



2009

Violin Syllabus



Examination Syllabus

Step 1 (Preparatory) to Fellowship Diploma
To be used in conjunction with the Guild Handbook

Australian Guild of
Music Education

14/04/2009 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 (V0004629) 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
www.guildmusic.edu.au

ph/fax +613 98223111
guild@hotmail.net.au

VERSION CONTROL

| Reference: 20-0-3 (20090414) | | | | Change |
|------------------------------|--------|---------|----------|--|
| Book | Volume | Edition | Date | |
| 20 | 0 | 2 | 20031015 | Re-written. Violon Cello and Double Bass supplement added. |
| 20 | 0 | 3 | 20090414 | Updated Cover page, changed AGMS to AGMED. |
| | | | | |
| | | | | |
| | | | | |

PHOTOCOPYING PROHIBITED

All rights reserved. No part of this publication may be reproduced, arranged, stored in a retrieval system or transmitted in any form or by any means, manual, mechanical, photographic, chemical, electronic or otherwise, without the prior permission of the Australian Guild of Music Education Inc (A0010797V).

Copyright ©2004 by Australian Guild of Music Education Inc
The moral rights of the authors are asserted.

AUSTRALIAN GUILD OF MUSIC EDUCATION
VIOLIN SYLLABUS.

CONTENTS

| | |
|---|---------|
| <u>AIMS OF THE SYLLABUS.</u> | Page 1. |
| <u>IMPORTANT NOTES.</u> | " 1. |
| 1. General Care of the Violin and Bow. | " 1. |
| 2. Specific Violin Care. | " 1. |
| 3. Care of the Bow. | " 2. |
| 4. <i>Guild</i> Violin Exercise and Sight Reading Book. | " 2. |
| 5. Unaccompanied Playing. | " 2. |
| 6. Assessment. | " 2. |
| 7. Memorization. | " 3. |
| 8. Own Choice Examination Music. | " 3. |
| 9. Scales and Arpeggios. | " 3. |
| 10. Advice to Students. | " 3. |
| 11. Photo copying of Music. | " 4. |
| 12. <i>Guild</i> Public Examinations. | " 4. |
| 13. Performance Examinations. | " 4. |
| <u>REFERENCE BOOKS.</u> | " 4. |
| 1. Violin Technique. | " 4. |
| 2. Violin. General. | " 5. |
| 3. Violin Interpretation. | " 5. |
| 4. Rudiments. | " 5. |
| 5. General Reading. | " 7. |
| <u>INTRODUCTORY EXAMINATIONS.</u> | " 7. |
| 1. Step One. | " 7. |
| 2. Step Two. | " 9. |
| 3. Step Three. | " 10. |
| <u>GRADE EXAMINATIONS.</u> | " 13. |
| 1. Grade One. | " 13. |
| 2. Grade Two. | " 14. |
| 3. Grade Three. | " 16. |
| 4. Grade Four. | " 18. |
| 5. Grade Five. | " 20. |
| 6. Grade Six. | " 22. |
| 7. Grade Seven. | " 24. |
| 8. Proficiency. | " 27. |
| <u>DIPLOMA EXAMINATIONS.</u> | " 26. |
| 1. Associate Diploma. <i>AAGM.</i> | " 30. |
| 2. Associate Diploma. TD. <i>AAGM.TD.</i> | " 33. |
| 3. Licentiate Diploma. <i>LAGM.</i> | " 35. |
| 4. Licentiate Diploma. TD. <i>LAGM.TD.</i> | " 39. |
| 5. Fellowship Diploma. <i>FAGM.</i> | " 41. |
| 6. Fellowship Diploma Alternative. <i>FAGM.</i> | " 41. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

VIOLIN SYLLABUS.

AIMS OF THE SYLLABUS.

- To develop individual musicianship to the limits of natural talent.
- To develop creative ability.
- To support individual self-esteem.
- To provide Academic recognition for disciplined endeavour.
- To provide a series of graded studies to achieve the above aims.
- To provide a qualified independent assessment of a student's progress.

IMPORTANT NOTES TO BE READ IN CONJUNCTION WITH THIS SYLLABUS.

This new edition of the *Guild* Violin Syllabus provides a series of examinations beginning at Preparatory level (Step One) and thence through Steps Two and Three, Grades One to Seven, Proficiency Certificate and the Diploma Division.

The selected music in this syllabus is very comprehensive for all levels.

But lists from the Old Syllabus for Proficiency, Associate and Licentiate Diplomas have been included for ease of selection if "Own Choice" concession is required. (Refer to Item 8. Page 3.)

The overall syllabus is based on progressive technical and musical development, the acquisition of a worthwhile repertoire of works and the building of a sound foundation in musicianship. All of the work is carefully graded, and teachers preparing students for these examinations, which provide for a wide range of abilities, will have a very useful outline upon which to develop their lessons.

1. GENERAL CARE OF YOUR VIOLIN AND BOW.

- Keep both the Instrument and the Bow in the case when they are not being used.
- Do not leave either in direct sunlight, or in a car in the hot sun, or on a table through which the sun, shining through glass, can have a very harmful effect.
- When purchasing a Violin and Bow, you are recommended to seek the opinion of a qualified professional player. It is important that you select not only the very best quality instrument which you can afford, but also the correct size. This can easily be gauged for a particular individual by holding out the left arm horizontally from the shoulder with the violin held under the arm with the instrument's base at the armpit. The fingers of the left hand should be able to easily curve around the scroll.

2. SPECIFIC VIOLIN CARE.

- Always keep the Violin clean. Carefully remove all resin dust and any other marks such as finger imprints etc. Occasionally polish your violin with a recommended Violin polish.
- Unless your chin is comfortable when playing, your concentration is disturbed. So, make sure that your instrument has a good chin rest, and exercise great care when adjusting it.
- Always use a complete set of matched strings for best results. If you have trouble in lining them up over the bridge, or if the pegs are stiff and almost unyielding, then seek the opinion of a professional player or the services of a qualified instrument maker or repairer.
- If using metal strings, adjusters should be used. But be cautioned:- use them with great care.
- Finally. Look to the bridge of your instrument. Make certain that it is always vertical. Any adjustment should be made very carefully.

AUSTRALIAN GUILD OF MUSIC EDUCATION

3. CARE OF THE BOW.

- Do not succumb to the temptation to over-tighten.
- Always remember to loosen the bow after use.
- Be sparing with the use of resin.
- Broken hairs should never be pulled out. Always carry a small pair of scissors in your case.
- If your Bow needs re-hairing, then have it repaired as required. Make certain that you always have a full width ribbon of hair for contact with the string.

4. GUILD VIOLIN EXERCISE AND SIGHT READING BOOK.

These exercises have been specially written and are examinable up to and inclusive of Grade TWO in the Technical Work section of an examination. It must be remembered that these exercises are part of a planned process of technical development, and as such, should always be played by the student prior to all practice and playing periods. No exercise should be played through as if it were a piece of music. The student must always be conscious of what is happening and must think deeply and carefully to obtain the utmost benefit. An exercise prepares the fingers, hands, muscles, mind and technique for adequate control of the music, which of course, in its turn, must then be carefully practiced. It is important to note that all Bowing and Fingering should be logical so that the end result is both musical and satisfying. The *Guild* does not recommend any one particular school of bowing or fingering. There are no short cuts. Exercises are important and they must always be an integral part of every daily practice session. The Examiner will ask for one or two in the examination.

NOTE:- It is therefore essential that every student has a personal copy of the *Guild* Exercise Book for practice and for examination use. Photo copies of individual pages are not to be used. Examiners will not look favourably upon this practice.

5. UNACCOMPANIED PLAYING.

Some of the recommended music in the examination Lists, apart from the Studies, does not have or require a written pianoforte accompaniment. Candidates should not be deterred from presenting music of this nature for examination. Indeed, unaccompanied playing is not only recommended but it is often a reflection of the necessary style..

6. ASSESSMENT.

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

- Poise, musical control and co-ordination.
- Style, tone and interpretation.
- Technical control of the Bow. Preparation and arm attitude.
- The ability of the candidate to employ the concept of economy of movement in muscular control. No excessive or wasteful movement.

7. MEMORIZATION.

Although not demanded in an examination until the candidate is at Diploma level, it is nevertheless good training for students and teachers to be aware of the benefits to be derived from playing from memory. Style, skill and confidence often develop considerably when this is done.

8. OWN CHOICE.

The '*OWN CHOICE*' concession is built into most Lists, but should not be lightly used where there are extensive listed works to choose from, as the Syllabus is quite comprehensive and should cater for all requirements. However, it is recognised that certain publications can be very difficult to obtain, and that new suitable publications are quite often produced. It is then that the '*OWN CHOICE*' concession becomes quite valid, particularly in the lower grades.

From Step ONE to Grade TWO inclusive, teachers need NOT refer to the *Guild* for approval for any substituted work. But if doubt exists as to the standard and suitability of the chosen OWN CHOICE work, then it is advisable to request approval from the *Guild*. It is essential from GRADE THREE onwards that all substituted

AUSTRALIAN GUILD OF MUSIC EDUCATION

work be approved by the *Guild*. A copy of the work should be sent, together with return postage, otherwise an answer may not be received. If approved, the own choice work will be given the *Guild* stamp and dated. The candidate's name and level of examination will be recorded, which means that the work can only be used for that particular examination by that particular candidate. This must be done at least 6 weeks before the date of the examination.

9. SCALES and ARPEGGIOS.

The given lists for each Step or Grade are very comprehensive to allow a candidate's full technical development to be occur. Not all the scales and arpeggios listed are required for the examination but are expected to be known. The candidate is requested to make a selection and hand the list to the examiner when entering the examination room. The minimum suggested tempo is always given with each Step or Grade. 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 bowing and control affects the playing and examination result considerably.

- Any recognised standard edition of scales and arpeggios may be used. Suggested fingering in the *Guild* Exercise Book for each scale and arpeggio are not mandatory. However, candidates must observe the recommended tempi and the indicated bowings. This is an ESSENTIAL requirement.

10. ADVICE TO STUDENTS.

- Candidates must provide their own accompanist who may remain in the examination room only whilst performing that task. The teacher may act as accompanist, but not the Examiner, except in the case of an accompanied sight reading test. The tuning of the instrument is entirely the responsibility of the candidate, the accompanist or the teacher. The Examiner must not assist in this task.
- Candidates must bring their own music stand to the examination room.
- Candidates should be very sure that their preparation has been thorough for the examination, and that they have a reliable pianist. All too often a candidate's performance is marred and spoilt by poor and inefficient accompanying. Remember to allow plenty of time for those very necessary rehearsals with your pianist. Also remember that under the stress and tension of the examination room, poor or inadequate preparation shows up very quickly. So, know your work very thoroughly.

11. PHOTO-COPIED MUSIC.

Federal Government legislation is very specific about the photo copying of copyright publications. This applies to most printed and published music. The *Guild*, in common with other Educational Institutions, prefers clearly and legally printed music. Photo copies can sometimes be very illegible, and this certainly is not in a candidate's best interests.

12. GUILD PUBLIC EXAMINATIONS.

These provide an excellent goal for both professionally minded and amateur students in their musical studies. The examinations give a sense of purpose and direction and can be undertaken in addition to other musical activities, as they are not meant to be the only musical event in a student's year. But rather, they are meant to contribute towards the student's overall musical development.

13. PERFORMANCE EXAMINATIONS.

The Performance examination is basically a performance assessment as no pre-requisites in addition to sight reading, aural (ear tests) or general knowledge etc are required.

The actual performance is recommended to occupy approximately 3-4/5ths of the equivalent Step or Grade examination time. It is permissible to perform more than one item in any List if necessary to achieve the required time. Notification of the selected program is NOT REQUIRED by the *GUILD*.

PROGRAM. Candidates are free to choose their own program and can include their own composition(s) if desired. *Candidates can elect to have supporting artists as part of their program.* Backing tapes and/or other collaborative support can also be used if required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

But well contrasted examination Lists are essential for assessment. *It is necessary for the candidate to prepare a small folio for the examiner with an explanation and listing of the works to be performed.* This is essential as often candidates perform their own compositions in examinations of this nature. Performance Levels, examination times and marking details are in the *Guild* 2004 Handbook. (Section 2a. Item 6. Page 16)

REFERENCE BOOKS.

NOTE:-

For a full comprehensive listing for all instruments, please refer to the *Guild* Handbook.

The following titles are intended to be a basic reference point for teachers and students. Many other excellent books are available which do not appear in this list. It is realised that some editions listed may be difficult to obtain or may be out of print. But they are included, as many are quite possibly in private possession or obtainable in Public or Regional Libraries.

1. VIOLIN TECHNIQUE.

| | | |
|--|-----------------------|-------------------|
| A New Approach to Violin Playing. | K.Havas. | Bosworth. |
| Bowing Technique. Op.50. | Casorti. | Carl Fischer.N.Y. |
| Complete Scales and Arpeggios for Violin. | Carrodus Ed. Fry. | Hammond. |
| Comprehensive Scale Manual. | H.Wesseley. | Augener. |
| Contemporary Violin Technique. | Galamian-Neumann. | Galaxy.NY. |
| Dictionary of Bowing and Tonal Techniques for Strings. | M.Lorrin. | Hansen. |
| Modern Technique of Violin Bowing. | Berkley. | Chappell. |
| Scale Studies. | J.Hrimaly. | Augener. |
| Scale System for Violin. | Carl Flesch. | Fischer. |
| School of Velocity. Op.74. | Dancla. | Fischer. |
| School of Violin Technique. Bks. 1,2,3. | Schradiack. | Fischer. |
| The Art of Violin Playing. Vol.1 & 2. | Carl Flesch. | Fischer. |
| The Masters of the Violin. 12 Volumes of Studies. | M.Crickboom. | Schott,Brussels. |
| The Principles of Violin Fingering. | Yampolski. | OUP. |
| The Violinist's Handbook. | Remsen Press. | New York. |
| Violin. 6 Lessons with Yehudi Menuhin. | Menuhin. | Faber. |
| Violin Scales and Arpeggios. Bk.1 & 2. | Forbes-Collins. Ass.. | Board.Lon. |
| Violin Technique. | Mangeot. | D.Dobson. |

2. VIOLIN. GENERAL

| | | |
|---|--------------|--------------------|
| A Violinist's Notebook. | J.Szigeti. | Duckworth. |
| An Encyclopedia of The Violin. | A.Bachmann. | Da Capo Press.NY. |
| Basic String Repairs. | A.Burgan. | OUP. |
| The First Year Violin Method. | E.Cohen. | Paxton & Co. |
| The History of Violin Playing. | D.Boyden. | OUP. |
| The Practical Guide to Violin Playing. | H.Wessely. | Williams. |
| The Violin. | J.Wechsberg. | Calder/Boyars.Lon. |
| The Violin and The Viola. | S.Nelson. | Benn.London. |
| The Violinists Handbook for Examinations. (Questions & Answers. | John Fry. | Hammond. |

3. VIOLIN INTERPRETATION.

| | | |
|---|--------------|----------------|
| Foundations of Violin Playing and Musicianship. | Kinsey. | Longmans. |
| Harmony and its Application in Violin Playing. | Norden.. | Schirmer. |
| Principles of Violin Playing and Teaching. | Galamain. | Prentice-Hall. |
| String Playing in Baroque Music. | R.Donington. | Faber,London. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

Violin Playing as I Teach It. L.Auer. Stokes.

4. RUDIMENTS.

| | | |
|--|----------------|-----------|
| A Dictionary of Musical Terms. | Greenish. | Williams. |
| A Student's Dictionary of Music. | W.Lovelock. | Bell. |
| Dictionary of Musical Terms. | Baker. | Allans. |
| General Knowledge for Music Students. | W.Lovelock. | Allans. |
| Hints on Working Rudiments Questions. | Lovelock. | Elkin. |
| Pocket Dictionary of Music. | | Collins. |
| Questions and Exercises on Rudiments of Music. | J.A.Johnstone. | Allans. |
| Rudiments of Music. | Macpherson. | Williams. |
| The Rudiments of Music. | W.Lovelock. | Bell. |

5. GENERAL READING.

| | | |
|--|-----------------------|-------------------|
| A History of Music. | Forsyth. | Macmillan. |
| A History of Western Music. | D.J.Grout. | Norton. |
| A Method of Aural Training. Three Books. | Taylor. | OUP. |
| Approach to Music.(0521095972) | John Paynter. | Cambridge. |
| Classic and Romantic Music. | Blume. | Faber. |
| Full Orchestra. | Howes. | Secker-Warburg. |
| Lives of Great Composers. | | Pelican. |
| Psychology For Musicians. | Percy Buck. | OUP. |
| The Book of Modern Composers. | Ewen. | Knopf. |
| The Concerto. | Hill. | Pelican. |
| The Golden Encycopedia of Music. | Lloyd. | Hamlyn. |
| The Growth of Music. | Colles. | OUP. |
| The Great Composers. | Schonberg. | Norton. |
| The Great Conductors. | Schonberg. | Simon & Schuster. |
| The Instruments of the Orchestra. | E.Evans & H.Hind. | B & H. |
| The Interpretation of Music. | Dart. | Hinrichsen. |
| The New Oxford Companion to Music. | Arnold. 10th Edition. | OUP. |
| The Progress of Music. | Dyson. | OUP. |
| The Pursuit of Music. | W.Davies. | Macmillan. |
| The Symphony. | Hill. | Pelican. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

INTRODUCTORY EXAMINATIONS.

- STEP 1.** Preparatory.
STEP 11. Elementary.
STEP 111. 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 recognised 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 retarded. Examiners will watch for correct positions and for a developing finger technique. Accuracy and clarity of tone are important and special attention should be given to bowing technique. Co-ordination and precision of control 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 and reliable technique needs to be cultivated right from the beginning. *Remember that a relaxed economy of movement should always be the aim.*

STEP ONE. PREPARATORY.

Examination time. 10 Minutes.
Minimum pass mark. C 65.

TECHNICAL WORK. FROM MEMORY.

20 Marks.

- SCALES.** Major. G. D. Ascending only. First 5 notes.
Example. G Major. G. A. B. C. D.
Bowling. a) Separate bow for each note. Minim = MM 50.
b) A firm dynamic level is expected
- EXERCISES.** As set for the Step in the Exercise Book.
The examiner will request one or two for performance.

PERFORMANCE. Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "*Own Choice*". Item 8. Page 3.

LIST A One selection required.

15 Marks.

A First Book of Classical and Romantic Pieces. Arr. Watson Forbes.

OUP. B & H

No.3. Humming Bird.

No.5. Funeral March. Op 39. No.7. Tschaikowsky.)

No.12. A Little Dance.

Gluck.

No.144. Bow To Your Partner.

Swedish Folk Song.

Learn to Play a Stringed Instrument.

Ralph Matesky & Ardelle Womack.

Alfred Music.

No. 3 & 4. Page 9A.

Both as one.

No. 1 & 2. Page 11A.

Both as one.

No. 1 & 2. Page 17A.

Both as one.

No. 3.4.5. Page 17B.

Any two as one.

More Tunes For My Violin.

B & H. Allans.

No.2. As I Was in the Meadow.

J.A.Hiller.

No.4. Berceuse. (Page 5.)

String Builder. Book 1. Samuel Applebaum.

Belwin Mills. Allans.

No 19. Bobby Shafto. No.20. Baa! Baa! Black Sheep.

No.20. Hot Cross Buns.

No.22. Who is Thumkin. (French Dance Song.)

No.24. Old King Cole. (Traditional).

No.115. Pizzicato. "The Fourth Does the Picking".

No.116. Chop Sticks.

Own Choice.

No Guild approval required.

LIST B One selection required.

20 Marks.

A First Book of Classical and Romantic Pieces. Arr. Watson Forbes.

OUP. B & H.

AUSTRALIAN GUILD OF MUSIC EDUCATION

Folk Tune. Mozart.
Minuet. (From Flute Sonata No.4. in C.) J.S.Bach.
Theme. Carl M Weber.
Suzuki Book 1. Song of the Wind. Gavotte. F.Gossec. Either one.
Twinkle, Twinkle. 1 & 2 Variations.
12 Pieces For Violin and Piano. Eleanor Murray and Sebastian Brown. B & H.
No.1. Bourree. No 2. Pastorale. Either one.
Own Choice. *No Guild approval required.*

LIST C One selection required. **20 Marks.**
String Builder. Book 1. Samuel Applebaum. Belwin Mills. Allans.
No.65. The Space Ship. No.72p. A Thanksgiving Song. (Folk)
No.77. Smooth Sailing. No.78p Long Long Ago. (Trad)
No 81. The Quarter Rest. and No.82. Thoughts of Christmas.(Both)
No.83p.Good Morning. No.88. Watching the Sheep. (Folk)
No.90. Nelly Bly. No.134. An Overnight Hike.(Wohlfart)
No.140.The Spooks and No.141. In the Cave. Both as one.
Own Choice. *No Guild approval required.*

SUB SECTIONS. **25 Marks.**

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.

EAT 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. *forte.* Second time. *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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

STEP TWO. ELEMENTARY.

Examination time. 10 Minutes.

Minimum pass mark. C 65.

TECHNICAL WORK. FROM MEMORY.

20 Marks.

SCALES.

Major. C. G. D. Ascending only.

First 5 notes.

Example. C Major. C. D. E. F. G.

Bowing. a) Separate bow for each note. Minim = MM 50.

b) A firm dynamic level is expected

EXERCISES.

As set for the Step in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3

LIST A

One selection required.

15 Marks.

Course For Strings. Book 1.

Samuel Applebaum.

Belwin.

Skip a Step.

Wohlfart.

No 120. Study for R.H. Pizzicato.

Elementary Studies. Op 54. No 1. 6. 10.

Wohlfart.

Any one. Augener. Schirmer.

Learn to Play a Stringed Instrument.

Ralph Matesky & Ardelle Womack.

Alfred Music.

No 2. Page 31A.

No 4 & 5. Page 33A.

Both as one.

No 1. 2. 3. 4. 5. Page 36A - 37A.

Any two of the five as one.

Progressive Studies. Bk 1. No 10. 11. 12.

Carse.

Any one.

Augener.

Suzuki Violin. Book 1.

Musetta.

J.S.Bach.

March in D.

C.P.E.Bach.

The Wonder Blossom.

Beethoven.

30 Special Studies. Op 36. Bk 1.

Mazas.

B & H. Augener.

Own Choice.

No Guild approval required.

LIST B.

One selection required.

20 Marks.

A Violin Method from Third to First position. Freda Dinn.

Schott.10966.

No 50. The Happy Clown.

The Vicar of Bray.

Page 11. Sur Le Pont De Nantes. (French Folk Song.)

Gavotte Facile.

C.Ruegger.

Rubank.

Learn to Play a Stringed Instrument.

Ralph Matesky & Ardelle Womack.

Alfred Music.

No 8. Page 34A.

Both as one.

Alfred Music.

No. 9A. Page 35A. Pizzicato harmony for 'Jingle Bells'.

Own Choice.

No Guild approval required.

LIST C.

One selection required.

20 Marks.

A Croon.

Herbert Howell.

Meditation.

F.T.Percival.

Allans.

Waltz.

Romance.

P.Buck.

Own Choice.

No Guild approval required.

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks.)

A short simple phrase in simple time. Generally consisting of minims.

AUSTRALIAN GUILD OF MUSIC EDUCATION

EAT 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. *forte*. Second time. *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, the function of a dot after a note, a sharp, a flat and the natural sign. Simple dynamic signs as found in the examination music.

AUSTRALIAN GUILD OF MUSIC EDUCATION

STEP THREE. PRELIMINARY EXAMINATION.

Examination time. 15 Minutes.

Minimum pass mark. C 65.

NOTE:- If not already passed, the *Guild* strongly recommends that the Preliminary Theory examination be passed in the same year as this Preliminary Practical examination to prepare the students for the higher theory grades. This is not a pre-requisite. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. All of the below listed scales will not be requested by the examiner, but all should be known. To be performed ascending and descending.

SCALES.

Major. C. G. D. A. One octave.

Bowing. a) Separate whole bow for each note. Minim = MM 50.

b) A firm dynamic level is expected

EXERCISES.

As set for the Step in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "*Own Choice*". Item 8. Page 3.

LIST A.

One selection required.

15 Marks.

The Really Easy Violin Book.

Faber

No 4. Spine Chiller.

No 5. Javanese Gongs.

No 9. Snakes and Ladders.

Young Violinists Repertoire Book 1.

Faber

No 10. Pony Trot.

Own Choice.

No Guild approval required.

LIST B.

One selection required.

20 Marks.

The Really Easy Violin Book.

Faber

No 7. Dinosaur Plod.

No 8. Hen Party.

No 12. The Chaffinch.

Young Violinists Repertoire Book 1.

Faber

No 2. Fanfare.

Own Choice.

No Guild approval required.

LIST C.

One selection required.

20 Marks.

Abracadabra Book 1.

A & C Black, London

Little Bird. Page 10.

Andrew Mine, Jasper Mine. Page 11.

Twinkle Twinkle. Page 13.

Frere Jacques. Page 20.

Baa Baa Black Sheep. Page 22.

Microjazz for Starters, Violin.

Boosey & Hawkes

No 10. Rolling Along

The Fiddler's Nursery.

Stainer & Bell

No 7. Free from Care.

Own Choice.

No Guild approval required.

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks)

A short simple phrase of two bars in simple time. Generally consisting of minims and crotchets.

EAR TESTS. (8 Marks)

AUSTRALIAN GUILD OF MUSIC EDUCATION

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 any two notes played consecutively by the Examiner. Not less than a THIRD apart.

First time *f* forte. Within the octave above middle C.

Second time *p* piano.. Within the octave below middle C.

NOTE:- The 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 of staff, Clefs, Semibreves, Minimums and Crotchets.

Simple time, the function of a dot after a note, a sharp, a flat and the natural signs. Simple dynamic signs such as crescendo and decrescendo, diminuendo, *p.* *mp.* *f.* *mf.*

In addition, Key Signatures, Triplets, tones and semitones and all 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 Step in order to reach an assessment.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE EXAMINATIONS.

GRADE ONE EXAMINATION.

Examination time. 5 Minutes.

Minimum pass mark. C 65.

NOTE:- 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 students for the higher theory grades. This is not a pre-requisite. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

Major. C. G. E. F. Bb.

One octave.

Melodic Minor. G. E.

Bowing. a) détaché or legato. Crotchet = MM 72.

ARPEGGIOS.

Major. C. G. E. F. Bb.

One octave.

Minor. G. E.

Bowing. Separate whole bow for each note. Crotchet = MM 72.

EXERCISES.

As set for the Grade in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A. STUDIES.

One selection required.

15 Marks.

Abracadabra Book 1.

A & C Black, London.

Little Donkey. Page 19.

Hush a Bye Baby. Page 13.

Any one.

Three Blind Mice. Page 24.

Foundation Studies Violin Book 1.

Wohlfahrt.

Nos 1. 5. 6. 12. 17. 26. 31. 48. 53.

Any one.

Own Choice.

No Guild approval required.

LIST B.

One selection required.

20 Marks.

Young Violinists Repertoire Book 1.

Faber

No.4 March. No.5 Gavotte. No.6 Andante.

Any one.

No.13 Rigaudon.

Violin Music for Beginners.

Editio Musica, Budapest.

Marcia.

Sugár.

Either one.

French Troubadur Song.

Járdányi.

Own Choice.

No Guild approval required.

LIST C.

One selection required.

20 Marks.

Young Violinists Repertoire Book 1.

Faber.

No.9 Pipers Tune. No.14 Waltz.

Any one.

No.15 Mailed. (May Song).

The Really Easy Violin Book.

Faber.

No.10 Skye. No.13 Troika.

Either one.

Own Choice.

No Guild approval required.

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks)

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

EAR TESTS. (8 Marks)

AUSTRALIAN GUILD OF MUSIC EDUCATION

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 notes 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE TWO EXAMINATION.

Examination time. 15 Minutes.

Minimum pass mark. C 65.

NOTE:- If not already passed, the *Guild* strongly recommends that the Preliminary Theory examination be passed in the same year as this Grade Two Practical examination to prepare the students for the higher theory grades. This is not a pre-requisite. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

Major. C. (Play C in 2nd and 3rd position.) Two octaves.

Major. G. A. Bb.

Melodic Minor. G. A.

Bowings. a) Separate bows in upper half of bow. Quaver = MM 96.

b) Whole bows legato. Four notes to a bow. Quaver = MM 96.

ARPEGGIOS.

Major. C. G. A. Bb. Two octaves.

Minor. G. A.

Bowling. Each note to be played with a full bow. Quaver = MM 84.

EXERCISES.

As set for the Grade in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

15 Marks.

Foundation Studies Violin Book 1. Nos 10. 13.

Either one.

Wohlfahrt.

Studies opus 20. Nos 1. 3. 5.

Kayser.

Anyone.

Peters.

Own Choice.

No Guild approval required.

LIST B.

One selection required.

20 Marks.

Alte Meister für Jung Spieler.

Schott.

Liebeslied.

Beethoven.

Sarabande.

Tartini.

Gavotte & Musette.

Lully.

Chesterian String Series. Vol 1.

Chester.

No.3. Gavotte.

Handel.

No.9. Two German Dances.

Mozart.

Either one

No.10. The Lark.

Glinka.

Young Violinists Repertoire Book 1.

Faber.

No.16 Waltz.

Own Choice.

No Guild approval required.

LIST C.

One selection required.

20 Marks.

Young Violinists Repertoire Book 1.

Faber.

No 8. The Cuckoo. No.11. Gipsy Dance.

Any one.

No 17. Morning Song. No.22. Landler.

Microjazz for Starters, Violin.

Boosey & Hawkes.

No 8. Rustic Dance.

No 12. Wind Up.

Own Choice.

No Guild approval required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks)

A short passage with no note less than a crotchet. No accidentals. In the keys of C. G and F 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE THREE EXAMINATION.

Examination time. 20 Minutes.

Minimum pass mark. C 65.

NOTE:- If not already passed, the *Guild* strongly recommends that the Grade One Theory Examination be passed in the same year as the Grade Three Practical examination to prepare the students for the higher theory grades. This is not a pre-requisite. For theory requirements see the *Guild Handbook*.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

Two octaves.

Major. G. A. Bb. B. C. D.

Harmonic Minor. G. A.

Melodic Minor. G. A. Bb. B. C. D.

Bowings. a) détaché, using the upper half of bow. Quaver = MM 132.

b) Slurred. Four notes to a bow. Quaver = MM 132.

ARPEGGIOS.

Major. G. A. Bb. B. C. D.

Two octaves.

Minor. G. A. Bb. B. C. D.

Bowings. a) Separate bow on each note. Upper or lower half of bow.

b) Slurred. Three notes to a bow. a) & b). Quaver = MM 96.

EXERCISES.

As set for the Grade in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

15 Marks.

Progressive Studies. Book 1.

Nos 5. 6. 8. 10.

Any one.

Carse.

Progressive Studies. Book 3.

No 5.

Carse.

Studies. Opus 20. No 4.

Kayser.

Studies. Opus 45. Nos 31. 32. 35.

Any one.

Wohlfahrt.

Own Choice.

Guild approval is required.

LIST B.

One selection required.

20 Marks.

Aire Round O. Vol. 3.

Eccles.

Chester String Series.

Andante cantabile. Violin Series.

Diabelli.

Schott.

Chanson Louis XVIII in the style of Couperin.

Kreisler.

Schott.

Minuetto. (from Die Alte Geige.)

Albrechtsberger.

Universal.

Nobody's Gigge. Vol. 3.

Farnaby.

Chester String Series.

Trumpet Air and Jigg. Vol.3.

Eccles.

Own Choice.

Guild approval is required.

LIST C.

One selection required.

20 Marks.

A Fairy's Holiday.

Allans.

A Fairy Ring No.4.

Shore.

Allans.

Eight Pieces in 3rd Position.

Stone.

Novello.

Pastoral or Intermezzo.

Either one.

Entr'acte Gavotte.

Thomas.

Allans.

Romance. Chester String Series Vol.3.

Schumann.

Chester.

Sonatina in G minor. 1st and 2nd movements.

Carse.

Augener.

Variations on "Lulle Me Beyond Thee".

Pearson.

Violin Series. Schott.

Own Choice. A 20th century composition with piano accompaniment. (to 1950).

Guild approval is required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks)

A passage of eight bars in 4/4, 3/4 or 2/4 time, in the keys of C, G or F major. To be played 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 (5) notes of the major scale. The Examiner will first play the tonic chord of the selected scale, then the five notes of the scale. Not more than three sharps or three 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.

PITCH and 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 upon the music performed. All terms, signs, time and key signatures used in the 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE FOUR EXAMINATION.

Examination time. 20 Minutes.

Minimum pass mark. C 65.

NOTE:- If not already passed, the *Guild* strongly recommends that the Grade Two Theory Examination be passed in the same year as the Grade Four Practical examination to prepare the students for the higher theory grades and to meet RPL requirements. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

Two octaves.

Major. G. Ab. A. Bb. B. E.

Harmonic Minor. G. A. Bb. B. C. C#.

Melodic Minor. G. A. B.

Chromatic. G.

Bowings. a) détaché, using the upper half of bow. Crotchet = MM 126.

b) Slurred. One bar to a bow. Crotchet = MM 126.

c) Chromatic. Commence on open G.

Slurred. 2 notes to a bar. Quaver = MM 112.

ARPEGGIOS.

Major. G. Ab. Bb. E.

Two octaves.

Minor. G. Bb.

Bowings. a) détaché, triplet. Quaver = MM 100.

b) Slurred. Three notes to a bow. Quaver = MM 96.

DOMINANT 7ths.

Of C. Commence on G.

Two octaves.

Of D. Commence on A. Quaver = MM 84.

Bowings. a) détaché, In the upper half of the bow. Quaver = MM 84.

b) Slurred. Two notes to a bow. Quaver = MM 84.

DIMINISHED 7ths.

Of Ab. Commence on G.

Two octaves.

Of B. Commence on Bb. Quaver = MM 84.

Bowings. a) détaché, In the upper half of the bow. Quaver = MM 84.

b) Slurred. Two notes to a bow. Quaver = MM 84.

EXERCISES.

As set for the Grade in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

15 Marks.

Studies. Opus 20. Nos 6. 7. 8.

Any one.

Kayser.

Progressive Studies Book 3. Nos 9. 10. 12.

Any one.

Carse.

Studies. Opus 45. Nos 38. 47. 49.

Any one.

Wohlfahrt.

Own Choice.

Guild approval required.

LIST B.

One selection required.

20 Marks.

SONATAS.

Corelli, Arcangelo.

Schott 4380.

Sonata. Opus 5. No 3 in C major. 4th Movement.

Sonata. Opus 5. No 6 in A major. 3rd Movement.

Sonata. Opus 5. No 8 in E minor 1st and 2nd Movements.

Pepush, J.C. Sonata No.6 G Major.

Schott.

Vivaldi, Antonio.

Sonata. Opus 2 No 8 in G major. 1st and 2nd Movements.

Schott.

Concerto. Opus 3. No 6 in A minor. 1st and 2nd Movements.

Peters.

Werner, G.J. Sonatina No.1 in G minor. Largo and Allegro.

Editio Musica.Budapest.Z8267.

Own Choice.

Guild approval required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|--|-------------------------|---------------------------------|
| LIST C. | One selection required. | 20 Marks. |
| Andantino in the Style of Martini. | Kreisler. | Schott. |
| Chester String Series. Book 3. | | Chester. |
| Waltz. | Schubert. | |
| Romance and Harvest Song. No 5. & 6. | Schumann. | |
| First Solo Pieces. Book 2. | | Schott 12367. |
| The Spinning Top. Opus 22 . | Bizet. | |
| Londonderry Air. | Anon. Traditional. | Carl Fischer. |
| West Side Story. Session Time for Strings. | Bernstein. | Boosey & Hawkes. |
| No 7. I Feel Pretty. | | |
| Sonata Miniature. Air Antique. | Rueger. | Rubank. |
| Own Choice. | | Guild approval required. |

SUB SECTIONS. **25 Marks.**

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. Quavers and occasional accidentals will be used.

EAR TESTS. (8 Marks)

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

INTERVALS. To hum or sing and identify any of the first SIX (6) notes of the major scale. The Examiner will first play the tonic chord of the selected scale, then the six notes of the scale. Not more than four sharps or four 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 examination pieces, time signatures, accents and syncopation. The terms and signs found in the examination music. 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE FIVE EXAMINATION.

Examination time. 20 Minutes.

Minimum pass mark. C 65.

NOTE:- If not already passed, the *Guild* strongly recommends that the Grade Three Theory of music Examination with a minimum mark of C+70 be passed in the same year as this Grade Five Practical examination. This is RPL procedure. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

20 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

Major. G. A. Ab. Db. Bb. B. F. F# Three octaves.

Harmonic Minor. G. A. Bb. B. C. C#. D.

Melodic Minor. G. A. Bb. B. C. C#. D.

Chromatic. Bb. A.

Bowings. a) détaché, In upper or lower half of bow. Crotchet = MM 144.

b) Slurred. One bar to a bow. Crotchet = MM 144.

c) Spiccato. Three notes to a bow. Dotted Crotchet = MM 72.

d) Chromatic. Legato. Four notes to a bar. Minim = MM 60.

ARPEGGIOS.

Major. G. A. Ab. Db. Bb. B. F. F#. Three octaves.

Minor. G. A. Ab. Db. Bb. B. F. F#.

Bowings. a) détaché, in upper or lower half of bow. Quaver = MM 112.

b) Three notes to a bow. Quaver = MM 92.

DOMINANT 7ths.

Of C. Commence on G. Two octaves.

Of Eb. Commence on Bb.

Bowing. Legato. Four notes to a bow. Minim = MM 54.

DIMINISHED 7ths.

Of C. Commence on B. Two octaves.

Of Ab. Commence on G.

Bowing. Legato. Four notes to a bow. Minim = MM 54.

EXERCISES.

As set for the Grade in the Exercise Book.

The examiner will request one or two for performance.

PERFORMANCE.

Three lists required. A. B. C.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

15 Marks.

Forty Two Studies. Nos. 4. 5. 6. 10. 12.

Any one.

Kreutzer.

Special Studies. Opus 36. Book 1. Nos 2. 5. 6. 9.

Any one.

Mazas.

Studies. Opus 20. Nos 12. 16. 17.

Any one.

Kayser.

Thirty Six Studies. Nos 3. 15. 16.

Any one.

Fiorillo.

Own Choice.

Guild approval required.

LIST B.

One selection required.

20 Marks.

SONATAS.

Bach, J.S.

Sonata No.2 for flute and Harpsichord. Sicilienne

Barrere.

Schirmer.

Corelli, Arcangelo.

Sonata. Opus 5. No 9 in A major. Preludio and Giga.

Schott.

Sonata. Opus 5. No 11 in E major. Vivace and Gavotta.

Schott.

Francoeur: Sonata E minor. Ist Movement.

Lengnick.

Handel, G. F.

Sonata. Opus 1 No 3 in F major. 4th Movement.

Barenreiter.

Sonata. Opus 1 No 4 in D major. 4th Movement.

Barenreiter.

Sonata. Opus 1 No 6 in G minor. 4th Movement.

Barenreiter.

Schubert, Franz.

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | |
|---|---------------------------------|
| Sonata. Opus 137 No 1 in D major. 1 st Movement. | Henle. |
| Sonata. Opus 137 No 3 in G minor. 1 st Movement. | Henle. |
| Werner, G.J. Sonatina No 5 in G major. Allegro Assai. | Editio Musica.Budapest.Z8267. |
| Sonatina No 6 in F major. Allegro Assai. | Editio Musica.Budapest.Z8267. |
| Own Choice. | Guild approval required. |

LIST C. One selection required. **20 Marks.**

| | | |
|--|---------|------------------|
| Bach, J. S. | | |
| Chorale. Jesu, Joy of Man's Desiring. | | OUP. |
| Sheep may Safely Graze. | Forbes. | OUP. |
| Haydn, J. Serenade. From String 4-et in F major. Hob.III/17. | | Schirmer 02297½. |
| Mozart, W.A. Romance. From "A Little Night Music". KV525. | | Carse. Augener. |
| Rebel. Norwegian Dance. Chesterian Violin Series II. | | Chester. |
| Somervell. No. 20. Sarabanda. From 5 and 20 Fiddle Tunes. | | Ashdown. |
| Tschaikowky.P.Valse.From the "Serenade Opus 48". Auer-Saenger. | | Fischer B.934. |

OR:-

Own choice: A twentieth century composition with piano accompaniment (from 1950 onwards).
The Piece must have similar musical and technical standard as Lists A and B.
The chosen work must reflect the musical quality and level of this Grade.

Guild approval required.

SUB SECTIONS. **25 Marks.**

SIGHT READING. (10 Marks)

A passage in a major key of up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, 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 selected scale, then the entire scale. Not more than five sharps or five 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.

TONALITY and CADENCE. To identify as major or minor a phrase played twice by the Examiner. To identify the end cadence as Plagal (IV-1) or Perfect (V-1).

GENERAL KNOWLEDGE. (7 Marks)

General questions covering terms and signs found in the examination music, keys and modulations, intervals including diminished and augmented above the notes D, A and Bb. Time and accent, Binary and Ternary Form. To be able to demonstrate these forms in the examination pieces. Scale formation and tetrachords. To recognise 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE SIX EXAMINATION.

Examination time. 30 Minutes.

Minimum pass mark. C+70.

NOTE:- If not already passed, the *Guild* strongly recommends that the Grade Four Theory of music Examination with a minimum mark of C+70 be passed in the same year as this Grade Six Practical examination. This is RPL procedure. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

16 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

| | | |
|-----------------|---|----------------|
| Major. | G. A. Bb. | Three octaves. |
| Major. | Db. Eb. E. F#. | Two octaves. |
| Harmonic Minor. | G. A. Bb. | Three octaves. |
| Harmonic Minor. | Db. Eb. E. F#. | Two octaves. |
| Melodic Minor. | G. A. Bb. | Three octaves. |
| Melodic Minor. | Db. Eb. E. F#. | Two octaves. |
| Chromatic. | Bb. B. | Two octaves. |
| Bowings. a) | 3 Oct. Separate Bows. détaché. Dotted Crotchet = MM 96. | |
| b) | 3 Oct. Separate Bows. Spiccato. Dotted Crotchet = MM 96. | |
| c) | 3 Oct. Legato. Six notes to a bar. Dotted Crotchet = MM 96. | |
| d) | 2 Oct. détaché. Crotchet = MM 106. | |
| e) | 2 Oct. Legato. One bar to a bow. Crotchet = MM 160. | |
| f) | Chromatic. Twelve notes to a bow. Minim = MM 84. | |

ARPEGGIOS.

| | | |
|-------------|--|----------------|
| Major. | G. A. Bb. | Three octaves. |
| Major. | Db. Eb. E. F#. | Two octaves. |
| Minor. | G. A. Bb. | Three octaves. |
| Minor. | Db. Eb. E. F#. | Two octaves. |
| Bowings. a) | 3 Octaves. Separate Bows. détaché. Quaver = MM 72. | |
| b) | 3 Octaves. Separate Bows. Spiccato. Quaver = MM 72. | |
| c) | 3 Octaves. Legato. Three notes to a bar. Quaver = MM 72. | |
| d) | 2 Octaves. détaché. Quaver = MM 144. | |
| e) | 2 Octaves. Legato. Six notes to a bow. Quaver = MM 144. | |

DOMINANT 7ths.

| | | |
|----------|-------------------------------------|--------------|
| Of D. | Commence on A. | Two octaves. |
| Of G. | Commence on D. | |
| Bowling. | Four notes to a bow. Minim = MM 72. | |

DIMINISHED 7ths.

| | | |
|----------|-------------------------------------|--------------|
| Of Bb. | Commence on A. | Two octaves. |
| Of Eb. | Commence on D. | |
| Bowling. | Four notes to a bow. Minim = MM 72. | |

DOUBLE STOPPED SCALES.

| | | |
|------------------------------|---|--------------|
| G Major in 3 rd s | or F Major in 6ths. Either one. | Two octaves. |
| A Major | In octaves. | |
| Bowling. | Smooth separate bows. Crotchet = MM 66. | |

ONE STRING SCALE.

| | |
|--|-------------|
| Any major scale from open to 3 rd position. | One octave. |
| Ascending and descending. | |

EXERCISES.

As set for the Grade in the Exercise Book.
The examiner will request one or two for performance.

PERFORMANCE.

Four lists required. A. B. C. D.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "*Own Choice*". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

16 Marks.

Forty Two Studies. Nos 8. 16.

Either one.

Kreutzer.

Special Studies. Opus 36. Book 1. Nos 25. 26.

Either one.

Mazas.

Thirty Six Studies. Nos 9. 10. 11. 12.

Any one.

Fiorillo.

AUSTRALIAN GUILD OF MUSIC EDUCATION

Own Choice.

Guild approval required.

LIST B.

One selection required.

16 Marks.

SONATAS.

Bach J.S. Sonata in G major. BWV 1021. 2nd or 4th Movements.

Barenreiter.

Corelli, Arcangelo. Sonata. Opus 5 No 10. Sarabande and Giga.

Schott.

Geminiani, Francesco. Sonata. Opus 1 No 1. 1st & 2nd Movements.

Barenreiter.

Handel, G.F.

Sonata. Opus 1 No 1 in A major. 3rd & 4th Movements.

Barenreiter.

Sonata. Opus 1 No 2 in G minor. 1st & 2nd or 3rd & 4th Movements.

Barenreiter.

Sonata opus 1 No.6, G minor 2nd & 3rd

movements (Barenreiter)

Schubert, Franz.

Sonata. Opus 137 No 1 in D major. 3rd Movement.

Henle.

Sonata. Opus 137 No.2 in A minor. 1st Movement.

Henle.

Own Choice.

Guild approval required.

LIST C.

One selection required.

16 Marks.

Bach, J..S. Air on G string.

Schott.

Brahms, J.

Hungarian Dance No 1 in G minor. Paul Klengel.

Peters.

Hungarian Dance No 2 in A minor. Paul Klengel.

Peters.

Hungarian Dance No 4 (Original No.5) in E minor .

Peters.

Fantasia on Greensleeves.

Vaughan Williams.

OUP.

Mozart, W.A.

Concerto. No 2 in D major. KV 211. 1st movement.

Peters.

No Cadenza required for this Concerto.

Rieding. Concertino. Opus 24 in G major. 1st Movement.

Bosworth.

Concertino. Opus 25 in D major. 1st Movement.

Bosworth.

Rowley, A. Four English Sketches. No 4.

Williams.

Vieuxtemps, H. Romance in F major. Opus 40 No 1.

Carl Fischer.

Own Choice.

Guild approval required.

LIST D.

One selection required.

16 Marks.

Own choice: A twentieth century composition with piano accompaniment (from 1950). The Piece must have similar musical and technical standard as Lists A, B and C.

The chosen work must reflect the musical quality and level of this Grade.

Guild approval required.

SUB SECTIONS.

20 Marks.

SIGHT READING. (7 Marks)

A passage in a major key of up to three sharps and three flats, or in a minor key up to two sharp or two flats. In either simple or compound time. Using semiquavers and syncopation.

EAR TESTS. (7 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. Moderate tempo.

INTERVALS. To hum or sing and identify any two notes of the major scale. The Examiner will first play the tonic chord of the selected scale, then the entire scale. Not more than six sharps or six 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 or lower of two notes played simultaneously by the Examiner within the diatonic scales of C-C. The key may be changed to accommodate the voice range.

TONALITY and CADENCE. To identify whether a phrase played by the Examiner is in a major or a minor key. To identify the end cadence as Plagal (1V-1), Perfect (V-1) or Interrupted (V-V1).

AUSTRALIAN GUILD OF MUSIC EDUCATION

HARMONY. To identify as major or minor, triads played by the examiner in root position. These will be played twice if necessary.

GENERAL KNOWLEDGE. (6 Marks)

General questions covering the form and structure of the selected pieces. Advanced questions on intervals, including compound, inverted, diatonic and chromatic. Ornaments and abbreviations, terms, keys and modulations found in the examination music. Knowledge of, and recognition of Plagal, Perfect and Interrupted cadences within the examination music performed.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

GRADE SEVEN EXAMINATION.

Examination time. 40 Minutes.

Minimum pass mark. C+70.

NOTE:- If not already passed, the *Guild* strongly recommends that the Grade Five Theory of music Examination with a minimum mark of C+70 be passed in the same year as this Grade Seven Practical examination. This is RPL procedure. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK.

All technical work except exercises from memory.

16 Marks.

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

SCALES.

| | | |
|-----------------|---|----------------|
| Major. | All Keys. | Three octaves. |
| Harmonic Minor. | B. C. D. Db. Eb. E. F. F#. | Three octaves. |
| Melodic Minor. | B. C. D. Db. Eb. E. F. F#. | Three octaves. |
| Chromatic. | G. A. Bb. | Three octaves. |
| Bowings. a) | 3 Oct. détaché, Upper half of bow Dotted Crotchet = MM 112. | |
| b) | 3 Oct. Spiccato. Dotted Crotchet = MM 112. | |
| c) | 3 Oct. Legato. Six notes to a bow. Dotted Crotchet = MM 112. | |
| d) | Chromatic. Legato. 12 notes to a bow. Crotchet = MM 96. | |

ARPEGGIOS.

| | | |
|-------------|---|----------------|
| Major. | All keys. | Three octaves. |
| Minor. | B. C. D. Db. Eb. E. F. F#. | Three octaves. |
| Bowings. a) | 3 Octaves. détaché, in upper half of bow. Quaver = MM 96. | |
| b) | 3 Octaves. Spiccato. Quaver = MM 96. | |
| c) | 3 Octaves. Legato. Nine notes to a bow. Quaver = MM 96. | |

DOMINANT 7ths.

| | | |
|----------|--|--------------|
| Of C. | Commence on G. Of F. Commence on C. | Two octaves. |
| Of G. | Commence on D. Of Bb. Commence on F. | |
| Bowling. | Legato. Eight notes to a bow. Minim = MM 92. | |

DIMINISHED 7ths.

| | | |
|----------|--|--------------|
| Of Ab. | Commence on G. Of B. Commence on Bb | Two octaves. |
| Of Eb. | Commence on D. Of F#. Commence on F | |
| Bowling. | Legato. Eight notes to a bow. Minim = MM 92. | |

DOUBLE STOPPED SCALES.

| | | |
|-------------------------------|--|--------------|
| Bb Major in 3 rd s | or A Major in 3 rd s. Either one. | Two octaves. |
| F Major in 6ths | or Eb Major in 6 th . Either one. | |
| A Major | In octaves or D Major in octaves. Either one. | |
| Bowling. | Legato. Two chords to a bow. Crotchet = MM 72. | |

EXERCISES.

As set for the Grade in the Exercise Book.
The examiner will request one or two for performance.

PERFORMANCE.

Four lists required. A. B. C. D.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

LIST A.

STUDIES.

One selection required.

16 Marks.

| | | |
|---|----------|---------------------------------|
| 24 Studies. Opus 37. Nos 1. 4. 8. | Any one. | Dont. |
| Forty Two Studies. Nos 3. 6. 7. 14. 17. 20. 24. 35. | Any one. | Kreutzer. |
| Thirty Six Studies. Nos 5. 6. 21. 22. | Any one. | Fiorillo. |
| Twenty Four Caprices. No 2. | | Rode. |
| Own Choice. | | Guild approval required. |

LIST B.

One selection required.

16 Marks.

SONATAS.

| | | |
|--------------|--|--------------|
| Arne. | Sonata in Bb major. | OUP. |
| Bach, J.S. | Sonata No 2 in A major. BWV 1015. 3 rd Movement. | Barenreiter. |
| | Sonata No 6 in G major. BWV 1019. 1 st Movement. | Barenreiter. |
| Corelli, A. | Sonata No 1 in D major. 1 st & 3 rd Movements. | Schott. |
| Handel, G.F. | Sonata No 1 in A major. 1 st & 2 nd Movements. | Henle. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|------------|---|--------------|
| | Sonata No.3 in F major. 1 st & 2 nd Movements. | Henle. |
| Mozart, W. | Sonata No 1 in G major KV301. 2 nd & 3 rd Movements. | Barenreiter. |
| | Sonata No 5 in A major. KV305. 2 nd & 3 rd Movements. | Barenreiter. |
| Purcell,H. | Golden Sonata in G minor. 1 st & 2 nd Movements. | OUP. |

CONCERTOS.

| | | |
|---------------|---|--------------|
| Bach, J. S. | Concerto in E major. BWV1042. 2 nd Movement. | Barenreiter. |
| | Concerto in A minor. BWV1014. 1 st Movement. | Barenreiter. |
| Haydn, J. | Concerto in G major. Hob7A/4. 1 st or 2 nd & 3 rd Movements. | Barenreiter. |
| Mozart, W. | Concerto No 2 in Bb major. KV207. 1 st or 2 nd & 3 rd Movements. | Peters. |
| | Concerto No 3 in G major. KV216. 1 st or 2 nd & 3 rd Movements. | Peters. |
| Viotti, G. B. | Concerto No 23 in G major. 1 st or 2 nd & 3 rd Movements. | Peters. |
| Rode, J.P. | Concerto No 8. Opus 13 in E minor. 2 nd Movement. | Peters. |

NOTE.

Cadenzas are not required for the above Concerto List.

Own Choice.

Guild approval required.

LIST C.

One selection required.

16 Marks.

| | | |
|-----------------|----------------------------|-----------|
| Tschaikovsky,P. | Melody. Opus 42. No 3. | IMC. |
| Sarasate, P. | Playera. Opus 23. No 1. | Lengnick. |
| Kreisler, F. | Liebesfreud or Liebeslied. | Schott. |

Either one.

Own Choice.

Guild approval required.

LIST D.

One selection required.

16 Marks.

Own choice: A twentieth century composition with piano accompaniment (from 1950). The Piece must have similar musical and technical standard as Lists A, B and C.
The chosen work must reflect the musical quality and level of this Grade.

Guild approval required.

SUB SECTIONS.

20 Marks.

SIGHT READING. (7 Marks)

A passage in a major key of up to four sharps and four flats, or in a minor key up to three sharp or three flats. In either simple or compound time. Modulation and accidentals may be expected,.

EAR TESTS. (7 Marks)

RHYTHM. To clap or tap a substantial four bar passage played twice by the Examiner. Dotted crotchets, quavers and semiquavers used.

INTERVALS. The examiner will play the tonic chord of a suitable key and then play three notes consecutively within the scale octave. The test will be given twice before the answer is requested. 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 or lower notes of a major or minor triad played in root position by the Examiner.

To hum or sing a diatonic or chromatic phrase of 7-9 notes after it has been played twice by the examiner.

HARMONY. To identify as Major, Minor, Augmented or Diminished, Triads played by the examiner in root position. These will be played twice if necessary.

GENERAL KNOWLEDGE. (6 Marks)

1. Background of the composers and of the works performed.
2. Questions covering the form and structure of the pieces played. Keys and modulations.
3. Advanced questions on intervals including compound, inverted, diatonic and chromatic.
4. Cadences. Perfect, Plagal, Imperfect and Interrupted. Knowledge of and recognition within the examination music performed.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

PROFICIENCY EXAMINATION.

Examination time. 45 Minutes.

Minimum pass mark. C+70.

NOTE:-

This examination is the pre-requisite for entry into the Associate Diploma.

If not already passed, the *Guild* strongly recommends that the pre-requisite Grade Six Theory of music Examination with a minimum mark of C+70 be passed in the same year as this Proficiency (Grade Eight) Practical examination. This is RPL procedure. For theory requirements see the *Guild* Handbook.

TECHNICAL WORK. All technical work except exercises from memory. **16 Marks.**

Important. For this examination, the candidate may submit to the examiner a small written selection of the below listed technical requirements to be performed ascending and descending. All should be known.

| | | | |
|-----------------------|--------------------|--|----------------|
| <u>SCALES.</u> | Major. | All Keys. | Three octaves. |
| | Harmonic Minor. | C#. F#. Bb. Ab. | Three octaves. |
| | Melodic Minor. | C#. F#. Bb. D. | Three octaves. |
| | Chromatic. | A. Bb. G. | Three octaves. |
| | Bowings. a) 3 Oct. | détaché, Upper half of bow Dotted Crotchet = MM 144. | |

b) 3 Oct. Spiccato. Dotted Crotchet = MM 144.

c) 3 Oct. Legato. Six notes to a bow.

Dotted Crotchet = MM 144..

d) Chromatic. Legato. 12 notes to a bow. Crotchet = MM 112.

| | | | |
|--------------------------|------------------------|---|----------------|
| <u>ARPEGGIOS.</u> | Major. | All keys. | Three octaves. |
| | Minor. | C#. F#. Bb. Ab. D. | Three octaves. |
| | Bowings. a) 3 Octaves. | détaché, in upper half of bow. Quaver = MM 120. | |
| | b) 3 Octaves. | Spiccato. Quaver = MM 120. | |
| | c) 3 Octaves. | Legato. Nine notes to a bow. Quaver = MM 120. | |

| | |
|------------------------------|--|
| <u>DOMINANT 7ths.</u> | Of Eb. Commence on Bb. Of F#. Commence on C#. Three octaves. |
| | Of C. Commence on G. Of Db. Commence on Ab. |

Bowling. Legato. Twelve notes to a bow. Crotchet = MM 104.

| | |
|--------------------------------|--|
| <u>DIMINISHED 7ths.</u> | Of Eb. Commence on D. Of D. Commence on C#. Three octaves. |
| | Of C. Commence on B. Of Db. Commence on C |

Bowling. Legato. Twelve notes to a bow. Crotchet = MM 104.

| | |
|--------------------------------------|---|
| <u>DOUBLE STOPPED SCALES.</u> | G Major in 3 rd s or B Harmonic Minor in 3 rd s. Either one. Two octaves. |
| | F Major in 6 ^{ths} or G Harmonic Minor in 6 th . Either one. |
| | Bb Major In octaves or G Melodic Minor in octaves. Either one. |
| | Bowling. Legato. Two chords to a bow. Crotchet = MM 80. |

| | |
|--------------------------|---|
| <u>EXERCISES.</u> | As set for the Grade in the Exercise Book. |
| | The examiner will request one or two for performance. |

PERFORMANCE. Four lists required. A. B. C. D.

Candidates must provide their own music stand.

Memory work is encouraged but is not essential in this examination.

Musical and technical control of the selected pieces must adequately meet styling demands.

Refer to "Own Choice". Item 8. Page 3.

| | | | |
|---|------------------------|-------------------------|------------------|
| <u>LIST A.</u> | <u>STUDIES.</u> | One selection required. | 16 Marks. |
| Forty Two Studies. No 34. 38. | | Either one. | Kreutzer. |
| Thirty Six Studies. No 9. 10. 26. 28. 29. | | Any one. | Fiorillo. |
| Twenty Four Caprices. No 1. 3. 5. 9. | | Any one. | Rode. |
| 24 Etudes and Caprices. Opus 35. No 2. 3. | | Either one. | Dont. |

| | | |
|------------------------|--|-------------------|
| <u>LIST B.</u> | One selection required. | 16 Marks. |
| <u>SONATAS.</u> | | |
| Bach, J.S. | Sonata No.2 in A major. BWV 1015. 1 st and 2 nd Movements. | Barenreiter 5118. |
| | Partita No.2 in D minor. BWV 1004. Allemanda and Corrente. | Barenreiter 5116. |
| | Partita No.3 in E major. BWV 1006. Bouree and Gigue. | Barenreiter 5116. |
| Dvorak, A. | Sonatina. Opus 100 in G major. 1 st Movement. | Lengnick. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|------------|--|--------------|
| Mozart, W. | Sonata No 1 in G major. KV301. 1st Movement. | Barenreiter. |
| | Sonata No 5 in A major. KV305. 1st Movement. | Barenreiter. |
| Veracini: | Concert Sonata. Opus 8 No 2 in E minor. 1 st and 2 nd Movements. | Peters. |

CONCERTOS.

| | | |
|-----------------|---|----------------|
| Bach, J.S. | Concerto No 2 in E major. BWV 1042. 1st Movements. | Barenreiter. |
| Haydn, J. | Concerto in C major. Hob7A/1. 1 st Movement. | Peters. |
| Mendelssohn, F. | Concerto in E minor. Opus 64. 2nd Movement. | Peters. |
| Mozart, W. | Concerto No 5 in A major. KV219. 1 st Movement. | Peters. |
| | Concerto No 4 in D major. KV218. 1 st Movement. | Schott Urtext. |
| Rode, J. B. | Concerto Opus 9. No 7 in A minor. 1 st Movement. | IMC. |
| Viotti, G. B. | Concerto No.22 in A minor. 1 st Movement. | Schott. |
| Wieniawski, H. | Legende. Opus 17. | Peters. |

NOTE: No Cadenzas are required for the above list!

Own Choice. **Guild approval required.**

LIST C. One selection required. **16 Marks.**

Shostakovich: Three Fantastic Dances. Nos 2. 3. Either one. Boosey & Hawkes.

Smetana, B. Aus der Heimat. (From My Homeland) 1st Movement. Peters.

Own Choice. **Guild approval required.**

LIST D. One selection required. **16 Marks.**

Own choice: A twentieth century composition with piano accompaniment (from 1950). The Piece must have similar musical and technical standard as Lists A, B and C.

The chosen work must reflect the musical quality and level of this Grade.

Guild approval required.

SUB SECTIONS. **20 Marks.**

SIGHT READING. (7 Marks)

A substantial modulatory passage up to four sharps and four flats, either in a Major or a Minor key. In any simple or compound time. Fluency expected.

EAR TESTS. (7 Marks)

RHYTHM. To clap or tap a substantial four bar passage played twice by the Examiner. Dotted rhythms and semiquavers will be used.

PITCH. To hum or sing the middle or lower notes of a major or minor triad played in root position by the Examiner.

To hum or sing a two bar phrase played twice by the examiner in a key to suit the candidate. Either chromatic or diatonic, including one or two quaver groups.

HARMONY. To identify a Triad as Major or Minor when played in root position or 1st inversion by the examiner.

CADENCES. To name the cadences in a passage played by the examiner in a major key, with slight pauses at the cadence points. The passage will consist of a four phrase melody of which only the four cadences will be harmonised.

GENERAL KNOWLEDGE. (6 Marks)

1. Background of the composers and of the works performed. Period from which the music derives.
2. Questions on form, keys, modulations, cadences. Also the musical characteristics of the examination music performed.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

DIPLOMA EXAMINATIONS.

ASSOCIATE DIPLOMA. PERFORMER. AAGM(P).

Pre-requisite. *Guild* Proficiency Certificate.

NOTE:- Candidates cannot enter for this ASSOCIATE DIPLOMA within 12 months of receiving the Proficiency Certificate.

This examination, which consists of TWO parts, Practical and Theoretical, is a pre-requisite examination for the *Guild* Licentiate Diploma (P or TD). General conditions are as for all other *Guild* Diploma Examinations. Refer to the *Guild* Handbook.

PART ONE:- THEORETICAL. (Honours. 90 marks and above.)

All candidates must obtain a minimum pass of 70 marks in the *Guild* Grade V11 (or higher) Theory of Music Examination. No exemption can be granted from this condition. The examination must be passed within a three year period of the first entry for the PART TWO practical examination. See the *Guild* Handbook for requirements.

PART TWO:- PRACTICAL. Examination Time. 50 Minutes.

Maximum marks 100. Honours. 90 Marks. Minimum Pass. 70 marks.

NO EXEMPTION can be granted from any part of this examination.

PERFORMANCE. Four Lists Required. A.B.C.D.

Candidates must provide their own music stand.

The full program must be representative of four different composers and styles. Complete works must be performed unless contrary approval is granted. A concert standard of performance will be expected.

A recital program of at least 30 minutes duration is mandatory. It is therefore possible that the candidate will find it necessary to select more than one work from a List to provide a program of the required length.

NOTE:- The listed pieces (including works from the *Old Syllabus* as shown) can be used or replaced with works of a similar standard and style if desired. It is necessary to submit the planned ASSOCIATE program to the *Guild* for approval. Refer to 'OWN CHOICE'. Item 8. Page 3.

MEMORY. At least ONE WORK, *or the greater part thereof*, is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A. One selection required.

20 Marks.

SONATAS.

Bach, J..S.

Sonata No 1 in B minor. BWV 1014. 3rd and 4th Movements.

Barenreiter.

Sonata No 6 in G major. BWV 1019. 4th and 5th Movements.

Barenreiter.

Beethoven, Ludwig Van.

Sonata. Opus 12 No.1 in D major. 3rd Movement.

Henle.

Sonata. Opus 12 No.2 in A major. 3rd Movement.

Henle.

Greig. E.

Sonata in C Minor.. Op 45. 3rd Movement. Allegro Animato.

Peters EP 2414.

Mozart, W.A.

Sonata in Bb major. KV 454. 1st and 2nd Movements.

Barenreiter.

Sonata in Eb major. KV 481. 1st Movement.

Barenreiter.

Schubert, Franz.

Sonata in A major. Opus 162. D.574. 1st Movement.

I.M.C.

Tartini, Giuseppe.

Sonata. Opus 1 No 10 in G minor. (Didone Abandonnata) 2nd & 3rd Movements.

Carisch.

Own Choice.

Guild approval required.

LIST A. OLD SYLLABUS.

Allegro and Andante Cantabile.

Purcell.

Lengnick.

Chaconne in G Minor.

Vitali.

Peters 4346.

Concert Sonata in E Minor. Op 8. No 2. Last Movement. Giga Presto.

Veracini.

Peters.Dovey.

Concerto in D Minor. 1st Mov. with Cadenza.

Tartini.

Schirmer.

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---|-------------|-----------------------------|
| Concerto in G Minor. 1st Movement. | Vivaldi. | Schirmer. |
| Solo Sonata in C. BWV1005. Largo & Allegro. | | J..S. Bach. |
| IMC.Peters. | | |
| Solo Sonata in G Minor. No 1.BWV1001. Siciliano and Presto. | J..S. Bach. | IMC. |
| Sonata No.5. | Handel. | Augener. 8668B. |
| The Four Seasons. Any one concerto. | A. Vivaldi. | Peters. Allans. |
| 12 Fantasias for Solo Violin. | No 3. | Telemann. |
| Peters. Schirmer. | | |
| 24 Caprices. No 10. 11. | Either one | Rode.. Peters. B & H. |
| 24 Studies. Op 37. No 23. 24. | Either one | Jacques Dont. Aug. Ed.7604. |
| 42 Studies. No 37. 42. | Either one | Kreutzer. Allans. |

LIST B. One selection required.

20 Marks.

CONCERTOS.

| | | |
|--|--|------------------|
| Bruch.Max. Concerto No 1. Opus 26. 1 st and 2 nd Movements. | | Peters 1494. |
| De Beriot, C. Concerto No 7. Opus 76 in G major. | | Peters 2989C. |
| Mozart, W.A. Concerto No 4 in D major. KV218. 2 nd and 3 rd Movements. | | Schott Urtext. |
| Concerto No 5 in A major. KV219. 2 nd and 3 rd Movements. | | Schott Urtext. |
| Mendelssohn,F. Concerto. Opus 64 in E minor. 1 st and 2 nd Movements. | | |
| Peters 1713A. | | |
| Kabalevski, D Concerto. Opus 48 in G minor. 1 st and 2 nd Movements. | | |
| Sikorski. | | |
| Rode, J.P. Concerto No 7. Opus 9 in A minor. 1 st Movement. Moderato. | | Peters EP 1095c. |
| Peters. | | |

NOTE: Cadenzas are required for the concertos in the above list.
Own Choice.

Guild approval required.

LIST B. OLD SYLLABUS.

| | | |
|---|------------|-------------------|
| Concerto No 9 in A Minor. 2 nd & 3 rd Movements. | De Beriot. | Fischer. |
| Concerto in C Major. 2 nd & 3 rd Movements. | Haydn. | Peters.4322. |
| Concerto in A. Complete. | Haydn. | Presse. |
| Concerto No 3 in G. K216. 2 nd & 3 rd Movements. | Mozart. | IMC. Peters. |
| Concerto No 5 in A. K219. 1 st & 2 nd or 2 nd & 3 rd Movements. | Mozart. | IMC. Peters. |
| Concerto No 22 in A Minor. 1 st & 2 nd Movements. | Viotti. | Schirmer.Fischer. |
| Romance in F or Romance in G. Either one. | Beethoven. | Schirmer. |

SONATAS.

| | | |
|--|------------|----------------|
| Sonata in Eb. Op 12. No 3. 2 nd & 3 rd Movements. | Beethoven. | Henle. |
| Sonata in A Major. Op 30. No 1. 1 st & 2 nd Movements. | Beethoven. | Augener. |
| Sonata in G. Op 30. No 3. Complete. | Beethoven. | Peters.Schott. |
| Sonata in F. (The Spring). 1st Movement. | Beethoven. | Schirmer. |

Own Choice.

Guild approval required.

LIST C. One selection required.

20 Marks.

| | | |
|-----------------------|--------------|----------------------|
| Sonata. Blues. | Ravel. | Surand 1127300. |
| 10 Preludes. No 5. 6. | Shostakovich | Boosey. M003 018461. |

OR:- Own choice.A twentieth century composition with piano accompaniment (from 1950). The Piece must have similar musical and technical standard as the Lists A and B.

Guild approval required.

LIST C. OLD SYLLABUS.

| | | |
|--|-----------------|----------------|
| Duo. Op 162. 4th Movement. | Schubert. | Peters. |
| Hungarian Dances. Any one. | Brahms-Joachim. | Lengnick. |
| Malaguena. Op 21. No 1. | Sarasate. | |
| IMC.2651. | | |
| Romance. Op 11. | Dvorak. | Lengnick. |
| Romanza Andaluza. Op 22. No 1. | Sarasate. | IMC.2653. |
| Sicilienne and Rigaudon. | Kreisler. | Schott. |
| Sonata in A. Op 12. No 2. 1 st & 2 nd Movements. | Beethoven. | |
| Peters.EP3031a. | | |
| Sonata in G. Op 78. 1st or 3rd Movement. | Brahms. | Wiener Urtext. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|--|-----------|---------------------------------|
| Sonata in D Minor. Op 108. 1st or 3rd Mov. | Brahms. | Wiener Urtext. |
| Sonatina No.1.in D. Op 137. D384 Complete. | Schubert. | Henle. |
| Spanish Dances. Op 23. Bk.3. No 1 or 6. | Sarasate. | Lengnick. |
| Swedish Dances. No 5 or No 6. | Brauch. | Peters. B & H.Urt. |
| Own Choice. | | Guild approval required. |

LIST D. One selection required.

20 Marks.

| | | |
|-------------------------------------|--------------------------|---------------------------------|
| Bach, J. S. | | |
| Partita. No 1. BWV 1002 in B minor. | Allemanda and Double. | Barenreiter 5116. |
| Partita. No 2. BWV 1004 in D minor. | Sarabanda and Giga. | Barenreiter 5116. |
| Partita. No 3. BWV 1006 in E major. | Preludio and Loure. | Barenreiter 5116. |
| Sonata. No 1. BWV 1001 in G minor. | Siciliana and Presto. | Barenreiter 5116. |
| Sonata. No 2. BWV 1003 in A minor. | Andanta and Allegro. | Barenreiter 5116. |
| Sonata. No 3. BWV 1005 in C major. | Largo and Allegro Assai. | Barenreiter 5116. |
| Own Choice. | | Guild approval required. |

LIST D. OLD SYLLABUS.

| | | |
|---|------------------|---------------------------------|
| Cing Melodies. Op 35b. Any one melody. | Prokofiev. | B & H 2074. |
| Concerto No.1. (Op Posthumous.) 1st Mov. | Bela Bartok. | B & H. |
| Concert Sonatine in E Major. Op 80. 1 st or 2 nd Movements. | Sibelius. | Peters. |
| Four Pieces. Op 17. Appasionata or Burleska. | Either one. | Jpseph Suk. |
| Lengnick. | | |
| La Vida Breve. Spanish Dance. Arr.Kreisler. | De Falla. | Fenton. Schott. |
| Legende. | Delius. | Forsyth. |
| Negro Spiritual. Transcription. No 6. | Dvorak-Kreisler. | Lengnick. |
| Premier Minuet. | Satie. | Cramier. |
| Roumanian Dances. No 5 or No 6. | Either one. | B.Bartok. Peters. |
| Slavonic Dance Themes. No 1 in G Minor. | Dvorak-Kreisler. | Lengnick. |
| Sonata in G Minor. 1st or Last Movement. | Debussy. | Durand. Urtext. |
| Sonata in A Major. Op 13. 3rd Movement. | Faure. | Belwin Mills. B & H. |
| Sonata in E. 2nd Movement. | | Hindemith. |
| Schott. | | |
| Sonata No.2. in D Major. Op 94. 4th Movement. | | Prokofief. |
| Peters. Urtext. | | |
| Suite Italienne. Scherzino or Minuetto and Finale. | Stravinsky. | B & H. |
| 6 Ragtimes. Maple Leaf Rag. No.1. | Scott Joplin. | Peters. |
| 24 Preludes. Op 11. No 2. | Scriabin. | Belaieff. |
| Own Choice. | | Guild approval required. |

SUB SECTIONS.

20 Marks.

SIGHT READING. (7 Marks)

At a standard commensurate with this Diploma.

EAR TESTS. (7 Marks)

RHYTHM. To clap or tap a substantial four bar passage played twice by the Examiner. Dotted rhythms, semiquavers and triplets will be used. Simple time signatures or in 6/8 time. The candidate will also be asked to state the time signature and to name the value of the notes in any portion of the passage played separately.

INTERVALS. To recognise and name intervals formed by two notes played together within the limits of an octave.

HARMONY. To recognise and name Major, Minor, Augmented and Diminished triads played by the examiner in root position or in 1st inversion.

CADENCES. To recognise and name the four cadences in a passage in simple chordal form played twice by the examiner with short pauses at the end of each cadence point. The key will be stated and the tonic chord will be sounded before the passage is played.

GENERAL KNOWLEDGE. (6 Marks)

1. Background of the composers and of the works performed. Period from which the music derives.

AUSTRALIAN GUILD OF MUSIC EDUCATION

2. Questions on form, keys, modulations and cadences as well as the musical characteristics of the examination music performed.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

ASSOCIATE DIPLOMA. TEACHER. AAGM(TD).

NOTE:- The practical examination as outlined for the Associate Performer examination is the basis for this Diploma.

The playing skills for this TD Diploma need not be as technically brilliant as for the Performer Diploma, but must be reliable and allow the candidate to display considerable skill and expertise.

All candidates for this Diploma must at the date of entry hold the Proficiency Certificate of the *Guild* in the same subject. However, the practical component of other Diplomas of recognised equal status *MAY* be accepted at the discretion of the *Guild* Director of Music and *Guild* Committee approval. Documentary evidence in this case must then be submitted with the entry form.

Candidates cannot enter for this Associate TD Diploma within 12 months of receiving the Proficiency Certificate (Grade Eight). Generally, candidates for this examination should have attained the age of 17 years by the date of the examination. It is recommended that considerable personal development occurs before entering for this Diploma. Candidates must have maturity and have had extensive teaching experience.

The examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching from the earliest levels through to Grade V11 and Proficiency level. Therefore a comprehensive understanding and knowledge of the teaching technique and repertoire in relation to the chosen instrument is absolutely essential.

This *Associate Teachers Diploma* examination consists of TWO parts, Practical and Theoretical.

PART ONE:- THEORETICAL. Two Papers. (Honours. 90 marks and above.)

Paper One. All candidates must obtain a minimum pass of 70 marks in the *Guild Grade V11* (or higher) Theory of Music Examination.

Paper Two. All candidates must obtain a minimum pass of 70 marks in the *Guild Associate Teaching Principles* Paper..

NOTE: The Teaching Principles paper is a written extension of the below Viva Voce examination.

No exemption can be granted from these conditions..

These examinations must be passed within a three year period of the first entry for the PART TWO practical examination.

PART TWO:- PRACTICAL. Examination Time. 50 Minutes.

A *Viva Voce* section is included. Maximum marks 100. Honours. 90 Marks. Minimum Pass. 70 marks.

NO EXEMPTION can be granted from any part of this examination.

PERFORMANCE. Four Lists Required. A.B.C.D.

Candidates must provide their own music stand.

The full program must be representative of four different composers and styles.

A reliable and musical standard of performance will be expected.

A recital program of at least 20 to 25 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.

NOTE:- The listed pieces (including works from the *Old Syllabus* as shown in the Associate Performer Lists) can be used or replaced with works of a similar standard and style if desired

It is necessary to submit the planned Associate TD program to the *Guild* for approval. Refer to 'OWN CHOICE'. Item 8. Page 3.

MEMORY. Not required for this examination.

| | | |
|----------------|-------------------------|------------------|
| LIST A. | One selection required. | 15 Marks. |
| LIST B. | One selection required. | 15 Marks. |
| LIST C. | One selection required. | 15 Marks. |
| LIST D. | One selection required. | 15 Marks. |

SIGHT READING. Same standard as for Associate Performer. **7 Marks.**

EAR TESTS. Same tests as for Associate Performer. **7 Marks.**

GENERAL KNOWLEDGE. Included in the demonstration of teaching principles. **6 Marks.**

AUSTRALIAN GUILD OF MUSIC EDUCATION

PRACTICAL DEMONSTRATION OF TEACHING PRINCIPLES.

26 Marks.

This section of the AAGM(TD) examination requires that a candidate has a wide, active and general musical background, and has the ability to demonstrate the various skills required in relation to the teaching of the violin.

VIVA VOCE:

- Explain and demonstrate how you would teach violin and bow holding positions and left hand contact with the instrument.
- Comment on how you would organise the initial 3 lessons for a beginner.
- Demonstrate your knowledge of suitable repertoire for the different grades.
- Explain and demonstrate the technique of bowing, shifting, fingering and the general principles applicable to violin teaching, including tone production and intonation.

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

AUSTRALIAN GUILD OF MUSIC EDUCATION

LICENTIATE DIPLOMA. PERFORMER. LAGM(P).

NOTE:- All candidates for this Diploma must at the date of entry hold the Associate Diploma of the *Guild* in the same subject. However, other Diplomas of recognised equal status MAY be accepted at the discretion of the *Guild* Director of Music and *Guild* Committee approval. Documentary evidence in this case must then be submitted with the entry form.

Candidates for this Licentiate examination must have attained the age of 17 years by the date of the examination. Candidates cannot enter for this LICENTIATE DIPLOMA within 12 months of receiving the Associate Diploma. General conditions are as for all other *Guild* Diploma Examinations. Refer to the *Guild* Handbook. This examination consists of TWO parts, Practical and Theoretical.

PART ONE:- THEORETICAL. (Honours. 90 marks and above.)

All candidates must obtain a minimum pass of 70 marks in the *Guild* Grade V111 (or higher) Theory of Music Examination. NO EXEMPTION CAN BE GRANTED FROM THIS CONDITION. The examination must be passed within a three year period of the first entry for the PART TWO practical examination. See the *Guild* Handbook for requirements.

PART TWO:- PRACTICAL. Examination Time. 60 Minutes.

Maximum marks 100. Honours. 90 Marks. Minimum Pass. 70 marks.
NO EXEMPTION can be granted from any part of this examination.

PERFORMANCE. Four Lists Required. A.B.C.D.

Candidates must provide their own music stand.

The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.

A recital program of at least 40 minutes duration is mandatory. It is therefore possible that the candidate will find it necessary to select more than one work from a List to provide a program of the required length.

NOTE:- The listed pieces (including works from the *Old Syllabus* as shown) can be used or replaced with works of a similar standard and style if desired. It is necessary to submit the planned Licentiate program to the *Guild* for approval. Refer to 'OWN CHOICE'. Item 8. Page 3.

MEMORY. At least ONE WORK is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A. One selection required.

20 Marks.

SONATAS.

| | | |
|---|------------|--------------|
| Sonata. Opus 12 No 3 in Eb major. 1 st and 2 nd Movements. | Beethoven. | Henle. |
| Sonata. Opus 30 No.2 in C minor. 3 rd and 4 th Movements. | Beethoven. | Henle. |
| Sonata No 1 Opus 78 in G major.. 1 st and 2 nd Movements. | Brahms. | Henle. |
| Sonata in Eb major. KV 481. 2 nd and 3 rd Movements. | Mozart. | Barenreiter. |
| Sonata in A major. 1 st and 2 nd Movements or 4 th Movement. | C.Franck. | Durand. |
| Sonata in G minor. (Devil's Trill). | Tartini. | Schirmer. |
| Rondo in B minor. Opus 70. D.895. | Schubert. | Henle. |

Own Choice.

Guild approval required.

LIST A. OLD SYLLABUS.

| | | |
|---|---------------|----------------|
| La Folia. | Corelli. | Schirmer. |
| Partita No 3 in E Major. BWV1006. Praeladium and Gavotte. | J.S.Bach. | Belwin. |
| Solo Sonata No 1. BWV1001. Adagio & Fugue. IMC. | | J.S.Bach. |
| Solo Sonata No.3. BWV1003. In A Minor. Andante and Allegro. | J.S.Bach. | Belwin.Peters. |
| Solo Sonata No 6 in E. Prelude & Gavotte. | J.S.Bach. | Schirmer. |
| Sonata No 2 in A Minor. Fugue. | J.S.Bach. | Peters. |
| Sonatas. Op 5. Vol.2. No.5. 7 or 8. Any one. | Corelli. | Schott. |
| Tarantella. Op 43. Complete. | Sarasate. | Zimmermann. |
| 24 Studies. Op 37. No 20. | Jacques Dont. | Aug. Ed.7604. |
| 25 Etudes. Op 1. Bk.1. No 4 in E Minor. | Schradieck. | Kalmus. |

Own Choice.

Guild approval required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

LIST B. One selection required. **20 Marks.**
CONCERTOS.

| | | |
|---|----------------|----------------|
| Concerto opus 61 in D major. 1 st Movement. | Beethoven. | I.M.C. |
| Concerto Opus 64 in E minor. 2 nd and 3 rd Movements. | Mendelssohn. | Peters 1713A. |
| Concerto Opus 48 in G minor. 2 nd and 3 rd Movements. | Kabalevski: | Sikorski. |
| Concerto. 1st or 3 rd Movements. | Khatchaturian. | Boosey Hawkes. |

NOTE: Cadenzas are required for the above list.
 Own Choice.

Guild approval required.

LIST B. OLD SYLLABUS.

| | | |
|--|------------|---------------------------------|
| Adagio in E. K261 and Rondo. K207. Both. | Mozart. | Peters. |
| Concerto Op 61 in D Major. 1st or Last Movement with Cadenza | Beethoven. | Peters. Henle. |
| Concerto in A Major. KV219. Complete. | Mozart. | Schirmer. |
| Serenade. Op 8. | | Beethoven. |
| Henle- Schott. | | |
| Sonata Op 47. (Kreutzer) 1st & 2nd OR 2nd & 3rd Movements. | Beethoven. | Peters. |
| Own Choice. | | Guild approval required. |

LIST C. One selection required. **20 Marks.**
 Own choice: A twentieth century composition with piano accompaniment (post 1950). The Piece must have similar musical and technical standard as the Lists A and B.

Guild approval required.

LIST C. OLD SYLLABUS.

| | | |
|---|--------------|---------------------------------|
| A Scottish Fantasy. Op 46. 1 st Movement. | | Max Bruch. |
| IMC 2534. | | |
| Air Variation. Op 1. No 1. | De Beriot. | Schott. |
| Caprice Viennoise. | Kreisler. | Urtext. |
| Capricieuse. Op 17. | Elgar. | Fentone.Breitkopf. |
| CONCERTOS. | | |
| Concerto in D. Op 77. 1st or 2nd Movement. | Brahms. | Peters. Allans. |
| Concerto No 1 in G Minor. Op 26. 2nd and 3rd Movements. | Max Bruch. | IMC.Peters. |
| Concerto No 4 in D Minor. 2nd Movement and Finale. | Vieuxtemps. | IMC 2626.Peters. |
| Concerto No 2 in D Minor. Op 22. Finale. | Wieniawski. | MC 1425. |
| Concerto No 3 in B Minor. Op 61. Last Movement. | Saint Saens. | IMC. Durand. |
| Concerto. Op 104. No 9a.. Complete. | De Beriot. | Peters. |
| Hungarian Dances. No 2 & 5. Both as one. | Brahms. | Schott. |
| La Campanella. Op 7. Arr.Kreisler. | Paganini. | IMC 2064. |
| Polonaise in A. Op 4. | Wieniawski. | IMC. |
| Polonaise in D. Op 21. | Wieniawski. | IMC. |
| Praeludium and Allegro. | Kreisler. | OUP. Novello. |
| Romantic Pieces. Op 75. No 2, 3 or 4. | Dvorak. | Simrock Elite Ed. |
| Slavonic Dances. No 3. Arr.Kreisler. | Dvorak. | Lengnick. |
| Sonata in A Major. 1st and 2nd Movements. | Brahms. | Schirmer. |
| Sonata in G. Op 78. 2nd and 3rd Movements. | Brahms. | Wiener Urtext. |
| Sonata. 3rd and 4th Movements. | Franck. | UMP. |
| Sonata. Op 8. 1st and 2nd Movements. | Grieg. | Peters. |
| The Spinning Top. Complete. | Bizet. | Henle.Peters. |
| Zigeunerweisen. Op 20. No 1 or No.4. Either one. | Sarasate. | Lengnick. |
| 24 Caprices. Op 1. Any one of the 24. | Paganini. | IMC 2292. |
| 36 Caprices. No. 33, 34, 36. | Any one. | Fiorillo. |
| Peters. IMC 2178. | | |
| Own Choice. | | Guild approval required. |

LIST D. One selection required. **20 Marks.**
SONATAS.

| | | |
|--|-------------|-------------------|
| Sonata No 1. BWV 1001 in G minor. Adagio and Fuga. | Bach, J. S. | Barenreiter 5116. |
| Sonata No.2. BWV 1003 in A minor. ,Grave & Fuga. | Bach, J. S. | Barenreiter 5116. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | |
|---|---------------------------------|
| Sonata in G (Menuhin) | Ben-Haim. Israeli Music Pub |
| Sonata in D major (Tibor Ney). | Tartini. Schott 6510. |
| Sonata Opus 27. No.2. 1 st and 2 nd or 2 nd and 3 rd Movements. | Ysaye. Schott or Schirmer. |
| Own Choice. | Guild approval required. |

LIST D. OLD SYLLABUS.

| | | |
|---|-------------|---------------------------------|
| Allegro in C OR Allegro in B Major. | Either one. | Reichardt. Zimmermann. |
| Caprice Viennoise. | | F.Kreisler. Schott. |
| Concerto. 1st Movement. | | W.Walton. Durand. Peters. |
| Concerto. Op 99. Last Movement. | | Shostakovitch. Peters. |
| Concerto. in C. Op 48. Complete. | | Kabalevsky. Peters. |
| Elegy and Toccata. | | L.Berkeley. Chester. |
| La Fontaine d'Arethuse. Op 30. No 1,6,7. | Any one. | Szymanowski. Peters. |
| Nigun. | | E.Bloch. Fischer. |
| Nuit Exotique. | | E.Bloch. Henle.Fischer. |
| Perpetuum Mobile. | | Paganini. Schott. |
| Phantasie. Op 47. | | S.Prokofiev. Peters. |
| Rhapsody. No.2. 2nd Part only. | | Bela Bartok. Boosey & Hawkes. |
| Rondo. Op 69. | | Kabalevsky. |
| Sonata in G sharp Major. Complete. | | Franz Reizenstein. Lengnick. |
| Sonata No.2. Complete. | | Delius. Boosey & Hawkes. |
| Sonata No 2. Op 20. Complete. | | K.Leighton. Lengnick. |
| Sonata No 3 Op 133. | | Edward Rubbra. Lengnick. |
| Sonatina. | | D.Banks. Allans. |
| Song Poem. | | Khachaturian. Anglo-Soviet. |
| Symphonie Espagnole. Op 21. 5th Movement. | | Lalo. Durand. |
| The Lark Ascending. | | Vaughan Williams. OUP. |
| Tzigane. | | Ravel. |
| 24 Caprices. No 4 or No 9. | Either one. | Rode. Peters. |
| Own Choice. | | Guild approval required. |

SUB SECTIONS.

20 Marks.

SIGHT READING. (7 Marks)

At a standard commensurate with this Diploma.

EAR TESTS. (7 Marks)

RHYTHM. To clap or tap a substantial four bar passage, with or without an anacrusis, played twice by the Examiner. Dotted rhythms, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the value of the notes in any portion of the passage played separately.

PITCH. To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the examiner.

HARMONY. To recognise and name Major and Minor triads played by the examiner in root position, 1st inversion or 2nd inversion. Diminished and Augmented triads will be played in root position only.

CADENCES. To recognise and name the four cadences in a passage played twice by the examiner in pianoforte style. The key will be stated and the tonic chord will be sounded before the passage is played. Occasional inversion of cadence will be used.

MODULATION. To recognise and name the modulations to related and nearly related keys in four part harmony played by the examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

GENERAL KNOWLEDGE. (6 Marks)

1. Background of the composers and of the works performed. Period from which the music derives.
2. Questions on form, keys, modulations and cadences as well as the musical characteristics of the examination music performed.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

LICENTIATE DIPLOMA. TEACHER. LAGM(TD).

NOTE:- The practical examination as outlined for the Licentiate Performer examination is the basis for this Diploma.

All candidates for this Diploma must at the date of entry hold the Associate Diploma of the *Guild* in the same subject. However, the practical component of other Diplomas of recognised equal status MAY be accepted at the discretion of the *Guild* Director of Music and *Guild* Committee approval. Documentary evidence in this case must then be submitted with the entry form.

Candidates cannot enter for this Licentiate TD Diploma within 12 months of receiving the Associate Diploma. Generally, candidates for this examination should have attained the age of 19 years by the date of the examination. It is recommended that considerable personal development occurs before entering for this Diploma. Candidates must have maturity and have had extensive teaching experience.

The examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching from the earliest levels through to Proficiency level. Therefore a comprehensive understanding and knowledge of the teaching technique and repertoire in relation to the chosen instrument is absolutely essential. This *Licentiate Teachers Diploma* examination consists of TWO parts, Practical and Theoretical.

PART ONE:- THEORETICAL. Two Papers. (Honours. 90 marks and above.)

Paper 1. All candidates must obtain a minimum pass of 70 marks in the *Guild Grade V111* (or higher) Theory of Music Examination.

Paper 2. All candidates must obtain a minimum pass of 70 marks in the *Guild Licentiate Teaching Principles Examination*.

These examinations must be passed within a three year period of the first entry for the PART TWO practical examination. See the *Guild Handbook* for requirements.

PART TWO:- PRACTICAL. Examination Time. 60 Minutes.

Maximum marks 100. Honours. 90 Marks. Minimum Pass. 70 marks.

NO EXEMPTION can be granted from any part of this examination.

PERFORMANCE. Four Lists Required. A.B.C.D.

Candidates must provide their own music stand.

The full program must be representative of four different composers and styles. Complete works must be performed.

The playing skills for this TD Diploma need not be as technically brilliant as for the Performer Diploma, but must be reliable and allow the candidate to display considerable skill and expertise.

A recital program of at least 30 minutes duration is mandatory. It is therefore possible that the candidate will find it necessary to select more than one work from a List to provide a program of the required length.

NOTE:- The listed pieces (including works from the *Old Syllabus* as shown) can be used or replaced with works of a similar standard and style if desired. It is necessary to submit the planned Licentiate program to the *Guild* for approval. Refer to 'OWN CHOICE'. Item 8. Page 3.

MEMORY. None required for this examination.

LIST A.

15 Marks.

Any Sonata by Bach. Handel, Veracini and Vivaldi
Own Choice.

Guild approval required.

LIST B.

15 Marks.

Any Piece by Sarasate, Tschaikovsky and Wieniawski
Own Choice.

Guild approval required.

LIST C.

15 marks.

A twentieth century composition with piano accompaniment (from 1950). The Piece must have similar musical and technical standard as the Lists A and B.
Own Choice.

Guild approval required.

LIST D.

15 Marks.

AUSTRALIAN GUILD OF MUSIC EDUCATION

Select from Licentiate Performer Lists.

OR

Own Choice.

Guild approval required.

SIGHT READING. As for the Licentiate Performer. **7 Marks.**

EAR TESTS. As for the Licentiate Performer. **7 Marks.**

GENERAL KNOWLEDGE. Included in the demonstration of Teaching Principles.

PRACTICAL DEMONSTRATION OF TEACHING PRINCIPLES. **26 Marks.**

This *Viva Voce* section of the LAGM(TD) examination requires that a candidate has a wide, active and general musical background, and has the ability to demonstrate the various skills required in relation to the teaching of the violin.

1. Candidates must submit a comprehensive teaching folio listing their teaching repertoire from Step One and through the Grades to Proficiency level. Written comments attached to each work must clearly give an indication that the candidate is aware of the musical requirements and technical difficulties in the listed works. They must also include suggested practice methods to overcome both observed and potential faults.

2. The candidate will be required to give a demonstration lesson to the Examiners using material from the *Guild* Violin Syllabus 2002, from and inclusive of Step One through to Proficiency level.

OR

Comment on how you would organise the initial 3 lessons for a beginner.

3. Candidates will be expected to demonstrate any technical work and exercises prescribed for the Violin examinations in the *Guild* 2002 Syllabus. Also to discuss common student errors and to suggest means for their correction.

4. Candidates will be asked to explain and demonstrate methods for the teaching of phrasing, interpretation and style. To further discuss these aspects in relation to Violin technique. Such as how to teach violin and bow holding positions and left hand contact with the instrument.

OR

Explain and demonstrate the technique of bowing, shifting, fingering and the general principles applicable to violin teaching, including tone production and intonation.

5. The candidate will be aurally examined in the basic principles of performance and will be expected to discuss and demonstrate the various techniques and control used by the Violin player.

6. Candidates will be asked to outline the reasons for Music Education and to discuss with the Examiners the philosophy inherent in this concept.

7. General questions on the History of Music, music styles and different techniques used on the Violin in the performance of these styles.

8. To demonstrate to the Examiner's satisfaction a comprehensive knowledge of the history and construction of the Violin and its relationship to music and to the repertoire.

The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question such as those listed below, in order to reach an assessment.

NOTE: The Teaching Principles paper is a written extension of the above Viva Voce examination.

AUSTRALIAN GUILD OF MUSIC EDUCATION

FELLOWSHIP DIPLOMA EXAMINATION. FAGM.

PRE-REQUISITE. *Guild* Licentiate Diploma of Four years standing.

Guild Council approval is necessary for entry to the Fellowship Diploma. The applicant must be able to demonstrate a long association with the *Guild* and an empathy with its philosophy.

Apply in writing to the *Guild* Director for details.

This advanced qualification will be awarded in the following areas for proven excellence OR as an Honour for outstanding services to the *Guild*, and Music and Speech in particular.

- Research Thesis. 50,000 words.
- Composition. A major work.
- A full Concert Performance. (See *Fellowship Alternative* below).
- A long, outstanding teaching Career.
- An original and unique innovation of outstanding importance within the *Guild* framework.
- Any sustained area of excellence in Music and Speech by which teachers and students throughout Australia will benefit.

NOTE:- It is mandatory in sections b,c,d,e,f for a supporting Thesis or Performance Notes to be written.

FELLOWSHIP ALTERNATIVE.

ADVANCED SOLO CONCERT PERFORMANCE.

Four works required. One from each List A. B. C. D.

The listed pieces can be used or replaced with works of a similar standard and style. It is necessary to submit the planned concert program to the *Guild* for approval.

Refer to 'OWN CHOICE'. Item 8. Page 3.

LIST A.

SONATAS.

| | | |
|--|------------|---------------------------------|
| Sonata . Opus 30 No.2 in C minor. 1 st and 2 nd Movements. | Beethoven | Henle. |
| Sonata. Opus 47 in A major. 2 nd and 3 rd Movements. | Beethoven. | Henle. |
| Sonata. Opus 96 in G major. 1 st and 2 nd Movements. | Beethoven. | Henle. |
| Sonata . Opus 108 No 3 in D minor. 1 st and 2 nd Movements | Brahms | Henle. |
| Sonata Pimpante. 1 st and 2 nd or 2 nd and 3 rd Movements. | Rodrigo. | Max Eschig. |
| Fantasia In C major. Opus posth. 159. D.934. | Schubert. | Henle. |
| Sonata. Opus 121 in D minor. 1 st and 2 nd or 2 nd and 3 rd Movements. | | Schumann.. |
| Peters. | | |
| Sonata. No 2. Opus 82 . | Turina. | Salabert. |
| Own Choice. | | Guild approval required. |

PASS.

LIST B.

| | | |
|---|--------------|--------------|
| Beethoven. Concerto. Opus 61 in D major. 2 nd and 3 rd Movements. | | PASS. |
| I.M.C. | | |
| Brahms. Concerto. Opus 77 in D major. 1 st and 2 nd or 2 nd and 3 rd Movements. | | I.M.C. |
| Bruch, Max. Scottish Fantasy. Opus 46. 2 nd and 3 rd Movements. | | Peters 1494. |
| Saint-Saens. Concerto No 3. Opus 61 in B minor. 1 st and 2 nd or 2 nd and 3 rd Movements. | | I.M.C. |
| Introduction and Rondo Capriccioso. Opus 28. | | I.M.C. |
| Havanaise. Opus 83. | | I.M.C. |
| Caprice d'apres. Opus 52 No 6. | | I.M.C. |
| Sarasate. Zigeunerweisen. Opus 20. | | Peters 4990. |
| Introduction and Tarantella. Opus 43. | Carl Fischer | B.1256. |
| Tschaikovsky: Concerto. Opus 35 in D major. 1 st and 2 nd or 2 nd and 3 rd Movements. | | Peters. |
| Wieniawski: Scherzo – Tarantella. Opus 16. | | I.M.C. |
| Polonaise de Concert. Opus 4 in D major. | | I.M.C. |
| Polonaise Brillante. Opus 21 in A major. | | I.M.C. |

NOTE: Cadenzas are required for the above list!

Own Choice.

Guild approval required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

LIST C.

PASS.

Own choice: A twentieth century composition with piano accompaniment (post 1950). The Piece must have similar musical and technical standard as the Lists A and B.

Guild approval required.

LIST D.

PASS.

| | | |
|---|-----------|---------------------|
| Partita. No 2. BWV 1004 in D minor. Ciaconna. | Bach J.S. | Barenreiter 5116. |
| Sonata. No.3. BWV 1005 in C major. Adagio & Fuga. | Bach.J.S. | Barenreiter 5116. |
| Sonata.. Opus 27. No 3. | | Ysaye. |
| | | Schott or Schirmer. |
| Sonata. Opus 27. No.6. | | |
| | | Schott or Schirmer. |

Own Choice.

Guild approval required.

PUBLIC PERFORMANCE DIPLOMA. Dip.PP.AGM.

This examination can be taken instead of the Fellowship (*FAGM*) Alternative.

Refer to Section 2a Item 14 Page 20 in the GUILD 2004 Handbook for full details.