' Lime Pop</i>	Schirmer
Visser Sonia	<b>Time Travellers Bk 1</b> <i>Jurassic Jig.</i> <i>Terry The Pteranodon</i>	C- Mat Pub.

**SIGHT READING.**

**10 Marks.**

To orally read notes for up to four bars from the **Treble Stave**. The Examiner will use one of the examination pieces presented and will point to each note. Note values not required.

**EAR TESTS.**

**8 Marks.**

**RHYTHM.** To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a crotchet.

**PITCH.** To state which is the higher or lower of two notes played consecutively by the Examiner in the immediate range above Middle C. Not less than an OCTAVE apart. First time: **f forte**. Second time: **p piano**.

**GENERAL KNOWLEDGE.**

**7 Marks.**

The candidate will be asked to identify and name the Brace, Bar lines, Double Bar-line, Stave or Staff, Clefs, Semibreves, Minims and Crotchets. As found in the repertoire.

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**STEP TWO.**

**ELEMENTARY.**

Examination time. 10 Minutes

Minimum pass mark. C 65

**PLEASE NOTE:-** *Teachers please read and observe the guidelines on page for selection of List material.*  
**A self-contained STEP TWO EXAMINATION BOOK is available from the Guild Office and may be used for this examination.**  
**All examination music and technical requirements are included in this publication.**

**TECHNICAL WORK.**

Scales and Chords from memory.

**20 Marks.**

**SCALES.**

Major. C. G. F. One octave.  
 Similar motion. Legato touch. Ascending and descending.  
 Hands separate. Scale speed. One crotchet = MM 100.

**CHORDS.**

Major. C. F. G7.  
 Right Hand. Any position of the triad.  
 Left Hand. Single tonic note or octave.

**EXERCISES.**

The Candidate will select any **TWO** for performance.

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at least must be reasonably fast and display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Step Two Examination. No Guild approval required. (See Item 6. Page 6.)*

**STEP 2**

<b><u>LIST 1. STUDIES.</u></b>		
Beyer	<i>Studies Op 101 No 64</i>	Peters Edition
Blake, Dorothy	<i>Keyboard Secrets. The Whirlpool and The Bumble Bee</i>	Allans
Bradley Eustace (arranged by)	<i>D'Groove . Aquarium.</i>	C- Mat
Burnam	<i>A Dozen a Day Book 1 Choose any two of the following: Tip Toe Running, Jumping Rope, Rocking, Ping Pong, Jump the River</i>	Willis Music Company
Czerny	<i>First Instructor. Op 599. No 13. 14. 15. 16. 17. or 19.</i>	Allans Music
Czerny	<i>Easy exercises Op. 139: No 2. 3. 4. or 5.</i>	Allans Music
Czerny	<i>Easy Studies Op. 777: No 1. 2. 3. or 7.</i>	Allans Music
<b>Encore On Keys Level 3.</b>	<i>Raindrops</i>	Accent Publishing
Thompson John.	<i>Easiest piano Course Bk 2 Dancing Bear Follow the Leader.</i>	
<b>The Joy of First Classics Bk. 1</b>	<i>Brave Knight Follow Me Danse Galante</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Etude Melodique Duet Frolic</i>	Yorktown Music Press Inc.
Thompson John	<i>First Grade Studies Spinning Wheel Rain Drops The Cuckoo</i>	Chappell & Co. Ltd.
Visser Sonya.	<i>Time Travellers Bk 1 Egyptian Rap</i>	C- Mat Pub.

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<b><u>LIST 2. BAROQUE.</u></b>		
<b>Accent On Keys Level 1.</b>	<i>Recital in C</i>	Accent Pub.
<b>An Introduction to Classics and Moderns</b>	<i>Carefree Gavotte Minuet Scherzino</i>	Amsco Publications
Bach, J.S.	<b>Children's Bach.</b> <i>Five Little Cannons. (Any two as one.)</i>	Imp.354
<b>Classics to Moderns Bk. 1</b>	<i>Gavotte</i>	Yorktown Music Press Inc.
<b>Getting to Preliminary</b>	<i>Danse Ancienne Anyone Home? Quadrille</i>	Hal Leonard
<b>The Joy of First Classics Bk. 1</b>	<i>Old German Dance Canario Menuetto Carefree Gavotte</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Quadrille Menuette Echo Dance Two Little Canons No1 or 2</i>	Yorktown Music Press Inc.

<b><u>LIST 3. CLASSICAL.</u></b>		
<b>An Introduction to Classics and Moderns</b>	<i>Roundelay Allemande</i>	Amsco Publications
Bastien, Jane Smisor	<i>A First Sonatina 2<sup>nd</sup> Mov. Sonatina in G 2<sup>nd</sup> Mov. Sonatina in F 2<sup>nd</sup> Mov.</i>	Kjos Music Company
<b>Classics to Moderns Bk. 1</b>	<i>Little Sonata</i>	Yorktown Music Press Inc.
Fletcher Leila	<b>Piano Course Bk 2.</b> <i>Lazy Pony The Bee Motor Cycle Corps In a Submarine</i>	Allans
<b>The Joy of First Classics Bk. 1</b>	<i>Little Sonata</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Scherzino Sonata on Five Notes</i>	Yorktown Music Press Inc.
Thompson, John.	<b>The First Grade Book</b> <i>Dutch Dance</i>	Allans

<b><u>LIST 4. ROMANTIC.</u></b>		
<b>Accent On Keys Level 2.</b>	<i>New World Symphony Rainbow Trout.</i>	Accent Publishing
Blake, Dorothy	<b>Keyboard Secrets.</b> <i>The Race and Smooth Riding Spring and Summer</i>	Allans
Dunhill, Thomas	<b>First Year Pieces</b> <i>Melody in C The Sheep on the Downs</i>	Allans Music
Greta Grybaitis	<i>Valsette</i>	<a href="mailto:gretagrybaitis@gmail.com">gretagrybaitis@gmail.com</a>
Holland Dulcie.	<b>15 Everyday Pieces.</b> <i>Up in the morning.</i>	Allans Music

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	Stop! Go! Waltzing Time.	
John Thompson.	<b>Easiest Piano Course Bk 2</b> <i>Lightly Row</i> <i>The Wishing Star</i>	
Martha Mier.	<b>Imagine Bk 1</b> <i>Lady Bug Waltz.</i>	
<b>Popular Piano Solos level 2.</b>	<i>Edelweiss</i>	Hal Leonard
Rolseth, Bjarne	<i>My First Waltz</i>	Schirmer Inc.
Thompson, John.	<b>Easiest Piano Course Bk 1.</b> <i>Once Upon a Time</i>	Allans
Thompson, John.	<b>The First Grade Book</b> <i>Run-away River</i> <i>Swans on the Lake</i> <i>Big Moon</i>	Allans

<b><u>LIST 5. 20TH/21ST CENTURY.</u></b>		
<b>Alfred's Recital Level 1b</b>	<i>I've been Wishin'</i> <i>The old Mill</i>	2113 Alfred
<b>An Introduction to Classics and Moderns</b>	<i>Pass in Review</i> <i>Hungarian Play Tune</i> <i>Russian Dance</i> <i>Spring Song</i>	Amsco Publications
Bartok, Bela	<b>First Term at the Piano.</b> <i>No 2. 3 or 4.</i>	Ed. Musico Budapest
Blake, Dorothy	<b>Keyboard Secrets.</b> <i>Raindrops</i>	Allans
Dunhill, Thomas	<b>First Year Pieces</b> <i>Swaying Branches</i> <i>Jock Plays the Bagpipes</i>	Allans Music
<b>Getting to Preliminary</b>	<i>Procession</i>	Hal Leonard
<b>Getting to Preliminary. The New Mix</b>	<i>Royal March of the Lion</i> <i>The Brave Knight</i>	Hal Leonard
Kabalevsky, Dimitri	<b>Twenty Four Little Pieces. Op. 39.</b> <i>No 1. A Little Tune.</i> <i>No 2. Polka.</i> <i>No 3. Marching.</i>	B & H
Margaret Goldston	<b>Musical Miniatures</b> <i>Rondino.</i>	Amsco Publications
Margaret Goldston.	<b>Dance Miniatures:</b> <i>Little Tango.</i>	Amsco Publications
Swinstead Felix	<b>Two Little Pieces.</b> <i>A Tender Flower</i> <i>Playtime</i>	Allans
<b>The Joy of First Classics Bk. 1</b>	<i>Russian Dance</i> <i>Two Hungarian Play Tunes Nos 1 or 2</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Canzonetta</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
<b>Bastien Piano Basics Level 2</b>	<i>Moonlight Mist</i> <i>The Marines' Hymn</i> <i>Old MacDonald Rocks</i>	Kjos Music Company
Bradley Eustace (arranged by)	<b>D'Groove .</b> <i>Amazing Grace</i>	C- Mat

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	<i>Sad Scarborough Fair.</i>	
<b>Contest Winners Book 2</b>	<i>March of the Gnomes</i>	Alfred
<b>Encore On Keys Level 3.</b>	<i>Disco Fever.</i>	Accent Publishing
Erskine and Myatt	<b><i>Kids' Stuff</i></b> <i>Jingle Bells Lazy Holiday Keystone Cop When the Saints</i>	IMP
<b>Getting to Preliminary. The New Mix</b>	<i>Clowns Viva la Rhumba! Wild Ride Wotcha Doin'?</i>	Hal Leonard
Kraehenbuehl David	<i>Deckrail Blues</i>	Summy-Birchard Illinois
MacFarlane Roderick	<b><i>Piano Fun.</i></b> <i>Jungle Jag</i>	Hal Leonard
MacFarlane Roderick	<b><i>Piano Fun Book 2.</i></b> <i>Sleeping Koala Jungle Jog 11</i>	Hal Leonard
Pamela Wedgwood	<b><i>Up – Grade!</i></b> <i>No 2. 3. 4. 11. 12.</i>	Faber Music Ltd.
<b>Popular Piano Solos Level 2.</b>	<i>Alley Cat</i>	Hal Leonard
<b>Rock With Jazz Book One</b>	<i>Cool Combo A Lad in Trinidad “New” Macdonald Toot Sweet</i>	Schirmer
<b>Rock With Jazz Book Two</b>	<i>Out of the Blues</i>	Schirmer
<b>Rock, Rhythm and Rag Book One</b>	<i>Rocky Road Rag-A-Muffin</i>	Schirmer
Sonya Visser.	<b><i>Time Travellers Bk 1</i></b> <i>Calypso Catfish. Brontosaurus Bounce.</i>	C- Mat Pub.
Thompson, John.	<b><i>Easiest Piano Course Bk 1.</i></b> <i>Turkey in the Straw</i>	Allans
Wedgwood.Pam	<b><i>Really Easy Jazzin' About</i></b> <i>Track 1 Ping-Pong</i>	Faber Music
White Haun Anna	<b><i>Koala on the Keys.</i></b> <i>G'day Everyone Koala Kapers</i>	Alfreds

**SIGHT READING.**

**10 Marks**

A short simple phrase for the **Right Hand**. 4 bars in 2/4, 3/4 or 4/4 time. Consisting of minims and crotchets in the keys of C, F or G major. All in the 5 finger position.

**EAR TESTS.**

**8 Marks**

**RHYTHM.** To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a crotchet.

**PITCH.** To state which is the higher or lower of two notes played consecutively by the Examiner in the immediate range above Middle C. Not less than a FIFTH apart. First time: **f forte**. Second time: **p piano**.

**GENERAL KNOWLEDGE.**

**7 Marks**

Questions on rudiments as set for Step One as follows. The Brace, Bar-lines, Double Bar-line, Stave or Staff, Clefs, Semibreves, minims and Crotchets.

In addition, simple time, a sharp, a flat and the natural sign. Simple dynamic signs: crescendo, diminuendo, p, mp, f, mf, as found in the examination music.

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**STEP THREE. PRELIMINARY.**

Examination time. 15 Minutes  
Minimum pass mark. C 65

**PLEASE NOTE:-** A self-contained **STEP TWO EXAMINATION BOOK** is available from the Guild Office and may be used for this examination.  
All examination music and technical requirements are included in this publication.

<b><u>TECHNICAL WORK.</u></b>	Scales and Chords from memory.	<b>20 Marks</b>
<b><u>SCALES.</u></b>	Major. C. Hands together. One or two octaves.	
	Major. G. D. F. Hands separate. One or two octaves.	
	Harmonic Minor. A. Hands separate. One or two octaves.	
	<i>Similar motion. Legato touch. Ascending and descending.</i>	
	<i>Scale speed. Four crotchets = MM 40.</i>	
	<b><u>Contrary Motion.</u></b> Major. C. G. One octave.	
<b><u>BROKEN CHORDS.</u></b>	Major. C. One octave.	
	Pattern. CEG. EGC. GCE. CEG.	
	Fingering. R.H. 135. 125. 135. 135.	
	L.H. 531. 531. 521. 531.	
	<i>Ascending only. Hands separate. Three crotchets = MM 40.</i>	
<b><u>CHORDS.</u></b>	C. G. G7. F. Am.	
	<i>Right Hand. Any position of the triad.</i>	
	<i>Left Hand. Tonic octave or a single tonic note (small hand).</i>	
<b><u>EXERCISES.</u></b>	The Candidate will select any <b>TWO</b> for performance.	
	See Item 1 Page 5.	

**PERFORMANCE.** Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at least must display technical skill.  
Memory work is encouraged, but is not essential.  
**OWN CHOICE Select One piece only**  
*Any of the following works or those of a similar standard may be selected for this Step three Examination. No Guild approval required. (See Item 6. Page 6.)*

**STEP 3**

<b><u>LIST 1. STUDIES.</u></b>		
Bartok. Bela.	<b><i>Mikrokosmos. Vol 1.</i></b> <i>No 22. 26. 28. 29. 31. 33. 34. or 36.</i>	B & H
Burnam	<b><i>A Dozen a Day Bk 1</i></b> <i>Choose any two from the following:</i> <i>Bouncing a Ball,</i> <i>Fit as a Fiddle And Ready To Go</i> <i>Jumping On A Sunny Cloudy Day</i> <i>Skipping up A Hill</i>	Willis Music Company.
Czerny	<b><i>First Instructor. Op 599.</i></b> <i>No 12.</i>	Allans Music
Czerny	<b><i>Easy exercises Op. 139</i></b> <i>No 6. 9. 16. 17. or 18.</i>	Allans Music
Czerny	<b><i>Easy Studies Op. 777:</i></b> <i>No 4. 8. or 17.</i>	Allans Music
Duvernoy. F.	<b><i>Elementary Studies.</i></b> <i>Op 176. No 3.</i>	Allans Music
Gurlett, Cornelius	<i>Study in F</i>	Allans Music
Hyde, Miriam	<b><i>Piano Course by M. Hyde and W Thompson:</i></b> <i>Waterfall</i> <i>Palms in the Wind</i> <i>Study in A Minor</i>	

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Le Couppey. Felix.	<i>Elementary Studies. Op 17. No 17.</i>	Allans Imp.143
Muller, August	<i>Study in G Study in A Minor</i>	
<b>The Joy of First Classics Bk. 1</b>	<i>Duettino</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>At the Spinning Wheel Contredanse</i>	Yorktown Music Press Inc.
Thompson John	<i><b>First Grade Studies</b> A Voyage of Discovery Windmills Bridge Building The Chariot Race On an Irish Green</i>	Chappell & Co. Ltd.

<b><u>LIST 2. BAROQUE.</u></b>		
<b>An Introduction to Classics and Moderns</b>	<i>Minuetto Little Suite (3 movements)</i>	Amsco Publications
Bach. J.S.	<i><b>Children's Bach.</b> No 1 A Song of Resignation No 2. A Little Air.</i>	Imp.354
Dunhill, Thomas	<i><b>First Year Pieces</b> Gavotte in G</i>	Allans Music
Dyson. George.	<i><b>Twelve Easy Piano Pieces.</b> No. 5. 7. 9. 10. 11. or 12.</i>	Imp.1026
<b>Getting to Grade One</b>	<i>Bouree</i>	Hal Leonard
<b>Getting to Grade Two</b>	<i>Air in D minor</i>	Hal Leonard
<b>Getting to Preliminary</b>	<i>Gavotta in C Promenade Air</i>	Hal Leonard
Handel. G.F.	<i><b>A Handel Album for Piano Solo.</b> No 2. Minuet No 3. Passepied. No 4. Menuet. No 7. Menuet.</i>	UE13040E
Handel. G.F.	<i><b>An Introduction to His keyboard Works</b> Passepied in C Major. P14.</i>	Alfreds
Margaret Goldston.	<i><b>Musical Miniatures</b> Prelude.</i>	
<b>Piano Time Pieces Book 2</b>	<i>Gigue</i>	Oxford University Press
<b>The Joy of First Classics Bk. 1</b>	<i>German Dance, Minuet K6 Minuet P35 Bouree</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Games, Air The First Minuet.</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Playground Gallop Scherzo</i>	Yorktown Music Press Inc.
Traditional Country Dance	<i>Gavotte (Arranged by James Ching</i>	Allans Music

<b><u>LIST 3. CLASSICAL.</u></b>		
<b>An Introduction to Classics and Moderns</b>	<i>Bagatelle Quadrille</i>	Amsco Publications

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Bastien, Jane Smisor	<i>A First Sonatina 1st or 3rd Mov.</i> <i>Sonatina in G 1st or 3rd Mov.</i> <i>Sonatina in F 1st or 3rd Mov.</i>	Kjos Music Company
Dunhill, Thomas	<b>First Year Pieces</b> <i>A Song of Erin</i>	Allans Music
<b>Getting to Grade 1</b>	<i>Minuet P30.</i> <i>Melody in C</i>	Hal Leonard
<b>Getting to Preliminary</b>	<i>Bagatelle</i> <i>Minuet in F Major</i> <i>Russian Folk Song</i>	Hal Leonard
Greta Grybaitis	<i>Andante</i>	<a href="mailto:gretagrybaitis@gmail.com">gretagrybaitis@gmail.com</a>
Haydn. Joseph.	<b>Beginning to Play Haydn</b> <i>A Jolly Dance</i> <i>Peasant Dance in D Major</i>	Schroeder & Gunther
Haydn. Joseph.	<b>Miniatures for Piano.</b> <i>No 1. or 2.</i>	Schirmer
Hook, James	<i>Allegretto from Op 81 Lesson 4</i>	Allans Music
<b>The Joy of First Classics Bk. 1</b>	<i>Early English Sonatina</i> <i>Rondino</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Sonatina P28.</i>	Yorktown Music Press Inc.
Turk, Daniel	<i>Young People Dance</i>	Allans Music

<b><u>LIST 4. ROMANTIC.</u></b>		
Dunhill, Thomas	<b>First Year Pieces</b> <i>The Old Windmill</i> <i>The Old Abbey</i> <i>A Little Hush Song</i> <i>Where the Nodding Violet Grows</i> <i>On the River Bank</i> <i>A Sad Story</i>	Allans Music
Holland Dulcie.	<b>15 Everyday Pieces.</b> <i>Bird in a Tree.</i>	Allans Music
Lowenstein.	<b>Children's Playtime Pieces.</b> <i>The Little Harpist.</i> <i>Puddles.</i> <i>Red Robin.</i>	Imp.636
Martha Mier.	<b>Just Imagine! Bk 1</b> <i>Chinese Water Lilies.</i> <i>Little Grey Owl.</i>	
Martha Mier.	<b>Just Imagine! Bk 2</b> <i>Little White Church.</i>	
<b>Popular Piano Solos.</b>	<i>Chim Chim Cheree</i>	Hal Leonard
<b>Schubert. Franz.</b>	<i>Slumber Song</i>	Allans
Smith. Gail.	<b>Creative Keyboard. Op 3</b> <i>No 1. The Rain Forest</i> <i>No 16 Butterfly World.</i>	MB95062
<b>The Joy of First Classics Bk. 1</b>	<i>Song Without Words</i> <i>The Cuckoo Waltz</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Spring Morning.</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>The Magic Fountain</i>	Yorktown Music Press Inc.

<b><u>LIST 5. 20TH/21ST CENTURY.</u></b>		
<b>Achiever Level 1.</b>	<i>From the Top.</i>	Accent
<b>Achiever Level 2.</b>	<i>Willow Bend</i>	Accent

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<b>An Introduction to Classics and Moderns</b>	<i>Ukrainian Folk Tune</i>	Amsco Publications
Bartok. Bela.	<b>First Term at the Piano.</b> <i>No 6. 7c. 10c.</i>	Ed. Musico Budapest
Berlin, P	<i>The Marching Piglets</i>	Allans music
Dunhill. Thomas.	<b>First Year Pieces.</b> <i>No 6. Where the Nodding Violet Grows.</i> <i>No 8. A Song of Erin.</i> <i>No 9. Gavotte in G.</i> <i>No 10 A Sad Story.</i>	EMI Allans
<b>Getting to Grade 1 “The New Mix”</b>	<i>Russian Dance</i>	Hal Leonard
<b>Getting to Preliminary</b>	<i>Promenade</i>	Hal Leonard
<b>Getting to Preliminary “The New Mix”</b>	<i>The Good, the Bad, the Ugly.</i>	Hal Leonard
Kabalevsky. Dmitri.	<i>Twenty Four Little Pieces. Op 39.</i> <i>No 11. 12. 13. 15. 16.</i>	B & H
MacLachlan T. Robin	<i>Climbing</i>	Allans
Martha Mier.	<b>Just Imagine! Bk 1</b> <i>The Jolly Clown.</i>	
Pauline Hall (arranged)	<i>Jamaican Rumba</i>	Oxford University Press
<b>The Joy of First Classics Bk. 2</b>	<i>The Bagpipers.</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Walking Doll</i> <i>An Old Fashioned Waltz</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
<b>Achiever Level 1.</b>	<i>Matador.</i>	Accent
<b>Achiever Level 2.</b>	<i>Indian Dance.</i> <i>March Slav</i>	Accent Pub.
<b>Alfred’s Recital Level 1b</b>	<i>Freight Train</i> <i>The Caravan</i>	2113 Alfred
<b>Bastien Piano Basics Level 2</b>	<i>Olympic Games</i> <i>Workout in Space</i> <i>The Entertainer</i>	Kjos Music Company
Bradley Eustace.	<b>Barzurk</b> <i>Motor Mania</i> <i>Tribal Dance</i> <i>Sakura.</i>	C-Mat
Bradley Eustace.	<b>D’Groove</b> <i>Rockin’ On.Tribal Dance</i>	C-Mat
<b>Getting to Grade 1</b>	<i>Mini Hit</i>	Hal Leonard
<b>Getting to Grade 1 “The New Mix”</b>	<i>Hoe Down</i> <i>Stairway</i>	Hal Leonard
<b>Getting to Preliminary</b>	<i>The Swinging Sioux</i>	Hal Leonard
<b>Getting to Preliminary “The New Mix”</b>	<i>Big Beat</i> <i>Struttin’</i> <i>Silent Movie</i> <i>Shiver me Timbers</i> <i>Meet the Flintstones</i> <i>Do-Re-Mi</i> <i>The Matador</i> <i>Circus Maximus.</i>	Hal Leonard
Goldston Margaret.	<b>Musical Miniatures</b> <i>Red Hot Boogie</i>	
MacFarlane Roderick	<b>Piano Fun Book 2.</b> <i>Licorice Allsort</i> <i>The Mosquito</i>	Hal Leonard

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	<i>Jungle Jog 111</i> <i>Sinister Blues</i> <i>Return of the Ape</i>	
Mier Martha.	<b>Just Imagine! Bk 2</b> <i>Monkey On A Carousel</i>	
<b>Piano Time Pieces Book 1</b>	<i>The witch's lair</i>	Oxford University Press
<b>Piano Time Pieces Book 2</b>	<i>Waltzing Matilda</i>	Oxford University Press
Popular Piano Solos 3	<i>Raiders March.</i>	Hal Leonard
<b>Rock With Jazz Book Two</b>	<i>The Weasel Goes Pop</i> <i>Kin-Folk</i> <i>Little LP</i>	Schirmer
<b>Rock, Rhythm and Rag Book One</b>	<i>Riverboat Rag</i>	Schirmer
<b>Rock, Rhythm and Rag Book Two</b>	<i>Johnny in C</i> <i>Red Maple Rag</i>	Schirmer
Rollin, C.	<i>The Bean Bag Zoo</i> <i>The Bean Bag Bull.</i>	
Up – Grade!	<i>No 5. 6. 8. 10. or 19</i>	Faber Music Ltd.
Wedgwood.Pam	<b>Really Easy Jazzin' About</b> <i>Garage Sale</i>	Faber Music
White Haun Anna	<b>Koala on the Keys.</b> <i>Creepy the Crocodile</i> <i>Kangaroo Hop</i> <i>The Black Swan</i>	Alfreds

**SIGHT READING.**

**10 Marks**

A short simple phrase for the **Left Hand**. 4 bars in 2/4, 3/4 or 4/4 time. Consisting of minims and crotchets in the keys of C, F or G major. All in the 5 finger position.

**EAR TESTS.**

**8 Marks**

**RHYTHM.** To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a crotchet.

**PITCH.** To state which is the higher or lower of two notes played consecutively by the Examiner. Not less than an **THIRD** apart. Within the octave below Middle C. First time: **f forte**. Second time: **p piano**.

**NOTE:** Ear tests in the three Step examinations are basically the same and are designed to cumulatively train and reinforce the student's listening skills. This concept is further strengthened in the Grade One Ear Tests.

**GENERAL KNOWLEDGE.**

**7 Marks**

All rudiments as set for Steps One and Two as follows.

The Brace, Bar-lines, Double Bar-line, Stave or Staff, Clefs, Semibreves, Minims and Crotchets. Simple time, Sharps, Flats and the Natural Sign. Simple dynamic signs:- crescendo. (cresc), diminuendo. (dim), mp. f. mf. as found in the examination music.

In addition, signs and terms found in the examination pieces. Key and time signatures. Triplets, tones and semitones.

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

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**GRADE ONE EXAMINATION.**

Examination time. 15 Minutes.

Minimum pass mark. C 65.

**PLEASE NOTE:-** A self-contained **GRADE 1 EXAMINATION BOOK** is available from the **Guild Office** and may be used for this examination.

*All examination music and technical requirements are included in this publication.*

**IMPORTANT:-** If not already passed, the GUILD strongly recommends that the Preliminary Theory Examination be passed in the same year as the Grade One Practical examination to prepare the candidate for the demands of the higher theory grades. This is not a pre-requisite. See the *Guild Handbook for details.*

**TECHNICAL WORK.** All Technical Work except Exercises from memory. **20 Marks**

Scales similar motion. Hands together. Legato touch. Ascending and descending.

Scale Tempo. Four crotchets MM 54.

**SCALES**

**Similar Motion**

Major. C. G. D. F Two octaves.

Harmonic Minor. A.

Melodic Minor. A.

**Contrary Motion** From Unison.

Major. C. G. Two octaves.

Harmonic Minor. A.

**BROKEN CHORDS.**

Major. C. G. One octave.

Pattern. CEG. EGC. GCE. CEG.  
GBD. BDG. DGB. GBD.

Fingering. R.H. 135. 125. 135. 135.  
L.H. 531. 531. 521. 531.

Hands separate. Three note groups. Ascending & descending. Three crotchets = MM 54.

**CHORDS.**

C. G. G7. F. Am. Dm.

Right Hand. Any position.

Left Hand. Tonic octave.

**EXERCISES.**

As set for Grade One in this syllabus.

*The Candidate will select any TWO for performance.*

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at

least must display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade One Examination. No Guild approval required. (See Item 6. Page 6.)*

**GRADE 1**

<b><u>LIST 1. STUDIES.</u></b>		
Bartok. Bela.	<b>Best Traditional Piano Etudes Bk 2</b> <i>No 24 Vivace.</i>	B & H
Berens. H.	<i>Study in C</i>	Any Edition
Bertini. Henri.	<b>Elementary Studies. Book 1. Op 137.</b> <i>No 1. 2. 12. or 14.</i>	Any Edition
Beyer. F.	<i>Study in C</i>	Any Edition
Brunner, Hans.	<i>Study in C</i>	Allans Music
Burgmuller. Friedrich.	<b>25 Progressive Studies. Op 100.</b> <i>No 1. 2. 5. 11. or 12.</i>	Imp.142.
Czerny	<b>First Instructor. Op 599.</b>	Allans Music

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	<i>No 23. 25. 27. or 28.</i>	
Czerny	<b>Easy exercises Op. 139</b> <i>No 8. 11. 12. 21. 24. or 27.</i>	Allans Music
Czerny	<b>Easy Studies Op. 777:</b> <i>No 5. 10. 11. 12. or 14.</i>	Allans Music
Duvernoy. F.	<b>Elementary Studies. Op 176.</b> <i>No 1. 4. 5. or 6.</i>	
Dyson. George.	<i>Study in F</i>	Allans
<b>Getting to Grade 1</b>	<i>Arabesque</i>	Hal Leonard
Hall. P.	<b>Piano Time Pieces. 2.</b> <i>Tarantella</i>	OUP
Holmes, Ivan.	<i>Harmonic Study.</i>	AGMED.
Kohler. Louis.	<i>Study. Op 218. No 34</i> <i>Study Op 242. No 2</i>	Any Edition
Le Couppey. Felix.	<i>Study in C. Op 17 No. 6</i>	Allans
Lemoine. H	<i>Study in G. Op 37.</i>	Allans
Muller, August	<i>Study in G</i> <i>Study in A Minor</i>	
Schytte	<i>Study in B Minor</i>	Allans
<b>The Joy of First Classics Bk. 1</b>	<i>Arabesque P46</i> <i>Playful Dialogue P77</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>Fandango P42.</i>	Yorktown Music Press Inc.

<b><u>LIST 2. BAROQUE.</u></b>		
Bach, Johann Sebastian. □	<b>Children's Bach.</b> <i>No 3. 4. 5. or 6.</i>	Imp.354
Couperin.	<b>First Favourite Classic Solo, Bk 2</b> <i>The Cuckoo</i>	Alfred
Duncombe.	<b>Masterpieces with Flair, Bk 1.</b> <i>Trumpet Tune</i>	Alfreds
<b>Getting to Grade 1</b>	<i>Minuet P2</i> <i>Courtly Dance</i> <i>Gigue</i> <i>Minuet P27</i> <i>Ecosaise in G</i> <i>Sonatina Op 36, No 1</i>	Hal Leonard
<b>Getting to Grade 2</b>	<i>Impertinence</i> <i>Minuet in G</i>	Hal Leonard
Handel. G.F.	<b>A Handel Album for Piano Solo.</b> <i>No 1. Menuett.</i> <i>No 8. Impertinence.</i> <i>No 9. Menuett.</i> <i>No 13. Gavotte.</i> <i>No 17. Menuett.</i>	Univ.13040E
Handel. G.F.	<b>An Introduction to His Keyboard Works.</b> <i>Impertinence. P23</i>	Alfreds
Hook. James.	<b>A James Hook Album.</b> <i>No 3. Op 81. Gavotta.</i> <i>No 4. Op 34. Tempo di Minuetto.</i> <i>No 5. Quick March.</i> <i>No 6. Allegro Moderato.</i> <i>No 9. Op 81. Quick March.</i>	Novello
Purcell.	<i>Minuett in D.</i>	Chester
Telemann G.P.	<i>A Dance</i>	Allans

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<b>The Joy of First Classics Bk. 1</b>	<i>The Lute Player P19</i> <i>Minuet P28</i> <i>Christmas Pastoral P44</i> <i>Air P50</i> <i>King William's March P66.</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>The Village Prophet P23</i> <i>German Dance P29</i> <i>French Dance P49</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Gavotte. Page 2.</i>	Yorktown Music Press Inc.

<b><u>LIST 3. CLASSICAL.</u></b>		
Attwood, Thomas.	<i>Sonatina (G Major)</i>	Allans Music
Beethoven, Ludwig.	<i>Sonatina in G.</i> <i>1<sup>st</sup> or 2<sup>nd</sup> Movements.</i>	Any Edition
Clementi, Muzio.	<i>Sonatina. Op 36 No 1. 1<sup>st</sup> or 3<sup>rd</sup> Mov.</i> <i>Sonatina. Op 36. No 3. 2<sup>nd</sup> Mov.</i>	Ay Edition
Diabelli, Anton.	<i>Sonatina Op 151 No 1. 1st Mov.</i>	
<b>Getting to Grade 1</b>	<i>Sonatina in C</i>	Hal Leonard
<b>Getting to Grade 2</b>	<i>Allegretto</i> <i>Ecossaise in G</i> <i>Sonatina Op 36 No. 1 3<sup>rd</sup> mov</i> <i>Sonatina in G 1<sup>st</sup> or 2<sup>nd</sup> mov</i>	Hal Leonard
Haydn, J.	<b><i>Introduction to Pianistic Styles. Vol 2.</i></b> <i>Rondo in Bb.</i>	Bourne
Haydn, J.	<b><i>Beginning to Play Haydn</i></b> <i>Minuet in F major. P14.</i> <i>Andante in A Minor. P16</i> <i>Allegro. P17.</i>	Schroeder and Gunther Inc.
Mozart, W.A.	<b><i>Mozart for Young Pianists.</i></b> <i>Menuet. Page 3</i> <i>Allegro. Page 5</i> <i>Menuett. Page 6.</i> <i>Allegretto. Page 19.</i> <i>Menuett. Page 21.</i>	Warren Thompson
<b>Piano Time Pieces Book 2</b>	<i>The Princess and the Spinning Wheel</i>	Oxford University Press
<b>The Joy of First Classics Bk. 1</b>	<i>Allegro K3 P62</i> <i>Sonatina No 2 P72</i> <i>Dance Sonatina P75</i>	
<b>The Joy of First Classics Bk. 2</b>	<i>Scherzetto P30</i> <i>Danse Galante P32</i> <i>Bagatelle P45</i>	Hal Leonard
<b>The Joy of Recital Time</b>	<i>Landler. Page 3.</i>	Yorktown Music Press Inc.

<b><u>LIST 4. ROMANTIC.</u></b>		
Blake, Gordon.	<i>Cutting the Cake</i> <i>Kitty's Waltz.</i>	AGMED
<b>Getting to Grade 1</b>	<i>Adagio</i>	Hal Leonard
<b>Getting to Grade 2</b>	<i>Night Journey</i>	Hal Leonard
Hill, Mirrie.	<b><i>Fun In The Sun.</i></b> <i>Any except No 1.</i>	Imp.375
Hill, Mirrie.	<b><i>Child Fancies.</i></b> <i>Waltz.</i>	Imp.375
Holland Dulcie.	<b><i>15 Everyday Pieces.</i></b> <i>Raindrops</i>	Allans Music

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	<i>The Violin Family March</i>	
Hyde. Miriam.	<b>Children's Suite No 1.</b> <i>Graceful Dance</i>	Chappell
Hyde. Miriam.	<b>Little Sketch Book.</b> <i>Starry Night</i>	Warner
Kraehenbuehl David	<b>Jazz and Blues Bk. 2</b> <i>Falling Leaves</i>	Summy-Birchard Illinois
Krogmann, C. W.	<b>Zephyrs from Melodyland.</b> <i>The Little Prince</i> <i>Vesper Bells.</i>	Allans
Lowenstein.	<b>Children's Playtime Pieces.</b> <i>Mazurka.</i>	Imp.636
Schubert, Franz.	<b>Music Through Time. Book 2.</b> <i>Eccossaise</i>	OUP
Schumann. Robert.	<b>Album for the Young. Op. 68.</b> <i>No 5. A Little Piece.</i>	Allans Imp.1259
<b>The Joy of First Classics Bk. 1</b>	<i>Cradle Song P43</i> <i>Little Piece P69</i> <i>Romantic Story P76</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Night Journey</i>	Yorktown Music Press Inc.

**LIST 5. 20TH/21ST CENTURY.**

Bartok. Bela.	<b>Mikrokosmos. Vol. 1.</b> <i>No 24. 25. 30. 32.</i>	B & H
Bartok. Bela.	<b>Musical Cameos.</b> <i>No 1. 2. 3. 4. 5. or 6.</i>	B & H
Bartok. Bela.	<i>First Term at the Piano.</i> <i>No 13(c) or 14(b)</i>	Musica Budapest
<b>Getting to Grade 1</b>	<i>Dance</i> <i>Play Song</i> <i>The Lost Cat</i> <i>A Toy Shop Tune</i>	Hal Leonard
Gretchaninoff. Alexander.	<b>Children's Book. Op. 98.</b> <i>A Tale or Farewell.</i>	
Kabalevsky. Dimitri.	<b>24 Little Pieces. Op.39.</b> <i>Country Dance.</i> <i>Hopping.</i>	B & H
Rolfe Walter	<i>Larkspur</i>	Allans
Shostakovitch. Dmitri.	<b>Six Children's Pieces.</b> <i>No 1. 2. 3.</i>	B & H
Stravinsky. Soulima.	<b>Piano Music for Children. Vol 1.</b> <i>On a Stroll.</i> <i>Carefree</i> <i>Follow the Leader. □</i>	Anglo-Soviet
<b>The Joy of First Classics Bk. 1</b>	<i>Alexander March P56</i>	Yorktown Music Press Inc.
<b>The Joy of First Classics Bk. 2</b>	<i>March of the Toy Soldier P44</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Parade of the Tin Soldiers</i>	Yorktown Music Press Inc.

**LIST 6. MODERN.**

Bailey. Kerin	<b>Jazzin Around 2.</b> <i>Raggy Blues.</i>	Bailey
Carter-Varney, Glen	<b>Kool Jazzy Tunes.</b> <i>Ants in your Pants</i> <i>Muffins for Free</i>	C-Mat

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Chapple, B	<i>Lazy Days.</i> <i>Tango.</i>	Chester
<b>Getting to Grade 1 - The New Mix</b>	<i>Calypso Rhumba</i> <i>Secret Agent</i> <i>Sesame Street Theme</i>	Hal Leonard
<b>Getting to Grade One</b>	<i>Old Movie Man.</i>	Hal Leonard
<b>Getting to Preliminary - The New Mix</b>	<i>Elissa's Blues</i> <i>In the Eyes of a Tiger</i> <i>Tie Me Kangaroo Down, Sport</i>	Hal Leonard
Grainger. Percy	<i>Bristol Town.</i>	Bardic Edition
MacFarlane Roderick	<b>Piano Fun Book 2.</b> <i>A Dog's Tale</i> <i>Flat Chat</i> <i>Bent Spoon Swing</i> <i>Butterfly Rock</i>	Hal Leonard
Milne. E	<b>Little Peppers.</b> <i>Rhyme Time.</i>	Faber Music
Norton. Christopher	<b>Microjazz Collection 1.</b> <i>A Short Walk</i> <i>Ragtime</i> <i>Stairway</i> <i>Tut Tuttin</i>	Boosey & Hawkes
Norton. Christopher	<b>The Microstyles Collection.</b> <i>Down South</i>	Boosey & Hawkes
<b>Piano Time Pieces Book 2</b>	<i>Rollercoaster Ride</i>	Oxford University Press
<b>Rock, Rhythm and Rag Book Two</b>	<i>Glad Rag</i> <i>Red Maple Rag</i>	Schirmer
<b>The Joy of Boogie and Blues</b>	<i>Blues No. 1</i> <i>Boogie No. 1</i>	Yorktown Music Press Inc.
Turk. Daniel.	<b>Introduction to Pianistic Styles. Vol 2.</b> <i>The Silly Grasshoppers.</i>	Bourne
<b>Up – Grade!</b>	<i>No 7. or 13.</i>	Faber Music Ltd.
Wedgwood.Pam	<b>Really Easy Jazzin' About</b> <i>Wise Guy</i>	Faber Music
White Haun Anna	<b>Koala on the Keys.</b> <i>In the Dreamtime</i> <i>Botany Bay</i> <i>Click got the Shears</i> <i>Waltzing Matilda (Arr. By Anna White)</i>	Alfreds

**SIGHT READING.**

**10 Marks**

A short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in 2/4 or 3/4 time. In the keys of C, G and F Major only. Hands separate.

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### **EAR TESTS.**

**8 Marks**

**Rhythm.** To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a quaver.

**Intervals.** To hum or sing and identify any note of the C Major common chord. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

**Pitch.** To state which is the higher or lower of any two notes played consecutively by the Examiner.

To hum or sing the TONIC at the end of a short unfinished descending melody played by the Examiner.

### **GENERAL KNOWLEDGE.**

**7 Marks**

General questions based upon the music performed. Including note and rest values, staff, clefs, accidentals, time and key signatures. Simple signs and terms found in the examination pieces.

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

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**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**

**GRADE TWO EXAMINATION.**

Examination time. 15 Minutes

Minimum pass mark. C 65

**PLEASE NOTE:** *A self contained GRADE TWO EXAMINATION BOOK is available from the Guild Office and may be used for this examination.*

**IMPORTANT:-** If not already passed, the GUILD strongly recommends that the Preliminary Theory Examination be passed in the same year as the Grade Two Practical examination to prepare the candidate for the demands of the higher theory grades. This is not a pre-requisite. (See the *Guild Handbook for details.*)

**TECHNICAL WORK** All Technical Work except Exercises from memory **20 Marks**

Scales similar motion. Hands together. Ascending and descending.

*Staccato touch at Examiner's discretion.*

Scale Tempo. Four crotchets = MM 66.

**SCALES.**

**Similar Motion**

Major F. Bb Two octaves.

Harmonic Minor. D. E.

Melodic Minor. D. E.

**Contrary Motion** From Unison.

Major. F. D. Two octaves.

Harmonic Minor. D. E.

**BROKEN CHORDS.**

Major. G. One octave.

Minor. D.

Pattern. GBDG. BDGB. DGBD. GBDG.

DFAD. FADF. ADFA. DFAD.

Fingering. R.H. 1235. 1245. 1245. 1235.

L.H. 5421. 5421. 5321. 5421.

Ascending and descending. Hands separate. Tempo. Four crotchets = MM 66.

C. G. D. F. Bb. C7. G7. F7. Am. Dm. Em.

Right Hand. Any position.

Left Hand. Tonic octave.

**CHORDS.**

**EXERCISES.**

As set for Grade Two in the student Supplementary Book.

The Candidate will select **TWO for performance.**

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at

least must display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade One Examination. No Guild approval required. (See Item 6. Page 6.)*

**GRADE 2**

<b><u>LIST 1. STUDIES.</u></b>		
Bertini. Henri.	<b><i>Elementary Studies. Book 1. Op 137.</i></b> <i>No 3. 5. 6. or 7.</i>	Any Edition
Burgmuller. Friedrich.	<b><i>25 Progressive Studies. Op 100.</i></b> <i>No 6. 7. 8. 10. or 21.</i>	Imp.142.
Czerny	<b><i>First Instructor. Op 599.</i></b> <i>No 30. 39. 40. 41. 43. 45 or 72.</i>	Allans Music
Czerny	<i>Easy exercises Op. 139</i> <i>No 19. 20. 25. or 31.</i>	Allans Music
Czerny	<b><i>Easy Studies Op. 777:</i></b>	Allans Music

**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**

	<i>No 16. 19. 20. 21. or 22.</i>	
Duvernoy. F.	<b>Elementary Studies. Op 120.</b> <i>No 1. 2. or 6.</i>	Any Edition
Duvernoy. F.	<b>Elementary Studies. Op 176.</b> <i>No 9. 12. 13. 16. or 17.</i>	Any Edition
<b>Getting to Grade Three</b>	<i>Harmony of the Angels</i>	Hal Leonard
Grybaitis. Greta.	<i>Minor Major Finger Study</i>	<a href="mailto:gretagrybaitis@gmail.com">gretagrybaitis@gmail.com</a>
Heller. S.	<i>Op 125. No 12.</i>	Allans
Hyde, Miriam	<i>Study in F.</i>	Allans
Kessler. M.	<b>Easy Piano Pieces. Book 3.</b> <i>Builders</i>	
Kirchner Theodor	<i>Study in A Minor. Op 71 No. 26.</i>	Allans
Kohler. Louis.	<b>Studies. Op 50.</b> <i>No 1. 2. 5. 6. or 18.</i>	Any Edition
Lemoine. H	<b>Op 37.</b> <i>No 3. 20. 24. 27. or 30.</i>	Allans
Loeschhorn. Albert.	<b>Op 65.</b> <i>No 8. 16. 25. or 42.</i>	Allans
Olson. L.	<b>Piano Etude. Book 2.</b> <i>No 2. 6. 7. 11. 12. or 17.</i>	Alfted
<b>The Joy of First Classics Bk. 1</b>	<i>L'Epineuse P70</i>	
<b>The Joy of First Classics Bk. 2</b>	<i>Gypsy Legend P53</i> <i>At the Playground P76</i>	

<b><u>LIST 2. BAROQUE.</u></b>		
Bach, Johann Sebastian. □	<b>Children's Bach.</b> <i>No 8. 12. 13. or 14.</i>	Imp.354
Bach, Johann Sebastian. □	<b>12 Small Preludes.</b> <i>Bk. 1. No 2. or 3.</i>	Imp.354
Bach. C.P.E.	<i>Allegro in G</i>	Allans
Beard. K.	<i>10 Two Part Inventions No. 7.</i>	Allans
<b>Getting to Grade Four</b>	<i>Sonatina in F, 2<sup>nd</sup> mov</i>	
<b>Getting to Grade Three</b>	<i>Prelude in C</i>	Hal Leonard
<b>Getting to Grade Two</b>	<i>Musette</i>	Hal Leonard
Handel. G.F.	<b>A Handel Album for Piano Solo.</b> <i>No 5. Menuett.</i> <i>No 10. Gavotte.</i>	Univ.13040E
Handel. G.F.	<b>An introduction to His keyboard Works.</b> <i>Gavotte in G Minor.</i>	Alfreds
Hill. Mirrie.	<b>Child Fancies.</b> <i>Gavotte.</i>	Imp.375
Hook. James.	<b>A James Hook Album.</b> <i>No 14. Allegro.</i> <i>No 17. Allegro Moderato.</i> <i>No 18. Tempo di Menuetto.</i> <i>No 19. Allegretto.</i>	Novello □
Scarlatti. D.	<i>Minuet in E Minor.</i>	Schirmer
Steibelt. Daniel.	<i>Adagio</i>	Allans
<b>The Joy of First Classics Bk. 1</b>	<i>Musette P34</i> <i>Pastorale P36</i> <i>Rondoletto P64</i>	Yorktown Music Press
<b>The Joy of First Classics Bk. 2</b>	<i>Gavotte and Gigue P34 (Both)</i>	Yorktown Music Press

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<b><u>LIST 3. CLASSICAL.</u></b>		
Andre. A.	<i>Sonatina in C.</i> <i>Rondo in C.</i>	Schirmer
Attwood, Thomas.	<i>Sonatina (G Major)</i>	Allans Music
Beethoven. Ludwig.	<i>Sonatina in F.</i> <i>1<sup>st</sup> or 2<sup>nd</sup> Movement.</i>	Any Edition
Blehl.	<i>Sonata in C. Op 130 No 1.</i> <i>1<sup>st</sup> or 2<sup>nd</sup> Movement.</i>	Boston. EMI
Bolck. Oscar.	<i>Sonatina in C. All three movements.</i>	Allans
Clementi. Muzio.	<i>Sonatina. Op 36 No 2. 1<sup>st</sup> Mov.</i> <i>Sonatina Op 36 No 1 2<sup>nd</sup> Mov.</i>	Any Edition
Diabelli. Anton.	<i>Sonatina. Op 168 No 3.</i> <i>1st and 2<sup>nd</sup> Mov.</i>	Any Edition
<b>Getting to Grade 2</b>	<i>Sonatina Op 36 No. 1 2<sup>nd</sup> mov.</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Sonatina in F</i>	Hal Leonard
Gurlitt	<i>Sonatina. Op 214 No 4. 1<sup>st</sup> Mov.</i>	Albert 518
Haydn. J.	<b><i>Twelve Easy Pieces for Piano Solo.</i></b> <i>No 5. Adagio Cantabile.</i> <i>No 6. Vivace.</i> <i>No 12. Andante Con Moto.</i>	U157
Haydn. J.	<b><i>Sonatinas for Young Pianists.</i></b> <i>Scherzo in F.</i>	Albert 158
Haydn. J.	<b><i>Dances for Piano.</i></b> <i>No. 1. 5. Or 12.</i>	Urtext
Haydn. Joseph.	<b><i>Beginning to Play Haydn</i></b> <i>Minuet (from Sonatina No 2)</i> <i>Sherzo (form Sonatina No 4)</i>	Schroeder & Gunther
Hunten.	<i>Rondino in G. Op 21 No. 1.</i>	Imp. 17
Kohler Louis	<i>Sonatina Op 300 1<sup>st</sup> Mov.</i>	Any edition
Kuhlau. F.	<i>Sonatina in C. Op 55 No 1.</i> <i>1st or 2<sup>nd</sup> Mov.</i>	Any Edition
Kuhlau. F.	<i>Sonatina in C. Op 55 No 2.</i> <i>1st Mov.</i>	Any Edition
Mozart. W.A.	<b><i>Classic Album.</i></b> <i>Andante in F.</i>	Alfred
Mozart. W.A.	<b><i>Mozart for Young Pianists.</i></b> <i>Minuetto II. Page 15.</i> <i>Rondeau. Page 22.</i>	Warren Thompson
Playel. J.	<i>Sonatina in C.</i>	Schirmer
<b>The Joy of First Classics Bk. 1</b>	<i>Sonata P48</i>	
<b>The Joy of First Classics Bk. 2</b>	<i>Burlska P50</i> <i>Sonatina P69</i>	
<b>The Joy of Recital Time</b>	<i>Cantredanse</i>	Yorktown Music Press Inc.

<b><u>LIST 4. ROMANTIC.</u></b>		
Alexander Dennis	<b><i>Just for You. Book Two.</i></b> <i>Ballad</i> <i>Tuesday's Child</i>	Alfred
<b>Contest Winners Book 3</b>	<i>Our Day to Share</i>	Alfred
Gretchaninoff. A.	<b><i>Children's Book. Op 98.</i></b> <i>Lullaby</i>	Alfred
Hill. Mirrie.	<b><i>Child Fancies.</i></b> <i>Flowers in the Breeze.</i>	Imp.375

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	<i>The Rippling Water.</i>	
Hyde. Miriam.	<b>Forest Echoes. Op 12.</b> <i>Forest Echoes</i>	Allans
James. William.	<b>5 Very Easy Piano Pieces.</b> <i>Priscilla</i> <i>See-Saw</i> <i>Sleepy Time</i> <i>Tiggy Tiggy Touchwood</i>	Imp. 301
Liszt. Franz.	<i>La Cloche Sonne</i>	Any Edition
Lowenstein.	<b>Children's Playtime Pieces.</b> <i>Hollyhocks</i> <i>By the River</i> <i>Plantation days</i>	Imp.636
<b>Piano Time Pieces Book 2</b>	<i>Russian Winter</i>	Oxford University Press
Rollin. Catherine	<i>Tendresse</i>	Alfred
Schumann. Robert.	<b>Album for the Young. Op. 68.</b> <i>No 1. 2. 3. 6. Or 16.</i>	Allans Imp.1259
Sibelius. Jean.	<b>Pensees Lyriques. Op. 40.</b> <i>Valsette.</i>	Breitkopf
<b>The Joy of First Classics Bk. 1</b>	<i>Russian Polka P52</i> <i>Elegy P59</i> <i>Autumn Leaf P80</i>	
<b>The Joy of First Classics Bk. 2</b>	<i>Romanza P51</i> <i>Nocturne P56</i> <i>First Love P62</i> <i>Valsette P66</i> <i>Dedication P80</i>	
<b>The Joy of Recital Time</b>	<i>Romantic Story</i>	Yorktown Music Press Inc.
Tschaikowsky. P.	<b>Album for the Young. Op. 39.</b> <i>Morning Prayer</i> <i>The Sick Doll</i> <i>Mother's Song</i> <i>The Doll's Burial</i> <i>The New Doll</i> <i>Old French Song</i>	Allans
Wedgwood. Pam	<b>Really Easy Jazzin' About</b> <i>A Sad Little Tale</i>	Faber Music

**LIST 5. 20TH/21ST CENTURY.**

Alexander Dennis	<b>Just for You. Book Two.</b> <i>Autumn Splendor</i>	Alfred
Bartok. Bela.	<b>Musical Cameos.</b> <i>No 7. 8. 9. 10. Or 12.</i>	B & H
Blake. Gordon.	<i>Pass the Popcorn</i> <i>Sea Shanty</i> <i>Hiking Along the Forest Track</i>	Guild Office
Fly. Leslie.	<i>River Scenes.</i> <i>Mayfly</i>	
<b>Getting to Grade One. The New Mix</b>	<i>Mexican Hat Dance</i>	Hal Leonard
<b>Getting to Grade Two</b>	<i>Chargin d'Enfant</i> <i>The Clown</i>	Hal Leonard
Holland Dulcie.	<b>Selection of Pieces.</b> <i>Around the Town</i> <i>Flags in the Breeze</i> <i>Lost</i>	Allans Music

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	<i>The flower Seller</i> <i>Turning Homeward</i> <i>Sunday</i> <i>Sea Murmers</i>	
Hyde. Miriam.	<i>Eastern Temple from Little Sketch Book.</i> <i>Four Funny frogs</i>	Allans
Kabalevsky. Dimitri.	<b>15 Children's Pieces.</b> <i>No 1. A Little Song</i>	B & H
Kabalevsky. Dimitri.	<b>24 Little Pieces. Op.39.</b> <i>No 20. The Clown</i> <i>No 23. Waltz</i>	B & H
Khachaturian. Aram.	<b>Pictures of Childhood.</b> <i>No 1. 2. Or 4.</i>	Anglo-Soviet press
Krogmann, C. W.	<b>Zephyrs from Melodyland.</b> <i>Santa Claus Guards</i> <i>Song of the Sea Shell</i> <i>The Robin's Lullaby</i>	Allans
Kullak.	<i>Witches' Dance. Op 4 No 2.</i>	B & H
Last. Joan.	<i>Six Dance pieces for Piano.</i> <i>Any One.</i>	B & H
Lovelock. William.	<b>Here and There.</b> <i>No 4. 5. 6. 7. Or 8.</i>	Imp. 970
Lowenstein.	<b>Children's Playtime Pieces.</b> <i>Ship Ahoy</i>	Imp.636
Shostakovitch. Dmitri.	<b>Six Children's Pieces.</b> <i>No 4.</i>	B & H
Sitsky. Larry.	<b>Australian Piano Music. Vol. 1.</b> <i>Korean Mirror Song.</i>	Currency Press
Takacs. Jenó.	<b>Double Dozen for Small Fingers.</b> <i>Fandango</i> <i>Snake Charmer</i> <i>Spanish Donkey Driver</i>	Universal
Tcherepnine.	<b>Episodes.</b> <i>No 1. 5. Or 11.</i>	Heugel
<b>The Joy of Recital Time</b>	<i>Glowworm Variations</i> <i>Riding the Hobby Horse</i>	Yorktown Music Press Inc.
Yuyama.	<b>Children's World.</b> <i>No 13. Or 15.</i>	Kawai

<b><u>LIST 6. MODERN.</u></b>		
Alexander Dennis	<b>Just for You. Book Two.</b> <i>Fiesta Fever</i> <i>Morning Mist</i> <i>Bright Red</i>	Alfred
Bailey. Kerin	<b>Jazzin Around 2.</b> <i>Two part Invention</i> <i>Little Song</i>	Bailey
Carter-Varney, Glen	<b>Kool Jazzy Tunes.</b> <i>Top Dog Ted</i> <i>Waltz for Lulu</i>	C-Mat
<b>Contest Winners Book 2</b>	<i>Elegy</i>	George Peter Tingley
<b>Getting to Grade One. The New Mix</b>	<i>Tango P37</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Blues in Two</i> <i>Petite Valse Francaise</i>	Hal Leonard

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<b>Getting to Grade Two</b>	<i>Tango (Habanera)</i> <i>Chargrin d'Enfant</i> <i>Fiesta</i> <i>Cat's Whiskers</i> <i>Two Part Intention</i>	Hal Leonard
MacFarlane Roderick	<b>Piano Fun</b> <i>Dance of the Red Sox</i>	Hal Leonard
MacFarlane Roderick	<b>Piano Fun Book 2.</b> <i>Sydney Stomp</i> <i>Sydney Sleuth</i> <i>Charmed I'm Sure</i> <i>Pixie Parade</i> <i>Look Left</i> <i>Jaws 5</i> <i>Pete and Dave</i>	Hal Leonard
Mier. Martha.	<b>Jazz Rags and Blues. Bk 1.</b> <i>Ragtime Do Si Do</i>	Boosey and Hawke
Milne Elissa	<b>Easy Little Peppers</b> <i>Groovy Movie</i> <i>Mozzie</i> <i>Who's Been Bouncing on my Bed?</i> <i>Starlight</i> <i>Cat's Whiskers</i>	
Milne. E	<b>Pepperbox Jazz 1.</b> <i>Mozzie.</i>	Pepperbox Music
Norton. Christopher	<b>Microjazz .1.</b> <i>Open Space</i> <b>Microjazz .2.</b> <i>A Sad Song</i>	Boosey & Hawkes
Norton. Christopher	<b>Microstyles Bk.1.</b> <i>In the Bag</i> <i>Down South</i>	Boosey & Hawkes
Norton. Christopher	<b>Microstyles Bk.2.</b> <i>Foot Tapper</i> <i>Galloping</i> <i>Metal merchant</i>	Boosey & Hawkes
<b>Piano Time Pieces Book 2</b>	<i>Gypsy Tango</i> <i>Grandmother's footsteps</i> <i>You Can't Keep a Horse in a Lighthouse</i>	Oxford University Press
<b>Rock, Rhythm and Rag Book Four</b>	<i>Regal Rock</i> <i>Biscuit Boogie</i> <i>Soft Shoo-In</i>	Schirmer
Rollin Catherine	<b>Summer Vacation</b> <i>Bike Ride</i> <i>Carefree</i> <i>School's Out</i> <i>Sleep-over Party</i> <i>Water Chase</i>	Alfred
<b>The Joy of Boogie and Blues</b>	<i>House of the Rising Sun</i>	Yorktown Music Press Inc.
<b>The Joy of Boogie and Blues Bk. 2</b>	<i>Smokey on the Rocks</i> <i>Aunt Rhody Boogie</i> <i>The boll Weevil Boogie</i> <i>The blues Ain't Nothin'</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>Gypsy Tango</i> <i>Country Gardens</i>	Yorktown Music Press Inc.
<b>Up – Grade!</b>	<i>No. 14. Or 18.</i>	Faber Music Ltd.

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Wedgwood. Pam	<i><b>Really Easy Jazzin' About</b></i> <i>Night Patrol</i> <i>Popcorn</i> <i>Moonlight Shadows</i> <i>The Jumping Bean</i> <i>Jammy Dodger</i> <i>Washing-up Blues</i>	Faber Music
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**SIGHT READING**

**10 Marks**

A short passage with no note shorter than a quaver and with no accidentals. Hands together. In the keys of C. G. F. or D Major only. In either 4/4, 3/4 or 2/4 time.

**EAR TESTS.**

**8 Marks**

**Rhythm** To clap or tap a four bar simple passage played twice by the Examiner in 2/4 time.

Undotted minims, crotchets and quavers.

**Intervals** To hum or sing and identify any two notes of the C Major common chord. The Examiner will first play the chord as an arpeggio before playing the two notes within the compass Middle C – C. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

**Pitch.** To hum or sing the tonic of a short descending or ascending phrase played by the Examiner.

**GENERAL KNOWLEDGE.**

**7 Marks**

General questions based upon the music performed. Terms, words and signs found in the music. Time and key signatures staccato, accent, and all dynamic signs used in the examination pieces.

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

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**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**

**GRADE THREE EXAMINATION.**

Examination time. 20 Minutes.

Minimum pass mark. C 65.

**PLEASE NOTE:-** *A self-contained GRADE THREE EXAMINATION BOOK is available from the Guild Office and is recommended for this examination.*

*All examination music and technical requirements are included in this publication.*

**List A, B and C titles immediately following this Technical Work section are those which are published in the Grade Three Book.**

**ADDITIONAL REQUIREMENT** A minimum PASS of C 65 marks in First Grade Theory of Music is necessary for this Grade Three Examination. For requirements, see Item 17 Page 8.

**TECHNICAL WORK** All Technical Work except Exercises from memory. **20 Marks**

Scales similar motion. Hands together. Ascending and descending. Staccato touch at Examiner's discretion. Scale Tempo. Four crotchets = MM 76.

**SCALES**

**Similar Motion**

Major.	A. E. B.	Two octaves.
Harmonic Minor.	C. G.	
Melodic Minor.	C. G.	

**Contrary Motion** From unison.

Major.	A. E.	Two octaves.
Harmonic Minor.	C. G.	

**ROTARY BROKEN CHORDS.**

Major.	F. Four note groups.	One octave.
Minor.	E. Four note groups.	
Pattern.	FCAF. AFCA. CAF. FCAF. EBGE. GEBG. BGE. EBGE.	

Fingering.	R.H.	1325. 1425. 1425. 1325.	Hands separate.
	L.H.	5241. 5241. 5231. 5241.	

**ARPEGGIOS.**

Major.	C. G.	Two octaves.
Minor.	A. E.	

Hands together. Root position. Ascending and descending.  
Minimum Tempo. Three crotchets = MM 76.

**CHORDS.**

A. E. B. Cm. Fm. Gm. D7. Dm7. A7. Am7.  
Right Hand. Any position.  
Left Hand. Tonic octave.

The Examiner MAY also ask for any of the chords from previous grades as follows:-  
C. G. D. F. Bb. C7. G7. F7. Am. Dm. Em.

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at least must display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE**

**Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade Three Examination. Guild approval required. (See Item 6. Page 6.)*

**GRADE 3**

<b><u>LIST 1. STUDIES.</u></b>		
Berens. H.	<i>Study in A Minor. Op 88 No 6.</i>	
Bertini. Henri.	<b>Studies. Op 29.</b> <i>No 5. 7. 8. 11. 13. Or 17.</i>	Any Edition
Bertini. Henri.	<b>25 Studies. Op 100.</b> <i>No 6. 12. 13. 14. 15. 16. Or 18.</i>	Any Edition

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Burgmuller. Friedrich.	<b>25 Progressive Studies. Op 100.</b> <i>No 6. 7. 8. 10. Or 21.</i>	Imp.142.
Burgmuller. Friedrich.	<b>18 Characteristic Studies. Op 109.</b> <i>No 1. Or 7.</i>	Imp.142.
Czerny	<b>Easy exercises Op. 139</b> <i>No 42. 43. Or 50.</i>	Allans
Czerny	<b>First Instructor. Op 599.</b> <i>No 50. 55. 61. 85. Or 63.</i>	Allans
Dunhill. T.	<i>Study in C</i>	Allans
Duvernoy. F.	<b>Elementary Studies. Op 120.</b> <i>No 3. 4. 5. Or 8.</i>	Any Edition
Duvernoy. F.	<b>Elementary Studies. Op 176.</b> <i>No 18. 19. 24. Or 25.</i>	Any Edition
<b>Getting to Grade Three</b>	<i>Ballade</i> <i>Study in A minor</i>	Hal Leonard
Heller. S.	<b>Op 45. No 2.</b>	Allans
Heller. S.	<b>Op 47.</b> <i>No 1. 3. 4. 5. 7. Or 15.</i>	Allans
Hyde Miriam	<i>Staccato Study in the Dorian Mode</i>	Allans
Le Couppey. Felix.	<i>Study in C. Op20 No 2.</i>	
Lemoine. H	<b>Op 37.</b> <i>No 7. 23. Or 34.</i>	Allans
Loeschhorn. Albert.	<b>Op 65.</b> <i>No 19. Or 35.</i>	Allans
Lovelock. W.	<b>Tuneful Technique</b> <i>No 1. 2. Or 5.</i>	
Mayer. C.	<i>Study in E Minor. Op 340 No13.</i>	
Olson. L.	<b>Etudes Book 2.</b> <i>No 8. 9. 13. Or 16.</i>	
Smith. Gail.	<b>Creative Keyboard Op 4 No 4.</b>	MMC MB95063

<b><u>LIST 2. BAROQUE.</u></b>		
Bach, Johann Sebastian.	<b>Children's Bach.</b> <i>No 17. 18. Or 19.</i>	Imp.354
Bach, Johann Sebastian.	<b>12 Small Preludes.</b> <i>Bk. 1. No 8.</i>	Imp.354
Bach. C.P.E.	<i>Polonaise in G Minor</i> <i>Allegro W113/1</i>	Allans
Beard. K.	<b>10 Two Part Inventions</b> <i>No. 8. Or 9.</i>	Allans
<b>Getting to Grade 4</b>	<i>Allegro in A major</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Polonaise in G minor</i>	Hal Leonard
Handel. G.F.	<b>A Handel Album for Piano Solo.</b> <i>No 6. Sarabande.</i> <i>No 15. Courante.</i> <i>No 16. Gigue.</i>	Univ.13040E
Handel. G.F.	<b>An introduction to His keyboard Works.</b> <i>Minuet in F Major. P24</i> <i>Air in Bb Major. P25</i> <i>Sonatina in G Major. P26</i> <i>Sonatina in Bb Major. P27</i>	Alfreds
Hummel Johann	<i>Contredanse</i>	Any Edition
Lichner Heinrich	<i>Sonatina in F Op 4 No 2</i>	

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	<i>1<sup>st</sup> and 2<sup>nd</sup> Mov or 3<sup>rd</sup> Mov</i>	
Purcell. Henry.	<i>Hornpipe in E Minor Hornpipe in D Minor</i>	Any Edition
Purcell. Henry.	<b>Henry Purcell and His Contemporaries</b> <i>No. 2. 3. 6. 7. 8. 9. 10. Or 12.</i>	Hinrichsen 9
Scarlatti. D.	<b>Sixty Sonatas. Vol 2.</b> <i>No XXXIV</i>	Schirmer
Schmitt	<i>Sonatina in C Op 83 1<sup>st</sup> or 2<sup>nd</sup> Mov</i>	Any Edition
Telemann. G.P.	<i>Aria in G</i>	Any Edition
<b>The Joy of First Classics Bk. 1</b>	<i>Carillions P65</i>	

<b><u>LIST 3. CLASSICAL.</u></b>		
Beethoven. Ludwig.	<i>Bagatelle in A minor. Op 119 No 9. Waltzes 1 or 2</i>	Any Edition
Beethoven. Ludwig.	<i>Sonatina in F (Complete) Sonatina in G (Complete)</i>	Any Edition
Clementi. Muzio.	<i>Sonatina Op 36 No 3. 1<sup>st</sup> or 3<sup>rd</sup> Mov.</i>	Any Edition
Czerny Carl	<i>Sonatina Op. 163 (Complete)</i>	
Diabelli. Anton.	<i>Sonatina. Op 168 No 1. 1<sup>st</sup> Mov. Sonatina. Op 168 No 3. 1<sup>st</sup> Mov.</i>	Any Edition
Dussek Jan	<i>Sonatina Op 20 No1 1<sup>st</sup> or 2<sup>nd</sup> Mov.</i>	
<b>Getting to Grade Four</b>	<i>Little Prelude in F Sonatina in C Op 36 No 3. 1<sup>st</sup> mov</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Sonatina</i>	Hal Leonard
Gurlitt	<i>Sonatina. Op 214 No 4. 1<sup>st</sup> and 2<sup>nd</sup> Movs.</i>	Albert 518
Haslinger T	<i>Sonatine in C</i>	Allans
Haydn. J.	<b>Beginning to Play Haydn</b> <i>Allegro in F Major P22 Andante in C Major P24 Andantino in Eb Major P26 Adagio Cantabile P31</i>	Schroeder & Gunther
Haydn. J.	<b>Twelve Easy Pieces for Piano Solo.</b> <i>No. 1. 7. 8. 10. Or 11.</i>	U157
Haydn. J.	<b>Sonatinas for Young Pianists.</b> <i>Scherzo in F Hob. XVI/9 (3<sup>rd</sup> Mov.)</i>	Albert 158
Kuhlau. F.	<i>Sonatina Op 55 No 1. 1<sup>st</sup> Mov. Sonatina Op 5 No2. 1<sup>st</sup> or 2<sup>nd</sup> Mov.</i>	Any Edition
Lichner H	<i>Sonatina Op 4 No 1. 1<sup>st</sup> Mov.</i>	Any Edition
Mozart W A	<b>Viennese Sonatinas</b> <i>1<sup>st</sup> Mov. in F</i>	Any Edition
Mozart. W.A.	<b>Classic Album.</b> <i>Andante in F.</i>	Alfred
Mozart. W.A.	<b>Klavierstucke</b> <i>No 12 Andantino.</i>	Peters
Mozart. W.A.	<b>Mozart for Young Pianists.</b> <i>Andante P12 Rondeau P27</i>	Warren Thompson
Playel. J.	<i>Sonatina in C.</i>	Schirmer
<b>The Joy of Recital Time</b>	<i>Two German Dances (Both) Variations on a Folk Tune Variations on an Austrian Folk Song</i>	Yorktown Music Press Inc.

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<b><u>LIST 4. ROMANTIC.</u></b>		
Chopin F	<i>Mazurka Op 7 No5</i>	Any Edition
<b>Getting to Grade Five</b>	<i>Arietta</i>	Hal Leonard
<b>Getting to Grade Four</b>	<i>Elfin Dance</i> <i>Siciliano</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Wild Rider</i> <i>Romanze</i>	Hal Leonard
Goldston Margaret	<i>Enchanted Isle</i>	Alfred
Grieg E	<b><i>Lyric Pieces Op 12.</i></b> <i>No 2. 4. Or 7.</i>	
Hill. Mirrie.	<b><i>Child Fancies.</i></b> <i>The Fairies' Minuet</i>	Imp.375
Hyde. Miriam.	<i>A Wishing Song</i> <i>Bubbling Brook</i>	Allans
Schumann. Robert.	<b><i>Album for the Young. Op. 68.</i></b> <i>No 7. 8. 11.or 20.</i>	Allans Imp.1259
<b>The Joy of First Classics Bk. 1</b>	<i>Waltz P78</i>	
<b>The Joy of Recital Time</b>	<i>The Marionette's Funeral March</i> <i>Valse Impromptu</i>	Yorktown Music Press Inc.
Tschaikowsky. P.	<b><i>Album for the Young. Op. 39.</i></b> <i>March of the Tin Soldiers</i> <i>Mazurka</i> <i>Polka</i> <i>Neapolitan Dance Song</i> <i>The Nurse's Story</i> <i>The Witch</i>	Any Edition

<b><u>LIST 5. 20TH/21ST CENTURY.</u></b>		
Alexander Dennis	<b><i>Just for You. Book Two.</i></b> <i>Flirtatious</i>	Alfred
Bartok. Bela.	<b><i>10 Easy Pieces For Piano</i></b> <i>No 2</i>	Allans
Bartok. Bela.	<b><i>32 Piano Pieces</i></b> <i>No 19 or 12.</i>	B & H
Evans Lindley	<i>Merrythought</i>	Allans
<b>Getting to Grade Three</b>	<i>Fleeting Vision</i> <i>The Sea is Angry</i> <i>Toccatina</i> <i>Teasing Song</i> <i>Melody</i>	Hal Leonard
Hill Mirrie	<b><i>Child Fancies</i></b> <i>Big black Spider</i> <i>March of the Toy Soldiers</i>	
Hill Mirrie	<i>Jolly Jack Tar</i>	Paling & Co
Holland Dulcie.	<b><i>Look in the Mirror</i></b> <i>Lucky Dip</i>	Allans Music
Kabalevsky. Dimitri.	<b><i>15 Children's Pieces.</i></b> <i>No 7 Toccatina</i> <i>No 10 Scherzo</i> <i>No 13 A Short Story</i>	B & H
Khachaturian. Aram.	<b><i>Pictures of Childhood.</i></b> <i>No 3</i>	Anglo-Soviet press
Krogmann, C. W.	<b><i>Zephyrs from Melodyland.</i></b>	Allans

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	<i>Polka</i>	
Lovelock. William.	<i>The Spinning Wheel</i>	Imp. 970
Satie Erik.	<i>Trois Gymnopedies</i> <i>No 2 or 3.</i>	Allans
Sculthorpe Peter	<b><i>Two Easy Pieces</i></b> <i>Left Bank Waltz</i> <i>Sea Chant</i>	
Shostakovitch. Dmitri.	<i>Dance from Dance of the Dolls</i>	B & H
Steele J A	<b><i>Five Musical Moments</i></b> <i>When the Cat's Away</i> <i>Puck</i> <i>Merry Andrew</i> <i>Wooden Shoes</i>	Allans
Takacs. Jenó.	<b><i>Double Dozen for Small Fingers.</i></b> <i>Christmas Song</i> <i>Saltarello</i>	Universal
<b>The Joy of Recital Time</b>	<i>Mountain Dance</i> <i>Mill in the Forest</i> <i>Country Gardens</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
Alexander Dennis	<b><i>Just for You. Book Two.</i></b> <i>Lazy 6<sup>th</sup> Blues</i> <i>Star Gazing</i>	Alfred
Bailey. Kerin	<b><i>Six Sketches</i></b> <i>Serenity</i> <i>Winter Sun</i>	Bailey
Carter-Varney, Glen	<b><i>Kool Jazzy Tunes.</i></b> <i>Ted's Big Blast</i>	C-Mat
Chua	<i>Scenes From Childhood</i> <i>Midnight Snack</i>	Allans
<b>Getting to Grade Five</b>	<i>Left Hand Drive</i>	Hal Leonard
<b>Getting to Grade Four</b>	<i>Cha-Cha-Cha</i>	Hal Leonard
<b>Getting to Grade Three</b>	<i>Late Night</i>	Hal Leonard
MacFarlane Roderick	<b><i>Piano Fun.</i></b> <i>Grandma and Pop</i> <i>Piano Fun</i>	Hal Leonard
MacFarlane Roderick	<b><i>Piano Fun Book 2.</i></b> <i>Ballad</i>	Hal Leonard
Mier Martha	<b><i>Jazz Rags &amp; Blues Book 3</i></b> <i>Persistent Rhythm</i> <i>Fickle Fourths</i> <i>What a Glorious Day</i>	Alfred
Norton. Christopher	<b><i>Microjazz 2</i></b> <i>Shoehorn Blues</i> <i>Highly Strung</i> <i>Promises</i> <i>Mix 'n Match</i> <i>Imps</i> <i>Haiku</i> <i>Take Your Time</i> <i>Fine Line</i> <i>Beguine</i> <i>Boogie</i>	Boosey & Hawkes
Norton. Christopher	<b><i>The Microstyles Collection</i></b>	Boosey & Hawkes

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	<i>A Spy Story</i> <i>Giveaway</i> <i>Bubble Gum</i> <i>Fax Blues</i> <i>Misty Day</i> <i>Plus Fives</i> <i>Sunny Side Up</i> <i>In The Sun</i> <i>Feeling lazy</i> <i>Island Song</i> <i>A Chromatic Outing</i>	
Norton. Christopher	<b><i>More Microjazz 1</i></b> <i>Washing Blues</i> <i>Face in the Crowd</i>	Boosey & Hawkes
<b>Rock, Rhythm and Rag Book Four</b>	<i>Oak Leaf Rag</i> <i>Sharing</i>	Schirmer
Rollin Catherine	<b><i>Summer Vacation</i></b> <i>By a Quiet Stream</i> <i>Summertime Daydream</i>	Alfred
<b>The Joy of Boogie and Blues</b>	<i>“Deep Blue Sea” Boogie</i> <i>“Good Night” Boogie</i> <i>“Moonshine Sonata”</i> <i>Rock Island Line. The</i> <i>Timber</i> <i>Worried Man Blues</i>	Yorktown Music Press Inc.
<b>The Joy of Boogie and Blues Bk. 2</b>	<i>Rocky Romance</i> <i>Jimmy Crack Corn Boogie</i> <i>The Saints Boogie</i> <i>Strolling in the Moonlight</i> <i>Darlin’</i>	Yorktown Music Press Inc.

**SIGHT READING.**

**10 Marks**

A passage of 8 bars in 4/4, 3/4 or 2/4 time, in the keys of C, G or F Major. To be played by both hands at the moderate speed of one crotchet = MM 100. No accidentals. But phrasing must be observed.

**EAR TESTS.**

**8 Marks**

**Rhythm** To clap or tap a simple four bar passage played twice by the Examiner in 3/4 time. Crotchets, quavers and dotted minims will be used.

**Intervals** To hum or sing and identify any of the first FIVE notes of the major scale. The Examiner will first play the tonic chord of the scale selected, then the five notes of the scale. (Not more than 3 sharps or 3 flats.), before playing one note and requesting the answer. The test will be given twice.

The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5) when answering.

**Tonality.** To hum or sing and then identify as major or minor, a short diatonic phrase of 5-7 notes played twice by the Examiner. No dotted rhythms used.

**GENERAL KNOWLEDGE.**

**7 Marks**

General questions based on the music performed. All terms, signs, time signatures and key signatures used in the chosen examination music. In addition, questions on scale formation, tetrachords, tones and semitones.

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

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**GRADE FOUR EXAMINATION**

Examination time. 20 Minutes

Minimum pass mark. C 65

**PLEASE NOTE:-** *A self-contained GRADE FOUR EXAMINATION BOOK is available from the Guild Office and may be used for this examination.*

*All examination music and technical requirements are included in this publication.*

**List A, B and C titles immediately following this Technical Work section are those which are printed in the Grade Four Book.**

**ADDITIONAL REQUIREMENT** A minimum PASS of C 65 marks in Second Grade Theory of Music is necessary for this Grade Four Examination. For requirements, see Item 17 Page 8.

**TECHNICAL WORK** All Technical Work. **20 Marks**

Scales similar motion. Hands together. Ascending and descending. Staccato touch at Examiner's discretion. Scale Tempo. Four crotchets = MM 84.

**SCALES.**

**Similar Motion**

Major. Bb. Eb. Two octaves

Harmonic Minor. F. B.

Melodic Minor. F. B.

Chromatic. C. C#.

**Contrary Motion.** From unison.

Major. Bb. Eb. Two octaves.

Harmonic Minor. F. B.

**ARPEGGIOS.**

Major. F. Bb. Two octaves.

Minor. D. G.

Ascending and descending. Root position only.

**CHORDS.**

Hands together. Minimum Tempo. Three crotchets = MM 84.

Eb. Bb7. Cm7. Gm7. C6. G6. F6. Bb6.

Right Hand. Any position.

Left Hand. Tonic octave.

The Examiner MAY also ask for any of the chords from previous grades as follows:-

C. G. D. A. E. B. F. Bb.

Cm. Dm. Em. Fm. Gm. Am. C7. G7. D7. A7. F7. Am7. Dm7.

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at least must display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE**

**Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade Three Examination. Guild approval required. (See Item 6. Page 6.)*

**GRADE 4**

<b><u>LIST 1. STUDIES.</u></b>		
Bartok Bela	<i>Mikrokosmos. Vol 3. Study in Chords No 69</i>	
Bertini. Henri.	<i>Studies. Op 29. No 6. 14. or 16.</i>	Any Edition
Burgmuller. Friedrich.	<i>25 Progressive Studies. Op 100. No 25.</i>	Imp.142.
Burgmuller. Friedrich.	<i>18 Characteristic Studies. Op 109. No 2. or 6.</i>	Imp.142.
Czerny	<i>Easy exercises. Op. 139 No 81. 86. Or 90.</i>	Allans

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Czerny	<i>School of Velocity. Op. 299. No 1. 2. 3 or 4.</i>	Allans
Czerny	<i>First Instructor. Op 599. No 50. 55. 61. 85. Or 63.</i>	Allans
Czerny	<i>Studies. Op 636. No 3. 5. 6. 8. 10. Or 19.</i>	Allans
Czerny	<i>Studies. Op 849. No 1. 3. 6. 7. 11. 15. 16. Or 18.</i>	Allans
Duvernoy. F.	<i>Elementary Studies. Op 120. No 7.</i>	Any Edition
<b>Getting to Grade Four</b>	<i>Etude in A minor</i>	Hal Leonard
<b>Getting to Grade Five</b>	<i>Etude</i>	Hal Leonard
Heller. S.	<i>Op 45. No 3. 5. 6. 8. Or 10.</i>	Allans
Heller. S.	<i>Op 46. No 1. 10. 11. or 23.</i>	Allans
Heller. S.	<i>Op 47. No 8. 12 or 19.</i>	Allans
Hunten Franz	<i>Study in E Minor</i>	Allans
Kabalevsky. Dimitri.	<i>15 Children's Pieces. No 8 Etude</i>	B & H
Le Coupey Felix	<i>Studies Op 20. No 3. 7. or 19.</i>	
Lemoine. H	<i>Op 37. No 28. 31. 35. 37. 44. Or 45.</i>	Allans
Loeschhorn. Albert.	<i>Op 65. No 47. Op 66. No 21.</i>	Allans
Mayer Charles	<i>Study in G Minor Op. 340 No. 15.</i>	

<b><u>LIST 2. BAROQUE.</u></b>		
Arne Thomas	<i>Gigue from Sonata No 6.</i>	Allans
Bach. C.P.E.	<i>Solfeggito Sonata in E WQ59 No 1. 2<sup>nd</sup> Mov.</i>	Allans
Bach, Johann Sebastian.	<i>Bach for Young Pianists Allemande</i>	Imp.354
Bach, Johann Sebastian.	<i>12 Small Preludes. Bk. 1. No 8. Bk. 2. No 3 or 5.</i>	Imp.354
Bach, Johann Sebastian.	<i>48 Preludes and Fugues Bk. 1. Prelude No. 1.</i>	Imp.354
Bach, Johann Sebastian.	<i>French Suites No 2. Minuet. No 3. Minuet. No 4. Air. No 5. Air or Gavotte. No 6. Minuet or Gavotte.</i>	Any Edition
Bach, Johann Sebastian.	<i>12 Small Preludes. Bk. 1. No 8. Bk. 2. No 3 or 5.</i>	Imp.354
Bach, Johann Sebastian.	<i>Two Part Inventions. No 1 or 4</i>	Any Edition
<b>Getting to Grade Three</b>	<i>Festival Rondo</i>	Hal Leonard
<b>Getting to Grade Four</b>	<i>Courante</i>	Hal Leonard
<b>Getting to Grade Five</b>	<i>Solfeggietto</i>	Hal Leonard
Handel. G.F.	<i>An Introduction to His Keyboard</i>	Alfreds

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	<b>Works.</b> <i>Saraband. P40.</i>	
Handel. G.F.	<i>Bouree in G</i> <i>Courante in F</i> <i>Prelude in G</i>	Any Edition
Handel. G.F.	<b>Suites.</b> <i>No 4. Sarabande.</i> <i>No 10. Allegro.</i> <i>No 11. Sarabande with Variations.</i> <i>No 16. Gigue.</i>	Any Edition
Mozart Leopold	<i>Bouree in C Minor</i>	Allans
Pachelbel Johann	<i>Fuga</i>	Allans
Purcell. Henry.	<b>Henry Purcell and His Contemporaries</b> <i>No. 4. or 16.</i>	Hinrichsen 9
Scarlatti. D.	<b>Sixty Sonatas.</b> <b>Vol 1. No XXIII.</b> <b>Vol 2. No XLVIII.</b>	Schirmer
<b>The Joy of Recital Time</b>	<i>Festival Rondo</i>	Yorktown Music Press Inc.

<b><u>LIST 3. CLASSICAL.</u></b>		
Beethoven. Ludwig.	<i>Bagatelle in F. Op 33 No 3.</i> <i>Bagatelle in G Minor. Op 119 No 1.</i> <i>Rondo in C.</i> <i>Waltzes 7. 8. 9. 11. or 13</i>	Any Edition
Clementi. Muzio.	<i>Sonatina Op 36 No 4. 2<sup>nd</sup> Mov.</i> <i>Sonatina Op 37 No 2. 1<sup>st</sup> Mov.</i> <i>Sonatina Op 38 No 1. 1<sup>st</sup> Mov.</i>	Any Edition
Diabelli. Anton.	<i>Sonatina. Op 151 No 3. 1<sup>st</sup> Mov.</i> <i>Sonatina. Op 168 No 4. 1<sup>st</sup> Mov.</i> <i>Sonatina. Op 168 No 5. 1<sup>st</sup> Mov.</i>	Any Edition
Dusseck Jan	<i>Sonatina Op 20 No 2. 1<sup>st</sup>. Mov.</i> <i>Sonatina Op 20 No 4. 1<sup>st</sup>. Mov.</i>	
<b>Getting to Grade Five</b>	<i>Sonatina in C</i>	Hal Leonard
Gurlitt	<i>Sonatina. Op 214 No 4.</i> <i>1<sup>st</sup> and 2<sup>nd</sup> Movs.</i>	Albert 518
Haslinger T	<i>Sonatine in C</i>	Allans
Haydn. J.	<i>Arietta and Variation</i> <i>Sonata in Bb. Hob XVI/2. Minuet and Trio.</i> <i>Sonata. Hob XVI/11. 1<sup>st</sup> and 2<sup>nd</sup> Mov.</i>	Schroeder & Gunther
Haydn. J.	<b>Twelve Easy Pieces for Piano Solo.</b> <i>No. 9.</i>	U157
Haydn. J.	<b>Sonatinas for Young Pianists.</b> <i>Scherzo in F Hob. XVI/9 (3<sup>rd</sup> Mov.)</i>	Albert 158
Kuhlau. F.	<i>Sonatina Op 55 No4. Last Movement</i> <i>Sonatina Op 55 No 5. 1<sup>st</sup> Mov.</i>	Any Edition
Mozart W A	<i>Eine Kleine Nachtmusik. 3<sup>rd</sup> Mov.</i> <i>Rondo No 3 in F.</i> <i>Sonata K282. 2<sup>nd</sup> Mov.</i> <i>Sonata K 545. 2<sup>nd</sup> or 3<sup>rd</sup> Mov.</i>	Any Edition
Schumann R.	<i>Kinder Sonata Op 118 No 1. 1<sup>st</sup> Mov.</i>	Any Edidtion

<b><u>LIST 4. ROMANTIC.</u></b>
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Chopin F	<i>Mazurka Op 7 No 1.</i>	Any Edition
<b>Contest Winners Book 3</b>	<i>Morning Dew</i>	Alfred
<b>Getting to Grade Four</b>	<i>Watchman's Song</i>	Hal Leonard
<b>Getting to Grade Five</b>	<i>Knight Rupert Of Foreign Lands and People</i>	Hal Leonard
Grieg E	<b>Lyric Pieces Op 12.</b> <i>No 2. 3. 4. or 5.</i>	Any Edition
Grieg E	<b>Lyric Pieces Op 43. No 2.</b>	Any Edition
Jensen	<i>Intermezzo Op. 33 No. 9.</i>	
Mendelssohn Felix	<i>Piece for Children Op. 72 NO. 2.</i>	
Mier Martha	<i>Morning Dew</i>	Alfred
Schumann. Robert.	<b>Album for the Young. Op. 68.</b> <i>No 12. 18. or 29.</i>	Allans Imp.1259
Schumann. Robert.	<i>Waltz Op. 124 No. 4.</i>	Allans Imp.1259
<b>The Joy of First Classics Bk. 2.</b>	<i>Hungarian Soldiers' Dance. P72</i>	
<b>The Joy of Recital Time</b>	<i>Prelude for Lili Serenade</i>	Yorktown Music Press Inc.
Tschaikowsky. P.	<b>Album for the Young. Op. 39.</b> <i>Winter Morning Waltz Song of the Lark</i>	Allans

<b><u>LIST 5. 20TH/21ST CENTURY.</u></b>		
Adams	<i>Witches in the Wind</i>	Allans
Bartok. Bela.	<b>10 Easy Pieces For Piano</b> <i>No 3</i>	Allans
Bartok. Bela.	<b>Mikrokosmos Vol. 5.</b> <i>Peasant Dance</i>	Allans
Bartok. Bela.	<b>Musical Cameos. No 13.</b>	B & H
Chua S	<i>The Hunt</i>	Allans
De Cairos Rego	<i>La Cascade</i>	
Evans Lindley	<i>Lavender Time</i>	Allans
Gade	<i>Ring Dance</i>	Allans
<b>Getting to Grade Three</b>	<i>Frolicky Rollicky Wind</i>	Hal Leonard
<b>Getting to Grade Four</b>	<i>Witches in the Wind Dance Clockwork Doll</i>	Hal Leonard
<b>Getting to Grade Five</b>	<i>Dance with Sticks</i>	Hal Leonard
Kabalevsky. Dimitri.	<b>15 Children's Pieces.</b> <i>No 3 A Sad Little Tale No 12 Sonatina No 14 Novelette No 15 Dance</i>	B & H
Khachaturian. Aram.	<b>Pictures of Childhood.</b> <i>The Little Horse</i>	Anglo-Soviet press
Prokofiev Tarantelle	<b>Musique d'Enfants. Op 65.</b> <i>Tarantelle</i>	
Satie Erik.	<i>Trois Gymnopedies No 1.</i>	Allans
Satie Erik.	<i>Trois Gnossiennes No 2 or 3.</i>	Allans
Shostakovitch. Dmitri.	<b>Dance of the Dolls</b> <i>No 3 Romance No 6 Hurdy Gurdy No 7 Clockwork Doll</i>	B & H

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Swinstead Felix	<b>Five Idylls</b> <i>Op. 38 No. 5 To the Moon</i>	Allans
Swinstead Felix	<b>Four Romantic Pieces. Op. 49.</b> <i>No 1 Consolation</i> <i>No 2 Romance in G</i> <i>No 3 Serenade</i>	Allans
<b>The Joy of Recital Time</b>	<i>Tarantella</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
Alexander Dennis	<b>Just for You. Book Two.</b> <i>Montana Rag</i> <i>Soft-Shoe Sally</i>	Alfred
Bailey Kerin	<b>Jazzin' Around</b> <i>Disco Kid</i> <i>Melinda's Mini March</i>	Bailey
Brandman M	<b>Three Sketches</b> <i>Blue Interlude</i>	Jazzem/Encore
Carter-Varney, Glen	<b>Kool Jazzy Tunes.</b> <i>Kool Shades of Blue</i>	C-Mat
Carter-Varney, Glen	<b>Kool Piano.</b> <i>Klues for Blues</i> <i>The Lonely Doll</i>	C-Mat
<b>Contest Winners Book 3</b>	<i>Distant Star</i> <i>Summer's Nocturne</i>	Alfred
<b>Getting to Grade Three</b>	<i>Lucky Duck</i>	Hal Leonard
<b>Getting to Grade Four</b>	<i>Cool Bananas</i>	Hal Leonard
MacFarlane Roderick	<b>Piano Fun.</b> <i>Carousel Vamp</i> <i>Gemma's Dance</i> <i>Piano on Fire</i> <i>Dreaming</i>	Hal Leonard
Mier Martha	<b>Jazz Rags &amp; Blues Book 3</b> <i>Worrisome Blues</i>	Alfred
Marianelli. Dario	<b>Pride and Prejudice</b> <i>Georgiana</i>	Wise Publications
Norton. Christopher	<b>More Microjazz 1</b> <i>Blues Lullaby</i>	Boosey & Hawkes
Norton. Christopher	<b>The Microstyles Collection</b> <i>Rhapsody</i> <i>On the Run</i> <i>Misty-Eyed'</i> <i>Moving Along</i> <i>Last Tango</i> <i>Give it Time</i> <i>Cha Cha</i> <i>Rocking Turkey</i> <i>A Whimsey</i>	Boosey & Hawkes
O'Hearn A	<b>In a Jazz Groove</b> <i>Bagatelle</i>	Kjos
Rollin Catherine	<b>Jazz Menagerie Bk. 2.</b> <b>Kitten 'n' Mousin' on the Keys</b>	Alfred
Schmitz M	<b>Blues and Boogie Woogie Piano</b> <i>Memory Blues</i>	Brietkopf
<b>The Joy of Boogie and Blues</b>	<i>Blues in C</i> <i>Honky Tonky</i>	Yorktown Music Press Inc.

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	<i>Jazz Ostinato</i> <i>Lonesome Road</i> <i>One-Track Toccata</i> <i>Rolling Stone</i> <i>Sailor's Boogie</i> <i>Saint James Infirmary</i> <i>Blues</i> <i>Whistling the Blues</i>	
<b>The Joy of Boogie and Blues Bk. 2</b>	<i>Haunted House Boogie</i>	Yorktown Music Press Inc.
<b>The Joy of Recital Time</b>	<i>The Saints Boogie</i>	Yorktown Music Press Inc.
Vangelis	<i>Chariots of Fire (Db Major)</i>	Warner Bros.

**SIGHT READING.**

**10 Marks**

A twelve bar passage in either the key of G. D. F Major or in A Minor in 3/4, 4/4 or 6/8 time. Both hands together. Quavers and occasional accidentals will be used.

**EAR TESTS.**

**8 Marks**

**Rhythm.** To clap or tap a four bar passage played by the Examiner in 3/4 or 4/4 time. Dotted minims and dotted crotchets may be used.

**Intervals.** To hum or sing and identify any of the first SIX notes of the major scale. The Examiner will first play the tonic chord of the scale selected, then the six notes of the scale. (Not more than 4 sharps or 4 flats.), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.) when answering.

**Tonality.** To hum or sing and then identify as major or minor, a short chromatic phrase of 5 - 7 notes played twice by the Examiner. Dotted rhythms may be used.

**GENERAL KNOWLEDGE.**

**7 Marks**

General questions covering scale formation, tetrachords, tones and semitones, notation, rests, main keys of the chosen pieces, time signatures, accents and syncopation. The terms and signs found in the examination pieces. Binary Form. Easy intervals above C. G and F. (Major 3rd, Minor 3rd and Perfect.)

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

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AUSTRALIAN GUILD OF MUSIC AND EDUCATION

**GRADE FIVE EXAMINATION.**

Examination time. 20 Minutes

Minimum pass mark. C 65

**ADDITIONAL REQUIREMENT** A minimum PASS of C 65 marks in Third Grade Theory of Music is necessary for this Grade Five Examination. For requirements, see Item 17 Page 8.

**TECHNICAL WORK**

All Technical Work except Chord Progressions from memory.

**20 Marks**

Scales similar motion. Hands together. Ascending and descending. Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at Examiner's discretion. Scale Tempo. Four crotchets = MM 92.

**SCALES.**

**Similar Motion**

Major.	F#. Ab. Db.	Four octaves.
Harmonic Minor.	Bb. Eb.	
Melodic Minor.	Bb. Eb.	
Chromatic.	D. D#.	

**Contrary Motion**

Major.	Ab. Db.	Two octaves.
Harmonic Minor.	Bb. Eb.	

**Staccato 3rds**

Major.	C.	Two octaves.
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Use the 2nd and 4th fingers on C & E. Hands separate.

**ARPEGGIOS.**

Major.	D. A.	Four octaves.
Minor.	C. B.	

Ascending and descending.  
Hands together. Root position and 1st Inversion.  
Minimum Tempo. Three crotchets = MM 92.

**CHORDS.**

C Dim. G Dim. D Dim. A Dim. F Dim. Also written as Co.  
C Aug. G Aug. D Aug. A Aug. F Aug. " " " C+.  
Ab. D6. E6. A6. B6. Eb6. Ab6.  
Right Hand. Any position.  
Left Hand. Tonic octave.  
The Examiner MAY also ask for any of the chords from previous grades as follows:  
C. G. D. A. E. B. F. Bb. Eb.  
Cm. Dm. Em. Fm. Gm. Am. Am7. Cm7. Gm7. Dm7.  
C7. G7. D7. A7. F7. Bb7. C6. G6. F6. Bb6.

**CHORD PROGRESSION.**

The Examiner will ask for **ONE only. (Memory playing is not required.)**

1 1V V 1.	Perfect cadence progression.
1 1V 1.	Plagal cadence progression.

In the key of C Major or C Minor.  
Primary Triads only. Refer to Item 11. Page 7.

**PERFORMANCE.**

Three Lists required. A. B. C. Select three contrasting pieces from three different lists below; one at least must display technical skill.  
Memory work is encouraged, but is not essential.

**OWN CHOICE**

**Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade Five Examination. Guild approval required. (See Item 6. Page 6.)*

**REPERTOIRE FOR YOUR CONSIDERATION.**

No Guild approval required for music from the following lists. Also, you are free to choose any other work suited to your student at this examination level. Guild approval required. (See Item 6. Page 6.)

**GRADE 5**

<b><u>LIST 1. STUDIES.</u></b>		
Berens	<b>Studies. Op 61.</b> <i>No 8. 12. or 13.</i>	
Bertini. Henri.	<b>Studies. Op 29.</b> <i>No 3. 12. 19. or 20.</i>	Any Edition
Burgmuller. Friedrich.	<b>Studies. Op 107.</b> <i>No 3. or 4</i>	Imp.142.
Burgmuller. Friedrich.	<b>18 Characteristic Studies. Op 109.</b> <i>No 4. 5. 9. 13. 15. or 18.</i>	Imp.142.
Czerny	<b>School of Velocity. Op. 299.</b> <i>No 5. 6. 7. 9. 10. or 17.</i>	Allans
Czerny	<b>Studies. Op 718.</b> <i>No 1. 3. 5. 10. or 16.</i>	Allans
Czerny	<b>Studies. Op 849.</b> <i>No 18. 20. 21. or 23.</i>	Allans
Duvernoy. F.	<b>Elementary Studies. Op 120.</b> <i>No . 9. or 11.</i>	Any Edition
Gurlett	<b>Buds and Blossoms. Op 107.</b> <i>No 3. or 11.</i>	Allans
Heller. S.	<b>Op 45.</b> <i>No 7.12. 13. or 19.</i>	Allans
Heller. S.	<b>Op 46.</b> <i>No 6. 7. 8. or 9.</i>	Allans
Heller. S.	<b>Op 47.</b> <i>No 13. or 14.</i>	Allans
Hyde Miriam	<i>Study for Scales and Staccato</i>	Allans
Hunten Franz	<i>Study in E Minor</i>	Allans
Kabalevsky. Dimitri.	<b>10 Children's Pieces. Bk 2.</b> <i>Study in F. Op. 27.</i>	B & H
Koehler Louis	<i>Study in E Minor. Op. 195.</i>	
Loeschhorn. Albert.	<b>Op 65. No. 46.</b> <b>Op 139. No 10.</b>	Allans
<b>Selected Studies</b>	<b>Grade 5 Section of the Book.</b> <i>Finger Exercise No. 9.</i> <i>Study in D</i> <i>Study in A Minor</i> <i>Study in E Minor</i> <i>Study in F</i> <i>Study in E Minor</i> <i>Study in A</i>	Allans

<b><u>LIST 2. BAROQUE.</u></b>		
Bach, Johann Sebastian.	<b>Giguetta BWV 990</b> <i>Sarabande con Partite in C</i>	Imp.354
Bach, Johann Sebastian.	<b>English Suites</b> <i>No 1. Bouree I or II</i>	Any Edition
Bach, Johann Sebastian.	<b>48 Preludes and Fugues. Book I.</b> <i>Prelude No. 9.</i>	Any Edition
Bach, Johann Sebastian.	<b>French Suites</b> <i>No 2. Air, Allemande or Courante.</i>	Any Edition

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	<i>No 3. Allemande. No 5. Courante. No 6. Allemande or Courante.</i>	
Bach, Johann Sebastian.	<b>Two Part Inventions.</b> <i>No 3.6.8.9.0. 11. or 12.</i>	Any Edition
Corelli Arcangelo	<b>24 Pieces. Vol.1.</b> <i>Giga in D Minor. Pastorale in G.</i>	Belwin
Couperin Francois	<b>Clavichord Pieces. Vol. 1.</b> <i>Le Reveille.</i>	Belwin
<b>Getting to Grade Five</b>	<i>Sonata in C minor Invention in F major Sonata in G</i>	Hal Leonard
Handel. G.F.	<b>An Introduction to His keyboard Works.</b> <i>Toccatà. P30. Allegro in G Major. P43</i>	Alfreds
Handel G F	<i>Sonatina in A Minor</i>	Any Edition
Handel. G.F.	<b>Suites.</b> <i>No 4. Courante. No 14. Allegro. No 16. Allemande.</i>	Any Edition
Purcell. Henry.	<b>Henry Purcell and His Contemporaries</b> <i>No. 1. or 9.</i>	Hinrichsen 9
Rameau Jean	<b>Pieces de Clavecin.</b> <i>Gigue en Rondeau in E Minor.</i>	Heugel IMC
Scarlatti. D.	<b>Sixty Sonatas.</b> <b>Vol 1. No I.</b> <b>Vol 2. No XXXIII.</b>	Schirmer
Telemann G	<b>Three Dozen Fantasies.</b> <i>No 1. Allegro.</i>	
Zipoli Domenico	<i>Gavotta from Suite in B Minor Gigue in G Minor</i>	

<b><u>LIST 3. CLASSICAL.</u></b>		
Beethoven. Ludwig.	<i>Bagatelle. Op 119 No 3. Für Elise. Waltzes 14. or 15.</i>	Any Edition
Beethoven. Ludwig.	<b>Sonatas</b> <i>Op 2 No 1. 3<sup>rd</sup> Mov. Op 2 No 2. 3<sup>rd</sup> Mov. Op 2 No 3. 3<sup>rd</sup> Mov. Op 14 No 1. 2<sup>nd</sup> Mov. Op 49 No 2. 1<sup>st</sup> or 2<sup>nd</sup> Mov.</i>	Any Edition
Burgmuller. Friedrich.	<i>Rondo Alla Turka</i>	Allans
Clementi. Muzio.	<i>Sonatina Op 36 No 4. 1<sup>st</sup> Mov. Sonatina Op 36 No 6. 1<sup>st</sup> or 2<sup>nd</sup> Mov. Sonatina Op 37 No 1. 1<sup>st</sup> or 2<sup>nd</sup> Mov.</i>	Any Edition
Dussek Jan	<i>Sonatina in A Op 20 No 4. 1<sup>st</sup> Mov.</i>	
<b>Getting to Grade Five</b>	<i>Für Elise Scherzo in Bb Allegro</i>	Hal Leonard
Haydn. J.	<b>Sonatas.</b> <i>Sonata Hob XVII/1. 1<sup>st</sup> Mov..</i>	Schroeder & Gunther

**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**

	<i>Sonata. Hob XVI/7. Complete.</i> <i>Sonata. Hob XVI/9. Complete.</i>	
Haydn. J.	<b>Twelve Easy Pieces for Piano Solo.</b> No. 9.	U157
Haydn. J.	<b>Sonatinas for Young Pianists.</b> <i>Scherzo in F Hob. XVI/9 (3<sup>rd</sup> Mov.)</i>	Albert 158
Kuhlau F	<i>Sonatina Op 20 No1. 1<sup>st</sup> and 2<sup>nd</sup> Mov.</i> <i>Sonatina in A Op 59 No 1. 1<sup>st</sup> Mov.</i>	
Kuhnau	<i>Prelude from Partita No 3.</i>	
Mozart W A	<b>Sonatas.</b> K280 2 <sup>nd</sup> Mov. K282 2 <sup>nd</sup> Mov. K330 2 <sup>nd</sup> Mov. K331 2 <sup>nd</sup> Mov. K545 1 <sup>st</sup> Mov.	Any Edition
Mozart W A	<b>Sonatinas.</b> No 1. 1 <sup>st</sup> and 2 <sup>nd</sup> Mov. No 2. 1 <sup>st</sup> and 2 <sup>nd</sup> Mov. No 3. 1 <sup>st</sup> and 2 <sup>nd</sup> Mov. No 4. 2 <sup>nd</sup> and 3 <sup>rd</sup> Mov. No 5. 1 <sup>st</sup> and 2 <sup>nd</sup> Mov. No 6. 1 <sup>st</sup> and 2 <sup>nd</sup> Mov.	Any Edition
Schubert.Franz	<i>Scherzo in Bb No.1 of two scherzos</i> <i>without opus number</i>	Any Edition
Schumann R.	<i>Kinder Sonata Op 118 No 1. 3rd Mov.</i>	Any Edition
<b>The Joy of Sonatinas</b>	<i>Sonatina in Classical Style III Page 66.</i>	Yorktown Music Press

<b><u>LIST 4. ROMANTIC.</u></b>		
Bertini. Henri.	<b>Studies. Op 29.</b> No. 2 or 4.	Any Edition
Burgmuller. Friedrich.	<b>18 Characteristic Studies. Op 109.</b> No 3.	Imp.142.
Chopin F	<b>Mazurkas</b> Op 17 No1 or No 2. Op 24 No 1. Op 67 No 2 or No 3.	Any Edition
Chopin F	<b>Waltzes</b> <i>Waltz in A Minor. (Postumous)</i>	Any Edition
<b>Getting to Grade Five</b>	<i>Poetic Tone Picture</i>	Hal Leonard
Grieg E	<b>Poetic Tone Pictures. Op 3.</b> No 1. 5. or 6.	Any Edition
Gurlett	<b>Buds and Blossoms. Op 107.</b> No 1. or 10.	Allans
Illinsky A	<i>Berceuse Op. 13 No. 7. (Gb Major)</i>	Any Edition
Liszt Franz	<i>Consolation No 1.</i>	Any Edition
Mendelssohn Felix	<b>Songs Without Words.</b> Op 19. No 4 or No 6. Op 30. No 9 or No 12	Any Edition
Mendelssohn Felix	<i>Piece for Children Op. 72 NO. 2.</i>	Any Edition
Schumann. Robert.	<b>Album for the Young. Op 124</b> No 5	Any Edition
Schumann. Robert.	<b>Scenes from Childhood</b> Op 15. No.2 or 11	Any Edition

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	<i>Op 68. No 17, 27, 28, or 30</i>	
Schumann. Robert.	<b>Woodland (Forest Scenes) Op 82.</b> <i>No 3, 6 or 8</i>	Any Edition

<b><u>LIST 5. 20TH/21ST CENTURY</u></b>		
Agnew Roy	<b>Youthful Fancies.</b> <i>Merry-Go-Round</i>	
Albeniz Isaac	<i>Tango Op 12.</i>	
Bartok. Bela.	<b>Rumanian Folk dances.</b> <i>No 1</i>	Allans
Bartok. Bela.	<b>10 Easy Pieces For Piano</b> <i>No 5</i>	Allans
Benjamin A	<b>Three Fantasies.</b> <i>No 2 March</i>	Allans
Brumby Colin	<i>Harlequinade</i> <i>No 1. 2. 3. or 4.</i>	Fentone
Chua S	<b>Scenes From Childhood.</b> <i>Night Walker</i> <i>The last Voyage</i>	Allans
Dunhill Thomas	<i>A Sailor's Dance Op. 42 No. 2.</i>	Allans
<b>Getting to Grade Five</b>	<i>Petites Litanies de Jesus</i>	Hal Leonard
Hutchens Frank	<i>Two little Birds</i>	Allans
Hyde Miriam	<i>Reverie</i>	Allans
Ibert	<i>Giddy girl</i>	Allans
Khachaturian. Aram.	<b>Pictures of Childhood.</b> <i>No 4. 6. or 8.</i>	Anglo-Soviet press
Poulenc Francis	<i>Suite Francaise No 6.</i>	Allans
Prokofiev Tarantelle	<b>Vision Fugative Op 22.</b> <i>No 10.</i>	
Satie Eric	<b>3 Sarabandes.</b> <i>No 1. 2. or 3.</i>	Allans
Satie Erik.	<i>Trois Gnossiennes</i> <i>No 1.</i>	Allans
Sculthorpe Peter	<b>Snow Moon and Flowers</b> <i>Snow and Moon</i>	Allans
Shostakovitch. Dmitri.	<b>Six Children's Pieces</b> <i>Lyrical Waltz</i> <i>Prelude</i>	B & H
<b>The Joy of Recital Time</b>	<i>Witches' Dance</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
Bailey Kerin	<b>Jazzin' Around</b> <i>Melissa's Mood</i> <i>Waltz for Wendy</i>	Bailey
Bailey Kerin	<b>Jazzin' Around IV</b> <i>Boogie Rock</i>	Bailey
Brandman M	<b>Three Sketches</b> <i>Blue Interlude</i>	Jazzem/Encore
Carter-Varney, Glen	<b>Kool Piano.</b> <i>Prelude Noosa Waters</i>	C-Mat
<b>Contest Winners Book 3</b>	<i>Virtuosic Rag</i>	Alfred
Eustace Bradley	<b>Fusion</b> <i>Prelude</i>	C-Mat

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<b>The Joy of Boogie and Blues</b>	<i>“Bill Bailey” rag Blue Waltz Cotton Mill Blues. The Meet Frankie and Johnny Safari Spiritual Boogie Swingin’ Molly Walkin’ in the Rain</i>	Yorktown Music Press Inc.
<b>The Joy of Boogie and Blues Bk. 2</b>	<i>Sunrise Serenade Heliotroupe Bouquet</i>	Yorktown Music Press Inc.
Marianelli. Dario	<b><i>Pride and Prejudice</i></b> <i>Stars and Butterflies Leaving Netherfield</i>	Wise Publications
Mier Martha	<b><i>Jazz Rags &amp; Blues Book 3</i></b> <i>Railroad Street Blues</i>	Alfred
Mier Martha	<b><i>Jazz Rags &amp; Blues Book 4</i></b> <i>Katy’s Dance Steamboat Rag Mr. Trumpet Man Good Time Rag</i>	Alfred
Norton. Christopher	<b><i>The Microstyles Collection</i></b> <i>Oriental Flower Omnibus Heavy Work</i>	Boosey & Hawkes
Walker T	<b><i>Rags to Jazz.</i></b> <i>Mighty Fine</i>	Amsco Publications
Yiruma	<i>River Flows in You</i>	Internet

**SIGHT READING.**

**10 Marks**

A passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, chords and simple modulations.

**EAR TESTS.**

**8 Marks**

**Rhythm.** To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time. No note shorter than a quaver.

**Intervals.** To hum or sing and identify any degree of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 5 sharps or 5 flats.), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8.) when answering.

**Pitch.** To hum or sing the higher of two notes played simultaneously by the Examiner within the diatonic scale octave C-C. The key may be changed to accommodate voice range.

**Tonality and Cadence.** To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (1V-1) or Perfect (V-1).

**GENERAL KNOWLEDGE.**

**7 Marks**

General questions covering terms and signs found in the examination pieces, keys and modulations, intervals including diminished and augmented above the notes D, A and B Flat. Time and accent. Binary and Ternary form. To be able to demonstrate these forms in the examination pieces. Scale formation and tetrachords. To recognize Perfect and Plagal cadence examples in the examination music presented.

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

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**GRADE SIX EXAMINATION.**

Examination time. 30 Minutes

Minimum pass mark. C 65

**IMPORTANT:-** If not already passed, the GUILD strongly recommends that the Grade Four Theory Examination be passed in the same year as this Grade Six Practical examination to prepare the candidate for the demands of the higher theory grades. This is not a pre-requisite. See the *Guild Handbook for details.*

**TECHNICAL WORK.**

All Technical Work from memory.

**16 Marks**

Scales similar motion. Hands together. Ascending and descending. Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at Examiner's discretion.

Scale Minimum Tempo. Four crotchets = MM 96.

**SCALES.**

**Similar Motion**

Four Octaves

Major. Gb. Cb. C#.  
Harmonic Minor. C#. G#. D#.  
Melodic Minor. C#. G#. D#.  
Chromatic. E. F.

**Contrary Motion**

From unison.

Major. Gb. Cb. C#. Two octaves.  
Harmonic Minor. C#. G#. D#.

**Staccato Sixths**

Major. C. Two octaves.  
Use the thumb and 5th fingers on E & C. Hands together.

**Double Octaves**

Major. Eb. Two octaves.  
Harmonic Minor C.  
Hands together.

**ARPEGGIOS**

Major. E. Eb. Ab. Four octaves.  
Minor. Bb. F. Eb. Four Octaves  
Ascending and descending.  
Hands together. Root position and 1st Inversion.  
Minimum Tempo. Three crotchets = MM 96.

**GRADE SIX EXAMINATION. Continued**

**Dominant Sevenths**

In the keys of: D. A. F. Four octaves.

Hands together. Root position only. Similar motion.

Ascending and descending. Minimum Tempo. Four crotchets = MM 84.

**CHORDS.**

ALL Major and Minor chords in all keys.

CMaj7. GMaj7. DMaj7. AMaj7. FMaj7. BbMaj7. EbMaj7.

E7. Eb7. Ab7. Em7. Bm7. Fm7. Bbm7.

Right Hand. Any position.

Left Hand. Tonic octave.

The Examiner MAY also ask for any of the chords from previous grades as follows:-

C7. G7. D7. A7. F7. Bb7. Am7. Cm7. Gm7. Dm7.

C6. D6. G6. A6. E6. B6. F6. Bb6. Eb6. Ab6.

C Dim. G Dim. D Dim. A Dim. F Dim. Also written as Co.

C Aug. G Aug. D Aug. A Aug. F Aug. " " " C+.

**CHORD PROGRESSION.** The Examiner will ask for **ONE only.**

Memory playing is not required. Primary Triads only.

Refer to Item 24.1. Page 15.

1 IV V7 1. Perfect Cadence progression.

1 V 1 1V 1. Plagal Cadence progression.

In the key of E Major or F Minor.

**AUSTRALIAN GUILD OF MUSIC AND EDUCATION**

**PERFORMANCE.** Four Lists required. A. B. C. D.

Select four contrasting pieces from three different lists below; one at least must display technical skill.

Memory work is encouraged, but is not essential.

**OWN CHOICE**

**Select One piece only**

*Any of the following works or those of a similar standard may be selected for this Grade Six Examination. Guild approval required. (See Item 6. Page 6.)*

**GRADE 6**

<b><u>LIST 1. STUDIES.</u></b>		
Bertini. Henri.	<b>Studies. Op 29.</b> <i>No 22. 23. or 24.</i>	Any Edition
Bertini. Henri.	<b>Studies. Op 32.</b> <i>No 8 or 9.</i>	Any Edition
Bertini. Henri.	<b>Studies. Op 36.</b> <i>No 6.</i>	Any Edition
Bertini. Henri.	<i>Study in C Minor</i>	Any Edition
Burgmuller. Friedrich.	<b>Twelve Studies. Op 105.</b> <i>No 1. 2. or 5.</i>	Imp.142.
Burgmuller. Friedrich.	<b>Studies. Op 107.</b> <i>No 1. 2. 6. 10 or 11</i>	Imp.142.
Burgmuller. Friedrich.	<b>18 Characteristic Studies. Op 109.</b> <i>No 10. 11. 12. 16. or 17.</i>	Imp.142.
Czerny	<b>School of Velocity. Op. 299.</b> <i>No 8. 11. 12. 13. 14. 18. 21.23. 24. 25. or 29.</i>	Allans
Czerny	<b>Studies. Op 718.</b> <i>No 17. or 20.</i>	Allans
Czerny	<b>Studies. Op 849.</b> <i>No 15. or 25.</i>	.Allans
Gurlett	<b>Buds and Blossoms. Op 107. No 6.</b>	Allans
Heller. S.	<b>Op 45.</b> <i>No 15. 16. or 20.</i>	Allans
Heller. S.	<b>Op 46.</b> <i>No 18. 21. 24. or 26.</i>	Allans
Heller. S.	<b>Op 47.</b> <i>No 6. or 18.</i>	Allans
Jensen. Adolph.	<i>Study Op. 32 No. 5.</i>	AllansS
Loeschhorn. Albert.	<b>Op 66. No 7. or 22.</b>	Allans
Moszkowski. Moritz.	<b>Book 1. Nos 4 or 5.</b> <b>Book 2. Nos 12 or 15.</b>	Leduc
<b>Selected Studies</b>	<b>Grade 6 Section of the Book.</b> <i>A Gay Study</i> <i>Octave Study</i> <i>Study in C Minor</i> <i>Gradus ad Parnassum</i> <i>Study No 19</i> <i>Study in D Major</i>	Allans

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	<i>Study in E</i> <i>Study in A Minor</i>	

<b><u>LIST 2. BAROQUE.</u></b>		
Bach, C.P.E.	<i>Sonata in A Minor 1<sup>st</sup>. Mov.</i>	Allans
Bach, J. C.	<i>Sonata Op.17 No 4. 1<sup>st</sup>. Mov.</i>	Allans
Bach, Johann Sebastian.	<b>English Suites</b> <i>No 2. Bouree No I.</i> <i>No 3. Sarabande or Gigue.</i> <i>No 4. Gigue.</i>	Any Edition
Bach, Johann Sebastian.	<b>48 Preludes and Fugues. Book I.</b> <i>Any Prelude except 1. 2. 6. 9. 10. 11.</i>	Any Edition
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Purcell Henry	<b>Suite V. Prelude in C.</b>	
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Scarlatti. D.	<i>Sonata in D L463.</i>	Schirmer

<b><u>LIST 3. CLASSICAL.</u></b>		
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Beethoven. Ludwig.	<b>Sonatas</b> <i>Op 2 No 1. 1<sup>st</sup> Mov. Op 10 No 3. 3<sup>rd</sup> Mov. Op 14 No 2. 3<sup>rd</sup> Mov. Op 22. 3<sup>rd</sup> Mov. Op 26 2<sup>nd</sup> Mov. Op 31 No 3. 3<sup>rd</sup> Mov. Op 49 No 1. 2<sup>nd</sup> Mov. Op 49 No 2. 1<sup>st</sup> Mov. Op 79. 1<sup>st</sup> Mov.</i>	Any Edition
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<b>Getting to Grade Five</b>	<i>Fantasia in D Minor</i>	Hal Leonard
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Grieg E	<i>Lyric Pieces Op 43 No 4. Op. 54. No 4. or 5. Op 71. No. 3</i>	Any Edition
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Albeniz Isaac	<i>Op 165. Malaguena.</i>	EMI
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Bartok. Bela.	<i>Rumanian Christmas Carols No 6 and 7.</i>	Allans
Bartok. Bela.	<i>Ten Easy Pieces for Piano No 10.</i>	Allans
Benjamin A	Jamaican Rhumba	Boosey & Hawkes
Brumby Colin	<i>Harlequinade No 6.</i>	Fentone
Coleridge-Taylor Samuel	<i>Scenes from an Imaginary Ballet Op 74. No 2 or 5</i>	
Debussy	<i>The Children's Corner Suite The Little Shepherd The Little Negro</i>	Allans
<b>Getting to Grade Five</b>	Le Petit Negre	Hal Leonard
Ferguson	<i>Five Bagatelles. No 3.</i>	Boosey & Hawkes
Granados E.	<i>Spanish Dances. Op 37 No. 5</i>	Schirmer
Hutchens Frank.	<i>Evening</i>	Allans
Hyde Miriam	<i>Woodland Sketch</i>	Allans
Ibert	<i>Histoires No IX.</i>	Leduc
Kabalevsky Dimitri.	<i>Sonata in C 1<sup>st</sup> Mov.</i>	Boosey & Hawkes
Scriabin Alexander.	<i>Preludes</i>	Allans

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	<i>Op 9 No 1.</i> <i>Op 11 Volume 4. No 2 4 or 6.</i>	
<b>The Joy of Recital Time</b>	<i>Murmuring Brook</i>	Yorktown Music Press Inc.

<b><u>LIST 6. MODERN.</u></b>		
Bailey Kerin	<b><i>Jazzin' Around</i></b> <i>Miss Miles</i> <i>Darren's Dilemma</i>	Bailey
Bonsor B	<b><i>Jazzy Piano 2.</i></b> <i>Feelin' Good</i>	Universal
Carter-Varney, Glen	<b><i>Kool Piano.</i></b> <i>Glider in the Sky</i>	C-Mat
Chua S	<b><i>Ganster Suite.</i></b> <i>You Dirty Rat.</i>	Allans
<b>Contest Winners Book 3</b>	<i>Storm Mountain</i>	Alfred
Eustace Bradley	<b><i>Ragazzi</i></b> <i>Greensleeves</i>	C-Mat
<b>Getting to Grade Five</b>	<i>Blackberry Jam</i>	Hal Leonard
<b>The Joy of Boogie and Blues</b>	<i>Another Shade of Blue</i> <i>Ballad Improvisation</i> <i>"Dark Eyed" Boogie</i>	Yorktown Music Press Inc.
<b>The Joy of Boogie and Blues Bk. 2</b>	<i>Club Sayonara</i> <i>Shortnin' Bread Boogie</i> <i>Blackberry Jam</i> <i>The Memory of a Waltz</i>	Yorktown Music Press Inc.
Marianelli. Dario	<b><i>Pride and Prejudice</i></b> <i>Dawn</i>	Wise Publications
<b>Mier Martha</b>	<b><i>Jazz Rags &amp; Blues Book 3.</i></b> <i>Taking it Easy</i> <i>Waterfront Jazz</i>	Alfred
<b>Mier Martha</b>	<b><i>Jazz Rags &amp; Blues Book 4.</i></b> <i>Last Chance Blues</i> <i>Tuxedo Jazz</i> <i>Jackson Street Blues</i> <i>Birmingham Blues</i>	Alfred
Norton. Christopher	<b><i>Latin Preludes</i></b> <i>No 1 2 3 4 or 5.</i>	Boosey & Hawkes
Norton. Christopher	<b><i>Rock Preludes</i></b> <i>No 2 or 6.</i>	Boosey & Hawkes
Solal M	<b><i>Jazz Preludes</i></b> <i>No 1 or 2.</i> <b><i>Jazz-Solal III</i></b> <i>No 50 54 or 59.</i>	
Yiruma	<i>Wait There</i> <i>Do You</i>	Internet