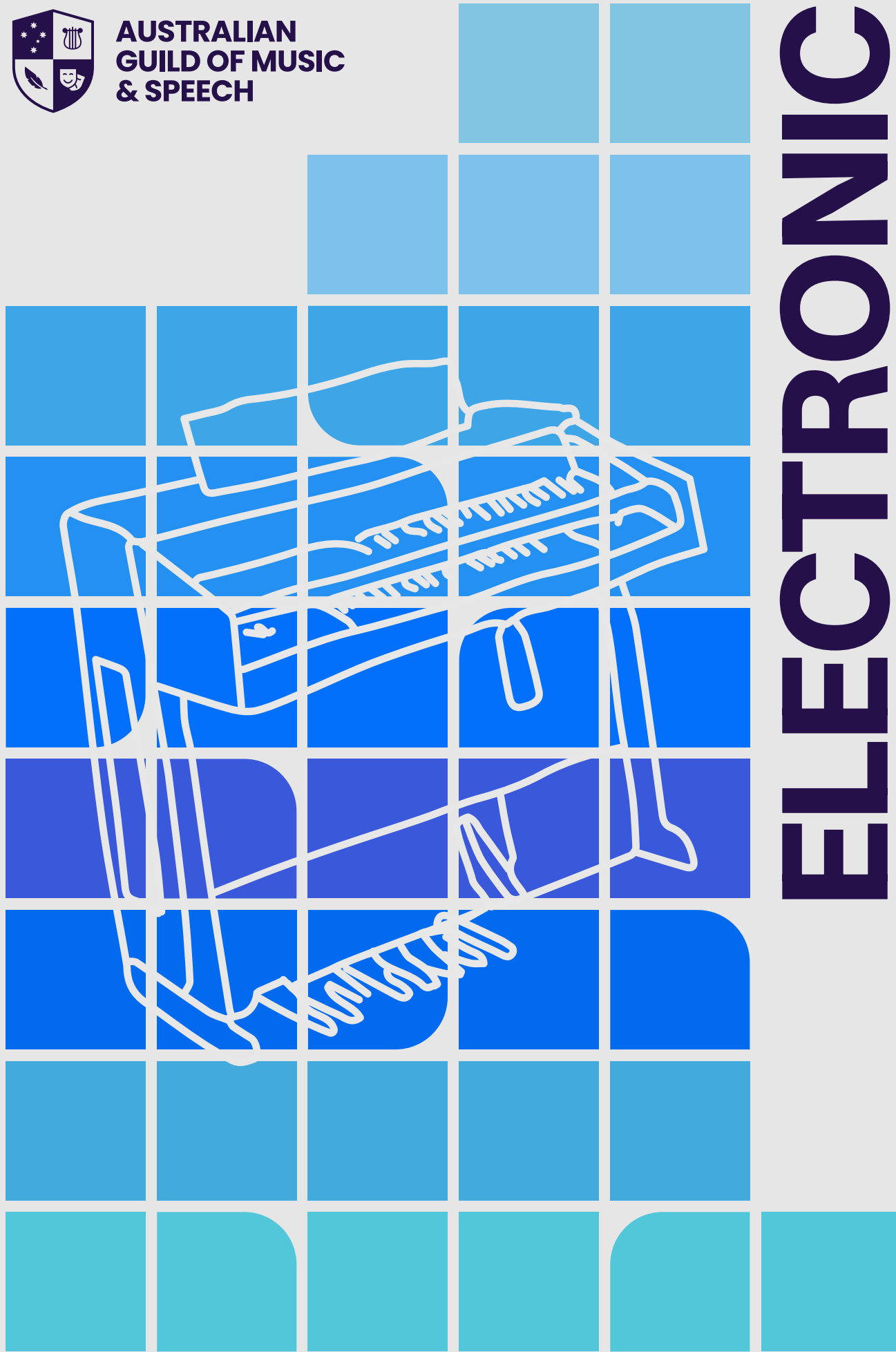




**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**



# **ELECTRONIC ORGAN**

## **Comprehensive**

**2026**  
**SYLLABUS**

[agms.edu.au](http://agms.edu.au)



# AUSTRALIAN GUILD OF MUSIC & SPEECH

---

## Electronic Organ Syllabus (Comprehensive) 2026

---

This syllabus edition reviewed by  
**Bradley Eustace**  
under the direction of the  
**AGMS Academic Advisory Committee**

**Typesetter:** Christina Kay

**Australian Guild of Music & Speech Ltd**  
P.O. Box 864,  
Upper Coomera Qld 4170  
Australia

**ABN:** 22 664 671 701  
**W:** [agms.edu.au](http://agms.edu.au)

## FOREWORD

---

We welcome you to join the **Australian Guild of Music and Speech Ltd (AGMS)** family. Founded in 1969, the **AGMS** is a proud Australian, **education and examination body**.

**“ Empowering your success  
is our passion ”**

The **AGMS** is driven to provide engaging, relevant, high-quality frameworks, to mould solid foundations for the next generations of musicians and speech & drama performers and educators.

The **AGMS** provides examinations for music and speech & drama students from introductory to advanced levels, including Certificate (C.Mus.AGMS), Associate (A.Mus.AGMS), Licentiate (L.Mus.AGMS) and Fellowship (F.Mus.AGMS) diplomas.

Below gives an insight into the values we share with our members:

<b>Music/Speech.</b>	We champion the inherent value of all types of music/speech and its enormous contribution to the emotional, intellectual, spiritual, and physical development and self-esteem of individuals and communities. We leverage our position to spread the love of music/speech and drama.
<b>Kindness.</b>	Our approach is student-centric and, at all times, we are positive, encouraging, friendly and supportive. We assist the learner to recognise and celebrate their achievements.
<b>Service.</b>	We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy.
<b>Integrity.</b>	Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards.
<b>Excellence.</b>	We strive for best practice in examinations and only partner with the best examiners and educators.

Via an **Academic Advisory Committee**, the **AGMS** has formulated this syllabus.

We look forward to growing with you on your pathway of excellence.

Yours in the arts,

**The AGMS Board of Directors.**

## CONTENTS

---

<b>SYLLABUS &amp; EXAMINATION POLICY OVERVIEW.....</b>	<b>4</b>
COURSE RATIONALE.....	5
LEARNING GOALS.....	5
EXAMINATIONS AVAILABLE .....	6
OUTLINE OF ASSESSMENT .....	8
MARKING SCHEME.....	12
APPLICATION and EXAMINATION ENTRY.....	16
FEES, REFUNDS, TRANSFER.....	16
ATTENDANCE AT EXAMINATIONS, ABSENT .....	17
EXAMINATION PROCEDURE & OTHER ATTRIBUTUES.....	17
ACCESSIBILITY POLICY .....	19
EXAMINER.....	20
<b>PRACTICAL MUSIC EXAMINATION OUTLINES.....</b>	<b>21</b>
STEP ONE (PREPARATORY).....	22
STEP TWO (ELEMENTARY) .....	25
STEP THREE (PRELIMINARY).....	28
GRADE ONE.....	31
GRADE TWO .....	34
GRADE THREE.....	37
GRADE FOUR.....	40
GRADE FIVE.....	43
GRADE SIX .....	47
GRADE SEVEN .....	51
<b>TEACHER OF MUSIC EXAMINATION OUTLINES .....</b>	<b>55</b>
CERTIFICATE OF TEACHING: C.T.Mus.AGMS.....	56
ASSOCIATE DIPLOMA OF TEACHING: A.T.Mus.AGMS.....	58
<b>REFERENCE BOOKS.....</b>	<b>60</b>

## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

---



## COURSE RATIONALE

---

**For performers** – the aim of the course is to give a guided approach to develop musical performance skills from beginner level through to advanced virtuosic artist.

**For music-teachers** – a stream to develop music-teaching skills, which instils a comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians from beginners to advanced levels.

This syllabus can be used for students to enter at any stage. It isn't necessary to start from the entry grade and can jump and commence or continue at a level to match your technical abilities and current musical development. Your music teacher would be the best guide to select an appropriate grade to start.

The participant will develop an understanding of the fundamentals of music, at various stages of the course, including technique, posture, notation, rhythm, pitch, melody, expression, tone colour/timbre, style, harmony, creativity, and form.

Possible pathways after successful completion includes:

- for high school students, as an entry into tertiary music study or further training in a broad spectrum of music related careers.
- Offers student opportunities for personal development and encourages them to make an ongoing contribution to the culture of their community through participation in life-long music making.
- Becoming a music teacher.
- Becoming a creative artist in composing and/or arranging music.
- Becoming a musician for live or recorded performance.

## LEARNING GOALS

---

Each step, grade, certificate, and diploma have different learning goals and requirements depending on the level. The aim and objective, ideas and concepts that underpins this course overall, is to create a well-rounded, balanced musician.

For **practical music**

- For **step 1 to 3, grade 1 to grade 7**, the learning objective includes the ability to display, fluent technical work, a musical performance of works on the instrument which consists of a solid rhythm, tone, musicianship, presenting an unseen reading test at sight and/or unheard listening test with general knowledge of works presented from the notated score.

For **teacher of music**

- For **certificate, associate** the learning objectives includes an insight into a comprehensive understanding of setting up a music teaching studio, a thorough pedagogical approach, including an understanding and knowledge of teaching systems, technique, repertoire, and student development and a structured analysis of preparing students for beginners through to advanced level of music examination.

## EXAMINATIONS AVAILABLE

---

The AGMS offers various syllabi and examination styles for each instrument/voice:


- **Comprehensive** (included in this syllabus) includes:
  - **Technical work** (Please see relevant grade in this syllabus for full details).
  - **Pieces** (number of pieces varies according to grade). Please see relevant grade for full details.
  - **Supporting tests:** aural, sight reading, and general knowledge. Please see relevant grade for full details.
  - Examinations are offered **face-to-face** (depending on examiner availability), **online live**, and **recorded**.
  - For recorded examinations, please request information regarding technical work and subsections prior to the examination. All recorded examinations must be recorded in **one take**, no editing allowed.
- **Performance** (repertoire only) – Please see ‘Performance – Any Instrument’ syllabus for full details. Includes:
  - **Pieces** (number of pieces varies according to grade). Please see relevant grade in ‘Performance – Any Instrument’ syllabus for full details.
  - **Programme Notes** – Please see relevant grade in ‘Performance – Any Instrument’ syllabus for full details.
  - All recorded examinations must be recorded in **one take**.
  - Candidates announce each piece and **present as for a performance**.
  - Examinations are offered **face-to-face** (depending on examiner availability), **online live**, and **recorded**, no editing allowed.
- **Recording Artist** (repertoire only) – Please see ‘Recording Artist – Any Instrument’ syllabus for full details. Includes:
  - Examinations are offered as **video recorded only**.
  - **3 Pieces**. Each recorded and **uploaded separately**.
  - Videos are to be recorded within 12 months of each other and uploaded prior to exam entry.
- **Adult Musician** – Please see ‘Adult Musician – Any Instrument’ syllabus for full details. Includes:
  - **Technical work:** Based on keys of pieces performed.
  - **Pieces** (number of pieces varies according to grade). Please see relevant grade in ‘Adult Musician – Any Instrument’ syllabus for full details.
  - **Programme Notes** – required for CMus, AMus and LMus only
  - Examinations are offered **face-to-face** (depending on examiner availability), **online live**, and **recorded**.
  - **Recorded exams** may be all in one take, or 3 separate videos with each piece preceded by its relevant technical work, no editing allowed.

Below outlines the objectives for the **practical music** and **teacher of music** subjects.

### Practical Music

The **practical music** subjects outlined in this syllabus are levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Grades</b>	Advanced level of performance and technique	Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
	Developing level of performance and technique	Grade Three
		Grade Two
		Grade One
<b>Steps</b>	Beginning elements to set the foundations of success in your instrument	Step Three (Preliminary)
		Step Two (Elementary)
		Step One (Preparatory)

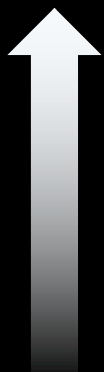


### Teacher of Music

All **teacher of music** exams includes a practical and written/theory component as part of the assessment.

The **teacher of music** examinations is levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	A comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians at an advanced level.	A.T.Mus.AGMS (Licentiate – Teacher of Music)
<b>Certificate</b>	A comprehensive, high-quality pedagogical framework for educators to mould solid foundations for the next generations of musicians at a developing level.	C.T.Mus.AGMS (Certificate – Teacher of Music)





## OUTLINE OF ASSESSMENT

---

The syllabus contains an outline of all assessment items and is split into different levels/grades presented later in this document.

For most exams, a **condition for examination** is **only the examiner and candidate** to be present in the examination room.

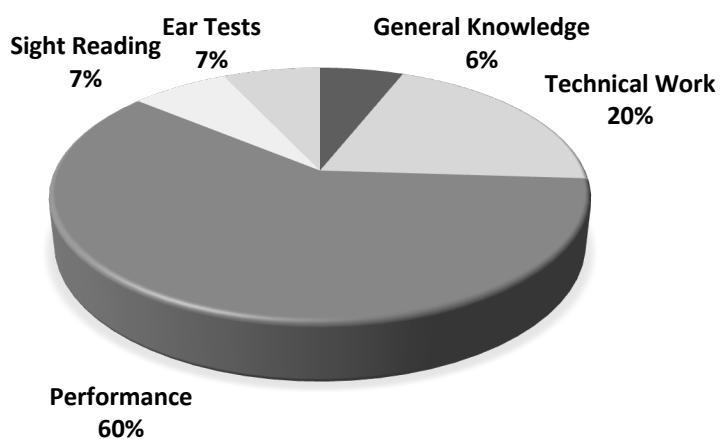
The only exception(s) to above, is as follows:

- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has a carer to help.

In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

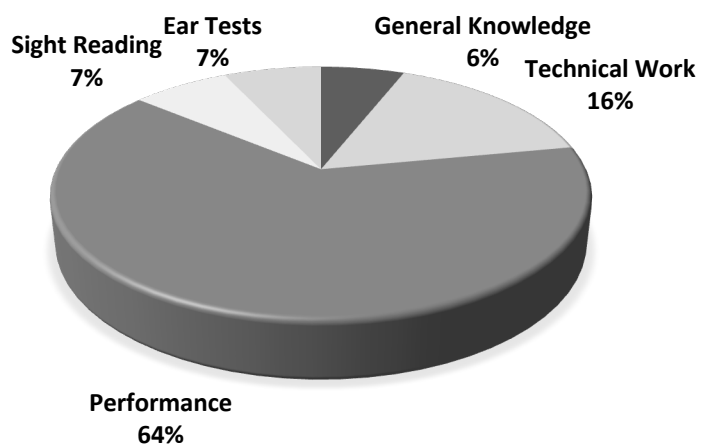
**Practical Music Subjects Marks (Weighting)**

Following outlines, the marks (weighting) for each level.

**Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)**

SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

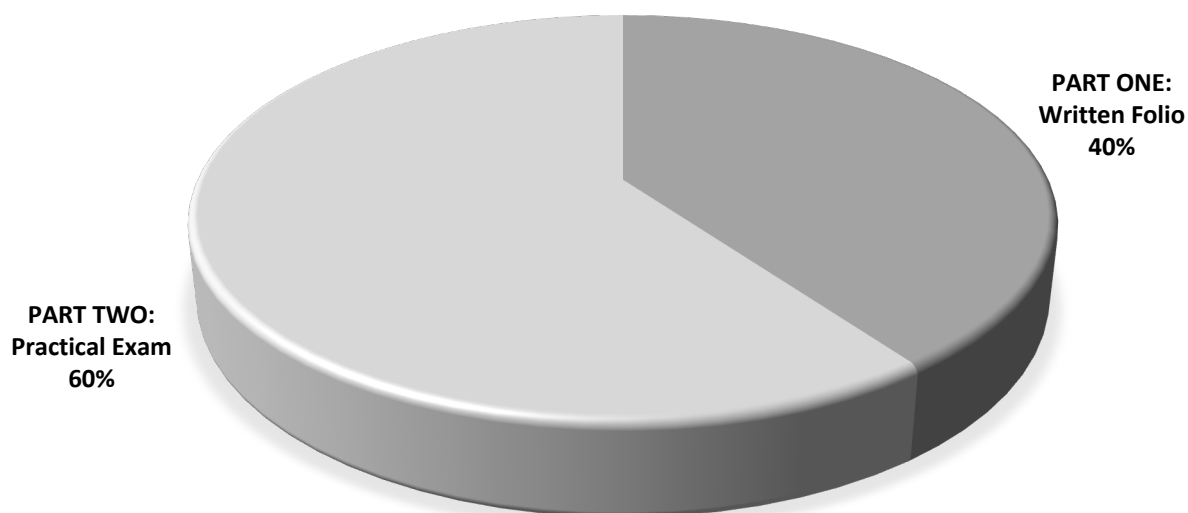
## Grade 6 to Grade 7 Marks (Weighting)



SECTION		MARKS (WEIGHTING)
Technical Work		16
Performance	List A (16 Marks)	64
	List B (16 Marks)	
	List C (16 Marks)	
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

## Teacher of Music Marks (Weighting)

## C.T.Mus.AGMS &amp; A.T.Mus.AGMS Marking Percentage Overview



## C.T.Mus.AGMS Marks (Weighting)

SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (10 Marks)	40
	Section B (10 Marks)	
	Section C (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (20 Marks)	60
	Section B (25 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

## A.T.Mus.AGMS Marks (Weighting)

SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (4 Marks)	40
	Section B (8 Marks)	
	Section C (8 Marks)	
	Section D (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (25 Marks)	60
	Section B (20 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

## Authentication strategies

Each candidate needs to present either live in person or live online for the examiner. Candidates presenting for videos exams should introduce themselves or have the teacher introduce the candidate by name at the commencement of the video.

The candidate's face should be visible to the examiner at the beginning of the video examination.

## MARKING SCHEME

The following outlines the marking scheme used for steps, grades, certificates, through to diploma levels as specified in this syllabus.

### Step 1 to Step 3, Grade 1 to Grade 5 Marking Scheme

Marking Band	A	B	C	NGS	
Marking Range	20-17	16-15	14-13	12-1	0
<b>Technical Work</b> (20 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work is mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Marking Range	20-17	16-15	14-13	12-1	0
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> (20 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Marking Range	7-6	5	4	3-1	0
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Marking Range	7-6	5	4	3-1	0
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Marking Range	6	5	4	6-1	0
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

## Grade 6 to Grade 7 Marking Scheme

Marking Band	A	B	C	NGS	
Mark Range	16-14	13	12	11-1	0
<b>Technical Work</b> (16 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Mark Range	16-14	13	12	11-1	0
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> <b>List D:</b> (16 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Mark Range	7-6	5	4	3-1	0
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Mark Range	7-6	5	4	3-1	0
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Mark Range	6	5	4	6-1	0
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

## C.T.Mus.AGMS, A.T.Mus.AGMS, Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS		
Mark Range	40-38	38-36	35-28	27-1	0	
<b>PART ONE: Written Folio (40 Marks)</b>	Written folio covers all areas of the examination pieces to be presented, including comments on technique and technical difficulties, style, and interpretation as well as the importance of each piece in the teaching repertoire. The choice of pieces should present a wide range of genres, eras, and styles of music. The candidate demonstrates an understanding of various teaching methodology for different selections	Written folio covers all areas of the examination pieces to be presented including comments on technique difficulties, style and interpretation as well as the importance of each piece in the teaching repertoire. Generally, the choice of pieces should cover a range of eras and styles. The candidate shows some understanding of the teaching methodology required for individual selections.	Written folio is reasonably varied with some variety in styles and composers. Teaching comments and methodology may need more work overall. There should be a developing range of styles, genres and eras presented.	Written folio not varied, with little or no variety in styles or composers and inadequate information on teaching methods for these pieces.	Programme notes not presented.	
	Mark Range	60-57	56-54	53-42	41-1	0
	<b>PART TWO: Practical Exam (60 Marks)</b>	The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio	The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted
		The candidate can discuss the various technical requirements for each piece and demonstrate how this would be taught to students	The candidate would generally be able to discuss the technical requirements for each piece demonstrated with few errors	The candidate would be aware of the technical requirements for each piece demonstrated and be able to demonstrate and discuss adequately.	The technical skills needed for each presentation not understood sufficiently well enough	Not attempted
		The candidate would demonstrate an understanding of the style of music from each genre and era, and how this would be explained and taught.	The candidate would generally demonstrate an understanding of the style required for each era and genre of music, and in most instances give a clear definition of how this would be taught.	The candidate would mostly show an understanding of each ere and style, with an adequate demonstration of how this would be taught to students	The candidate does not clearly understand the variety and styles of the various genres and eras sufficiently well.	Not attempted
The candidate would demonstrate the use of dynamics, phrasing, and rubato as used for each piece to enhance the performance and explain how they would convey and develop these skills with students.		The candidate would generally understand the importance of the use of dynamics, phrasing, and rubato as part of the performance and be aware of the importance of developing skills for each student, showing some understanding on how to convey this to students	The candidate would show an awareness of the importance of phrasing and dynamics in the music, and to some extent be able demonstrate this.	The candidate shows an insufficient understanding of use of phrasing and dynamics for the pieces.	Not attempted	
The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio		The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted	

## Practical Music

The **practical music** marking system, awards the following based on the mark received.

Details are below:

LEVEL	Grade Seven Grade Six Grade Five Grade Four Grade Three Grade Two Grade One Step Three (Preliminary) Step Two (Elementary) Step One (Preparatory)	
MARK	95-100	A+ High Distinction
	90-94	High A Distinction
	85-89	A Honours
	80-84	B+ High Credit
	75-79	B Credit
	70-74	C+ High Pass
	65-69	C Pass
	0-64	NGS (Not Grade Standard)

## Teacher of Music

The **teacher of music** marking system is as follows:

LEVEL	A.T.Mus.AGMS C.T.Mus.AGMS	
MARK	95-100	Award with High Distinction
	90-94	Award with Distinction
	85-89	Award
	80-84	
	75-79	
	70-74	
	65-69	NGS (Not Grade Standard)
	0-64	

## CERTIFICATES

Certificates are only issued for **A+ High Distinction, High A Honours, A Honours, B+ High Credit, B Credit, C+ High Pass, C Pass**. No certificate is issued for **Not Grade Standard (NGS)** category. Certificates and Diplomas are either **Award with High Distinction, Award with Distinction, Award** or **No Award**. Candidates/Teachers should note any pre-requisite requirement that will appear at the top of the page for appropriate grades, certificates and diplomas in the syllabus.



The **AGMS** admin automatically issues the appropriate certificate in keeping with the pre-requisites. The Grade 8 (Proficiency), Certificate and all Diplomas are presented to successful candidate at the annual Graduation in April of each year in Australia.

### **VALIDITY POLICY**

Any unprepared section is randomised by the examiner at the examination. For example, the sight-reading is only kept by the examiner and is randomly selected by the examiner for the candidate to play. The same applies with the Ear Tests which are randomised by the examiner. The general knowledge questions are randomly selected from items on the notated score that is brought to the examination room.

## **APPLICATION and EXAMINATION ENTRY**

---

All entries can only be made online, via the **agms.edu.au** site. Examinations are held at centres presenting sufficient candidate numbers to justify the visit by a **AGMS examiner**. If the **AGMS** finds it necessary to cancel an examination at a centre the candidate may then be directed to the nearest centre. If this, too, is found to be impracticable, then Video examinations may be offered. Fees will be refunded if the **AGMS** cannot service the examination centre or the alternative offered. Ensure the candidate's name is correct when placing the entry. Once the certificate has been printed and posted, there will a AU\$20.00 fee to replace the certificate with the corrected name.

## **FEES, REFUNDS, TRANSFER**

---

### **FEE LIST**

A complete list of fees is published on the **agms.edu.au** website. All fees are paid online using the secure online credit card payment system.

### **FEE REFUND**

Fees cannot be refunded. But in very exceptional circumstances, an application can be made to the **AGMS admin** for consideration for a fee refund. When the **AGMS** receives an application for an examination refund and it is accepted, a AU\$50.00 admin fee will be deducted from the refunded amount. In the case the **AGMS** is not able to service the examination centre for various reasons – for example, remote location, a full refund will be offered.

### **EXAMINATION RE-ENTRY**

No fee concession is provided in the regulations for a repeat examination entry subsequent to failure to pass (NGS – not grade standard) the examination. The full fee prescribed in the current fee list for the particular Step, Grade, Certificate or Diploma must be paid in full when making another examination entry.

### **CONCESSIONAL RE-ENTRY**

This type of examination entry concerns a candidate who misses an examination because of medical or other reasons. A fresh entry form must be completed. Attach a copy of the doctor's certificate or appropriate letter and enclose the necessary half fee(s) based on the current Fee List.

This concession must be taken within 6-months of the original date of entry, otherwise it lapses, and any fees held in credit will then be forfeited. This procedure also applies to any examination for which a new time and date is requested by the candidate. When making this application, a candidate has the right to make a concessional re-entry at a higher Grade level. But payment for the balance of the half fee is necessary. All applications for concessional re-entry must be made through the **AGMS** admin.

### **TRANSFER OF FEES**

Fees may **not** be transferred to the credit of another candidate - except in cases of hardship or similar circumstances within the family. Such a concession must be approved by the **Board of Directors** of the **AGMS** after an application in writing has been made.

## **ATTENDANCE AT EXAMINATIONS, ABSENT**

---

Candidates may **not** interchange examination time periods without prior permission from the **AGMS** admin or the **examiner**. Candidates are required to attend the examination location fifteen minutes before the appointed time.

### **ABSENT CANDIDATES**

Candidates absenting themselves from an examination to which they have been called and notified, will forfeit the fees paid. The only exceptions to this rule are in the event of a death in the family, illness or accident, school examinations being scheduled for the same date, or for religious purposes. An appropriate certificate or letter should be obtained and a copy attached to any future examination entry at half fee to be taken within six months of the original examination.

## **EXAMINATION PROCEDURE & OTHER ATTRIBUTES**

---

### **IN-PERSON EXAMINATION**

At an in-person examination, you will be allocated a venue and a time by the **AGMS** admin. Please arrive 15 minutes before the allotted examination time and wait outside the examination room. Only the candidate or exceptions listed in **Outline of Assessments** is permitted in the examination room.

### **LIVE ONLINE EXAMINATION**

At a live online examination, you will be allocated a time and sent a link from by the **AGMS** admin. Please ensure your device is powered on, has a clear view of the candidate as if the examiner was in the room and have a high-speed internet connection. The examiner will call at the allotted time.

### **RECORDED EXAMINATION**

Please see the document 'Video Examinations Guidelines' for more information.

For comprehensive exams, the video is to be a one-take recording of the complete examination. No editing allowed. The video must clearly show the candidate and have clear sound. Once completed, upload the video and upload the link in the section provided on the **AGMS** online entry form.

### **ACCOMPANIMENTS FOR EXAMINATION**

All accompaniments are the responsibility of the candidate. If using a backing track, it is the responsibility of the candidate to ensure there is an adequate sound system for the purposes of the examination.

### **EXAMINATION WORKS CHOSEN FOR PERFORMANCE**

These should always be prepared in full unless otherwise indicated in the syllabus. Because of the length of some works, it may not always be possible for the examiner to hear the whole of the prepared work. The examiner may end any candidate's performance at any point when he or she is satisfied with what has already been performed.

### **WORKS AVAILABILITY**

The **AGMS** does not carry stocks of list pieces, textbooks or literary works for sale or distribution other than its own publications. The **AGMS** cannot guarantee that the music and/or literary works in its lists will always be available from publishers and/or retailers. In some Lists where publisher's names are quoted, these are intended only as a guide or as a means of identification. Any standard edition is acceptable.

### **OWN CHOICE ITEMS**

No authorisation of **own choice** items is required from step 1 to step 3, grade 1 to grade 7. Own choice items should be of a comparable level of technical and musical challenge as the recommended list selections of the grade. **Authorisation for own choice** items is only required for Grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS and F.Mus.AGMS by contacting the **AGMS** admin. If you are unsure about the suitability of a work for any grade, please feel free to contact **AGMS** at any time.

### **IMPROVISATION**

There is provision for Improvisation and embellishment of the sheet copy where appropriate. If candidates elect to improvise, care must be taken to maintain the work's integrity & difficulty.

### **INSTRUMENTS**

Instruments used for performance should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well.

### **GENERAL KNOWLEDGE**

Candidates may elect to answer general knowledge questions or present a folio covering all areas of general knowledge appropriate to the grade presented.

## **MEMORY**

Although not a requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Memory work is expected for part of the Program in the Certificate/ Associate, Licentiate, and Fellowship Recital Diploma examinations.

## **MUSIC REPEATS**

Candidates must be familiar with the repeats as marked in the examination pieces being played, but unless requested by the examiner, they need not be performed. However, *Da Capo* should be observed.

## **PHOTOCOPIES**

The **AGMS** complies with all international copyright law and does **not** allow the use of photocopies, unless the original is present, and the copy is only used to facilitate the ease of page turning. Candidates should be aware that if photocopies are used, the examiner may refuse to allow the examination to proceed until an original publication is obtained. Any lost time, therefore, would be at the candidate's expense, as the allotted examination period could not be changed.

## **PENCIL MARKS**

All references to time, keys, modulations, form, word, or sign meanings, or similar teaching aids, must be completely erased from each piece of music before entering the examination room. Essential marks relative to performance may remain.

## **NATIONAL AWARDS & SPECIAL CERTIFICATES**

**National Awards and Special Certificates** are awarded every year. Many donations are received on a regular basis for the **Annual AGMS Award and Concert Presentation** from supportive teachers and others as well as from businesses. The **AGMS** is grateful on behalf of all candidates for this valued support, as is it devoted wholly to the many successful examination candidates who have endeavoured and achieved in the preceding year.

## **ACCESSIBILITY POLICY**

---

The **AGMS** works to provide flexibility and opportunities for students who have either physical or mental disabilities. The **AGMS** can accept entries from candidates who are physically handicapped or who are blind. Details of the disability should be quoted at the time of entry so that examiners can be alerted to any unusual set of circumstances which may arise. Examination requirements can be varied in accordance with the **AGMS** philosophy of rewarding disciplined endeavour and skill and supporting self-esteem. Contact the **AGMS** admin about this matter.

## **EXAMINER**

---

### **EXAMINER'S DECISION & APPEALS PROCESS**

The examiner's decision is final. However, it is possible to appeal this. This appeal must be instigated within two-weeks of receiving the results by addressing such to the **AGMS Board of Directors**. Should there be sufficient evidence for the appeal to be successful, then the candidate will be offered the opportunity to resit the examination at a mutually convenient time with a different examiner.

### **EXAMINER REQUIREMENTS & RELIABILITY POLICY**

All **AGMS** examiners are professionals in their field and undergo a period of supervised training to be appointed as an **AGMS** examiner. This ensures **AGMS** examiners are highly aware of the syllabus criteria and marking scheme. The **AGMS** has an examiner training courses at different levels. Periodically, all examiners attend a moderation session to ensure a consistent mark between the examiners. All examiners and staff hold current working with children check, blue card or equivalent.

## **PRACTICAL MUSIC EXAMINATION OUTLINES**

---



**ELECTRONIC ORGAN: STEP ONE (PREPARATORY)**

Examination Time: 10 minutes

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)**Similar Motion:** Hands separately; One octave ascending and descending.

Tempo: MM = 100 bpm with one note per beat.

Major: C &amp; G

**Chords:** Left Hand: Any position with tonic pedal.

C &amp; G Major

**PERFORMANCE**

Three contrasting pieces to be performed in total.

**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform.**20 Marks****REPERTOIRE LIST****LIST A****Organ Primer Method – John Brimhall****Castle***Aura Lee**Russian Dance**On the Bridge**Strawberry Roan (or The Birds)***LIST B****William Monnell Organ Course Book 1****Chappell***Allouette**Mary Ann**Sea Shanty**Jingle Bells*

**LIST C****Spinnet Organ Course Book 1****Chappell***Beautiful Brown Eyes**Hi Lee Li Lo**Drink to Me Only**Lightly Row*

**Own Choice:** Teachers may substitute an own choice piece of the same level. No approval is necessary however if you are not sure of the standard you may apply for approval.

**SIGHT READING****7 Marks**

The candidate will be asked to orally read notes for up to four bars from the Treble Stave. The examiner will use one of the pieces presented and will point to each note. Note values not required.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a short two-bar phrase played twice by the examiner.  
No note value shorter than a crotchet.

**PITCH**

The Candidate will be asked 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.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and name the following items as found in their chosen pieces:  
**Brace, bar lines, double bar line, stave or staff, clefs, semibreves, minims and crotchets.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**



**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

If student writes this by hand, please scan the document then upload as above.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: STEP TWO (ELEMENTARY)**

---

Examination Time: 10 minutes

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)**Similar Motion:** Hands separately; One octave ascending and descending.

Tempo: MM = 100 bpm with one note per beat.

Major: C, G &amp; F

**Chords:** Left Hand with tonic pedal.

C, G &amp; F Major &amp; G7

**PERFORMANCE**

---

Three pieces to be performed in total.

**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform.**20 Marks****REPERTOIRE LIST****LIST A****Organ Primer Method – John Brimhall****Castle***Down in the Valley**My Little Pony**Merrily We Roll Along**Chiapanecas***LIST B****Complete Organ Player Book 1 – Kenneth Baker****Castle***Everyone's Gone to the Moon**Eight Days a Week**Love Me Tender**My Own True Love*

**LIST C****Spinet Organ Course Book 2 – Palmer Hughes****Chappell***Camptown Races (Pg. 21 version 2)**On Top of Old Smokey (Pg. 24 version 2)**Can Can**Tourelay***Own Choice:** Teachers may substitute an own choice piece of the same level.**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a short simple phrase for the Right Hand. 2 bars in  $\frac{4}{4}$  time  
 OR 4 bars in  $\frac{3}{4}$  time. The phrase will consist of minims and crotchets. All in the 5-finger position.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a short two-bar phrase played twice by the examiner. No note value shorter than a crotchet.

**PITCH**

The Candidate will be asked 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.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and name the following items as found in their chosen pieces:

**Braces, bar lines, double bar lines, staff or stave, clefs, semibreves, minims crotchets, accidentals, simple time signatures, dynamics** (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

If student writes this by hand, please scan the document then upload as above.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: STEP THREE (PRELIMINARY)**

Examination Time: 15 minutes

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)

<b>Similar Motion:</b>	Hands together; Two octaves ascending and descending. Tempo: MM = 40 bpm with four notes per beat.
Major:	C & G
Harmonic minor:	A
<b>Similar Motion:</b>	Hands separately; Two octaves ascending and descending. Tempo: MM = 40 bpm with four notes per beat.
Major:	F & D
<b>Contrary Motion:</b>	Two octaves; Hands together; Legato touch Tempo: MM = 40 bpm with four notes per beat.
Major:	C & G
Harmonic minor:	A
<b>Chords:</b>	With tonic pedal. C, G & F Major, G7, Am & Dm

**PERFORMANCE**

Three pieces to be performed in total.

**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform.**20 Marks****REPERTOIRE LIST****LIST A****Organ Method Book 1 – John Brimhall****Castle***Exercises No. 21, 22 & 23**Lightly Row**Waltz on the G Chord**Drifting***LIST B****Spinet Organ Course Book 3 – Palmer Hughes****Chappell***Sidewalks of New York**Chiapanecas***Complete Organ Player Book 1 – Kenneth Baker****Castle***Blowin' in the Wind or Great Day*

**LIST C****Complete Organ Player Song Book 1 Series 2 – Kenneth Baker****Castle***And I Love Her**Banks of the Ohio**Edelweiss**Puff the Magic Dragon***Own Choice:** Teachers may substitute an own choice piece of the same level.**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a short simple phrase for either left or right hand alone.

Two bars in  $\frac{4}{4}$  time or 4 bars in  $\frac{3}{4}$  time. Consisting of minims and crotchets. All in the 5-finger position.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a short two bar phrase played twice by the examiner. No note value shorter than a crotchet.

**PITCH**

The Candidate will be asked to state which is higher or lower of two notes played consecutively by the examiner. Not less than a THIRD apart. Within the octave around Middle C.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and name the following items as found in their chosen pieces:

**Braces, bar-lines, double bar-lines, staves, clefs, semibreves, minims, crotchets, accidentals, time signatures, terminology, triplets, key signatures, tone and semitone intervals, dynamics**

(crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

If student writes this by hand, please scan the document then upload as above.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE ONE**

Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)**Similar Motion:** Hands together; two octaves ascending and descending.

Tempo: MM = 52 with four notes per beat

Major: C, G, D &amp; F

Harmonic minor: A

Melodic minor: A

**Contrary Motion:** Hands together, two octaves

Tempo: MM = 52 with four notes per beat.

Major: C, G, D &amp; F

Harmonic minor: A

**Chords:** With tonic pedal

C, G, F &amp; D Major, G7, C7 &amp; Am

**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform.**20 Marks****REPERTOIRE LIST****LIST A****John Brimhall Book 1****Castle***No. 52, 54, 55, 56***John Brimhall Book 2****Castle***No. 2, 8, 10, 20, 27*



**LIST B****Spinnet Organ Method Book 4 – Palmer Hughes****Chappell***Julida Polka**Cielito Lindo**La Spagnola***Pop Song Book – Kenneth Baker****Chappell***I Just Called to Say I Love You***LIST C****Complete Organ Player Book 2 – Kenneth Baker****Castle***Any One Piece from this Book***Complete Organ Player Book 3 – Kenneth Baker****Castle***Upstairs Downstairs**My Way**Somewhere My Love***Own Choice****SIGHT READING****7 Marks**

Sight read a short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in  $\frac{2}{4}$  or  $\frac{3}{4}$  time. In the keys of C or G Major only. Hands separately.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a quaver.

**INTERVALS**

The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.

**PITCH**

The Candidate will be asked to state which is the higher or lower of any two notes played consecutively by the examiner.

**PITCH**

The Candidate will be asked to hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces:

**Braces, bar-lines, double bar-lines, terminology, rests, accidentals, time signatures, note values, clefs, staves, key signatures, dynamics** (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE TWO**

Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)

**Similar Motion:** Hands together; two octaves ascending and descending  
Tempo: MM = 63 with four notes per beat.

Major: F & B $\flat$

Harmonic minor: D & E

Melodic minor: D & E

**Contrary Motion:** Hands together, two octaves.  
Tempo: MM = 63 with four notes per beat.

Major: F & B $\flat$

Harmonic minor: D & E

**Chords:** With tonic pedal  
C, G, D, F & B $\flat$  Major, C7, G7, D7, F7, Am, Dm & Em

**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST B:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST C:** Choose any one piece from the given repertoire list to perform

**20 Marks****REPERTOIRE LIST****LIST A**

**John Brimhall**

**Castle**

*Study No. 24 Mountain Song*

*Study No. 25 The Fair*

**LIST B**

**Complete Organ Player Book 1 – Kenneth Baker**

**Castle**

*Chitty Chitty Bang Bang*

**Left Hand and Toe Supplement**

*Amapola*

*Penny Lane*

**LIST C**

<b>Complete Organ Player Book 2 – Kenneth Baker</b>	<b>Castle</b>
<i>Uptown Girl</i>	
<b>Pop Song Book – Kenneth Baker</b>	<b>Chappell</b>
<i>What's Love Got to Do With It</i>	
<i>Angela</i>	
<b>Complete Organ Player Book 3 – Kenneth Baker</b>	<b>Castle</b>
<i>Never on Sunday</i>	
<i>The Fool on the Hill</i>	
<i>Something Stupid</i>	
<b>Own Choice</b>	

**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a short passage with no note shorter than a crotchet and with no accidentals. Hands together in the keys of C, G and F Majors only. In  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$  time.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four-bar simple passage played twice by the examiner in $\frac{2}{4}$ time. Quavers, crotchets and minims may be used.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C.
<b>PITCH</b>	The Candidate will be asked to hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces:

**Note and rest values, staff or staves, clefs, accidentals, articulations, time signatures, key signatures, terminology, signs.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

If student writes this by hand, please scan the document then upload as above.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE THREE**

Examination time: 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Preliminary Grade Theory of Music examination (or higher) be passed in conjunction with Grade Three practical.

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)**Similar Motion:** Hands together; two octaves ascending and descending

Tempo: MM = 72 with four notes per beat.

Major: A, E &amp; B

Harmonic minor: C &amp; G

Melodic minor: C &amp; G

**Contrary Motion:** Hands together, two octaves

Tempo: MM = 72 with two notes per beat.

Major: A, E &amp; B

Harmonic minor: C &amp; G

**Arpeggios:** Hands together; two octaves ascending & descending.

Tempo: MM = 72 with three notes per beat

Major: C &amp; G

Minor: A &amp; E

**Chords:** With tonic pedal. Chords from previous grades may be requested.

A, E &amp; B Major, Cm, Gm, D7, Dm7, A7 &amp; Am7

**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform**20 Marks**

**REPERTOIRE LIST****LIST A****Complete Organ Player Book 4 – Kenneth Baker****Castle***Left Hand and Pedal Studies – March, Quickstep, Rock Style or Tango (any one style)***LIST B****Adventure Series 2****halleonard.com***Bugler's Holiday, Hey Mr Banjo, The Syncopated Clock, Margie***Adventure Series 2****halleonard.com***Don't Sleep in the Subway, Tammy, I Want to Hold Your Hand, Under Paris Skies***LIST C****Complete Organ Player Songbook Series 1 & 2 – Kenneth Baker****Castle***Any Piece***Electric Hits for all Electronic Organs Volume 2 arr. Keith Searle***Star Trek Movie Theme, Memory, Chariots of Fire, Neighbours, Elizabethan Serenade***Own Choice****SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage of 8 bars in  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$  time in the keys of

C, G or F Major. To be played by both hands at the moderate speed of ♩ = MM 100.

No accidentals. Phrasing must be observed.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a simple four bar passage played twice by the examiner in  $\frac{3}{4}$  time. Quavers, crotchets, minims and dotted minims may be used.

**INTERVALS**

The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.

**TONALITY**

The Candidate will be asked to hum or sing and then identify as major or minor, a short diatonic phrase of 5 to 7 notes played twice by the examiner. No dotted rhythms used.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces:

**Terms, time signatures, key signatures, scale formation, tetrachords, tones and semitones, signs.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

If student writes this by hand, please scan the document then upload as above.

**TOTAL MARKS POSSIBLE****100 Marks**



**ELECTRONIC ORGAN: GRADE FOUR**

Examination time. 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade One Theory of Music examination (or higher) be passed in conjunction with Grade Four practical.

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work from memory)

**Similar Motion:** Hands together; two octaves ascending and descending  
Tempo: MM = 80 with four notes per beat.

Major: B $\flat$  & E $\flat$ 

Harmonic minor: F &amp; B

Melodic minor: F &amp; B

Chromatic: C & C $\sharp$ 

**Contrary Motion:** Hands together starting from unison; two octaves  
Legato touch; Staccato touch at examiner's discretion  
Tempo: MM = 80 with four notes per beat.

Major: B $\flat$  & E $\flat$ 

Harmonic minor: F &amp; B

**Arpeggios:** Hands together; two octaves ascending & descending  
Tempo: MM = 80 bpm with three notes per beat

Major: F & B $\flat$ 

Minor: D &amp; G

**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST B:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST C:** Choose any one piece from the given repertoire list to perform

**20 Marks**

**REPERTOIRE LIST****LIST A****Complete Organ Player Book 6 – Kenneth Baker****Castle***Co-ordinated Left Hand and Rhythm – Any One Study from the following rhythm studies:**Beguine, Jazz Style, Modern Pop Style, Slow Rock or Bolero***LIST B****Professional Styling Series 6****halleonard.com***Heart**Hey There**On a Slow Boat to China***LIST C****Professional Styling Series 8****halleonard.com***I Could Have Danced All Night, Tijuana Taxi***Complete Organ Player Left Hand, Toe and Pedal Supplement Bk. 2 – Kenneth Baker****Castle***El Cumbanchero, Stormy Weather***Own Choice****SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage of 12 bars in  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{6}{8}$  time in the keys of G, D, F Major, or A minor. Both hands together. Quavers and occasional accidentals will be used. Phrasing must be observed.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a simple four bar passage played twice by the examiner in  $\frac{3}{4}$  or  $\frac{4}{4}$  time. Quavers, crotchets, dotted crotchets, minims and dotted minims may be used.

**INTERVALS**

The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th & Major 6th), starting on any note around middle C.

**TONALITY**

The Candidate will be asked to hum or sing and then identify as major or minor, a short chromatic phrase of 5 to 7 notes played twice by the examiner. Dotted rhythms may be used.

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces:

**Scale formation, tetrachords, notation, rests, key signatures, time signatures, accents, syncopation, terminology, signs, binary form, intervals, tones and semitones.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE FIVE**

Examination time. 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Two Theory of Music examination (or higher) be passed in conjunction with Grade Five practical.

**TECHNICAL WORK****20 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)**Similar Motion:** Hands together; two octaves ascending and descending.

Tempo: MM = 88 bpm with four notes per beat

Major: F $\sharp$ , A $\flat$  & D $\flat$ Harmonic minor: B $\flat$  & E $\flat$ Melodic minor: B $\flat$  & E $\flat$ Chromatic: D & D $\sharp$ **Contrary Motion:** Hands together starting from unison; two octaves.

Tempo: MM = 88 with four notes per beat

Major: F $\sharp$ , A $\flat$  & D $\flat$ Harmonic minor: B $\flat$  & E $\flat$ **Arpeggios:** Hands together; two octaves ascending & descending.

Tempo: MM = 88 bpm with three notes per beat

Major: D &amp; A

Minor: C &amp; B

**Chords:** With tonic pedal

C dim, C dim, D dim, A dim, F dim, C Aug, G Aug, D Aug, A Aug, F Aug,

A $\flat$ , D6, E6, A6, B $\flat$ , E $\flat$ 6 & A $\flat$ 6**Chord Progression:** From Memory

- Perfect cadence progression (I-IV-V-I)
- Plagal cadence progression (I-IV-I)

Major: C

Minor: C

**PERFORMANCE**

---

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST B:** Choose any one piece from the given repertoire list to perform.

**20 Marks**

**LIST C:** Choose one piece from the given repertoire list to perform

**20 Marks**

**REPERTOIRE LIST****LIST A**

**Complete Organ Player Book 6 – Kenneth Baker**

**Castle**

*Co-ordinated Left Hand and Rhythm – Any One Study from the following rhythm studies:*

*Jazz Style with rowing pedals, Jazz Waltz, Rhumba, Shuffle*

The presented list must include improvisations

**LIST B**

**Organ Adventure Series**

*Only One Piece from Series 4, 7 or 9*

**LIST C**

**Easier to Play Series Volume 3 – Bill Irwin**

**halleonard.com**

*Bluessette, Strangers in the Night, I Wish You Love, Thoroughly Modern Millie*

**Sweet Mozart**

**Leduc**

*Sonata in A K331, Sonata in C K545*

**Own Choice**

**SIGHT READING**

---

**7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, chords and simple modulations.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C.
<b>PITCH</b>	The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	The Candidate will be asked to identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I) or Perfect (V-I).

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE SIX**

Examination time. 25 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Three Theory of Music examination (or higher) be passed in conjunction with Grade Six practical.

**TECHNICAL WORK****16 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)**Similar Motion:** Hands together; two octaves ascending and descending

Tempo: MM = 96 bpm with four notes per beat

Major: G $\flat$ , C $\flat$  & C $\sharp$ Harmonic minor: C $\sharp$ , G $\sharp$  & D $\sharp$ Melodic minor: C $\sharp$ , G $\sharp$  & D $\sharp$ 

Chromatic: E &amp; F

**Contrary Motion:** Hands together starting from unison; two octaves.

Tempo: MM = 63 bpm with four notes per beat

Major: G $\flat$ , C $\flat$  & C $\sharp$ Harmonic minor: C $\sharp$ , G $\sharp$  & D $\sharp$ **Dominant 7ths:** Two octaves ascending & descending; Root Position only

Minimum Tempo: MM = 96 with four notes per beat

In the keys of: D, A and E

**Pedal Scales:** One Octave on spinet, two octaves on console

Major: C &amp; D

Harmonic minor: C &amp; G

**Chords:** With tonic pedalCM7, GM7, DM7, AM7, FM7, B $\flat$ M7, E $\flat$ M7, E7, E $\flat$ 7, A $\flat$ 7,Em7, Bm7, Fm7 & B $\flat$ m7**Chord Progression:** The examiner will ask for the following progressions in one key:

- Perfect cadence progression (I-IV-V7-I)
- Plagal cadence progression (I-V-I-IV-I)

Major: E

Minor: F



**PERFORMANCE**

---

Four pieces required: List A, B, C and D.

Select four contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST B:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST C:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST D:** Choose one piece from the given repertoire list to perform **16 Marks**

**REPERTOIRE LIST****LIST A****Complete Organ Player Book 7 – Kenneth Baker****Castle**

*Co-ordinated Left Hand and Pedal Modern Rhythm Studies*

Any One Study from the following styles. Improvisation should be inserted into the work.

Use ternary form: A Melody, B Improvisation, A Melody

*Fast Latin, Conga, Mambo, Jazz Style with Right Hand Chords, Rock Style, Samba,*

*Shuffle Variation, Twist*

**LIST B****Organ Adventure Professional Styling Series****halleonard.com**

*Guantanamera, Rainy Days and Mondays, The Candy man, This Love of Mine,*

*Tuxedo Junction, You and Me Against the World*

**Organ Adventure Series Book 10****halleonard.com**

*Any Piece*

**Organ Adventure Series Book 11****halleonard.com**

*Any Piece*

**LIST C****Famous Classics for all Organs****EMI/Chappell**

*Romance, Chanson Triste, Minuet in G, Apache Dance, To a Wild Rose, The Swan,*

*The Sleeping Beauty Waltz*

**Organ Adventure Series 19****halleonard.com**

*You'd Be So Nice to Come Home To, In the Still of the Night, How High the Moon*

**LIST D****Organ Adventure Professional Styling Series****halleonard.com**

*Any Piece*

**Organ Adventure Series Book 1****halleonard.com**

*Sunset Memories*

**Organ Adventure Series Book 10**

halleonard.com

*Latin Lustre***Creative Styling Series 2 Adventures in Special Effects***Call Me***Creative Styling Series 4 Adventures in Special Effects***Perhaps Perhaps Perhaps***Own Choice****SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Minor, 3rd, Major 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
<b>PITCH</b>	The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	The Candidate will be asked to identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I) or Interrupted (V-VI).

**GENERAL KNOWLEDGE****6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces:

**Form; ornaments; abbreviations; terms; keys; modulations; compound, inverted, diatonic or chromatic intervals; plagal, perfect and interrupted cadences.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

**TOTAL MARKS POSSIBLE****100 Marks**

**ELECTRONIC ORGAN: GRADE SEVEN**

Examination Time: 35 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Four Theory of Music examination (or above) be passed in conjunction with Grade Seven practical.

**TECHNICAL WORK****16 Marks**

**SCALES** (All Technical Work except chord progressions to be performed from memory)

**Similar Motion:** Hands together; Two octaves ascending and descending  
Minimum tempo: MM = 104 bpm with four notes per beat.

Major: Any Major scale

Harmonic minor: F#, Ab & A#

Melodic minor: F#, Ab & A#

Chromatic: F#, Ab & A#

**Contrary Motion** Two octaves

Major: Any Major scale

Harmonic Minor: F#, Ab & A#

**Arpeggios:** Hands together; two octaves ascending and descending  
Root Position, first inversion & second inversion  
Minimum tempo: MM = 104 with three notes per beat.

Major: B, Db & Gb

Minor: C#, F# & G#

**Dominant 7ths:** Hands together; Root Position only  
Minimum Tempo: MM = 104 bpm with four notes per beat

In the keys of: C, E and Bb

**Diminished 7ths:** Root position only. In the keys of:  
C & D

**Pedal Scales:** Two octaves

Major: G, A & F

Harmonic minor: E, F# & D

Chromatic: C

**Chords:** Major, minor, sixth, seventh, Major 7ths, minor 7ths, diminished and augmented:  
All keys

**Chord Progression:** The examiner will ask for the following progressions:

- Perfect cadence progression (I-IV-Ic-V7-I)
- Plagal cadence progression (I-Ib-IV-I)
- Interrupted cadence progression (I-IIb-V7 VI)

## **PERFORMANCE**

---

Four pieces required: List A, B, C and D.

Select four contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

**LIST A:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST B:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST C:** Choose one piece from the given repertoire list to perform **16 Marks**

**LIST D:** Choose one piece from the given repertoire list to perform **16 Marks**

## **REPERTOIRE LIST**

### **LIST A**

**Complete Organ Player Book 5, 6 or 7 – Kenneth Baker**

**Castle**

Any One Study from the following styles. Improvisation should be inserted into the work.

Use ternary form: A Melody, B Improvisation, A Melody

Use any modern rhythm styling. Registration to enhance the performance.

### **LIST B**

**Organ Adventure Professional Styling Series 2**

**ghalleonard.com**

*Charade, Day by Day, The Pink Panther*

**Organ Adventure Professional Styling Series 4**

**halleonard.com**

*Body and Soul, Someone to Watch Over Me, I Cover the Waterfront, Tea for Two*

**Organ Adventure Professional Styling Series 6**

**halleonard.com**

*Here's That Rainy Day, I'll Remember April, I Know a Place, With a Little Help from My Friends*

### **LIST C** **A Classical Work**

A Classical arrangement, with or without rhythm. If rhythm is used it should be musically integrated and supportive of style. 'Classical' refers to music from any one of the four historical periods.

Candidates should listen to the original orchestration and use the suggested tone colours as a guide to registration.

**LIST D****Professional Styling Series Book 11 Magic Moments****halleonard.com***Any piece in the book – With Improvisation***Book 4 Colour My Song – Eddie Baster***Any piece in the book – With Improvisation***Own Choice:** Teachers may substitute an own choice piece of the same level. (AGMS approval is required).**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time. Modulations and accidentals will be included.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to to clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a semiquaver.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Minor 2nd, Major 2nd, Minor 3rd, Major 3rd, Perfect 4th, Diminished 5th, Perfect 5th, Minor 6th, Major 6th, Minor 7th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
<b>PITCH</b>	The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	The Candidate will be asked to identify as major, minor, diminished, or augmented, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I), Interrupted (V-VI) or Imperfect (I-V).

**GENERAL KNOWLEDGE****6 Marks**

Candidates will be expected to:

- Know the background of the **composers** and of the **works** performed.
- Answer questions pertaining to the following items within the examination pieces:  
**Form; key signatures; modulations; compound, inverted, diatonic and chromatic intervals, perfect, plagal, imperfect and interrupted cadences.**

**OPTION 1:**

The examiner will ask the candidate general questions based on the music performed. This option is for:

- in person examinations
- live online examinations

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.

**OR**

**OPTION 2**

This option is for:

- Video examinations
- Optional for in person examinations in lieu of Option 1
- Optional for live online examinations in lieu of Option 1

Programme notes:

These should be a professionally presented document covering the general knowledge set for the grade and uploaded in the 'programme notes' section provided on the online entry form.

**TOTAL MARKS POSSIBLE****100 Marks**

## **TEACHER OF MUSIC EXAMINATION OUTLINES**

---





## **CERTIFICATE OF TEACHING: C.T.Mus.AGMS**

Examination Time: 60 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching from the earliest levels from Step One (Preparatory) through to Step Three (Preliminary), then Grade One and then through to Grade Two. This includes a thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, student development in relation to the chosen instrument.

The assessment is split into **two parts**:

- **Part one** is the **written folio**. A comprehensive document that includes the beginning stages of setting up a music teaching studio, the first 5 lessons of teaching and structured analysis of preparing students for step 1 through to grade 2.
- **Part two** is the **practical examination** and includes a presentation of a selection of the examination programmes studied in part one. This also includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

### **RECOMMENDED**

- 80% pass mark (B+) or higher for Grade 6 performance or above

### **PART ONE: WRITTEN FOLIO**

**40 Marks**

<b><u>SECTION A:</u></b> Setting up a teaching music studio (1000 - 2000 word limit)	<b>(10 Marks)</b>
<b><u>SECTION B:</u></b> Outline of the first 5 lessons (1000 - 2000 word limit)	<b>(10 Marks)</b>
<b><u>SECTION C:</u></b> Complete exam programmes (no word limit)	<b>(20 Marks)</b>

Folio is to be submitted to the AGMS two weeks prior to the practical examination.

The written folio should include the following:

- Setting up a teaching music studio including:**
  - Philosophy of teaching
  - Room layout
  - Child safety policy
  - Business elements including setting of rates, invoicing, account keeping
  - Advertising
- Outline of the first 5 lessons including the fundamentals of technique**
- Prepare one complete exam programme per grade, from Step 1 to Grade 2 inclusive**
  - Include a list of pieces chosen with scores for each piece
  - An analysis of each piece
  - Any technical challenges students might encounter in each piece and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A: Technical Work:** Perform & then explain how to teach **(20 Marks)****SECTION B: Repertoire:** Perform & then explain how to teach **(25 Marks)****SECTION C: Supporting tests:** A demonstration of teaching supporting test sections **(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Technical Work: Perform & then explain how to teach**

- Present (play) **all technical work** as set for AGMS Grade Two.
- **Explain & demonstrate** how the technical work is taught and any teaching strategies used.

**b. Repertoire: Perform & then explain how to teach**

- Using the programmes prepared in PART ONE section C, select **one piece from each Step or Grade** to perform.
  - **Step 1** – Select 1 work to perform from the prepared programme.
  - **Step 2** – Select 1 work to perform from the prepared programme.
  - **Step 3** – Select 1 work to perform from the prepared programme.
  - **Grade 1** – Select 1 work to perform from the prepared programme.
  - **Grade 2** – Select 1 work to perform from the prepared programme.
- **Discuss and demonstrate** the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.

**c. Supporting tests: A demonstration of teaching supporting test sections**

- Present and outline teaching strategies for grade two supporting tests.
  - Aural Skills
  - Sight Reading
  - General Knowledge (these will be based on the pieces presented in your folio)

**TOTAL MARKS POSSIBLE****100 Marks**

## **ASSOCIATE DIPLOMA OF TEACHING: A.T.Mus.AGMS**

Examination Time: 90 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching at an intermediate level from Grade Three, through to an early advanced level, Grade Six. This includes a very thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, student development in relation to the chosen instrument.

The assessment is split into **two parts**:

- **Part one** is the **written folio**. A comprehensive document that includes how to keep students motivated, the place & purpose of music examinations, history and development of the instrument, how to advise parents/students on purchasing an appropriate instrument, compare and contrast two schools and/or style of technique and a structured analysis of preparing students for grade 3 through to grade 6.
- **Part two** is the **practical examination** and includes a presentation of a selection of the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

### **PRE-REQUISITES**

- 80% pass mark (B+) or higher for C.Mus.AGMS or above performance
- 80% pass mark or higher Grade 5 Theory or above
- Award for C.T.Mus.AGMS

### **PART ONE: WRITTEN FOLIO**

**40 Marks**

<b><u>SECTION A:</u></b> Student motivation and the place of music examinations (500 - 1000 word limit)	<b>(4 Marks)</b>
<b><u>SECTION B:</u></b> History & development of the instrument (1000 - 2000 word limit)	<b>(8 Marks)</b>
<b><u>SECTION C:</u></b> Schools and/or styles of technique (1000 - 2000 word limit)	<b>(8 Marks)</b>
<b><u>SECTION D:</u></b> Complete exam programmes (no word limit)	<b>(20 Marks)</b>

Folio is to be submitted to the AGMS two weeks prior to the practical examination.

The written folio should include the following:

- How to keep students motivated and the place & purpose of music examinations**
- History and development of the instrument, and advice to parents/students on the purchase of an appropriate instrument**
- Compare and contrast two schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.**

**d. Prepare one complete exam programme per grade, from Grade 3 to Grade 6 inclusive**

- Include a list of pieces chosen with scores for each piece
- An analysis of each piece
- Any technical challenges students might encounter in each piece, and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A: Technical Work:** Perform & then explain how to teach **(25 Marks)****SECTION B: Repertoire:** Perform & then explain how to teach **(20 Marks)****SECTION C: Supporting tests:** A demonstration of teaching supporting test sections **(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Technical Work: Perform & then explain how to teach**

- Present (play) **all technical work** as set for AGMS Grade Six.
- **Explain & demonstrate** how the technical work is taught and any teaching strategies used.

**b. Repertoire: Perform & then explain how to teach**

- Using the programmes prepared in PART ONE section C, select **one piece from each Grade** to perform.
  - **Grade 3** – Select 1 work to perform from the prepared programme.
  - **Grade 4** – Select 1 work to perform from the prepared programme.
  - **Grade 5** – Select 1 work to perform from the prepared programme.
  - **Grade 6** – Select 1 work to perform from the prepared programme.
- **Discuss and demonstrate** the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.

**c. Supporting tests: A demonstration of teaching supporting test sections**

- Present and outline teaching strategies for grade six supporting tests.
  - Aural Skills
  - Sight Reading
  - General Knowledge (these will be based on the pieces presented in your folio)

**TOTAL MARKS POSSIBLE****100 Marks**

## REFERENCE BOOKS

---

### PIANOFORTE/KEYBOARD

All About Blues Basics for Beginners	Michael Furstner	Furstner
All About Chords, Scales and Simple Improvisation Bks 1 & 2	Michael Furstner	Furstner
Arranging Popular Music	Yamaha	Yamaha
Blues, Jazz and Rock Riffs for Keyboard (A Practical Guide to Improvisation)	William Eveleth	Hal Leonard
Exploring Backing Tracks	Hal Leonard	Hal Leonard
Exploring Intros and Endings	Hal Leonard	Hal Leonard
First Term at The Piano	Bartok-Reschofsky	B & H
First Pedal Exercises for Piano	Diller-Quaile	Chappell
Foundations of Piano Technique	Coviello	OUP
Hot Trax	Margaret Brandman	Jazzem Music
How to Blitz Sight Reading	Samantha Coates	Blitzbooks
How to Blitz Note Reading	Samantha Coates	Blitzbooks
How to Blitz General Knowledge	S. Coates & Abe Cytronowski	Blitzbooks
How To Practise (Piano)	Bolton	Novello
How To Use the Pedal in Piano Playing	Johnstone	Ashdown
Peddalling the Modern Piano	York Bowen	OUP
Pianoforte Diplomas	G. Tankard	Elkin
Pianoforte Practising – Primer 103	Lowe-Egerton	Novello
Pianoforte Sight Reading – 3 Books	W. Lovelock	Elkin
Pianoforte Technique – Foundation Principles	J. Ching	Murdoch
Pianos and Their Makers	Alfred Dolge	Dover
Points on Pedalling	J. Ching	Forsyth
Principles of Piano Technique & Interpretation	K. Taylor	Novello
Sight Reading Adventures	M. Hyde	Southern Music
Sight Reading for all Grades & Diplomas.	M. Hesse	EMI
Sight Reading Tests – Books 1 and 2	T. Haig	Stainer & Bell
Sight Reading For the Very Young Pianist	Joan Last	B & H
Technical Work Books/ Piano School each Grade		agms.edu.au
Technique and Expression	Taylor	Novello
The Contemporary Aural Course	Margaret Brandman	Jazzem Music
The Contemporary Chord Workbooks 1 & 2	Margaret Brandman	Jazzem Music
The Contemporary Piano Method	Margaret Brandman	

**RUDIMENTS**

A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

**GENERAL**

A Method of Aural Training – 3 Books	Taylor	OUP
A Music Course for Students	Williams	OUP
Australian Composition in the Twentieth Century		OUP
Elementary Studies in Transposition	Newton	Williams
Harvard Dictionary of Music	Apel	H.E.B.
Lives of Great Composers	Pelican	
Music For the Handicapped Child	Alvin	Oxford
Music Therapy for Handicapped Children	Nordoff & Robins	George
Orchestral Technique	Jacob	OUP
Piano School Work Books All Grades		agms.edu.au
Pocket Dictionary of Music		Collins
Practical Transposition	H. Chambers	Allans
The Book of Modern Composers	Ewen	Knopf
The Great Conductors	Schonberg	Schuster
The Inner Game of Music	Barry Green	Pan Books
The Instruments of the Orchestra	Evans/Hind	B & H
The New Oxford Companion to Music	Arnold	OUP
The Progress of Music	Dyson	OUP
Transposition at the Keyboard	Rees-Davies	Curwen 8334



**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**

