



Viola Syllabus



Examination Syllabus

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

Australian Guild of
Music Education

01/11/2009 version 01A

The GUILD

Music & Speech Education System

Australian Guild of Music Education Inc – A00010797V

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.

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AUSTRALIAN GUILD OF MUSIC EDUCATION

VIOLA SYLLABUS.

CONTENTS

| | |
|---|---------|
| <u>AIMS OF THE SYLLABUS.</u> | Page 1. |
| <u>IMPORTANT NOTES.</u> | " 1. |
| 1. General Care of the Viola and Bow. | " 1. |
| 2. Specific Viola 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. | " 2. |
| 8. Own Choice Examination Music. | " 2. |
| 9. Scales and Arpeggios. | " 3. |
| 10. Advice to Students. | " 3. |
| 11. Photo copying of Music. | " 3. |
| 12. <i>Guild</i> Public Examinations. | " 3. |
| 13. Performance Examinations. | " 3. |
| <u>REFERENCE BOOKS.</u> | " 4. |
| 1. Viola Technique. | " 4. |
| 2. Viola. General. | " 4. |
| 3. Viola Interpretation. | " 5. |
| 4. Rudiments. | " 5. |
| 5. General Reading. | " 5. |
| 6. Articulation Exercises | " 6. |
| <u>INTRODUCTORY EXAMINATIONS.</u> | " 8. |
| 1. Step One. | " 8. |
| 2. Step Two. | " 11. |
| 3. Step Three. | " 13. |
| <u>GRADE EXAMINATIONS.</u> | " 16. |
| 1. Grade One. | " 16. |
| 2. Grade Two. | " 20. |
| 3. Grade Three. | " 24. |
| 4. Grade Four. | " 28. |
| 5. Grade Five. | " 32. |
| 6. Grade Six. | " 37. |
| 7. Grade Seven. | " 42. |
| 8. Proficiency. | " 48. |
| <u>DIPLOMA EXAMINATIONS.</u> | " 53. |
| 1. Associate Diploma. <i>AAGM.</i> | " 53. |
| 2. Associate Diploma. TD. <i>AAGM.TD.</i> | " 56. |
| 3. Licentiate Diploma. <i>LAGM.</i> | " 57. |
| 4. Licentiate Diploma. TD. <i>LAGM.TD.</i> | " 60. |
| 5. Fellowship Diploma. <i>FAGM.</i> | " 63. |

AUSTRALIAN GUILD OF MUSIC EDUCATION

VIOLA 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* Viola 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 VIOLA 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 Viola 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 viola 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 VIOLA CARE.

- Always keep the Viola clean. Carefully remove all resin dust and any other marks such as finger imprints etc. Occasionally polish your viola with a recommended Viola 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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 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 occurring. 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 are 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

AUSTRALIAN GUILD OF MUSIC EDUCATION

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. 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. VIOLA TECHNIQUE.

| | | |
|--|---|-------------------|
| Viola School Progressive Studies Book 1 | | Augener 5642A |
| Bowing Technique. Op.50. | Casorti. | Carl Fischer.N.Y. |
| Abracadabra for Violin book 1 | | |
| Comprehensive Scale Manual. | H.Wesseley. | Augener. |
| Advanced Scales and double stops for Viola | Mogill | |
| Dictionary of Bowing and Tonal Techniques for Strings. | M.Lorrin. | Hansen. |
| Bratschenschule I Study book | Volmer, Berta | |
| Bratschenschule II Study book | Volmer, Berta | |
| Scale Studies. | J.Hrimaly. | Augener. |
| Viola School of Progressive Studies Book 1 | Carse Adam | |
| Essential Elements 2000 Book 1 & 2 | Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes | |
| Selected Studies deel 1 & 2 | Van Rompaey Gunter/ Dezaire Nico | |
| Suzuki Viola School - Viola Part | | |
| Techniques Takes Off | Cohen, Mary | |
| Viola School of Progressive Studies Book 4 | Carse Adam | |
| Viola Sight-Reading 1 | Kember John and Roger Smith | |
| Viola Time Sprinters - Viola Book 3 | Blackwelll Kathy and David | |

2. VIOLA. GENERAL

| | | |
|---|--|-----------------------|
| 20 Etuden Brillantes Op.73 Viola solo | | Dancla |
| L'Ecole de l'alto (études progressives) Vol. 1 - | | Lainé, Frederic |
| (6 volumes of original studies for the viola graded in diffculity.) | | |
| Jazz Viola Wizard Jr. - | | Norgaard Martin |
| 42 Etüden For Viola, (42 Violin studies transcribed for the Viola.) | | Kreutzer |
| Etudes Brillantes Opus 36 book 2, (Studies No. 31-56.) | | Mazas |
| Etudes Speciales Op. 36 Bk. I | | Mazas |
| 30 Etudes Speciales Opus 36 book 1, (Studies No. 1 - 30.) | | Mazas |
| 10 studies Op. 49, (Studies) | | Palaschko |
| 12 studies Op. 55, (Studies) | | Palaschko |
| Basic String Repairs. | | A.Burgan. OUP |
| The Violin and The Viola. | | S.Nelson. Benn.London |

AUSTRALIAN GUILD OF MUSIC EDUCATION

3. VIOLA INTERPRETATION.

| | |
|---|-------------------------------------|
| String Playing in Baroque Music. | R.Donington. Faber,London |
| "The history of the viola" | Maurice W. Riley (1980) |
| "The history of the viola" volume II | Maurice W. Riley (1984) |
| "My viola and I" A Complete Biography With Beauty of Tone in String Playing and Other Essays | Lionel Tertis (1974) |
| "Playing the viola - Conversations with William Primrose" | David Dalton |
| "Violin and Viola" | Yehudi Menuhin and William Primrose |
| "A new approach to violin playing" | Kato Havas (1961) |
| "The twelve lesson course in A new approach to violin playing" | Kato Havas (1964) |

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 Encyclopaedia 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

ARTICULATION PATTERNS - *Patterns are subject to grade requirements.*

i) 

ii) 

iii) 

iv) 

v) 

vi) 

vii) 

viii) 

ix) 

x) 

xi) 

xii)  etc.

AUSTRALIAN GUILD OF MUSIC EDUCATION

xiii) etc.

xiv) etc.

xv) etc.

xvi) etc.

xvii) etc.

xviii) etc.

xix) etc.

xx) etc.

xxi) etc.

xxii) etc.

xxiii) etc.

xxiv) etc.

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: C and G, commencing on open strings. One octave
 To be played a) separate bows; and b) slurred. *See page 6 (i) and (ii)*
- ARPEGGIOS** Major: C and G. One octave
 To be played separate bows only. *See page 6 (iii)*
 Ascending and descending,

EXERCISE

- Kinsey, H. Viola Studies Set One no. 1 (Associated Board)
 or
 Carse, A. Viola School Progressive Studies Book 1 Section 11, nos. 6 and 7 – *both* Augener 7655A

All examples start on the open string:

C major



G major



D major



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 2.

AUSTRALIAN GUILD OF MUSIC EDUCATION

LIST A

One selection required.

15 Marks.

| | | |
|---|---|--|
| Anderson, G. E. & Frost, R. S. Blackwell Clark, G. | All for Strings Book 1 nos. 91, 103, 108, 124, 126, 129 and 134 - <i>any two</i> Daydream, no. 24, Viola Time Joggers Viola – Preparatory | Kjos OUP ANZCA |
| Carse, A. | Study in D Major; Study in G Major; Study in C Major Viola School Progressive Studies Book 1 | ANZCA |
| Colledge Dillon, Kjelland & O'reilly. | Section 1, nos. 5, 6 and 7 - <i>all</i> ; Section 3, nos. 1 and 2 - <i>both</i> Goldfish Bowl, no. 3, Waggon Wheels for Viola | Augener 5642A Boosey |
| | Strictly Strings, Book 1 Polly Wolly Doodle; Rainy Day; William Tell Overture | Alfred 0-5294 |
| | Encore on Strings - Music Maestros 2 Ode to Joy | Accent BMM 02A |
| Glenn W Clark | Study No 7, Viola Studies op. 34 | SCSM |
| Kinsey, H. Kjelland, Dillon O'Reilly Mackay, N. | Viola Studies Set 1 no. 2, 3 or 4 Jumpin' Strings, p.15 Strictly Strings Bk.1 Modern Viola Method, A Across the Hills; Evening Hymn; Little Donkey | Associated Board OUP XN7659 |
| | Suzuki Viola School Book 1 Twinkle Twinkle Little Star - <i>any three variations, to be played unaccompanied.</i> | Birchard |
| Huws Jones | Gypsy, The Really Easy Viola Book | Faber |
| Huws Jones | Honey-pie, The Really Easy Viola Book | Faber |
| Huws Jones | Paddling By, Ten O'Clock Rock for Viola & Piano | Boosey |
| Huws Jones | Waltzing with Liz, Ten O'Clock Rock for Viola & Piano | Boosey |
| Nelson | Choo Chug a Chug, [part marked E] Tetratunes | Boosey |
| Nelson | Swingalong [part marked E],Tetratunes | Boosey |
| Nelson | Over the Moon, no. 8, Piece by Piece 1 | Boosey |
| Nelson | Marzipan March (variation),The Essential String Method for Viola book 2 | Boosey |
| Nelson | I am a River,The Essential String Method for Viola book 2 | Boosey |
| Nelson | Ice Dance, The Essential String Method for Viola book 2 | Boosey |
| Nelson | Lullaby, Right from the Start | Boosey |
| Trad. | Cuckoo Round, The Essential String Method for Viola book 2 | Boosey |
| Trad. | Twinkle Duet [top part], The Essential String Method for Viola book 2 | Boosey |
| Trad. | Miss Mary Mac, no. 25, Abracadabra Viola book 1 | A & C Black |
| Trad. | Star Light, Star Bright, D String, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Candle Light, G String, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Rain, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Caterpillar, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Lightly Row, Suzuki Viola School Vol. 1 | |
| Trad. French | French Folk Song, The Essential String Method for Viola book 2 | Boosey |
| Trad. French | Au Clair de la lune, no. 23, Abracadabra Viola book 1 | A & C Black |
| Rolland, Paul | Lightly Row from Tunes and Exercises for the String Player. | |

LIST B

One selection required.

20 Marks.

| | | |
|------------|---|--------|
| Blackwell | City Lights, no. 23, Viola Time Joggers | OUP |
| Clark, G. | Viola – Preparatory, Lightly Row Rock; Little Bo-Peep; Three Folk Songs | ANZCA |
| Cohen | Rockets to the Rescue*, Superstudies for Viola book 1 | Faber |
| Colledge | Westminster Abbey, Waggon Wheels for Viola | Boosey |
| Colledge | Knickerbocker Glory, Waggon Wheels for Viola | Boosey |
| Huws Jones | Ten O'Clock Rock, Ten O'Clock Rock for Viola & Piano | Boosey |
| Huws Jones | Ink-Spot, Ten O'Clock Rock for Viola & Piano | Boosey |
| Huws Jones | Back-Scratcher, Ten O'Clock Rock for Viola & Piano | Boosey |
| Huws Jones | Lazy Blue, The Really Easy Viola Book | Faber |
| Huws Jones | Rock-a-bye Rhino, The Really Easy Viola Book | Faber |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|--------------------------|---|----------------|
| Murray, E. & Tate, P. | New Viola Book 1, The Cradle Song; Waltz | OUP |
| Nelson & Lumsden | Trot Along, Piece by Piece 1 | Boosey |
| Nelson | Pizzicato Pie, Piece by Piece 1 | Boosey |
| Nelson | Fed Up, The Essential String Method for Viola book 2 | Boosey |
| Nelson | Shortnin' Bread [with repeat], The Essential String Method for Viola book 2 | Boosey |
| Nelson | Let's Have a Holiday, The Essential String Method for Viola book 2 | Boosey |
| Trad. | Big Ben, no. 34 [top part], Abracadabra Viola book 1 | A & C Black |
| Trad. | Moravian Carol, The Essential String Method for Viola book 2 | Boosey |
| Trad. | Lost and Found, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Climbing A, Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Merrily , G String, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Octave Tune, p.45 A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Go Tell Aunt Rhody, Suzuki Viola School Vol. 1 | |
| Trad. | Indian Lament, p. No.4 Strictly Strings Bk.1 | |
| Trad. | Viola Special, p.18 No.7 Strictly Strings Bk.1 | |
| Trad. | Encore on Strings - Music Maestros 2 Kings of Stone | Accent BMM 02A |
| Trad. | Suzuki Viola School Book 1 Lightly Row; O Come, Little Children | Birchard |
| Rolland, Paul | Mary had a Little Lamb from Tunes and Exercises for the String Player. | |
| Wedgwood | Strong Iguanodon, Jurassic Blue for Viola & Piano | Faber |

LIST C

One selection required.

20 Marks.

| | | |
|-------------------|---|-------------------------|
| Bolitho & Skinner | Ten Carols for Viola Christians Awake; The First Noël | Paxton |
| | Encore on Strings - Music Maestros 2 Far and Away | Accent BMM 02A |
| Clark, G. | Viola – Preparatory “Gloria” from Mass; March from “Scipio”; Ode to Joy | ANZCA |
| Murray & Brown. | Tunes for My Viola Country Tune; Melody; Papers; The Shepherd | |
| | | Boosey & Hawkes 022157U |
| Trad. | Suzuki Viola School Book 1 Go Tell Aunt Rhody; Long Long Ago | Birchard |
| Trad. | Twinkle Twinkle Little Star, A Flying Start for Strings Viola Bk.1 | |
| Trad. | See You Later, Page 45 A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Pease Pudding Hot, A Flying Start for Strings Viola Bk.1 | SCSM |
| Trad. | Twinkle Twinkle Little Star, Suzuki Viola School Vol.1 | |
| Trad. | Folk Dance, p. No.4 Strictly Strings Bk.1 | |
| Trad. | Can Can, p. No.5 Strictly Strings Bk.1 | |
| Rolland, Paul | Old MacDonald from Tunes and Exercises for the String Player. | |

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 and G, commencing on open strings.

One octave

To be played a) separate bows; and

b) slurred. *See page 6 (i) and (ii)*

Natural minor: B and D.

One octave

To be played separate bows only. *See page 6 (i)*

Ascending and descending,

ARPEGGIOS

Major: C and G.

One octave

Minor: B and D.

One octave

To be played separate bows only. *See page 6 (iii)*

Ascending and descending,

EXERCISES

KINSEY, H. Viola Studies Set One no. 1 (Associated Board)

Or

To play from memory either “Boil ‘em cabbage down” or “Merry Dance” (also called “Clown Dance”) commencing on the open strings C, G, D, and A.

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 2.

LIST A

One selection required.

15 Marks.

| | | |
|-----------------|--|------|
| Trad. | Frere Jacques, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | Clock Canon, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | Lightly Row, using 4th finger, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | Lightly Row, using 4th finger, Strictly Strings Bk.1 | |
| Trad. | French Folk Dance, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | May Song, Suzuki Viola School Vol.1 | |
| Trad. | Allegro, Suzuki Viola School Vol.1 | |
| Trad. | Fiddlin’ Tune, Strictly Strings Bk.1 | |
| O’Reilly, Sally | Kookaburra, p.8 String Rhythms Viola Kjos | |
| O’Reilly, Sally | Nobody Knows the Trouble live Seen, p.11 String Rhythms Viola Kjos | |

LIST B

One selection required.

20 Marks.

| | | |
|-----------------|---|------------|
| Trad. | Evening Song, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | See Saw Sacradown, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | Taffy Was A Welshman, A Flying Start for Strings Bk.2 | SCSM |
| Trad. | Long, Long Ago, Suzuki Viola School Vol.1 | |
| Trad. | Perpetual Motion, Suzuki Viola School Vol.1 | |
| Trad. | German Folk Song, Strictly Strings Bk.1 | |
| Trad. | Academic Festival, Strictly Strings Bk.1 | |
| O’Reilly, Sally | Russian Theme, p.17 String Rhythms Viola | WS9VA Kjos |
| Rolland, Paul | Swanee River or Camptown Races from Tunes and Exercises for the String Player | |

LIST C

One selection required.

20 Marks.

| | | |
|-------|--|-------|
| Trad. | Merry Dance, A Flying Start for Strings Bk.2 | SCSM) |
| Trad. | Rock A Bye Baby, A Flying Start for Strings Bk.2 | SCSM) |
| Trad. | Winds Through the Olive Trees, A Flying Start for Strings Bk.2 | |
| Trad. | Floating Clouds, A Flying Start for Strings Bk.2 | SCSM) |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|------------------|--|------------|
| Trad. | Allegretto, Suzuki Viola School Vol.1 | |
| Trad. | Andantino, Suzuki Viola School Vol.1 | |
| Trad. | Russian Folk Song, Strictly Strings Bk.1 | |
| Trad. | This Old Man, Strictly Strings Bk.1 | |
| O'Reilly, Sally | Hornpipe, p.5 String Rhythms Viola | WS9VA Kjos |
| O'Reilly, Sally | Ten Little Indians, p.6 String Rhythms Viola | WS9VA Kjos |
| Clark , Glenn W. | Study No. 1,2,3,4, or 5, from Viola Studies Op.34. | SCSM |

SUB SECTIONS.

25 Marks.

SIGHT READING. (10 Marks.)

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

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 and D, commencing on open strings. One octave
 Melodic minor: A and E. One octave
 To be played a) separate bows; and
 b) slurred. *See page 6 (i) and (ii)*
 Ascending and descending,

ARPEGGIOS: Major: C, G and D. One octave
 Minor: E and B. One octave
 To be played separate bows only. *See page 6 (iii)*
 Ascending and descending,

EXERCISES

Carse, A. Viola School Progressive Studies Book 1 Section 11, nos. 6 and 7 – *both* Augener 7655A
 To be played evenly and from memory
 Or
 To perform the tune ‘Lightly Row’ on one string from memory commencing on the 4th finger on the C, G, D and A strings.

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 2.

LIST A

One selection required.

15 Marks.

| | | |
|-----------------------------------|--|---------------|
| Anderson, G. E. & Frost, R. S. | All for Strings Book 1 nos. 136, 139, 145, 165, 173 and 183 - <i>any two</i> | Kjos |
| Bach | Musette, from p10 Strictly Classics Bk 1. J. O’Reilly | Alfred |
| Carse, A. | Viola School Progressive Studies Book 1 Section 11, nos. 8 and 9 – <i>both</i> | Augener 7655A |
| Dillon, Kjelland & O’reilly. | Strictly Strings, Book 1 Pachelbel Canon | Alfred 0-5294 |
| | Book 2 Pomp and Circumstance; Trumpet Voluntary | 0-4395 |
| Kreuz, E. | Selected Studies for the Viola Book 1 no. 12 | Augener |
| Haydn | Surprise Symphony, from p9. Strictly Classics Bk.1 arr. J. O’Reilly. | Alfred |
| O’Reilly, Sally | William Tell Overture, p.6 String Rhythms Viola | WS9VA Kjos |
| O’Reilly, Sally | Blow The Man Down, p.13 String Rhythms Viola | WS9VA Kjos |
| Trad. | Suzuki Viola School Book 1 Etude; Perpetual Motion | Birchard |
| Trad. | Tune a Day, A pp.10 or 18 - <i>either page complete</i> | Chappell |
| Trad. | Queen Mary, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Ode to Joy, A Flying Start for Strings Bk.3 | SCSM |
| Trad. | Sailors’ Hornpipe, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Hopak, A Flying Start for Strings Bk.3 | SCSM |
| Trad. | Etude, Suzuki Viola School Vol.1 | |
| Bach | Minuet 2, 1st half only, Suzuki Viola School Vol.1 | |
| Trad. | Ode to Joy, Strictly Strings Bk.1 | |
| Trad. | All Through the Night, Strictly Strings Bk.1 | |
| Trad. | Pilgrim’s Chorus, p.27 Strictly Strings Bk.2 | |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|-----------------------------|---|-------|
| Trad. | Famous English Ballad, p.30 Strictly Strings Bk.2 | |
| Wilkinson. M. & Hart. K. | Hymn to Joy, First Repertoire for Viola Book 1. | Faber |

LIST B **20 Marks.**

| | | |
|-----------------------------|--|---------------|
| One selection required. | | |
| Bach | Minuet 1, Suzuki Viola School Vol.1 | |
| Kovacs | Viola Miniatures Happy Day Waltz | Fischer |
| O'Reilly, Sally | There Was A Little Man, p.8 String Rhythms Viola | WS9VA Kjos |
| O'Reilly, Sally | Andantino, p.14 String Rhythms Viola | WS9VA Kjos |
| Rolland, Paul | America the Beautiful or America, from Tunes and Exercises for the String Player | |
| Trad. | Abracadabra Viola Book 1 Halfway Down the Stairs; The Hippopotamus Song; Jupiter | A. & C. Black |
| Trad. | Suzuki Viola School Book 1 Allegro; French Folk Song; May Song; Minuet I - J. S. Bach; Song of the Wind | Birchard |
| Trad. | Teddy Bear, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | The Grand Old Duke of York, A Flying Start for Strings Bk.3 | SCSM |
| Trad. | Tallis' Canon, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Fly Around, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Sakura, Strictly Strings Bk.1 | |
| Trad. | Goin' Home, Strictly Strings Bk.1 | |
| Trad. | La Cucaracha, p.7 Strictly Strings Bk.2 | |
| Trad. | Listen to the Mockingbird, p.15 Strictly Strings Bk.2 | |
| Wilkinson. M. & Hart. K. | Ayre, First Repertoire for Viola Book 1. | Faber |

LIST C **20 Marks.**

| | | |
|-------------------------|--|--------------------------|
| One selection required. | | |
| Clark , Glenn W | Study No 8 or 9, Viola Studies op.34) | SCSM |
| Huws Jones, E. | The Really Easy Viola Book Honey Pie; Lazy Blue | Faber 0571510922 |
| Kovacs | Happy Day Waltz, Viola Miniatures | Fischer |
| O'Reilly, Sally | The Marriage of Figaro, p.9 String Rhythms Viola | WS9VA Kjos |
| O'Reilly, Sally | March from The Nutcracker, p.18 String Rhythms Viola | WS9VA Kjos |
| Schlemüller | Viola Miniatures A Prayer or Our Soldiers' March | Fischer |
| Schlemüller | Our Soldier's March, First Solos for the Viola Player Doktor | Schirmer |
| Trad. | First Solos for the Viola Player arr. Doktor. The Ash Grove | Schirmer ED2737/50331330 |
| Trad. | Ten O'Clock Rock Viola Toodle-Pip | Boosey & Hawkes 1646114 |
| Trad. | Suzuki Viola School Book 1 Long, Long Ago; Go Tell Aunt Rhody | Birchard |
| Trad. | Three Blind Mice, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Summer Is A-Coming In, A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | The Raggle Taggle Gipsies 0', A Flying Start for Strings Bk. 3 | SCSM |
| Trad. | Scarborough Fair, A Flying Start for Strings Bk. 3 or Scarborough Fair, p.3 Strictly Strings Bk.2 | SCSM |
| Trad. | Greensleeves, Learn To Play a Stringed Instrument Bk.2 | |
| Trad. | Minuet , p.20/21 Learn to Play a Stringed Instrument Bk.2 | |
| Trad. | The Happy Farmer, Suzuki Viola School Vol.1 | |
| Trad. | Theme from Capriccio Italien, Strictly Strings Bk.1 | |
| Trad. | Simple Gifts, Strictly Strings Bk.1 | |
| Trad. | Trumpet Voluntary, p.9 Strictly Strings Bk.2 | |
| Trad. | The Ashgrove, First Solos for the Viola Player – arr Doktor | Schirmer |
| Trad. | A Prayer, First Solos for the Viola Player – arr Doktor | Schirmer |

SUB SECTIONS. **25 Marks.**

SIGHT READING. (10 Marks)

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

AUSTRALIAN GUILD OF MUSIC EDUCATION

EAR TESTS. (8 Marks)

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

PITCH. To state which is the higher or lower of 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, D, E flat and F. One octave
Harmonic minor: A and E. One octave
Melodic minor: A and D. One octave
To be played a) separate bows; and
b) slurred. *See page 6 (i) and (ii)*

Tempo: M.M. Crotchet = 84

ARPEGGIOS Major: C, D, E flat and F. One octave
Minor: A, D and E. One octave
To be played separate bows only. *See page 6 (iii)*

Tempo: M.M. Crotchet = 84

EXERCISE (from memory)

Double Stops [open strings]:



or **Studies**

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Floating Leaf in a Stream
2. Continental Song
3. Marching On!

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 2.

LIST A. One selection required. **15 Marks.**

Anderson, G. E.

& Frost, R. S. All for Strings Book 2, nos. 75, 92, 96, 111, 117, 123,
127, 139, 140, 141, 143, 144, 146 and 147 - *any three*

Kjos

Carse, A. Viola School Progressive Studies Book 2 no. 3 or 5

Augener 7655B

Dillon, Kjelland

& O'rielly. Strictly Strings Book 2

Classical Bach; 'Finale' from The First Symphony; Springtime

Alfred 0-4395

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---------------------|---|--------------------------|
| Bach | Minuet 3, Suzuki Viola School Vol. 1 | |
| Bach, J. S. | Alle Menschen müssen sterben, BWV 262 Time Pieces for Viola, Vol. 1, arr. Bass | |
| Blackwell | Flamenco Dance, no. 26, Viola Time Runners | OUP |
| Blackwell, K & D | Patrick's Reel. No. 41 from Viola Time Joggers, arr. Blackwell | OUP |
| Chevillard | Andante, no. 2, L'alto classique vol. A | Combre |
| Cohen | Gliding Along at the Octopus Ball* or Rocking Rowboats*, Superstudies for Viola book 1 | Faber |
| Colledge | Windscreen Wipers, Waggon Wheels for Viola | Boosey |
| Cowles | Water's Edge, First Finger Patterns | Fentone F482 |
| Duncan, C. | March, Menuet; or Musette, The Student Violist | Mel Bay MB97039 |
| Gossec | Gavotte, Suzuki Viola School Vol. 1 | |
| Handel | Chorus from Judas Maccabaeus, Suzuki Vol. 2 | |
| Handel | Finale, Water Music. No. 13 from Viola Time Runners, arr. Blackwell | |
| | OUP: piano accomp. Published separately | |
| Hotteterre, Jean | Cotillon. No. 7 from Early Music for Viola, arr. Brodzsky | |
| | Editio Musica Budapest Z4293/Faber | |
| Huws Jones | Panther, no. 9, The Really Easy Viola Book | Faber |
| Isaac, A. | Graceful Waltz, arr Applebaum | Belwin Mills |
| Kinsey, H. | Studies for the Viola Set 1 no. 10, 11 or 12 (Associated Board) | |
| Kruez, E. | Selected Studies for the Viola Book 1 no. 20 or 21 | Augener) |
| Lumsden & Morley | Now is the Month of Maying, 14 Easy Tunes for Viola | Fentone F830 |
| Morley, T. | Now is the Month of Maying. No. 13 from First Repertoire for Viola, Book 1, arr. Wilkinson and Hart | Faber |
| Nelson | Octopiece, no. 16, Piece by Piece 1 | Boosey |
| Nelson | The Busybody, The Essential String Method for Viola book 3 | Boosey |
| Nelson | Reeling Around, The Essential String Method for Viola book 3 | Boosey |
| Purcell | Riggadoon, The Second Part of Musick's Hand-maid | Harris, ABRSM Publishing |
| Schmidt, E. | Alla Turka | Viola World/Bosworth |
| Trad. | ABCs of Viola for the Intermediate Book 2, The arr. Rhoda. | |
| Trad. | Auld Land Syne; Aura Lee; Deck the Halls | Fischer ABC9 |
| Trad. | Muck!, no. 62, Abracadabra Viola book 1 | A & C Black |
| Trad. | I Have a Bonnet, The Essential String Method for Viola book 3 | Boosey |
| Trad. | Pease Pudding Hot, [Theme and all variations] The Essential String Method for Viola book 3 | Boosey |
| Trad. | Lament [with repeat], First Repertoire for Viola book 1 | Faber |
| Trad. | Drink to me Only, no. 20, Piece by Piece 1 | Boosey |
| Trad. | When a Knight won his Spurs, Play it Again | Faber |
| Rodgers | Edelweiss, no. 50, Abracadabra Viola book 1 | A & C Black |
| Forbes | Chorale - Bach or Melody – Schumann, A First Year Classical Album, | OUP XN6478 |
| Trad. | Come Where My Love Lies Dreaming, The Dusky Night, Ye Belles & Ye Flirts – Arr Doktor. Any Two, First Solos for the Viola Player. | Schirmer |
| Ridley | Cushie Butterfield, First Repertoire for Viola Book 1. M Wilkinson & K. Hart, | Faber |
| Trad, Hebrew | Hatikvah, First Repertoire for Viola Book 1. M Wilkinson & K. Hart | Faber |
| Wedgwood | Fly High, Pterodactyl, Jurassic Blue for Viola & Piano | Faber |
| Wilkinson & Bass | Lazy Beat Viva Viola! | Faber, |
| Wohlfahrt, F. | Foundation Studies for Viola Book 1 no. 1 or 2 | Fischer |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| <u>LIST B.</u> | One selection required. | 20 Marks. |
|-----------------------|--|--------------------------|
| Anderson, K. | Any two pieces from 12 Diversions for Viola Book 2 | Mel Bay MB97048 |
| Bach | Book 2 Minuet no. 2 or 3 | Summy-Birchard |
| Blackwell | Aerobics!, no. 32, Viola Time Runners | OUP |
| Blackwell K & D | Rocking Horse. No. 40 from Viola Time Joggers, arr. Blackwell | OUP |
| Brahms: | Waltz, Suzuki Viola School Vol. 2 | |
| Bruckner | Evening Hymn. No. 16 from First Repertoire for Viola, Book 1, arr. Wilkinson and Hart | Faber |
| Colledge | Polka Dots, no. 15, Waggon Wheels for Viola | Boosey |
| Dacre, Harry | Daisy Bell. No. 11 from Play It Again – Viola, arr. Scott | Faber |
| Dawe | Russia – Gopak, no. 5, Travel Tunes for Viola | Cramer |
| Duncan, C. | Bourée, Menuet; Passepied; Rigaudon. Any one, The Student Violist | |
| Dvorák | Larghetto: 2nd movt from Sonatina in G, Op. 100. Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Handel | Bourree, Suzuki Viola School Vol 2 | |
| Handel | Minuet No.6, Old Music for Viola –Editio Musica Budapest | |
| Haydn | Allemande No.10, Old Music for Viola –Editio Musica Budapest | |
| Haydn. | Austrian National Anthem, Pg. 13 Strictly Classics Bk 1 arr. J. O’Reilly | Alfred |
| Hotteterre. | Cotillon No.7, Old Music for Viola –Editio Musica Budapest | |
| Humperdinck. | Clapping Dance, First Repertoire for Viola Book 1. M Wilkinson & K. Hart, | Faber |
| Huws Jones | Toodle-Pip, no. 18, Ten O’Clock Rock for Viola & Piano | Boosey |
| Elgar, E. arr. Pope. | Six Very Easy Pieces no. 4 or 5 (Bosworth) | |
| Elgar | Andante: No. 1, Six Very Easy Pieces, Op. 22, arr. Pope | Bosworth/Music Sales |
| Fletcher. | Any Two from New Tunes for Strings Vol.1. | B & H |
| Forbes, W. | First Year Classical Album, A Chorale - Bach; Melody - Schumann | OUP XN6478 |
| Grechaninov | Morning Stroll: No. 1, In aller Frühe, Op. 126b | Schott ED 8757/MDS |
| Gossec | Gavotte, Suzuki Viola School Book 1 | |
| Mozart | Two Minuets, The Essential String Method for Viola book 3 | Boosey |
| Mozart. | Mozart Sonata Theme, Pg. 12 Strictly Classics Bk 1 arr. J. O’Reilly | Alfred |
| Mozart. | Papageno’s Song, First Repertoire for Viola Book 1. M Wilkinson & K. Hart, | Faber |
| Murray & Tate. | March, Song Without Words, The New Viola Book 1. | OUP |
| Nelson | Mad as a Hatter, Piece by Piece 1 | Boosey |
| Nelson | Flag Dance, Piece by Piece 1 | Boosey |
| Nelson | Rigadoon, Piece by Piece 1 | Boosey |
| Nelson | The Last Word, The Essential String Method for Viola book 3 | Boosey |
| O’Carolan | Peggy Morton, The Essential String Method for Viola book 3 | Boosey |
| Schubert | Spring Time Round, The Essential String Method for Viola book 3 | Boosey |
| Schumann | The Happy Farmer, Suzuki Viola School Book 1 | |
| Schumann. | Melody, Pg. 12 Strictly Classics Bk 1 arr. J. O’Reilly | Alfred |
| Trad. English | Shepherd’s Hey, First Repertoire for Viola book 1 | Faber |
| Trad. | First Solos for the Viola Player arr. Doktor. Come Where My Love Lies Dreaming | |
| Trad. | The Dusky Night & Ye Belles & Ye Flirts - any two | Schirmer ED2737/50331330 |
| Trad. | ABCs of Viola for the Intermediate Book 2, The arr. Rhoda. | |
| Trad. | The Merry Widow Waltz; Piano Concerto no. 1 | Fischer ABC9 |
| Trad. | I am a Fine Musician, The Essential String Method for Viola book 3 | Boosey |
| Trad. | Old Joe Clark, O Shenandoah! | Faber |
| Trad. | Somebody’s Knocking at your Door, Viola Time Runners | OUP |
| Trad. | What shall we do with the Drunken Sailor?, Play It Again | Faber |
| Rae | Curtain Up!, Play it Cool for Viola | Universal |
| von Weber | Hunters’ Chorus, Suzuki Viola School Vol. 2 | |

| <u>LIST C.</u> | One selection required. | 20 Marks. |
|-----------------------|-------------------------|------------------|
|-----------------------|-------------------------|------------------|

| | | |
|--------------------|--|---------------|
| Anderson, K. | 12 Diversions for Viola Book 2 Any two | Bosworth |
| Bach | Minuet no. 2 or 3, Suzuki Viola School Book 1 | Birchard |
| Baklanova | March. No. 12, First Repertoire for Viola, Book 1, arr. Wilkinson and Hart | Faber |
| Carse | No.1, 3 or 5. Viola School Progressive Studies Bk.2. | Augener 7655B |
| Dillon, Kjelland & | | |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---------------------|--|-------------------------|
| O'Reilly | Classical Bach or Finale from the First Symphony or Springtime, Strictly Strings Book 2 | Alfred 4395 |
| Dvorak, A. | arr. Whistler. Solos for Strings Largo, New World Symphony | Rubank |
| Fletcher, S. | New Tunes for Strings Vol. 1 Any two | Boosey & Hawkes 022132C |
| Kinsey | Study No.18, 19 or 24 from Studies for the Viola Set 1, Associated Board | |
| Margery Dawe | Russia – Gopak: No. 5, Travel Tunes for Viola | Cramer |
| Murray, E & Tate, P | The March; Song Without Words, New Viola Book 1 | OUP |
| Harris, Paul | Viola Joke! Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Trad. | Dance to your daddy. No. 13 from Piece by Piece 1 for Viola, arr. Nelson | Boosey & Hawkes/MDS |
| Trad. | What Shall We Do With the Drunken Sailor? No. 2, Play It Again – Viola, arr. Scott | Faber |
| Trad. | ABCs of Viola for the Intermediate Book 2, The arr. Rhoda. | |
| Trad. | Amazing Grace; Beautiful Dreamer; Londonderry Air; Turkey in the Straw | Fischer ABC9 |
| Trad. | Chester String Series Book 1 Tower Hill - Farnaby | Chester CH01581 |
| Widger, John | Over the Bridge: No. 2 from Viola Jazz, Rock 'n' Bow | Spartan Press SP406 |
| Wohlfahrt | Study No 1 or 2 from Foundation Studies Viola Bk.1. | Fischer |
| Own Choice | | 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)

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.

| | | |
|----------------------|---|-------------|
| <u>SCALES</u> | Major C, E flat, F and G | Two octaves |
| | Harmonic and melodic minor: C and D | Two octaves |
| | Harmonic and melodic minor: G | One octave |
| | To be played a) separate bows; and b) slurred. <i>See page 6 (i) and (ii)</i> | |
| | Chromatic: D, To be played separate bows only. <i>See page 6 (v)</i> | One octave |

Tempo: M.M. Crotchet = 90

| | | |
|-------------------------|----------------------------------|-------------|
| <u>ARPEGGIOS</u> | Major C, E flat, F and G | Two octaves |
| | Minor C and D | Two octaves |
| | Minor G | One octave |
| | <i>See page 6 (iii) and (iv)</i> | |

Tempo: M.M. Crotchet = 90

EXERCISE (from memory)

Double Stops [octave and sixth]:



or

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Folk Dance
2. Farmer's Song
3. Royal Procession

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

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 2.

LIST A. One selection required. **15 Marks.**

| | | |
|-------------|---|------------------|
| Arne | Under the Greenwood Tree, As You Like It. | |
| | Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Bach, J. S. | Gavotte, from Cello Suite No. 6, BWV 1012. | |
| | No. 3 from Viola Album, trans. <i>Dodd</i> | Schott |
| Bach. | March in D Major., p9 Strictly Classics Bk 2 arr. J. O'Reilly | Alfred |
| Beethoven. | Sonatina, p 20 Strictly Classics Bk 1 arr. J. O'Reilly | Alfred |
| Bennett R R | A Country Walk, Up Bow, Down Bow | Novello |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---------------------------------|---|---------------------|
| Besard | Ballet. No. 1 from Early Music for Viola, arr. Brodzky Editio Musica Budapest Z4293/Faber | |
| Brahms | The Sandman, (L'homme au sable), L'alto classique vol. A | Combre |
| Carse, A. | Viola School Progressive Studies Book 2 no. 6, 8 or 15 | Augener |
| Charpentier | Prelude from Te Deum. No. 24 from Viola Time Runners, arr. Blackwell | OUP |
| Cohen, M. | Superstudies for Viola Book 2 | |
| Cohen | Tawny Owl Blues*, Superstudies for Viola book 1 | Faber |
| Cohen | Overture and Beginners*, Superstudies for Viola book 2 | Faber |
| Colledge | The Misty Isle, no. 7, Shooting Stars for Viola | Boosey |
| Dillon, Kjelland & O'reilly. | Strictly Strings, Book 2 Tchaikowsky Festival | Alfred 0-4395 |
| Elgar | Andantino, no. 4, <i>or</i> Andante, no. 3, Six Very Easy Pieces op. 22 | Bosworth |
| Farnaby | His Rest [with repeat], Chesterian String Series book 1 | Chester |
| Forbes, W | Air - Lully, or Romance - Haydn, or A Truffle - Couperin, First Year Classical Album | OUP XN478 |
| Forbes, W | Sonatina - Beethoven from Second Year Classical Album. | OUP XN648 |
| Gluck | Divertissement , L'alto classique vol. A | Combre |
| Gretchaninov | Homesickness, no. 2, In Aller Frühe, Early Morning | Schott ED8757 |
| Kelly | Fanfare March, Composers Series for Viola & Piano | Bosworth |
| Kelly | Sunday Morning, Composers Series for Viola & Piano | Bosworth |
| Kinsey, H. | Studies for the Viola Set 2 no. 4, 8, 10, 11 or 17 (Associated Board) | |
| Kreuz, E. | Selected Studies for the Viola Book 2 no. 2 or 4 | Augener |
| Lully | Gavotte, Suzuki Viola School Vol 2 | |
| Martini | Gavotte. No. 1 from First Repertoire for Viola, Book 2, arr. Wilkinson and Hart | Faber |
| Murray & Tate | March or Scottish Air, Tunes Old and New | OUP |
| Mussorgsky. | Hopak or Great Gate of Kiev, pp 22-23 Strictly Classics Bk 1 arr. J. O'Reilly | Alfred |
| Norton, C. | Microjazz for Viola Face in the Crowd; Out West; Scene from the Summit Boosey & Hawkes 0537313 | |
| Nelson | Reel [top part only], Technitunes | Boosey |
| Purcell | Trumpet Tune., p12 Strictly Classics Bk 2 arr. J. O'Reilly | Alfred |
| Purcell | Rondeau, The Fairy Queen. No. 1 | Schott ED 10900/MDS |
| Strauss, | Emperor Waltz., p 4 Strictly Classics Bk 2 arr. J. O'Reilly | Alfred |
| Thomas | Gavotte Mignon, Suzuki Viola School Bk.2 | |
| Tchaikovsky | Old French Song, p. 26, The Essential String Method for Viola book 4 | Boosey |
| Trad. | Upon Paul's Steeple, The Essential String Method for Viola book 4 | Boosey |
| Trad. | Campdown Races, The Essential String Method for Viola book 4 | Boosey |
| Trad. | Saturday Night Stomp; The Snake-Charmer's Lament | Faber 0571514510 |
| Rae | Blowin' Cool, Play it Cool for Viola | Universal |
| Valentine | Sonata no. 9 in A minor: Adagio | Schott |
| Wohlfahrt, F. | Foundation Studies for Viola Book 1 no. 4, 5 or 6 | Fischer |

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

| | | |
|--------------|---|----------------------|
| Aletter | Melodie, Viola Miniatures | Fischer |
| Bennett, R R | Fives, Up Bow, Down Bow | Novello |
| Boccherini | Minuet, Suzuki Viola School Bk.2. | |
| Clarke | Trumpet Voluntary, 1st Recital Series for Viola | Curnow 0842.03 CMP |
| Colledge | Fast Forward, no. 17, Fast Forward for Viola | Boosey |
| Doctor | Italian Song – Tchaikovsky, First Solos for the Viola Player | Schirmer |
| Elgar | Allegretto: No. 5, Six Very Easy Pieces, Op. 22, arr. Pope | Bosworth/Music Sales |
| Forbes, W. | First Year Classical Album, A | |
| Gluck | Andante Cantabile No 2, Old Master for Young Players. | Schott ED1338 |
| Grechaninov | Homesickness: No. 2 from In aller Frühe, Op. 126b | Schott ED 8757/MDS |
| Handel | Two Handel Favourites: Harmonious Blacksmith or Bourree. pp 14-15 Strictly Classics Bk 2. arr. J. O'Reilly | Alfred |
| Haydn | Dance for a Party, The Essential String Method for Viola book 4 | Boosey |
| Holst | Jupiter (from The Planets), The Classic Experience for Viola & Piano Cramer 90536 | |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|-----------------------|---|------------------|
| Le Clair | Saraband, Old Master for Young Players. | Schott ED1338 |
| Mozart | M. Duport's Menuet, The Essential String Method for Viola book 4 | Boosey |
| Mozart | Three Mozart Minuets. Any one, pp 22-24 Strictly Classics Bk 2. –arr. J. O'Reilly | Alfred |
| Murray, E. & Tate, P. | Tunes Old and New March; Scottish Air | OUP |
| Nelson | Toad in the Hole [top part only], Technitunes | Boosey |
| Nelson | Mrs Merryweather, The Essential String Method for Viola book 4 | Boosey |
| Paganini | Witches' Dance, Suzuki Viola School Vol. 3 | |
| Purcell | Rondo, p 4 Strictly Classics Bk 2. arr. J. O'Reilly | Alfred |
| Paxton | Scots Air, First Repertoire for Viola book 1 | Faber |
| Schubert | Two German Dances, The Essential String Method for Viola book 4 | Boosey |
| Schubert | Entracte (from Rosamunde). Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Schumann | The Two Grenadiers, Suzuki Viola School Vol 2 | |
| Sullivan | Prithee, Pretty Maiden, 14 Easy Tunes for Viola | Fentone F830 |
| Trad. Hebrew | Hatikvah, First Repertoire for Viola book 1 | Faber |
| Trad. | The Lincolnshire Poacher, Technitunes | Boosey |
| Trad. | All the Pretty Little Horses, O Shenandoah! | Faber |
| Trad. | Simple Gifts, O Shenandoah! | Faber |
| Trad. | Floral Dance, 14 Easy Tunes for Viola | Fentone F830 |
| Trad. | First Repertoire for Viola, Book 2 arr. Wilkinson & Hart. Sailor's Dance | Faber 0571512941 |
| Trad. | Air - Lully; Romance - Haydn; A Truffle - Couperin | OUP XN6478 |
| Trad. | Second Year Classical Album, A Sonata - Beethoven | OUP XN6481 |
| Trad. | Suzuki Viola School Book 2 Gavotte (from <i>Mignon</i>) - Thomas; Waltz - Brahms | Birchard |
| Trad. | The Ash Grove. No. 19 from Play It Again – Viola, arr. Scott | Faber |
| Trad. Nth American | Simple Gifts. O Shenandoah! for Viola, arr. Waterfield and Beach | Faber |
| Vivaldi | Autumn, The Essential String Method for Viola book 4 | Boosey |
| Wilkinson & Bass | Banana Bay, Viva Viola! | Faber |
| Wilkinson & Bass | Romans on the March, Viva Viola! | Faber |
| Weber | Waltz. No. 18 from First Repertoire for Viola, Book 2, arr. Wilkinson and Hart | Faber |

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

| | | |
|------------------------------|---|---------------------|
| Bailey, K. | Jazzin' Around for Strings Dainty Steps; Summer Sojourn | Kerin Bailey Music |
| Bartók | Jeering Song, For Children, Vol. 1, Time Pieces for Viola, Vol. 1, arr. Bass & Harris | |
| Carse, A. | No.6, 8 or 15 from Viola School Progressive Studies Bk.2. | Augener 7655B |
| Dillon. Kjelland & O'Reilly: | Tchaikovsky Festival from Selected Strings Bk 2. | Augener |
| Forbes, W. | Second Year Classical Album, A Two Minuets - Bach - <i>both</i> | OUP XN6481 |
| Henry Mancini | Charade | ABRSM Publishing |
| Huws Jones, E. | Got Those Position Blues? - Viola Banana Skin | Faber 0571515355 |
| John Widger | Just String Along: No. 5 from Viola Jazz, Rock 'n' Bow | Spartan Press SP406 |
| Jones, D. | Three Pieces for Viola no. 2 | Schott ED 11260 |
| Kreuz, F | No.2, Or 4 from Selected Studies for Viola Book 2 | Augener |
| Kinsey: | Study No 4, 8, 10, 11 or 17, Studies for Viola Set 2 (Associated Board) | |
| Murray, E. & Tate, P. | New Viola Book, The Air; Rustic Dance | OUP |
| Trad. | Old Masters for Young Players | |
| Trad. | Andante Cantabile no. 2 - Gluck; Sarabande - Le Clair | Schott ED 1338 |
| Trad. | Suzuki Viola School Book 2 Minuet - Boccherini; Gavotte - Lully | Birchard |
| Trad. | Viola Miniatures Melodie - Aletter | Fischer |
| Trad. | Chester String Series Book 1 Minuet and Trio - Mozart | Chester CH01581 |
| Trad. | First Repertoire for Viola, Book 2 arr. Wilkinson & Hart. | |
| Trad. | Galop Infernal; Somebody's Knocking at Your Door | Faber 0571512941 |
| Trad. | First Solos for the Viola Player arr. Doktor. Can't You Dance the Polka?; | |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|--------------------|---|--------------------------|
| Trad. | Italian Song - Tchaikowsky; Samba | Schirmer ED2737/50331330 |
| Trad. | Album of Six Pieces Romance - Glière | IMC 2049 |
| Trad. Nth American | The Railroad Corral. O Shenandoah! for Viola, arr. Waterfield and Beach | Faber |
| Trad. Irish | The Irish Washerwoman (upper line). Technitunes for Viola, arr. Nelson | Boosey & Hawkes/MDS |
| Trad. Irish | Roaring Jelly. No. 14 from Piece by Piece 2 for Viola, arr. Nelson | Boosey & Hawkes/MDS |
| Wohlfahrt: | Study No 4, 5 or 6 from Foundation Studies for Viola Bk.1 | Fischer |
| Own Choice | | Guild approval required |

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

Major: D flat, E, F and F sharp. Two octaves
Harmonic and melodic minor: E, F, G and A. Two octaves
To be played a) separate bows; and
b) slurred, two beats to a bow. See page 6 (vii)
Chromatic: C, G and D, One octave
To be played separate bows only. See page 6 (v)
Broken octaves. Major: D, One octave
To be played separate bows only. See page 7 (xiii)

Tempo: M.M. Crotchet = 96

ARPEGGIOS

Major: E flat, E, F and G. Minor: C, G and D. Two octaves
To be played separate bows only. See page 6 (iv)
Eb and C minor Two octaves
Dominant 7th key of G Major Two octaves
Dominant seventh on C, Two octaves
To be played separate bows only. See page 6 (vi)

Tempo: M.M. Crotchet = 96

EXERCISES (from memory):

The following exercises to be performed in the patterns shown:

a) **Chromatic Phrase:** The following exercise to be performed with separate bows, starting on the G string:



b) **Double Stops** [octave, sixth and third]:



or

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Sweet and Sour Waltz
2. Space Journey
3. Fond Memories

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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 2.

LIST A.

One selection required.

15 Marks.

| | | |
|--------------------|---|-------------------------------------|
| Anon. | Minuetto arpeggiando (BWV Anh. II 116). No. 7, Basic Bach for the Young Violist, arr. attrib. J. S. Bach | |
| attrib. Henry VIII | Pastime with Good Company, viola melody, incl. second verse. The Fiddler Bach, | |
| C. P. E. Bach: | March in G (H. 1.1). No. 4, attrib. J. S. Bach, Arnold , Viola World/Music Sales | |
| Bach | Gavotte in G Minor, Suzuki Viola School Vol. 3 | |
| Bach | Gavotte 1 & 2, both, Suzuki Viola School Bk.3 | |
| Becker: | Gavotte in G Minor, Suzuki Viola School Vol. 3 | |
| Beethoven | Liebeslied, Old Masters for Young Players | Schott ED13803 |
| Brahms | Op.122 No.8 Choral Prelude, A Second Year Classical Album | OUP XN6418 |
| Carse, A. | Viola School Progressive Studies Book 4 no. 1, 2, 4 or 6 | Augener |
| Chapple | Unsquare Dance, Composers Series for Viola & Piano | Bosworth |
| Cohen | Hot Chocolate Treat*, or Fivepenny Waltz*, Superstudies for Viola book 2 | Faber |
| Colledge | By Candlelight, Shooting Stars for Viola | Boosey |
| Cohen, M. | Superstudies for Viola Book 2 | |
| | Hot Chocolate Treat; Overnight Mail Express | Faber 0571514510 |
| Dont, J. | 20 Progressive Exercises no. 1, 2, 3 or 4 | Schirmer LB1493/50259630 |
| Kinsey, H. | Studies for the Viola Set 2 no. 14, 15, 18, 19 or 20 (Associated Board) | |
| Kreutzer, R. | 42 Studies no. 2 | Schirmer LB1737/50261270 |
| Grieg | Morning, Peer Gynt Suite, The Classic Experience for Viola & Piano | Cramer |
| Handel | Sonata in C Major, 3rd Movement | Augener 5551 |
| Handel | Tempo di Gavotta, A Second Year Classical Album for Viola Players | OUP |
| Jones | Andante cantabile, no. 2, Three Pieces for Viola & Piano | Schott ED 11260 |
| Mozart | German Dance, K.600 No. 2. Viola Music for Beginners, arr. Loy | Editio Musica Budapest Z14155/Faber |
| Mozart | Andante, The Young Violist vol. 1 | Bosworth VWP 67 |
| Mozart | Larghetto, A Second Year Classical Album for Viola Players | OUP |
| Mozart | Papageno’s Song, First Repertoire for Viola book 1 | Faber |
| Nelson | Dragonfly, Technitunes | Boosey |
| Mendelssohn | A Song Without Words Op 62 No.1, A First Year Classical Album | OUP XN6478 |
| Mozart | Adagio, A Second Year Classical Album | OUP XN6418 |
| Steibelt | Romanze, no. 16, First Repertoire for Viola book 2 | Faber |
| Telemann | Gavotte. No. 6, First Repertoire for Viola, Book 3, arr. Wilkinson and Hart | Faber |
| Trad. French | Noël nouvelet. Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Trad. | Were you There?, no. 15, First Repertoire for Viola book 3 | Faber |
| Trad. | Playalong Viola Collection, arr. Huws Jones | Boosey & Hawkes/MDS |
| Rieding | Concerto in D op. 36, 3rd movt: Allegro | Bosworth |
| Wohlfahrt, F. | Foundation Studies Book 1 no. 9, 10, 12, 13 or 20 | Fischer |

LIST B.

One selection required.

20 Marks.

| | | |
|------------|--|-------------------------|
| Anon. | Spiritual Were You There? No. 15, First Repertoire for Viola, Book 3, arr. Wilkinson and Hart | Faber |
| Bach C P E | Three Little Pieces, no. 1 and no. 3, Chesterian String Series book 1 | Chester |
| Barrell | Final Dance, no. 4 A Pageant of Pieces for Viola & Piano | Stainer H270 |
| Barber, B. | Solos for Young Violists Volume 1 | |
| Beethoven | Sonatina, Anh. 5 No. 1). The Young Violist, Vol. 2, arr. Arnold | Viola World/Music Sales |
| Bizet | Carmen (Overture) The Classic Experience for Viola & Piano | Cramer 90536 |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|---------------|---|---|
| Carolan | Lord Inchiquin. Amazing Solos for Viola, arr. Harrison | Boosey & Hawkes/MDS |
| Charpentier | Prelude, no. 5 | First Repertoire for Viola book 2 Faber |
| Cohen | Saturday Night Stomp, no. 2*, Superstudies for Viola book 2 | Faber |
| Colledge | Moto Perpetuo | Shooting Stars for Viola Boosey |
| Colledge | Stiffkey Blues | Shooting Stars for Viola Boosey |
| Copland | Simple Gifts | Copland for Viola Boosey |
| Corelli | Gavotte | The Young Violist vol. 1 Bosworth VWP 67 |
| Cosyn | What You Will | Chesterian String Series book 1 Chester |
| Dvorak: | Humoresque (Suzuki Viola School Vol. 3) | |
| Duncan, | Gavotte, Gavotte I, March, Rondeau, Royal Fireworks Theme | |
| | Any One, Students Viola, | Mel bay MB97048 |
| Forbes, W. | First Year Classical Album, A | |
| Grechaninov | On Winter's Eve: No. 6 from In aller Frühe, Op. 126b | Schott ED 8757/MDS |
| Grieg Arietta | from Lyric Pieces, Op. 12). Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Handel, G. F. | Sonata in C major, 3rd movement | Augener 5551 |
| Haydn | Poco adagio, the Kaiser Quartet, First Repertoire for Viola book 3 | Faber |
| Huws Jones | Banana Skin or Second Stride, Got Those Position Blues? | Faber |
| Hyde, M | Canzonetta | AMC |
| Joplin | The Entertainer | 14 Easy Tunes for Viola Fentone F830 |
| Mendelssohn | Op. 62, no. 1 A Song Without Words | OUP XN6478 |
| Murrill, H. | No 2, Four French Nursery Rhymes | Chester CH00939 |
| Nelson | Swiss Waltz [top part only], or German Dance, Technitunes | Boosey |
| Tchaikovsky, | No.11 Rococo Theme (from Viola Miniatures Schott) | |
| Telemann | Gavotte, no. 6 | First Repertoire for Viola book 3 Faber |
| Telemann | Suite in D for Viola & Piano, La Trompette | Schott ED 10196 |
| Trad. | Schott Viola Album no. 11 Rococco Theme - Tchaikowsky | Schott ED 10900 |
| Trad. | Suzuki Viola School Book 3 | |
| Trad. | Gavotte 1 and 2 (from Orchestral Suite no. 3) - both, or Gavotte in G minor – Bach | Birchard |
| Trad. | Two Dances - Hasse; Scherzo - Webster | Summy-Birchard |
| Trad. | Chester String Series Book 2 Nobody's Gigge - Farnaby | Chester CH00399 |
| Trad. | Second Year Classical Album, A | |
| Trad. | Adagio - Mozart; Choral Prelude, Op. 122, no. 8 - Brahms | XN6481 |
| Tchaikovsky | Rococo Theme, from Op. 33. No. 11 from Schott Viola Album, trans. Dodd | Schott ED 10900/MDS |

LIST C.

One selection required.

20 Marks.

| | | |
|-----------------|--|---------------------|
| Bailey, K. | Jazzin' Around for Strings Blue Notoriety; Bossa Nouveau | Kerin Bailey Music |
| Barber, B. | Solos for Young Violists Volume 1 | |
| Baxendale. | Plaintive Melody | Bosworth |
| Carse | No 1, 2, 4 or 5 (from Viola School Progressive Studies Bk.4. | Augener |
| Dont Svecenski: | No. 1, 2, 4 or 6 (from Twenty Progressive Exercises | Schirmer |
| Forbes, W. | Second Year Classical Album, A Innocent - Haydn | OUP XN6481 |
| Gearen Joseph | Big Foot Lou. No. 11, First Repertoire for Viola, Book 3, arr. Wilkinson and Hart | Faber |
| Gershwin | Summertime, Porgy and Bess, solo part. No. 8, Session Time for Strings – Viola, arr. Wastall | Boosey & Hawkes/MDS |
| Holst | Theme from 'Jupiter', The Planets. Time Pieces for Viola, Vol. 1, arr. Bass and Harris | ABRSM Publishing |
| Huws Jones, E. | Got Those Position Blues? - Viola Open Sesame | Faber 0571515355 |
| Hyde, M. | Canzonetta | AMC |
| Jones, D. | Three Pieces for Viola no. 1 or 3 | Schott ED 11260 |
| Kreutzer: | Study No 2, 4 or 5 | Schirmer |
| Kinsey: | Study No 3, 6, 11 or 12 (Studies for the Viola Set 2 | ABRSM |
| Murrill, H. | Four French Nursery Rhymes no. 2 | Chester CH00939 |
| Nicholas, P. | Aqua or Martian Sunrise (from Viola Blue Shades et Red Planet Selections Published by P. Nicholas | SCSM |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---|---|--|
| Norton, C. | Microjazz for Viola Steering Wheel Blues | Boosey & Hawkes 0537313 |
| Sheila M. Nelson | Toad in the Hole (upper line). Technitunes for Viola, arr. Nelson | Boosey & Hawkes/MDS |
| Somervell. | School of Melody Autumn Song; Cradle Song | Augener |
| Richard Rodgers | Oh What a Beautiful Morning, from Oklahoma. No. 6 from First Repertoire for Viola, Book 2, arr. Wilkinson and Hart | Faber |
| Trad. | Old Masters for Young Players Liebeslied - Beethoven | Schott ED 1338 |
| Trad. | Country Gardens; Marguerite Waltz; The Sleeping Princess | Summy-Birchard |
| Trad. | Suzuki Viola School Book 3 Gavotte - Martini | Birchard |
| Trad. | Viola Miniatures Mélodie - Massenet; Petite Gavotte - Aletter; Siciliana – Mascagni | Fischer |
| Trad. Israeli Wohlfahrt: Own Choice | Mayim, Mayim. Amazing Solos for Viola, arr. Harrison Study No 9, 10, 12, 13 or 20 from Foundation Studies Bk 1 | Boosey & Hawkes/MDS Guild approval required |

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. **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: F sharp, G, A flat and A. | Two octaves |
| | Harmonic and melodic minor: E flat, E, F and F sharp. To be played a) separate bows; and b) slurred, two beats to a bow. <i>See page 6 (vii)</i> | Two octaves |
| | Chromatic: D flat and E, To be played separate bows only. <i>See page 7 (xvii)</i> | Two octaves |
| | Broken octaves. Major: C, G and D, To be played separate bows only. <i>See page 7 (xiii)</i> | One octave |
| Tempo: | M.M. Crotchet = 84 | |
| Dynamics: | All scales to be prepared both f and p | |

| | | |
|------------------|--|---|
| ARPEGGIOS | Major: F, F sharp and G. Minor: E flat, E and F. To be played a) separate bows; and b) slurred, three notes to a bow. <i>See page 6 (viii)</i> | Two octaves |
| | Dominant sevenths on C, G and D, To be played separate bows only. <i>See page 7 (xiv)</i> | Two octaves |
| | Diminished sevenths on C and D, To be played separate bows only. <i>See page 7 (xv)</i> | One octave |
| | Tempo: | M.M. Dotted Crotchet = 54; (7ths - Crotchet = 78) |
| Dynamics: | All arpeggios to be prepared both f and p | |

EXERCISES (from memory):

a) Octaves:

♩ = 84

b) G major phrase:

♩ = 84

or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Hungarian Violas!
2. The Grand House

AUSTRALIAN GUILD OF MUSIC EDUCATION

3. Rustic Dance

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

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 2.

| <u>LIST A.</u> | One selection required. | 16 Marks. |
|-----------------------|--|--------------------------|
| Beethoven | Song of Farewell and Song, of Love from Three Songs, Popular Pieces | OUP |
| Boyle | Dance Prelude no. 3, Four Dance Preludes, Composers Series for Viola & Piano | Bosworth |
| Bridge | Meditation, Ten Pieces for Viola & Piano vol. 2 | Thames TH978646 |
| Copland | Vieux Póeme, Copland for Viola | Boosey |
| Carse, A. | Viola School Progressive Studies Book 4 no. 9, 11, 12, 14 or 15 | Augener |
| Dittersdorf | German Dance. No. 7, Solos for the Viola Player, arr. Doktor | Schirmer/Music Sales |
| Dont, J. | 20 Progressive Exercises no. 5, 6, 9, 10 or 11 | Schirmer LB1493/50259630 |
| Elgar | Nimrod, the Enigma Variations, The Classic Experience for Viola & Piano | Cramer 90536 |
| Fauré | Pavane, The Classic Experience for Viola & Piano | Cramer 90536 |
| Farnaby, G. | Bonny Sweet Robin. Chester String Series, Viola Book 2, arr. Radmall | Chester/Music Sales |
| Glass | Three Simple Pieces, no. 1: Commodo | Griffiths |
| Glasser | The Kite, Composers Series for Viola & Piano | Bosworth |
| Hasse | Two Dances, arr. Moffat, omitting da capo. Solos for Young Violists, Vol. 1, ed. Barber | Summy-Birchard/Faber |
| Hindemith, P. | Trauermusik No.1 and 2 | Schott ED2515 |
| Hyde M | Passing Thoughts | AMC |
| Kreutzer, R. 42 | Studies no. 3, 4 or 5 | Schirmer LB1737/50261270 |
| Marais | L’agréable, Five Old French Dances | Chester CH56366 |
| Marais | Caprice. No. 18 from L’Alto classique, Vol. B | Combre/UMP |
| Murrill, H | No.1, 3 or 4 any two, Four French Nursery Rhymes | Chester CH00939 |
| Offenbach | Valse & Galop, La belle Hélène, First Repertoire for Viola book 3 | Faber |
| Pachelbel | Canon | Presser 114-40757 |
| Pergolesi | Arietta, Graded Pieces for Viola vol 2 | Chester |
| Pergolesi | Siciliana, Bratschissimo | Bosworth BOE 4403 |
| Pergolesi, | Sinfonia 1st or 2nd or 3rd and 4th Movements | Rarities for strings USA |
| Pepusch | Allegro: 4th movt from Sonata in D minor, arr. Dinn | Schott ED 11262/MDS |
| Purcell | Hallelujah, ‘O God, thou art my God’. Time Pieces for Viola, Vol. 2, arr. Bass and Harris | ABRSM Publishing |
| Schumann | Allegro from Kinder Sonate, First Repertoire for Viola book 2 | Faber |
| Sietz, F. | 1st Mvt Concerto No 5 in D, Suzuki Viola School Vol 4 | |
| Sietz, F. | 3rd Mvt Concerto No 2 in G, Suzuki Viola School Vol 4 | |
| Trad. Peruvian | Stars, No Moon, Amazing Solos Viola | Boosey |
| Roche | Chant Pastoral | Combre |
| Rubinstein | Mélodie, L’alto classique vol. C | Combre |
| Williams, Vaughan | No,1, 3 or 5, Six Studies in English Folk Songs | Stainer & Bell |
| Wilkinson | | |
| & Bass | Mazurka, Viva Viola! | Faber |
| Wohlfahrt, F. | Foundation Studies Book 1 no. 21, 26, 27 or 28 | Fischer |

| <u>LIST B.</u> | One selection required. | 16 Marks. |
|-----------------------|---|----------------------|
| Beethoven, L. van. | arr. Forbes. Rondo | Schott ED 10562 |
| Beethoven | Rondo – arranged Forbes | Schott ED10562 |
| Boccherini, | Music Box Minuet | Viola World/Bosworth |
| Brahms | Dimanche (Sonntag, Op. 47 No. 3). No. 2, L’Alto classique, Vol. B | Combre/UMP |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|--------------|---|--------------------------|
| Corelli, A. | Sonata in D minor, Op. 5, no. 8, 1st and 2nd movements | IMC 728 |
| Corelli, A | Op.5 No.8 Sonata in D Minor 1st & 2nd Movements | IMC728 |
| Cohen | Prelude, no. 1, Technique Takes Off! | Faber |
| Cohen | Heidi Hi!, no. 5, Superstudies for Viola book 2 | Faber |
| Daquin | Rigaudon, no. 9, L'alto classique vol. C | Combre |
| Dodgson | Humoreske, no. 2, Four Fancies for Viola & Piano | Chappell |
| Dunhill | Alla Saraband | Joseph Williams |
| Eccles | Aire Round O, Graded Pieces for Viola vol. 2 | Chester |
| Ellington | It Don't Mean a Thing, Amazing Solos Viola | Boosey |
| Gounod | Ave Maria. No. 13 from | |
| Gretchaninov | On Winter's Eve or Burlesque, In Aller Frühe (Early Morning) | Schott ED8757 |
| Handel | Sonata in C, 1st movt: Adagio, and 2nd movt: Allegro, Music for Viola vol. 1 | EMB |
| Handel | Sonata in C 3rd and 4th Movements | Schott |
| Haydn | Poco adagio (from 'Emperor' Quartet). No. 19 from First Repertoire for Viola, Book 3, arr. Wilkinson and Hart | Faber |
| Haesche | Marguerite Waltz. Solos for Young Violists, Vol. 1, ed. Barber | Summy-Birchard/Faber |
| Heller | Andantino, Graded Pieces for Viola vol. 2 | Chester |
| Huws Jones | Open Sesame, Got Those Position Blues? | Faber |
| Jones | Allegro, no. 1, Three pieces for Viola & Piano | Schott ED 11260 |
| Kreuz | Study no. 27 [top part], Select Studies for the Viola book 1 | Stainer 7657A |
| Marcello, B. | Sonata in E minor, 1st and 2nd movements | IMC 2382 |
| Milnes | Sonatina in G, 1st movt: Not too fast | Piper PP Va007 |
| Mozart | Allegro, Amazing Solos Viola | Boosey |
| Pergolesi | Arietta. Chester String Series, Viola Book 2, arr. Radmall | Chester/Music Sales |
| Schubert | The Trout, Op. 32, D. 550. Time Pieces for Viola, Vol. 2, arr. Bass and Harris | ABRSM Publishing |
| Trad. | Solos for the Viola Player arr. Doktor. | |
| | March-Beethoven | Schirmer ED2307/50329260 |
| Trad. | Suzuki Viola School Book 4 Concerto in D minor, 1st or 3rd movement | Birchard |
| Trad. | Classical Pieces Vol. 1 Allegro - Corelli; Aria - Locatelli | Peters EP3853a |
| Viotti | Pastorale, Graded Pieces for Viola vol. 2 | Chester |
| Widger | Gutsy Cowboy, Easy Jazz Viola | Spartan SP278 |
| Marcello, B | Sonata in E Minor 1st and 2nd Movement | Belwin Mills |
| Vivaldi | Concerto in D Minor 1st or 3rd Movement | Suzuki Bk.4 |

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

| | | |
|-----------------|---|---------------------|
| Bach | Viola Album Gavotte, French Suite no. 5 | Peters EP7074 |
| Bennett R R | All in a Garden Green: No. 1 from Six Country Dances, arr. Leigh Jacobs | Novello/Music Sales |
| Carse | No. 9, 11, 12, 14, or 15, Viola School Progressive Studies Bk.4. | Augener |
| Dont Scevenski | No 5, 6, 9, 10 or 11, Twenty Progressive Exercises | Schirmer |
| Donaldson W | Makin' Whoopee, viola melody, with repeat, The Fiddler Playalong Viola Collection, arr. | |
| Ferguson | Jig: from Five Irish Folk Tunes | ABRSM Publishing |
| Joplin | New Rag or Maple Leaf Rag. Joplin Ragtime Favourites – Viola, arr. Cowles | Fentone/De Haske |
| Kreutzer: | Study No 3 or 5 | Schirmer |
| Nicholas, P | Deep Blue or Pale Blue, Viola Blue Shades et Red | |
| | Planet Selections Published by P. Nicholas | SCSM |
| Trad. | Chester String Series Bk 2 Aire Rondo-Eccles; Arietta - Pergolesi | Chester CH00399 |
| Trad. | Suzuki Viola School Book 4 Concerto no. 2, 3rd mvt. or no. 5, 1st mvt. - Seitz | Birchard |
| Rodríguez G. M. | La Cumparsita, viola melody, Huws Jones, | Boosey & Hawkes/MDS |
| Roger Roche | Chant pastoral | Combre/UMP |
| Williams, V. R. | Six Studies in English Folk Songs no. 1, 3 or 5 | Stainer & Bell H49 |
| Wohlfahrt: | Study No 44, 60 Studies Opus 45 Bk 2 | Schirmer 839 |

AUSTRALIAN GUILD OF MUSIC EDUCATION

LIST D.

One selection required.

16 Marks.

| | | |
|----------------|---|-------------------|
| Bailey, K. | Jazzin' Around for Strings Rock on the Edge; Swing and Swang Kerin Bailey Music | |
| Dunhill, T. | Alla Sarabanda, Joseph Williams | |
| Hindermith, P. | Trauermusik nos. 1 and 2 - <i>both</i> | Schott ED 2515) |
| Huws Jones, E. | Got Those Position Blues? - Viola Adrienne | Faber 0571515355) |
| Hyde, M. | Passing Thoughts | AMC) |
| Murrill, H. | Four French Nursery Rhymes nos. 1, 3 and 4 - <i>any two</i> | Chester CH00939) |
| Rowley, A. | Four Pieces Aubade; Reverie, Joseph Williams | |
| Trad. | Solos for the Viola Player arr. Doktor. | |
| Trad. | American Folk Dance; Boston Fancy; Minuetto-Handel Schirmer ED2307/50329260 | |
| Massenet | Viola Miniatures Melody, Elegy from <i>The Erinyes</i> | (Fischer) |
| Own Choice | | |

SUB SECTIONS.

20 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. **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 and harmonic and melodic minor: A, B flat and B, And C | Two octaves Three octaves |
| | To be played a) separate bows; and b) slurred, one octave to a bow. <i>See page 6 (ix)</i> | |
| | Major on one string: D (on C), using 12121234 fingering, To be played separate bows only. <i>See page 6 (x)</i> | One octave |
| | Chromatic: F and G, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xxii)</i> | Two octaves |
| | Broken and stopped sixths. Major: C and G, To be played separate bows only. <i>See pages 6-7 (xii) and (xx)</i> | One octave |
| | Broken and stopped octaves. Major: E and F. Melodic minor: C. To be played separate bows only. <i>See page 7 (xiii) and (xxi)</i> | One octave |
| Tempo: | M.M. Crotchet = 108 (Chromatic M.M. Dotted Crotchet = 54) | |
| Dynamics: | All scales to be prepared both f and p | |

| | | |
|------------------|---|-------------|
| ARPEGGIOS | Major: A flat, A, B and C. Minor: G, A flat, B and C. To be played a) separate bows; and b) slurred, three notes to a bow. <i>See page 6 (viii)</i> | Two octaves |
| | Dominant sevenths on E flat, E and F, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xiv)</i> | Two octaves |
| | Diminished sevenths on C, C sharp (D flat) and D, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xvi)</i> | Two octaves |
| Tempo: | M.M. Dotted Crotchet = 60 (7ths – Crotchet = 84) | |
| Dynamics: | All arpeggios to be prepared both f and p | |

EXERCISES (from memory):

a) F major in double-stopped thirds:



b) Eb major in double-stopped sixths:



AUSTRALIAN GUILD OF MUSIC EDUCATION

c) G major scale on one string:



or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Country Fair
2. Bee-Bop Blues
3. Heroic Film Tune

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

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 2.

| LIST A. | STUDIES. | One selection required. | 16 Marks. |
|----------------|--|--------------------------|---------------------|
| Albéniz | Tango, L'alto classique vol. C | | Combre |
| Bach, JS | Suite in G Major – Allemande, Suzuki Viola School Bk.6 | | |
| Bach, JS | Arioso, Suzuki Viola School Bk.6 | | |
| Bach, J. S. | AMerry Tune, Peasant Cantata, BWV 212. No. 4, Baroque Pieces for Viola, arr. Forbes | | OUP |
| Bernstein | Maria from West Side Story, Amazing Solos Viola | | Boosey |
| Carse, A. | Viola School Progressive Studies Book 4 no. 17, 18 or 20 | | Augener |
| Classens | Concertino no. 2, in D major and minor, Three Concertinos for Viola | | Combre |
| Corelli, | Adagio, Album of Classical Pieces Vol.1. ed.P.Klengel | | IMC |
| Corelli | Prelude. No. 19 from L'Alto classique, Vol. B | | Combre/UMP |
| Dont, J. | 20 Progressive Exercises no. 13, 15, 17 or 18 | Schirmer LB1493/50259630 | |
| Elgar | Chanson de matin, or Chanson de nuit, Chanson de matin & Chanson de nuit | | Novello |
| Farnaby | Nobodye's Gigge, Graded Pieces for Viola vol. 2 | | Chester |
| Farnaby, R. | Nobodye's Gigge. Chester String Series, Viola Book 2, arr. Radmall | | Chester/Music Sales |
| Flackton | Sonata no. 4 in C minor op. 2 no. 8, 1st movt: Adagio | | Schott |
| Gossec | Tambourin, with repeats. Time Pieces for Viola, Vol. 2, arr. Bass and Harris | | ABRSM Publishing |
| Grieg | Heart's Sorrows, Two Elegaic Melodies, Classical and Romantic Pieces for Viola & Piano | | OUP |
| Handel | Sonata in G Minor 1st Movement | | Schott ED 10114 |
| Handel | Allegro: 4th movt from Sonata in G minor, Op. 1 No. 6, trans. Pilkington | | Stainer & Bell |
| Hoiby | Ciaconetta | | Presser 114-40645 |
| Joplin | Bethena, Joplin Rags for Viola & Piano | | Spartan SP526 |
| Kalliwoda | Nocturne no. 3, Nocturnes op. 186 | | IMC 1221 |
| Kreutzer, R. | 42 Studies no. 6 or 7 | Schirmer LB1737/50261270 | |
| Marcello | Sonata in C, 1st and 2nd Movement, 2 Sonatas | | IMC2057 |
| Marcello | Sonata in G Major 1st and 2nd Movement, Suzuki Viola School Bk.5 | | |
| Martini, | Plaisir D'Amour | | Edwin Kalmus |
| Mazas, J.-F. | Etudes Speciales, Op. 36, Bk 1 no. 1 or 2, Schirmer LB1885/50262570 or IMC 1091 | | |
| Mozart, L | Concerto in D for Viola, 2nd movt: Adagio | Kunzelmann GM 810 | |
| Schubert | Serenade, Bratschissimo | | Bosworth |
| Shostakovich | Romance from The Gadfly | | S J Music |
| Sitt | Moderato, no. 1, Album Leaves op. 39 | | IMC |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|---------------|--|-------------------------------------|
| Tchaikovsky | Chanson Triste, Chester Music for Viola | Chester CH 00817 |
| Veracini | Gigue, Suzuki Viola School Bk. 5. | |
| Veracini, | Largo | IMC |
| Veracini | Largo. Music for Viola III, arr. Szeredi | Editio Musica Budapest Z13397/Faber |
| Vivaldi | Sonata No.5. in E Minor 1st and 2nd or 3rd and 4th Movement. Trans, and edited by W.Primrose | |
| Weber | Country Dance, Suzuki Viola School Bk. 5 | |
| Wohlfahrt, F. | Foundation Studies Book 2 no. 31, 32 or 54 | Fischer |

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

| | | |
|---------------|---|--|
| Bach | Solos for the Viola Player arr. Doktor. Choral Prelude | Schirmer ED2307/50329260 |
| Bach, J S | Cello Suite no. 1 BWV 1007 Gigue, 6 Suites for Solo Cello, Viola ed. | Peters EP |
| Beethoven | Notturmo op. 42, 1st movt: Marcia, allegro | Schott ED 10091 |
| Bizet | Seguidilla from Carmen, Amazing Solos Viola | Boosey |
| Brahms | Hungarian Dance No.1 in F | Hinrichsen |
| Bridge | Berceuse. Bridge Four Pieces for Viola and Piano | Faber |
| Chapple | For Latin Lovers, Composers Series for Viola & Piano | Bosworth |
| Dvorak. | Sonatina 1st movement | Viola World |
| Fauré | Après un rêve. Music for Viola III, arr. Szeredi | |
| Ferguson | Prelude and Scherzo, both, Four Short Pieces Op.6. | B & H |
| Fiocco | Allegro | Viola World |
| Flackton | Sonata in C op. 2 no. 4, 1st movt: Largo grazioso & 2nd movt: Allegro | Schott |
| Flackton, W. | Sonata in C minor, Op. 2, no. 8, 1st and 2nd movements | Schott ED 10957 |
| Francoeur | Sonata in A: Gigue or Sarabande and Gavotte | Viola World |
| Forbes | Dances for King Arthur Purcell or Two Elegiac Melodies - Grieg from Classical and Romantic Pieces for Viola | OUP |
| German | The English Rose. Romantic Melodies, arr. Otty | SJ Music |
| Handel | Sonata in G minor, 2nd movt: Allegro | Schott ED 10114 |
| Handel, G. F. | Sonata in G minor, 1st movement | Schott ED 10114 |
| Jenkinson | Elfentanz | Bosworth |
| Mascagni | Intermezzo sinfonico, Cavalleria rusticana, Bratschissimo, arr. János | Bosworth/Music Sales |
| Marcello, B. | 2 Sonatas Sonata in C, 1st and 2nd movements | IMC 2057 |
| Marais, M | La Provençale, or La Matelotte, either Suzuki Viola School Bk.5 or Chester | CH56366 |
| Mozart | Bei Männern, welche Liebe fühlen (from The Magic Flute). Time Pieces for Viola, Vol. 2, arr. Bass and Harris | ABRSM Publishing |
| Mozart | 13 early String Quartets No.6 in Bb 1st or 2nd mvts. | |
| Pepusch | Largo and Allegro in D minor | Broekmans |
| Pergolesi | Nina, Suzuki Vola School Bk.5 | |
| Rachmaninov | Vocalise Op.34 | IMC Editio Musica Budapest Z13397/Faber |
| Rubinstein | Allegro con moto, no. 2, 3 Salonstücke | Amadeus |
| Rust | Sonata in C [complete], | Wollenweber WW60a |
| Schubert | Ballet Music from Rosamunde, Classical and Romantic Pieces for Viola & Piano | OUP |
| Simonetti | Madrigale, Viva la Viola | |
| Tchaikovsky | Neapolitan Song, L'alto classique vol. C | Combre |
| Telemann | Suite in D for Viola & Piano, Courante and Double | Schott ED 10196 |
| Trad. | arr. Forbes. Op. 1, no. 15 Sonata in A, 1st movement | OUP |
| Toselli | Serenata | |
| Veracini | Suzuki Viola School Book 5 Gigue | Birchard |
| Wilson | Seguidillas | Weinberger |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| <u>LIST C.</u> | One selection required. | 16 Marks. |
|-----------------------|---|-----------------------------|
| Brahms, J. | Hungarian Dance no. 1 in F | Hinrichsen |
| Bennett R R | Buskin: No. 2 from Six Country Dances, arr. Leigh Jacobs | Novello/Music Sales |
| Brahms | Solos for the Viola Player arr. Doktor. Op. 43, no. 1 Von ewiger Liebe | Schirmer ED2307/50329260 |
| Carse | No. 17, 18 of 20, Viola School Progressive Studies Bk.4 | Augener |
| Dont Svecenski | No 13, 15, 17, or 18, 20 Progressive Exercises | Schirmer |
| Galeatti | Classical Pieces Vol. 2 Largo | Peters EP3853b |
| Joplin | Rag Time Dance or Fig Leaf Rag. Joplin Ragtime | |
| | Favourites – Viola, arr. Cowles | Fentone/De Haske |
| Kreutzer | No 6 or 7, 42 Studies | Schirmer |
| Mazas | Op. 36 No 1 or 2, 30 Etudes Book 1 | Schirmer |
| Nicholas, P | Waltz for a Shifty Martian. or Martian Lullaby, Viola Blue | |
| | Shades et Red Planet Selections | P.Nicholas SCSM |
| Rebecca Clarke | I'll Bid My Heart Be Still or Chinese Puzzle. Clarke Shorter | |
| | Pieces for Viola and Piano | OUP |
| Sitt | Tarantella, Op. 26 No. 12, arr. Arnold | Viola World/Music Sales |
| Trad. American | Boston Fancy. No. 16 from Solos for the Viola Player, arr. Doktor | Schirmer/Music Sales |
| Vier | Vol. 3 Adagio - Schubert; Walzer | EP3853c |
| Weber | Suzuki Viola School Book 5 Country Dance | Birchard |
| Weill | September Song, Knickerbocker Holiday. Time Pieces | |
| Williams, V. R. | Fantasia on Greensleeves | OUP |
| Wohlfahrt: | No 31, 32, or 54, Foundation Studies Bk 2 for Viola, Vol. 2, arr. Bass and Harris | Fischer ABRSM Publishing |

| <u>LIST D.</u> | One selection required. | 16 Marks. |
|-----------------------|-------------------------|------------------|
|-----------------------|-------------------------|------------------|

| | | |
|-----------------|--|-------------------------|
| Dyer, J. | Meditation | Augener |
| Ferguson, H. | 4 Short Pieces for Viola, Op. 6 Prelude and Scherzo – both | Boosey & Hawkes 022249W |
| Forbes, W. | Classical and Romantic Pieces for Viola | |
| Grieg | Two Elegiac Melodies | OUP |
| Greene | Second Year Classical Album, A Allemande | OUP XN6481 |
| Marais, M. | Five Old French Dances no. 2 or 4 | Chester CH56366 |
| Purcell | Dances from King Arthur | OUP |
| Tchaikowsky | Barcarolle | Chester CH00817 |
| Trad. | Chester Music for Viola arr. Forbes. | |
| Rachmaninov, S. | Vocalise, Op. 34, no. 14 | IMC 3185 |
| Rafter. | Five Pieces for Violin and Piano no. 2, 3 or 5 (Bosworth) | |
| Rebikoff | Berceuse and Dance | Chester CH00817 |
| Rowley, A. | Scherzo | Joseph Williams |
| Own Choice | | Guild approval required |

| <u>SUB SECTIONS.</u> | 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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

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.

| | | |
|----------------------|--|---------------------------|
| <u>SCALES</u> | Major and harmonic and melodic minor: C, D, E flat and E, To be played a) separate bows; and b) slurred, one octave to a bow. <i>See page 6 (ix)</i> | Three octaves |
| | Major on one string: A (on G) and F (on D), using 12121234 fingering, To be played separate bows only. <i>See page 6 (x)</i> | One octave |
| | Chromatic: E flat and E, compass two octaves; C, To be played slurred only, six notes to a bow. <i>See page 7 (xviii)</i> | Three octaves |
| | Broken and stopped sixths. Major: D, C and A. Broken Stopped To be played separate bows only. <i>See pages 6-7 (xii) and (xx)</i> | Two octaves One octave |
| | Broken and stopped octaves. Major and harmonic minor: F sharp and G, To be played separate bows only. <i>See page 7 (xiii) and (xxi)</i> | One octave |
| Tempo: | M.M. Crotchet = 66 (Chromatic - Dotted Crotchet = 66) | |
| Dynamics: | All scales and arpeggios to be prepared both f and p | |

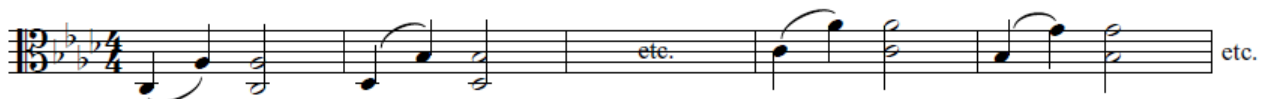
| | | |
|-------------------------|--|---------------|
| <u>ARPEGGIOS</u> | Major: C, D and E. Minor: A, B flat and B. To be played a) separate bows; and b) slurred, three notes to a bow. <i>See page 6 (viii)</i> | Three octaves |
| | Dominant sevenths on C, D flat, D and E, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xiv)</i> | Two octaves |
| | Diminished sevenths on C, D flat, D and E, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xvi)</i> | Two octaves |
| Tempo: | M.M. Dotted Crotchet = 66 (7ths – Crotchet = 90) | |
| Dynamics: | f, p, | |

EXERCISES (from memory)

a) G major in double-stopped thirds:



b) Ab major in double-stopped sixths:



AUSTRALIAN GUILD OF MUSIC EDUCATION

c) G major in double-stopped octaves:



d) A major scale on one string:



or ii) Orchestral Excerpts

The candidate should perform the Beethoven extract [Group 1], together with one extract chosen from Group 2.

Group 1:

Beethoven: Symphony no. 5 [Andante con moto]
(from Test Pieces for Orchestral Auditions, page 10)

Schott ED 7852

Group 2:

Weber: Die Freischütz [Overture, Act 1 and Act 3]
(from Test Pieces for Orchestral Auditions, page 54 complete)

Schott ED 7852

Bizet: Carmen [Act 1 and Act 4]
(from Test Pieces for Orchestral Auditions, page 14 complete)

Schott ED 7852

Rossini: Overture The Barber of Seville
(from Test Pieces for Orchestral Auditions, page 35)

Schott ED 7852

Mozart: Symphony no. 40 [4th movt: Allegro assai]
(from Test Pieces for Orchestral Auditions, page 30)

Schott ED 7852

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 2.

| <u>LIST A.</u> | <u>STUDIES.</u> | One selection required. | 16 Marks. |
|------------------|---|-------------------------|-----------------------|
| Albéniz | Mallorca | | UME 21443 |
| Bach, J. S. | Adagio and Allegro: 1st and 2nd movts from Viola da Gamba Sonata No. 2 in D, BWV 1028. Bach Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 | | (Bärenreiter BA 5186) |
| Bach, J. S. | Courante: 3rd movt from Cello Suite No. 1 in G, BWV 1007. Bach Six Cello Suites, trans. Rowland-Jones (Peters EP 7489) or trans. Forbes | | Chester/Music Sales |
| Bach | Suzuki Viola School Book 5 Prelude, Suite I in G | | Birchard |
| Bach, | Concert in C Minor 1st or 2nd Movement, Suzuki Viola School Bk.6 | | |
| Bartók | An Evening in the Village, An Evening at the Village & Slovak Peasant's Dance | | EMB Z. 5453 |
| Bridge | Serenade (1903) (from Four Pieces for Viola & Piano) | | Faber |
| Bridge | Gondoliera or Spring Song, Ten Pieces for Viola & Piano vol. 2 | | Thames TH978646 |
| Borissovsky, V. | Four Artistic Studies for Solo Viola no. 4 | | Belwin |
| Butterworth | Pastorale op. 112 | | Comus |
| Campagnoli, B. | 41 Caprices for Viola, Op. 22 no. 1, 3 or 4 | | IMC 1627 |
| Caix d'Hervelois | La Marche du Czar. No. 17 from L'Alto classique, Vol. C | | Combre/UMP |
| Clarke | Passacaglia on an Old English Tune | | Schirmer |
| Corelli | Allegro, Suzuki Viola School Bk.6. | | |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---------------|--|-------------------------------------|
| Doktor | Tambourine De Caix d’Hervelois, Solos for the Viola Player | Schirmer |
| Dvorčák | Larghetto from Sonatina op. 100, Classical and Romantic Pieces for Viola & Piano | OUP |
| Fauré | Sicilienne op. 78 | Peters |
| Fuchs, L. | Fifteen Characteristic Studies for Viola no. 1 | OUP XY5012 |
| Granados | Danza Espanola no. 2, Oriental | UME |
| Handel | Andante larghetto and Allegro: 1st and 2nd movts from Sonata in G minor, Op. 1 No. 6, trans. Pilkington | Stainer & Bell |
| Handel | Sonata in G Minor 2nd and 3rd Movements | Schott ED10114 |
| Hewitt-Jones | Andante cantabile | Musicland |
| Hummel | Fantasia | Musica Rara |
| Joplin. | Solace | Viola World/Bosworth |
| Kreutzer, R. | 42 Studies no. 8 or 11 | Schirmer LB1737/50261270 |
| Marcello | Sonata in G Major 3rd and 4th Movements, Suzuki Viola School Bk.5 | |
| Marais, M | La folia, Suzuki Viola School Bk.6 | |
| Milhaud. | Sonata No.1 any one movement | Heugel |
| Mozart | Andante from Piano Sonata KV 330, Classical Pieces vol. 2 | Peters 3853b |
| Stamitz, A | Adagio: 2nd movt from Viola Concerto No. 3 in G | Breitkopf & Härtel EB 6654 |
| Schumann | Märchenbilder op. 113, no. 1: Nicht schnell or no. 4: Langsam | Breitkopf <i>or</i> Henle HN 632 |
| Seitz. | Concerto No.3 in C Minor, Suzuki Viola School Bk.5 | |
| Sibelius | Valse Triste op. 44 no. 1 | Breitkopf 2284 |
| Telemann | Cantabile and Allegro: 1st and 2nd movts from Sonata in E minor for viola da gamba, TWV 41:e5. Music for Viola I, arr. Szeredi | Editio Musica Budapest Z12846/Faber |
| Trad. | Solos for the Viola Player arr. Doktor. Allegretto Grazioso - C. P. E. Bach | Schirmer ED2307/50329260 |
| Rameau | Tambourin | OUP |
| Williams, V. | Fantasia on Greensleeves | OUP |
| Williams, V. | Suite for Viola & Orchestra: Carol | OUP |
| Wohlfahrt, F. | Foundation Studies for Viola Players no. 40 or 41 | Fischer |

LIST B.

One selection required.

16 Marks.

| | | |
|---------------------|---|--------------------------|
| Albéniz | Tango. No. 12 from L’Alto classique, Vol. C | Combre/UMP |
| Bach, J. C. | Suzuki Viola School Book 6 Concerto in C minor, 1st movement | Birchard |
| Bach J S | Viola da gamba Sonata no. 2 BWV 1028, 1st movt: Adagio and 2nd movt: Allegro, from 3 Sonatas BWV 1027–1029 | Bärenreiter BA 5186 |
| Bach C P E | Sonata in G minor Wq 88, 3rd movt: Allegro assai | Schott VAB 2 |
| Beethoven | Rondo for Viola & Piano | Schott ED 10562 |
| Beethoven, L van | Country Dances – any Two, Suzuki Viola School Bk.6. | |
| Bonporti | Invention op. 10 no. 3, 4th movt: Bizarria, Two Inventions | Kunzelmann GM 1195 |
| Böhm, C. | Saraband | Viola World, Bosworth |
| Brahms, J | Hungarian Dance No.5, Suzuki Viola School Bk.6. | |
| Bridge | Serenade. Bridge Four Pieces for Viola and Piano | Faber |
| Clarke, Rebecca. | Lullaby (Andante) – an arrangement of an Ancient Irish Tune or I’ll Bid My Heart Be Still; Any One. from Short Pieces for Viola and Piano | Oxford University Press |
| Corelli, A. | Saraband and Gigue; Saraband and Badinerie | Viola World, Bosworth |
| Fasch, J. F. | Sonata, 1st and 2nd or 3rd and 4th movements | McGinnis |
| Handel, G. F. | Sonata in G minor, 2nd and 3rd movements | Schott ED 10114 |
| de Caix d’Hervelois | Solos for the Viola Player arr. Doktor. Tambourin | Schirmer ED2307/50329260 |
| de Caix d’Hervelois | Tambourin, Solos for the Viola Player | Schirmer |
| Faure | Trans Katims Op. 78 Sicilienne | IMC799 |
| Fiocco, JH. | Allegro, Suzuki Viola School Bk.6. | |
| Francoeur | Sonata in A major, Allemande Viola World | |
| Gade | Sonata no. 2 in D minor op. 21, 2nd mov: Larghetto, Allegro vivace | Breitkopf EB 8458 |
| Haydn | Divertimento in D: Allegro di molto | Elkan-Vogel |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | | |
|--------------------------|--|---|----------------------|
| Holland, Joachim | Sonatina for Viola and Piano No. 1: from Hebrew Melodies for Viola, Op. 9, lower octave optional in bb. 58–59 | IMC 3272/MDS or Musica Rara 1828/Breitkopf & Härtel | AMC |
| Kiel | No. 3: from Three Romances for Viola, Op. 69 Kunzelmann GM 101/Peters or Musica Rara 1570/Breitkopf & Härtel | | |
| Leclair | Tambourin, L'alto classique vol. C | | Combre |
| Marcello, B. | Two Sonatas Sonata in G, 1st and 2nd movements | | IMC 2057 |
| Marais, M | L'Agreable, Rondo, No.1, either Suzuki Viola School Bk.5 or Chester | | CH56366 |
| Mendelssohn | Song without Words from Capriccio op. 81, Classical and Romantic Pieces for Viola & Piano | | OUP |
| Mozart, W.A. Schumann | Adagio and Rondo in D, Suzuki Viola School Bk.6. No. 4: from Märchenbilder for Viola, Op. 113 Henle 632 or Henle 632/MDS or Peters EP 2372 | | |
| Senailié | Sonata in G minor op. 5 no. 9, 1st movt: Largo and 2nd movt: Allegro | | Stainer H380 |
| Sitt | Allegro molto vivace, no. 6, from Album Leaves | | IMC |
| Tchaikovsky | Barcarolle, from Chester Music for Viola | | Chester CH 00817 |
| Tchaikovsky | Op. 19 No.4 Nocturne | | Kalmus |
| Telemann | Concerto in G TWV 51: 9, 1st movt: Largo and 2nd movt: Allegro or 3rd movt: Andante and 4th movt: Presto | | Bärenreiter BA 5878a |
| Rameau, J. P. | Tambourin | | OUP |
| Richardson | Sussex Lullaby | | Comus 042a |
| Vivaldi | Suite in Bb, 3rd movt: Adagio and 4th movt: Allegro | | Leduc AL 21 244 |
| Williams Vaughan | Greensleeves arr. Mullinar | | OUP |
| Wagner-Primrose | Traume, Dreams | | Schott |
| Wolf | Verborgenheit, Renunciation, No. 12 from Solos for the Viola Player, arr. Doktor | | Schirmer/Music Sales |
| Wolstenholme, W | Allegretto | | Novello |

LIST C.

One selection required.

16 Marks.

| | | | |
|--------------------|---|--|-----------------------|
| Bach. | Prelude, Courante or Gigue from Suite 1 in G Major, Suzuki Viola School Bk.5 | | |
| Bennett R R | The Czar of Muscovy: No. 6 from Six Country Dances, arr. Leigh Jacobs | | Novello/Music Sales |
| Campagnoli, B. | No.1, 3 or 4 from 41 Caprices for Viola | | Schirmer |
| Clarke Rebecca | Lullaby, p. 2. Clarke Shorter Pieces for Viola and Piano | | OUP |
| Dancla | Fantasia – La Cenerentola, Op. 86 No. 7, trans. Barber. Solos for Young Violists, Vol. 2, ed. Barber | | Summy- Birchard/Faber |
| Fauré, G. | trans. Katims. Sicilienne, Op. 78 | | IMC 799 |
| Fuchs, L | No.1 (from 15 Characteristic Studies for Viola | | OUP XY5012 |
| Hummel B. | Finale–Vivace: 3rd movt from Sonatina for Viola No. 1, Op. 35b | | Simrock/MDS |
| Kreutzer: | Study 8 or 11 | | Schirmer |
| Marais, M. | Five Old French Dances L'agreable (Rondo) no. 1 | | Chester CH56366 |
| Nicholas, P. | Navy Blue, Martian Dance or Dark Blue (from Viola Blue Shades et Red Planet Selections Published by P.Nicholas | | SCSM |
| Schubert, F. | Litang for All Souls' Day | | Schott |
| Schumann, R. | Pictures from Fairyland, Op. 113 no. 1 or 4 | | |
| Tchaikowsky, P. I. | Op. 19, no. 4 Nocturne | | Kalmus |
| Roche, R & Doury P | Entrée: No. 1 from Sous le chapiteau | | Combre/UMP |
| Wagner-Primrose. | Traume, Dreams | | Schott |
| Williams Vaughan | Carol: No. 2 from Suite for Viola, Group 1 | | OUP |
| Wohlfahrt, F | No. 40 or 41 (from Foundation Studies for Viola Players. | | Fischer |
| Wolstenholme, W. | Allegretto | | Novello |

LIST D.

One selection required.

16 Marks.

| | | | |
|--------------------|--|--|--------------------------|
| Accolay, J. | arr. for Viola. Concerto no. 1, 1st movement | | Schirmer LB1785/50261720 |
| Coaine & Ferguson. | Five Irish Folk Songs no. 1 | | OUP |
| Holland, D. | Sonatina for Viola and Piano | | AMC |
| Hyde, M. | Scherzino for Viola and Piano | | AMC |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|-----------------|---|-------------------------|
| Joplin, S. | Solace | Viola World, Bosworth |
| Murrill, H. | Four French Folk Songs nos. 3 and 4 - <i>both</i> | |
| Trad. | Four French Nursery Rhymes no. 2 or 4 | Chester CH00939 |
| Trad. | Suite for Viola Group 1, Prelude | OUP XJ9405 |
| Veracini, F. M. | Largo | IMC 791 |
| Williams, V. R. | Fantasy on Greensleeves | OUP |
| Own Choice | | 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).

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, harmonic minor and melodic minor: D flat, D, E flat and E To be played a) separate bows; and b) slurred, one octave to a bow. <i>See page 6 (ix)</i> | Three octaves |
| | Major on one string: A flat (on G), E flat (on D) and B (on A), using 12121234 fingering. Harmonic minor on one string: D (on C), using 12121234 fingering. To be played separate bows only. <i>See page 6 (x)</i> | One octave |
| | Chromatic: D flat, E and F, To be played slurred only, six notes to a bow. <i>See page 7 (xviii)</i> | Three octaves |
| | Broken and stopped thirds. Major: C and D, To be played separate bows only. <i>See pages 6-7 (xi) and (xix)</i> | Two octaves |
| | Broken and stopped sixths. Major: D, E flat and E. Harmonic minor: C and D. To be played separate bows only. <i>See pages 6-7 (xii) and (xx)</i> | Two octaves |
| | Broken and stopped octaves. Major and harmonic and melodic minor: D flat (C sharp), D and G. To be played separate bows only. <i>See page 7 (xiii) and (xxi)</i> | Two octaves |

Tempo: M.M. Crotchet = 76 (Chromatic – Dotted Crotchet = 66)

Dynamics: All scales to be prepared both f and p

| | | |
|------------------|---|----------------|
| ARPEGGIOS | Major and minor: D flat, D, E flat and E, To be played a) separate bows; and b) slurred, three notes to a bow. <i>See page 6 (viii)</i> | Three octaves |
| | Dominant sevenths on E flat, E and F, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xxiii)</i> | Three octaves |
| | Diminished sevenths on E flat, E and F, To be played a) separate bows; and b) slurred, four notes to a bow. <i>See page 7 (xxiv)</i> | Three octaves. |

Tempo: M.M. Dotted Crotchet = 72 (7ths – Crotchet = 96)

Dynamics: All arpeggios to be prepared both f and p

DOUBLE STOP SCALES:

(i) in sixths in the keys of C and E \flat majors (one octave): separate bows, even notes

(ii) in octaves in the key of G major (one octave): rhythm and bowing in broken steps, as example in Violin Grade 6

EXERCISES – double stops (from memory)

a) F major in thirds (one octave):



AUSTRALIAN GUILD OF MUSIC EDUCATION

b) G major in thirds (one octave):



c) Eb major in sixths (one octave):



d) G major in octaves (one octave):



or ii) Orchestral Excerpts

The candidate should perform the Berlioz extract [Group 1], together with one extract chosen from Group 2.

Group 1:

Berlioz: Overture Roman Carnival [Andante sostenuto]
(from Test Pieces for Orchestral Auditions, page 12)

Schott ED 7852

Group 2:

Mendelssohn: Ein Sommernachtstraum [Scherzo–Allegro vivace]
(from Test Pieces for Orchestral Auditions, page 29)

Schott ED 7852

Beethoven: Overture Coriolan [Allegro con brio]
(from Test Pieces for Orchestral Auditions, page 11)

Schott ED 7852

Brahms: Symphony no. 3 [1st movt: Allegro con brio]
(from Test Pieces for Orchestral Auditions, page 15)

Schott ED 7852

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 2.

LIST A.

One selection required.

16 Marks.

| | | |
|-----------------|---|---|
| Bach, J. S. | Andante and Allegro moderato: 3rd and 4th movts from Viola da Gamba Sonata No. 1 in G, BWV 1027. Bach Three Sonatas for Viola da Gamba (Viola), BWV 1027–1029 | Bärenreiter BA 5186 |
| Bach, J. S. | Prélude: 1st movt from Cello Suite No. 1 in G, BWV 1007. Bach Six Cello Suites, trans. Rowland-Jones | Peters EP 7489 or trans. Forbes Chester/Music Sales |
| Bach, J. S. | Concerto in C minor 3rd Movement | from Suzuki Viola School Bk.7 |
| Bach, J. C. | Concerto in C minor, 2nd movt: Adagio molto espressivo | Peters EP 8878 |
| Bonporti | Fantasia and Bizzarria: 3rd and 4th movts from Invenzione No. 3 in Bb, Op. 10 No. 3. Bonporti Two Inventions for Viola, arr. Martos and Nagy | Kunzelmann GM 1195/Peters |
| Borissovsky, V. | No 2 from Four Artistic Studies for Viola Solo | IMC |
| Brahms | Sonata in F minor op. 120 no. 1, 2nd movt: Andante un poco adagio | Wiener Urtext or Henle HN 231 |
| Bridge | Pensiero, Two Pieces for Viola & Piano | Stainer H171 |
| Campagnoli, B. | 41 Caprices for Viola, Op. 22 no. 2 or 9 | IMC 1627 |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---------------------|--|-------------------------------------|
| Carse, A. | School of Viola Book 5 no. 12, 13, 14, 15 or 17 | Augener |
| Caix, L/Preucil, D. | Suite in A 1st & 2nd or 3rd & 4th or 5th & 6th movements, Suzuki Viola School Bk.7 | |
| D'Hervelois, | | |
| Eccles, H. | Sonata in G minor 3rd and 4th movement. | Peters |
| Fauré | Pavane op. 50 | Hamellet |
| Fuchs, L. | No 3 from Fifteen Characteristic Studies for Viola | OUP |
| Gershwin | Three Preludes, no. 2: Andante con moto e poco rubato | Viola World |
| Graun | Adagio: 1st movt from Viola Sonata No. 1 in B \flat , observing cadenza | Breitkopf & Härtel EB 4173 |
| Hindemith | Meditation | Schott |
| Handel | Concerto in B minor 3rd and 4th Movement, Suzuki Viola School Bk.7 or | Schott |
| Hoffermeister, F. | Studies, No 9 | IMC |
| Kreutzer, R. | 42 Studies no. 10, 24 or 25 | Schirmer LB1737/50261270 |
| Kreutzer, R. | No 12, 14, 15, 22 or 26 from Studies Arranged for Viola | Schirmer |
| Leclair | Sonata Le Tombeau – 1st and 2nd movements | IMC |
| Locatelli, P. | Sonata in A minor 1st and 2nd Movement | IMC |
| Marais | Provençale or La musett, Five Old French Dances | Chester CH56366 |
| Massenet | Meditation from Thaïs | Viola World |
| Mazas, J.-F. | Etudes Brillantes, Op. 36, Book 2 no. 31 or 34 | IMC 428 |
| Sitt | Romance op. 72 for Viola & Piano | Amadeus BP 2545 |
| Stamitz, C. | Adagio: 2nd movt from Viola Concerto in D, Op. 1 | Breitkopf & Härtel EB 5580 |
| Tartini, G | Sonata No.2 in F major 1st and 3rd movements | IMC941 |
| Tartini | Sonata Angelique in C Minor – 1st and 2nd or 3rd or 4 th movements | Viola World |
| Telemann | Recitativo and Arioso and Vivace: 3rd and 4th movts from Sonata in E minor for viola da gamba, TWV 41:e5. | |
| | Music for Viola I, arr. Szeredi | Editio Musica Budapest Z12846/Faber |
| Telemann, G. | Suite for Viola, 1st and 3rd Movements | Schott |
| Telemann, G | Fantasia for Solo Viola No. 1 or No.9, 1st and 2nd Movements or Sonata in E Minor Cantabile and Allegro | McGinnis & Marx Litolf |
| Tchaikovsky | Canzonetta | Viola World |
| Tchaikovsky | Valse Sentimentale | Viola World |
| Rachmaninov | Vocalise op. 34 no. 14 | Boosey |
| Ravel | Pièce en forme d'Habañera | Leduc |
| Rivier | Concertino, 1st movt: Allegretto rustico | Salabert |
| Wohlfahrt, F. | No 46 or 48 from Foundation Studies for the Viola Book II | Fisher |
| Zelter | Concerto in Eb, 2nd movt: Adagio non troppo | Kunzelmann GM 557 |
| LIST B. | One selection required. | 16 Marks. |
| Bach C P E | Sonata in G minor Wq 88, 1st movt: Allegro moderato | Schott VAB 2 |
| Bach J S | Viola da gamba Sonata no. 2 BWV 1028, 3rd movt: Andante and 4th movt: Allegro, 3 Sonatas BWV 1027–1029 | Bärenreiter BA 5186 |
| Bach J S | Cello Suite no. 3 BWV 1009, Bourée I and Bourée II* or Courante*, from Six Suites for Solo Cello [Viola ed.] | Peters EP 7489 |
| Bach, J. S. | Suite III, Prelude and Sarabande, from The Solo Cello Suites by Bach arr. For Viola | Chester |
| Bach, J. S. | Three Gamba Sonatas, No 1 in G, 1 st and 2 nd movements | Breitkopf |
| Bass | Swing Caprice, from Themes & Dances for Viola & Piano | Musicland M1069 |
| Benda | Concerto in F, 3rd movt: Rondeau | Schott |
| Brahms | Hungarian Dance no. 1: Allegro molto from Two Hungarian Dances, nos. 1 & 3 | Hinrichsen 699 |
| Brahms | Hungarian Dance No. 1 in D minor. Brahms Hungarian Dances Nos 1 and 3, arr. Forbes | Peters EP 7725 |
| Bridge | Souvenir. Bridge 10 Pieces for Viola, Vol. 2, trans. Leigh Jacobs | Thames/Music Sales |
| Britten, B. | Elegy | Faber F50883 |
| Casadesus, H. | (previously ascribed to G. F. Handel). Concerto in B minor, 1 st and 2 nd , or 2 nd and 3 rd movements | Schott |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|------------------|--|---|
| Clarke, Rebecca. | Untitled, Chinese Puzzle or Passacaglia any one, from Short Pieces for Viola and Piano –Oxford University Press | |
| Cowles | Blues Variations | Spartan SP386 |
| Di Hepadorf, C. | Sonata in E flat, 1st and 2nd or 3rd and 4th movements | Hofmeister |
| Dittersdorf, K. | Concerto in F major, 1st and 2nd or 2nd and 3rd Movement | Schott VAB9 |
| Debussy, | The Girl with the Flaxen Hair | Viola World |
| De'Giardini | The Billiard Sonata, 3rd movt: Allegro Scherzoso | Weller & Cooper |
| Eccles, H. | Sonata in G minor for Viola, 3rd and 4th movements | Peters EP4326 |
| Faure/Preucil | Après un Reve (from Suzuki Viola School Bk.7. | |
| Flackton | Sonata in G op. 2 no. 6, 1st movt: Andante and 2nd movt: Allegro | Schott |
| Gade | Sonata no. 2 in D minor op. 21, 3rd movt: Adagio-Allegro moderato | Breitkopf EB 8458 |
| Handel, G. F. | Concerto in B minor, 1st and 2nd or 2nd and 3rd movements | Schott |
| Haydn | Menuet in C | IMC |
| Hindemith, P. | Meditation. | Schott ED3684 |
| Hyde, M | Sonata in B Minor 1st and 2nd or 2nd and 3rd Movement | AMC |
| Joplin | Pineapple Rag | Viola World |
| Kalliwoda | No. 6: from Six Nocturnes for Viola, Op. 186 or Solos for Young Violists, Vol. 5, ed. Barber | Peters EP 2104 Summy-Birchard/Faber |
| Kiel | No. 2: from Three Romances for Viola, Op. 69 Kunzelmann GM 101/Peters or Musica Rara 1570/Breitkopf & Härtel | |
| Kreisler/Preucil | Andantino in the style of Martini, Suzuki Viola School Bk.7. | |
| Leclair, J. | Sonata Le Tombeau, 1 st and 2 nd movements | IMC |
| Locatelli, P. | Sonata in G minor, Op. 6, no. 12, 1st and 2nd movements | IMC 819 or 822 |
| Milhaud, D | La Califonienne or La Parisienne, from Quatre Visages. | Heugel |
| Piston | Interlude | B & H |
| Schubert | Adagio: 2nd movt from Arpeggione Sonata in A minor, D. 821 arr. von Wrochem: Bärenreiter BA 5683, or No. 10 from Solos for the Viola Player, arr. Doktor | Schirmer/Music Sales IMC 320/Peters 9114 |
| Schubert, F | Sonata in A minor "Arpeggione" 2nd Movement | |
| Schumann, R | No.2 or 3 from Pictures for Fairyland Op.113 | Schirmer |
| Schumann | No. 1: from Märchenbilder for Viola, Op. 113 Henle 632 or Henle 632/MDS or Peters EP 2372 | |
| Stamitz, A. | Concerto in G, 2nd and 3rd Movements. | Breitkopf |
| Stamitz J | Concerto in G 1st and 2nd Movements | Peters |
| Tartini, G. | Sonata no. 2 in F major, 1st and 3rd movements | IMC 941 |
| Tartini. | Sonata Angelique in C minor, 1 st and 2 nd ; or 3 rd and 4 th movements | Viola World |
| Telemann, G. P. | Fantasias for Solo Viola, No 1 or 9, 1 st and 2 nd movements | McGinnis & Marx |
| Telemann, G. | Suite in D major for Viola 1st and 3rd movements | Schott ED 10196 |
| Trad. | Fantasia for Solo Viola no. 1 or no. 9, 1st and 2nd movements | McGinnis & Marx |
| Trad. | Sonata in E minor, Cantabile and Allegro | Litolff |
| Rainier | Sonata, 1st movt: Allegro. Ricercare | Schott |
| Werdin | Greensleeves Variations, [omitting variations 1, 5 & 8] | Doblinger 03 583 |
| Williams Vaughan | Suite for Viola Group 1. "Christmas Dance" | OUP XJ9405 |
| Williams Vaughan | Suite for Viola & Orchestra: Prelude | OUP |
| Vivaldi, A. | Concerto for Viola D'amore in G, 1 st movement | Kalmus |
| Vivaldi | Concerto in G minor RV 417, 2nd mov: Andante & 3rd mov: Allegro | EMB Z. 12616 |

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

| | | |
|-----------------|--|---------------|
| Alexandrou. | Collected/Selected Pieces from Soviet Composers, Op. 32, Aria | Musgis/Muzyka |
| Brahms, J. | arr. Forbes. Hungarian Dances nos. 1 and 3 no. 1 in D minor | Peters H699 |
| Campagnoli, B. | No.2 or 9 from 41 Caprices for Viola | Schirmer |
| Carse, A | No. 12, 13, 14, 15 or 17 from School of Viola Bk.5 | Augener |
| Dittersdorf, K. | Concerto in F major, 1st and 2nd or 2nd and 3rd mvts. | Schott VAB 9 |
| Dittersdorf, C. | Sonata in E flat, 1 st and 2 nd ; or 4 th and 5 th movements | Hofmeister |
| Dimitrescu | Village Dance, Music for Viola III, arr. Szeredi | |

Editio Musica Budapest Z13397/Faber

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|-------------------|---|-----------------------------|
| Gershwin | No. 2: from Three Preludes, arr. Arnold | Viola World/Music Sales |
| Handoshkin, I. | Concerto, 1 st and 2 nd ; or 2 nd and 3 rd movements | IMC/Peters |
| Kreutzer: | Study No 10, 12, 13 or 16 | Schirmer |
| Kayser: | Study No 10, 24, 25 or 26. | Peters / Schirmer |
| Mazas, JF. | No. 31 or 34 from 30 Etude Brillantes Book 2. | Schirmer 1886 |
| Nicholas, P. | Sky blue, March of the Martian Pentapede, Martian Folk song or Winter Solstice, from Viola Blue Shades et Red Planet Selections Published by P.Nicholas | SCSM |
| Schubert, F. | Sonata in A minor 'Arpeggione', 2nd movement | IMC 320/Peters 9114 |
| Schumann, R. | Pictures from Fairyland, Op. 113 no. 2 or 3 | Breitkopf |
| Schumann, R. | No 2 from Fairytales | Breitkopf |
| Stamitz, J. | Concerto in G, 1 st and 2 nd ; or 2 nd and 3 rd movements | Peters |
| Stamitz, A. | Concerto in G, 1 st and 2 nd ; or 2 nd and 3 rd movements | Breitkopf |
| Stamitz, A. | Concerto in G, 2nd and 3rd movements | Breitkopf |
| Stamitz, J. | Concerto in G, 1st and 2nd movements | Peters EP5889 |
| Tchaikovsky. | Melodie | Viola World |
| Rebecca Clarke | Passacaglia on an Old English Tune. Clarke Shorter Pieces for Viola & Piano or Solos for Young Violists, Vol. 5, ed. Barber | OUP Summy-Birchard/Faber |
| Roche R & Doury P | Les Clowns: No. 5 from Sous le chapiteau | Combre/UMP |
| Rolla, A. | Rondo, Rarities for Strings, USA. | |
| Vanhall, J. | Concerto in F, 1 st and 2 nd ; or 2 nd and 3 rd movements | AMC |
| Williams Vaughan | Prelude: No. 1 from Suite for Viola, Group 1 | OUP |
| Williams, V. R. | Suite for Viola Group 1, Christmas Dance | OUP XJ9405 |
| Wohlfahrt, F | No. 46 or 48 from Foundation Studies for Viola Bk.2. | |
| Zinzadse | Georgian Dance | |

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

| | | |
|-----------------|--|---------------------------|
| Bartók, B. | arr. Vaczi. An Evening in the Village and Slovak Peasant Dance - both | Boosey & Hawkes |
| Bloch, E. | Meditation and Processional Meditation | Schirmer ST43028/50286260 |
| Britten, B. | Elegy | Faber F50883 |
| Brumby, C. | Viola Concerto, 1 st and 2 nd ; or 2 nd and 3 rd movements | AMC |
| Debussy. | The Girl with the Flaxen Hair | Viola World |
| Hindemith, P. | Meditation | Schott ED 3684 |
| Holloway, D. | Duo for Viola and Piano | AMC |
| Hubay, J. | Hejre Kati | Viola World, Bosworth |
| Hyde, M. | Sonata in B minor, 1st and 2nd movements or 2nd and 3rd movements | AMC |
| Jacob, G. | Sonatina, any one movement | Novello |
| Glazonouw, A. | Elegie | Belareff Bel200 |
| Mckimm, B. | Concert Piece for Viola and Piano | AMC |
| Milhaud, D. | La Califonienne or La Parisienne, from Quatre Visages | Heugel |
| Mollicome, H. | Chaunt for Unaccompanied Viola | Ione Press/E.C. Schirmer |
| Overman, M. | Sonata for Viola and Piano, 2 nd and 3 rd movements | Hovea W.A |
| Piston, W. | Interlude | Boosey & Hawkes |
| Skryabin, A. | Prelude in C sharp minor | IMC |
| Trad. | Solos for the Viola Player arr. Doktor. Terna con Variagione - Marais | Schirmer ED2307/50329260 |
| Williams, V. R. | Christmas Dance from Suite No 1 | OUP |
| Own Choice | | 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,.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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

GRADE EIGHT

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.

SCALES:

Major and harmonic and melodic minor: F, F sharp, G and B, Three octaves.

To be played a) separate bows; and

b) slurred, one octave to a bow. *See page 6 (ix)*

Major on one string: E flat (on C), B (on G), F (on D) and C sharp (on A).

Harmonic minor on one string: D (on C), A (on G), E (on D) and B (on A).

Fingering: 12121234.

One octave.

To be played separate bows only. *See page 6 (x)*

Chromatic: F, F sharp, G and A flat,

Three octaves.

To be played slurred only, six notes to a bow. *See page 7 (xviii)*

Broken and stopped thirds.

Major and harmonic minor: E flat, F and F sharp,

Two octaves.

To be played separate bows only. *See pages 6-7 (xi) and (xix)*

Broken and stopped sixths.

Major and harmonic minor: A flat, B flat and B,

Two octaves.

To be played separate bows only. *See page 6-7 (xii) and (xx)*

Broken and stopped octaves.

Major and harmonic and melodic minor: C, F, F sharp (G flat) and G,

Two octaves.

To be played separate bows only. *See page 7 (xiii) and (xxi)*

Tempo: M.M. Crotchet = 84 (Chromatic – Dotted Crotchet = 72)

Dynamics: All scales to be prepared both f and p

ARPEGGIOS Major and minor: F, F sharp, G and B,

Three octaves.

To be played a) separate bows; and

b) slurred, three notes to a bow. *See page 6 (viii)*

Dominant sevenths on F sharp, G and A,

Three octaves.

To be played a) separate bows; and

b) slurred, four notes to a bow. *See page 7 (xxiii)*

Diminished sevenths on F sharp, G and A,

Three octaves.

To be played a) separate bows; and

b) slurred, four notes to a bow. *See page 7 (xxiv)*

Tempo: M.M. Dotted Crotchet = 84 (7ths – Dotted Crotchet = 96)

Dynamics: All arpeggios to be prepared both f and p

EXERCISES – double stops (from memory)

The following exercises to be performed:

a) **F major in thirds (two octaves)**, follow Grade 7 example, but over two octaves.

b) **G major in thirds (two octaves)**, follow Grade 7 example, but over two octaves.

c) **C major in sixths (two octaves)**, follow Grade 7 example, but over two octaves.

d) **C major in octaves (two octaves)**, follow Grade 7 example, but over two octaves.

or ii) Orchestral Excerpts

AUSTRALIAN GUILD OF MUSIC EDUCATION

The candidate should perform the Bartók extract [Group 1], together with two excerpts chosen from Group 2:

Group 1:

Bartók: Divertimento for String Orchestra [2nd movt: Molto adagio]
(from Test Pieces for Orchestral Auditions, page 7)

Schott ED 7852

Group 2:

Berlioz: Symphonie Fantastique [5th movt: Allegro]
(from Test Pieces for Orchestral Auditions, pages 12/13)

Schott ED 7852

Prokofiev: Classical Symphony [4th movt: Molto vivace]
(from Test Pieces for Orchestral Auditions, page 34)

Schott ED 7852

Bruckner: Symphony no. 3 [3rd movt: Trio]
(from Test Pieces for Orchestral Auditions, page 18)

Schott ED 7852

Mahler: Symphony no. 1 [4th movt]
(from Test Pieces for Orchestral Auditions, pages 25/26
[from figure 6–figure 47])

Schott ED 7852

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 2.

LIST A.

One selection required.

16 Marks.

| | | |
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| Bach, J. S. | Prélude: 1st movt from Cello Suite No. 3 in C, BWV 1009. Bach Six Cello Suites, trans., Rowland-Jones, Peters EP 7489 or trans. Forbes Chester/Music Sales | |
| Bach, J. S. | 3 Viola Da Gamba Sonatas. No.2 1st and 2nd or 3rd and 4th Movements | Breitkopf |
| Beethoven | Seven Mozart Variations from The Magic Flute, Theme and all Variations except variations 2 & 4 | Peters EP 7049 |
| | Adagio <i>or</i> Allegretto alla Polacca: 2nd <i>or</i> 5th mov. from <i>Notturmo</i> for Viola and Piano, Op. 42 | Schott ED 10091/MDS |
| Bloch | Meditation (from Meditation and Processional) | Schirmer |
| Borissovsky, V. | No 1 from Four Artistic Studies for Viola Solo, Kalmus/Belwin Mills | I MC |
| Brahms, J. | Sonata Op. 120 No.1 in F Minor 1st mvt. | Augener/Peters |
| Brahms, J. | Sonata Op 120 No.2. in Eb major 1st mvt. | Augener/Peters |
| Brahms, J. | Sonata in Eb op. 120 no. 2, 1st movt: Allegro amabile | Wiener Urtext or Henle HN 231 |
| Britten | Elegy for Solo Viola* | Faber |
| Bruch, M. | Kol Nidrei | Peters 7177a |
| Bruch, M | Op. 85 Romance for Viola and Piano | Schott VAB6 |
| Bruch | Romance in F op. 85 | Henle HN 785 |
| Bonporti | Invenzione No. 6 in F minor, Op. 10 No. 6, complete. Bonporti Two Inventions for Viola, arr. Martos and Nagy | Kunzelmann GM 1195/Peters |
| Campagnoli, B. | 41 Caprices for Viola, Op. 22 no. 12 | IMC 1627 |
| Dittersdorf | Allegro moderato: 1st movt from Viola Sonata in Eb | Hofmeister/Music Sales |
| Eccles, H | Sonata in G minor 1st and 2nd Movements. | Peters |
| Flackton, | Sonata in C minor, 1st and 2nd Movements. | Schott ED10957 |
| Frescobaldi | Toccata. Music for Viola III, arr. Szeredi | Editio Musica Budapest Z13397/Faber |
| Fuchs, L. | No 5 or 7 from Fifteen Characteristics Studies for Viola | OUP |
| Glazounov | Elegie op. 44 | Belaieff |
| Glinka | Sonata in D minor, 2nd movt: Larghetto ma non troppo (Andante) | Musica Rara MR 1034 |
| Handel, G.F. | Sonata in G Minor 1st and 2nd Movements. | Schott ED 10114 |
| Hindemith | Trauermusik, Music of Mourning [complete] | Schott ED 2515 |
| Hoffmeister, F. | Studies, No 12 | IMC |
| Kodály | Adagio | EMB Z.768 |
| Kreutzer, R. | Studies, No 27, 29, 30 or 34 | IMC |
| | 42 Studies no. 12, 14, 20, 27, 29, 30 or 34 | Schirmer LB1737/50261270 |
| Kreuz, E. | Select Studies Book 3 no. 9 | Augener 7657D |
| | Book 4 no. 20 | 7657C |

AUSTRALIAN GUILD OF MUSIC EDUCATION

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|---|---|--|
| Maconchy Mozart | Five Sketches, no. 1: Molto moderato and no. 2: Allegro deciso Theme with Variations, omitting Vars 3 & 5, from Divertimento in D, K. 334, trans. | Chester CH55784 |
| Paganini. Rubenstein Schubert Stamitz, A. Stamitz, C Svendsen Szaleski Telemann, G. Tchaikovsky Williams Vaughan Villa Lobos Vivaldi, A. Wohlfahrt, F. Zelter. | No 13 or 14 from 24 Caprices, Op 1, arr. Raby Sonata op. 49, 2nd movt: Andante Sonata Movement D. 471 Rondeau: 3rd movt from Viola Concerto in Bb Sonata in B flat 1st and 2nd or 2nd and 3rd Movements. Romance Paganini, N.arr. Raby. 24 Caprices, Op.1 no. 13 or 14 Largo and Allegro (Twelve Fantasias for Solo Viola Bk 1 Nocturne in D minor op. 19 no. 4 Romance Bachianas Brasilieras no. 5, Aria Adagio and Allegro arranged by Jacob. Foundation Studies for the Viola Book 2 no. 54 or 56 Concerto in Eb 1st and 2nd or 2nd and 3rd Movement. | IMC Amadeus BP 2607 Stainer H194B Schott VAB 29/MDS IMC1868 Hansen IMC 405 McGinnis & Marx IMC 536 OUP Schirmer Novello Fischer, PWM 6167060/MDS Peters |

LIST B.

One selection required.

16 Marks.

| | | |
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| Arnold Bach, J.S. Bach, J.S. Bach, J. S. Barnett, D. Bennett, R. R. Berlioz Bonporti Bowen, Y Bridge Brahms Bruch Corelli, A. Delius Dittersdorf, Eccles, H. Fauré Fauré Franck Glazunov Grieg, E Handel Hindemith, P. Hummel Ibert Jacob Joachim Kodaly: Le Beau Marais, M | Concerto op. 108, Allegro con Spirito Cello Suite no. 3 BWV 1009, Prélude* or Allemande* or Cello Suite no. 2 BWV 1008, Prélude* (from Six Suites for Solo Cello [Viola ed.]) Viola da gamba Sonata no. 1 BWV 1027, 1st movt: Adagio and 2nd movt: Allegro ma non tanto from 3 Sonatas BWV 1027-1029 3 Viola da Gamba Sonatas, No 2, 1 st and 2 nd ; or 3 rd and 4 th movements Ballade Rondel* Sérénade, complete: 3rd movt from Harold en Italie, ed. Macdonald Invention op. 10 no. 6, 1st movt: Lamentevole and 2nd movt: Balletto, Allegro, from Two Inventions Sonata in C Minor No.1. Any movement. Allegro appassionato, from Two Pieces for Viola & Piano Sonatensatz, Sonata Movement: Scherzo in C minor, Op. posth., trans. Katims Romance for Viola, Op. 85 Sonata “La Folia” Sonata no. 3, 2nd movt: Andante scherzando Concerto in F 1st and 2nd or 2nd and 3rd Movement Sonata in G minor for Viola, 1st and 2nd movements Elegy Fantasie Sonata in D, 4th movt: Allegretto poco mosso Elegie for Viola, Op. 44 Op36. Violoncello Sonata in A minor 2nd mvt.. arr Platz) Concerto in B minor: Allegro moderato or Allegro molto Trauermusik Andantino con moto and Allegro non troppo: 2nd and 3rd movts from Fantasie for Viola Le petit âne blanc Variations for Solo Viola* [omitting variations 2, 6 & 7] No. 2: from Hebrew Melodies for Viola, Op. 9 Adagio Drei Stücke op. 26, no. 3: Polonaise No. 4 from Five Old French Dances | Faber Peters 7489 Bärenreiter BA 5186 Breitkopf OUP Novello NOV 120813 Bärenreiter BA 5457a Kunzelmann GM 1195 IMC Stainer H171 IMC 440b/MDS Schott VAB 6/MDS Boosey & Hawkes, Viola World Boosey Schott Peters EP4326 IMC Viola World) Viola World Belaieff BEL 200/MDS Peters P2157a Eschig Schott ED2515 Kunzelmann GM 164/Peters Leduc Musica Rara MR 1898 IMC 3272/MDS or Musica Rara 1828/Breitkopf & Härtel Boosey & Hawkes Z768 or Editio Musica Budapest Wollenweber or Furore Chester CH56366 |
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AUSTRALIAN GUILD OF MUSIC EDUCATION

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|------------------|--|-------------------------------|
| Minsky | Like Crazy*, from Three American Pieces | OUP |
| Pütz | Blues for Benny | Schott ED 8070 |
| Rimsky-Korsakoff | Flight of the Bumble Bee | Viola World/Bosworth |
| Rolla | Andante <i>or</i> Romance and Polacca: 2nd <i>or</i> 4th movt from Viola Sonata No. 2 in Eb | Amadeus BP 824/MDS |
| Rust | Sonata in F, 1st movt: Allegro | IMC 3338 |
| Schmitt | Concerto in C, 1st movt: Allegro moderato | Amadeus BP 2525 |
| Schubert, F | Sonata in A Minor "Arpeggione" 1st Movement. | IMC 320/Peters 9114 |
| Schubert | Ave Maria, Arr D Preucil | from Suzuki Viola School Bk.7 |
| Stamitz | Concerto no. 1 in D, 1st movt: Allegro | Henle HN 758 |
| Stamitz, C | Concerto in D major 1st Movement | Peters 28169 |
| Stamitz, C. | Sonata in B flat, 1st and 2nd or 2nd and 3rd movements | IMC 1868 |
| Telemann, G. | Twelve Fantasias for Solo Viola Book 1 Largo and Allegro Book 2 no. 10, 1st and 2nd or 2nd and 3rd movements | McGinnis & Marx |
| Rivier, J. | Concertino 1st and 2nd Movements | Salabert |
| Vanhall. | Concerto in C, 1 st movement | IMC |
| Vivaldi, A. | arr. Jacob. Adagio and Allegro | Novello |
| Zelter. | Concerto in E flat, 1 st and 2 nd ; or 2 nd and 3 rd movements | Peters |

LIST C.

One selection required.

16 Marks.

| | | |
|--------------------|---|--------------------------|
| Beethoven, L. van. | Romances, either one | Peters |
| Beethoven, L. van. | Alla Pilacca | Schott |
| Bowen, Y. | Sonata in C minor no. 1 - any movement | IMC |
| Bloch | Affirmation: 3rd movt from Suite Hébraïque | Schirmer/Music Sales |
| Bourgeois, Derek | Caprice for Viola and Piano, Op. 119a, Brass Wind | |
| Brahms, J. | Sonata no. 1 in F, Op. 120, 1st movement | Schirmer ED3332/50335910 |
| | Sonata no. 2 in E flat major, Op. 120, 1st movement | Augener |
| Brahms, J. | Soft Strains of Music Drifting, Op 105, No 1 | Fischer |
| Brahms, J. | Sonatasatz – Scherzo | IMC |
| Bruch, M. | Romance in F major, Op. 85 for Viola and Piano | Schott VAB 6 |
| | Op. 47, Kol Nidrei | Peters EP7177a |
| Brucii, M. | Romance for Viola and Piano | Schott |
| Campagnoli, B. | No.12, from 41 Caprices for Viola | Schirmer |
| Clarke, Rebecca | Morpheus for Viola and Piano | OUP |
| Coletti, Paul | From My Heart: from Three Pieces for Viola and Piano | OUP |
| De Beriot. | Scene de Ballet | Viola World |
| Dittersdorf. | Concerto in F, 1 st and 2 nd ; or 2 nd and 3 rd movements | Schott |
| Grieg, E. | arr. Platz. Op. 36, Violoncello Sonata in A minor, 2nd movement | Peters |
| Kodály, Z. | Adagio | Editio Musica Budapest |
| Kreutzer: Study | No 14, 20, 24, 25 27, 29, 30, 33 or 34 | Schirmer |
| Kreuz, E. | No. 9, from Selected Studies Bk.3 | |
| Kreuz, E | No.20, from Selected Studies Bk.4. | |
| Leroy Anderson | Fiddle-Faddle, arr. Arnold | Viola World/Music Sales |
| Minsky, Aaron | The Flag Waver: from Three American Pieces for unaccompanied viola, trans. Dalton | OUP: special order |
| Paganini, N | No.13 or 14 (from 24 Caprices Op.1. Arr.Raby. | IMC405 |
| Schubert, F. | Sonata in A minor 'Arpeggione', 1st movement | IMC 320/Peters EP9114 |
| Stamitz, C. | Concerto in D major | Peters 38169 |
| Vaughan, Williams | Christmas Dance: No. 3 from Suite for Viola, Group 1 | OUP |
| Wohlfahrt, F. | No.54 or 56 (from Foundation Studies for the Viola Bk.2 | Fischer |

LIST D.

One selection required.

16 Marks.

| | | |
|---------------|------------------------------------|------------------------------|
| Barnett, D. | Ballade | OUP |
| David. | Sonatina | Editio Musica Budapest Z6384 |
| Donatoni, F. | Sonata for Solo Viola 1st movement | Peters |
| Hindemith, P. | Trauermusik | Schott ED 2515 |
| Marais, M. | Five Old French Dances no. 4 | Chester CH56366 |

AUSTRALIAN GUILD OF MUSIC EDUCATION

Piston, W.

Interlude

Boosey & Hawkes

Rivier, J.

Concertino 1st and 2nd movements

Salabert

Or

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.

Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

Cadenzas for concerti must be played.

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 2.

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.

| | | |
|-----------------|--|--------------------------|
| Bach, C. P. E. | Solfeggietto | Fisher |
| Bach, J. S. | Sonatas: G major, 1st and 2nd mvts.; D major, 3rd and 4th mvts. | Peters EP4286a |
| Bach, J. S. | Sonata for Viola da Gamba No 3. 1 st & 2 nd ; or 2 nd & 3 rd movements | Breitkopf |
| Bach/Kodally | Chromatic Fantasia BMV 903 | Boosey & Hawkes |
| Biber, H. | Passacaglia | Chester/Peters |
| Campagnoli, B. | 41 Caprices for Viola, Op. 22 no. 28, 33 or 35 | IMC 1627 |
| Kreutzer, R. | 42 Studies no. 16, 26, 27 or 32 | Schirmer LB1737/50261270 |
| Teilmann, G. P. | No 4 from 12 Fantasias for Solo Viola, Book 1 | McGinnis & Marx |
| Vitall, J. | Chaconne | IMC |

LIST B.

One selection required.

20 Marks.

| | | |
|--------------------|--|--------------------------|
| Casadesus, H. | previously ascribed to J. C. Bach, Concerto for Viola, 1 st & 2 nd ; or 2 nd and 3 rd movements | Salabert |
| Campagnoli, B. | No 28, 30, 31, 33 or 35 from Forty-one Caprices | Boosey & Hawkes/Schirmer |
| Handshkin, J. | Variations on a Russian Song of Love | IMC 2081 |
| Hoffmeister, F. A. | Concerto in Bb for Viola, 1 st & 2 nd ; or 2 nd and 3 rd movements | Schott |
| Marcello, B. | Two Sonatas Sonata in G, complete | IMC 2057 |
| Nardini, P. | Sonata no. 1 in B flat major, 1st and 2nd movements | IMC |
| Senail , J. | Sonata for Viola and Piano, Op. 5, no. 9, 1st and 2nd movements | Belwin Mills |

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|-------------------|---|------------------|
| Stamitz, K. | Concerto for Viola in D, Op 1, 1 st & 2 nd ; or 2 nd and 3 rd movements | Breitkopf/Kalmus |
| Vitali, G. | Ciaccona | Schirmer |
| Weber, C. M. von. | Andante and Rondo Ongarese, Op. 35 | IMC 1867 |

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

| | | |
|-----------------|--|--------------------------|
| Boccherini, L. | Concerto no. 3 in G major | Schirmer |
| Brahms, J. | Sonata no. 1 in F, Op. 120, 1st and 2nd or 3rd and 4th movements | Schirmer ED3332/50335910 |
| Glazunov, A. | Elegie, Op. 44 | Boosey & Hawkes |
| Gyula, D. | Viola Concerto, 1st movement | Edition Musicales Paris |
| Haydn, F. J. | arr. Tertis. Cello Concerto in D, 1st movement | Boosey & Hawkes |
| Pleyel, I. | Concerto in D major | |
| Williams, V. R. | Romance for Viola and Piano | OUP XN9271 |
| | Suite for Viola Group 2, Ballad | OUP XJ9405 |
| Zelter, C. | Concerto in E flat major | Hinrichsen |

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

| | | |
|-------------------|---|---------------------------|
| Arnold, M. | Concerto for Viola and Chamber Orchestra, Op 108, 1 st & 2 nd , or 2 nd and 3 rd movements | Faber |
| Bax, A. | Legend | Murdock/Chappell |
| Benjamin, A. | Waltz, 2 nd movement from Sonata for Viola and Piano | Boosey & Hawkes |
| Bloch, E. | Rapsodie, from Suite Hébraïques | Schirmer ST42892/50286080 |
| Bowen, Y. | Sonata, 1st and 2nd movements | Belwin Mills 4301 |
| Conyngnam, B. | Viola | Universal |
| Ford, A. | Swansong | AMC |
| Fuchs, L. | No 6, 11, 12, 13 or 15 from Sixteen Fantasy Etudes for Viola | IMC |
| Hill, A. | Concerto for Viola, 1st and 2nd movements | Peters |
| Hindermith, P. | Sonata in F, Op. 11, no. 4 | Schott ED 1976 |
| | Der Schwanendreher 2nd movement | Schott ED 2517 |
| Holst, G. | Lyric Movement | OUP XN7254 |
| Honneger, A. | Sonata, 1 st movement | Eschig |
| Jacob, G. | Air and Dance | OUP XN7341 |
| Khachaturian, A. | Sonata for Viola Solo | Sikorski |
| Leitch, P. | For Viola Alone | AMC |
| Marinu, B. | Sonata No1, 1 st or 2 nd movements | AMP |
| Milhaud, D. | Quatre Visages No 2, The Wisconsinian and No3, Braxelloise | Hengel |
| Persichetti, V. | Infanta Marina | Elkan Vogel |
| Richardson, A. | Intrada | OUP |
| Vaughan, Williams | Romance for Viola and Piano | OUP |
| Walker, E. | Romance | |
| Wolstenholme, W. | Allegretto | Novello |
| Or | | |
| 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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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.
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 2.

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.**

AUSTRALIAN GUILD OF MUSIC EDUCATION

| | | |
|---|---|------------------|
| <u>SIGHT READING.</u> | Same standard as for Associate Performer. | 7 Marks. |
| <u>EAR TESTS.</u> | Same tests as for Associate Performer. | 7 Marks. |
| <u>GENERAL KNOWLEDGE.</u> | Included in the demonstration of teaching principles. | 6 Marks. |
| <u>PRACTICAL DEMONSTRATION OF TEACHING PRINCIPLES.</u> | | 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.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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 2.

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

| | | |
|-----------------------|--|-----------------------------|
| <u>LIST A.</u> | One selection required. | 20 Marks. |
| Bach, J. S. | arr. Forbes. Six Suites for Solo Viola Suite II, Prelude and Gigue; Suite III, Prelude and Gigue; Suite IV, Prelude and Gigue; Suite V, Prelude and Saraband | Chester CH01401 IMC 1627 |
| Campagnoli, B. | 41 Caprices for Viola, Op. 22 no. 9 or 15 | Schirmer LB1737/50261270 |
| Kreutzer, R. | 42 Studies no. 30 or 35 | |

| | | |
|-----------------------------|--|-------------------------|
| <u>LIST B.</u> | One selection required. | 20 Marks. |
| Bach, J. S. & Kodály, Z. | Fantasia Cromatica | Boosey & Hawkes 022478D |
| Brahms, J. | Sonata no. 2 in E flat major, Op. 120, 1st and 2nd or 2nd and 3rd movements | Augener IMC 1018 |
| Corelli, A. | Sonata 'La Follia', Op. 5, no. 12 | Musica Rara |
| Glinka, M. | Sonata in D minor | Schott |
| Handel, G. F. | arr. Casadesus. Concerto in B minor, 1st movement | IMC 320/Peters EP9114 |
| Schubert, F. | Sonata in A minor 'Arpeggione', complete | OUP |
| Tartini, G. | arr. Forbes-Richardson. Sonata in C minor, Op. 4, no. 10 The Devil's Trill | Viola World, Bosworth |

| | | | |
|-----------------------|--|-------------------------|-----------------------|
| <u>LIST C.</u> | Cadenzas must be played. | One selection required. | 20 Marks. |
| Bruch, M. | Romanza, Op. 85 | | Novello |
| Elgar, E. | arr. Tertis. Cello Concerto, Op. 85 | | Peters EP8318 |
| Geminiani, F. | Adagio and Fuga for Solo Viola | | OUP |
| Hoddinott, A. | Concertino, 2nd movement | | Heinricksen |
| Hoffmeister, W. | Concerto in D | | OUP XJ9405 |
| Williams, V. R. | Suite for Viola Group 3, Musette and Galop | | Viola World, Bosworth |
| Wieniawski, H. | Scherzo Tarantella | | |

| | | |
|-----------------------|---|---------------------------------|
| <u>LIST D.</u> | One selection required. | 20 Marks. |
| Bartók, B. | Viola Concerto, 1st movement | Boosey & Hawkes 129425N |
| Hindemith, P. | Der Schwanendreher 1st movement | Schott ED 2517 |
| Ireland, J. | arr. Tertis. Cello Concerto, 1st movement | Schott |
| Marais, M. | Fantasia | Edition Musicales Paris |
| Milhaud, D. | Concerto no. 1 or 2, 1st movement | VE/Heug |
| Piston, W. | Concerto, 1st movement | AMP |
| Walton, W. | Viola Concerto, 1st movement | OUP XJ8464 |
| Own Choice. | | Guild approval required. |

SUB SECTIONS. **20 Marks.**

SIGHT READING. (7 Marks)

At a standard commensurate with this Diploma.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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.

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 2.

MEMORY. None required for this examination.

LIST A.

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

15 Marks.

Guild approval required.

LIST B.

Any Piece by Sarasate, Tchaikovsky and Wieniawski
Own Choice.

15 Marks.

Guild approval required.

LIST C.

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.

15 marks.

Guild approval required.

AUSTRALIAN GUILD OF MUSIC EDUCATION

LIST D.

15 Marks.

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.

AUSTRALIAN GUILD OF MUSIC EDUCATION

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.

- a). Research Thesis. 50,000 words.
- b). Composition. A major work.
- c). A full Concert Performance. (See *Fellowship Alternative* below).
- d). A long, outstanding teaching Career.
- e). An original and unique innovation of outstanding importance within the *Guild* framework.
- f). 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.