



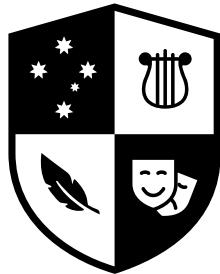
AUSTRALIAN
GUILD OF MUSIC
& SPEECH

MODERN GUITAR

Comprehensive

2026
SYLLABUS

agms.edu.au



AUSTRALIAN GUILD OF MUSIC & SPEECH

Modern Guitar Syllabus (Comprehensive) 2026

This syllabus edition reviewed by
Bryce Leader
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 4209
Australia

ABN: 22 664 671 701
W: 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, not-for-profit, **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:

Music/Speech.	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.
Kindness.	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.
Service.	We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy.
Integrity.	Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards.
Excellence.	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.

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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 and grade 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 6**, 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
Grades	Advanced level of performance and technique	Grade Six
	Intermediate level of performance and technique	Grade Five
	Developing level of performance and technique	Grade Four
Steps	Developing level of performance and technique	Grade Three
	Beginning elements to set the foundations of success in your instrument	Grade Two
	Beginning elements to set the foundations of success in your instrument	Grade One
Steps	Beginning elements to set the foundations of success in your instrument	Step Three (Preliminary)
	Beginning elements to set the foundations of success in your instrument	Step Two (Elementary)
	Beginning elements to set the foundations of success in your instrument	Step One (Preparatory)

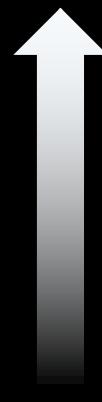


Teacher of Music

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
Diploma	A comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians at an advanced level.	A.T.Mus.AGMS (Associate – Teacher of Music)
Certificate	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:

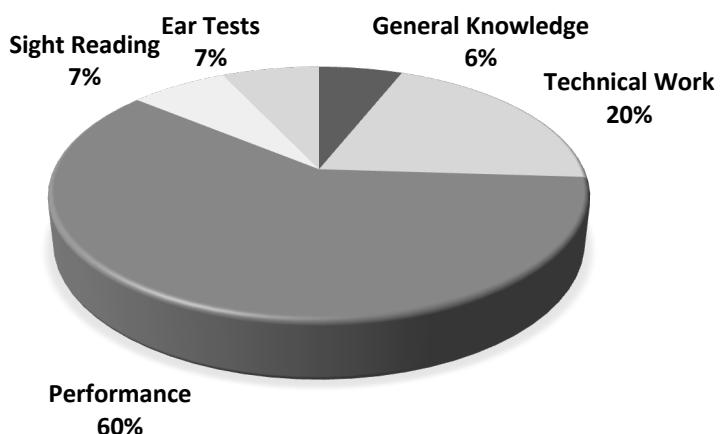
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

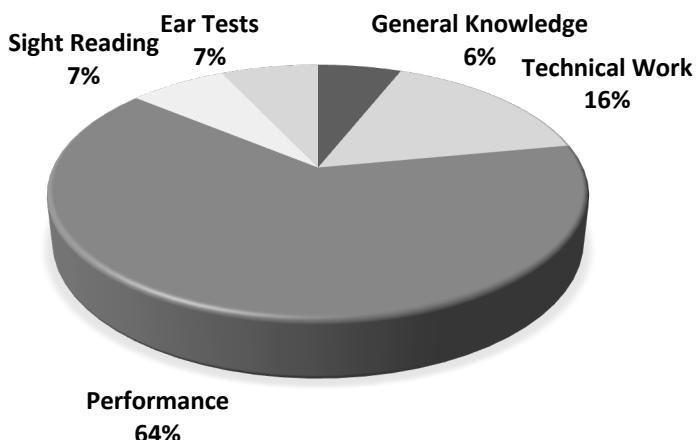
PRACTICAL MUSIC (Weighting)

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

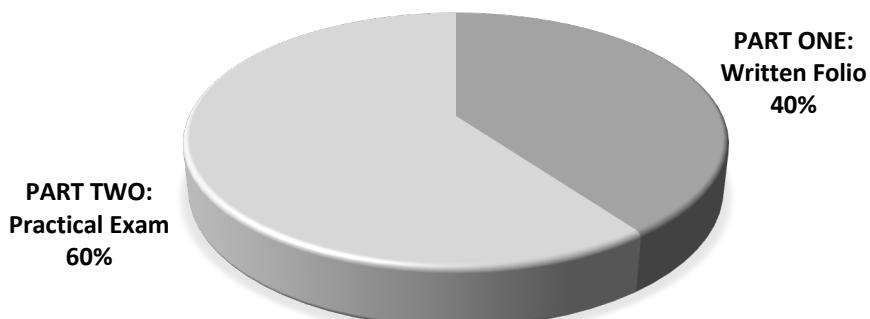
Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)



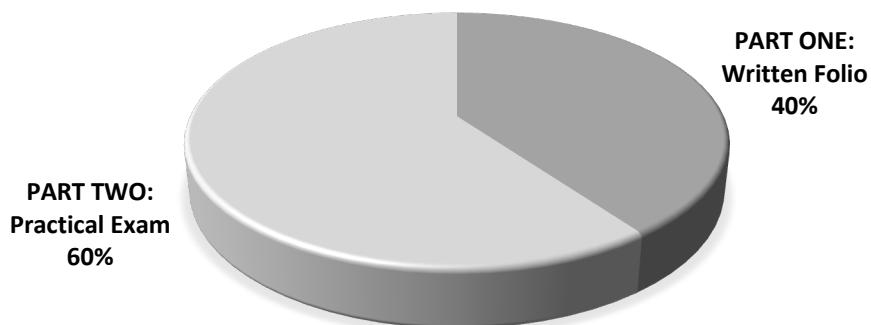
SECTION	MARKS (WEIGHTING)	
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

Grade 6 Marks (Weighting)

SECTION	MARKS (WEIGHTING)
Technical Work	16
Performance	List A (16 Marks)
	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 (Weighting)**C.T.Mus.AGMS Marks (Weighting)**

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

A.T.Mus.AGMS Marks (Weighting)

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

Authentication strategies

Each candidate needs to present either live in person or live online for the examiner.

Candidates presenting for video 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
Technical Work (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
Pieces List A: List B: List C: (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
Sight Reading (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 and rhythmic 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
Ear Tests (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
General Knowledge (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 Marking Scheme

Marking Band	A	B	C	NGS	
Mark Range	16-14	13	12	11-1	0
Technical Work (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
Pieces List A: List B: List C: List D: (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
Sight Reading (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 and rhythmic 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
Ear Tests (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
General Knowledge (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	
PART ONE: Written Folio (40 Marks)	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.	
PART TWO: Practical Exam (60 Marks)	Mark Range	60-57	56-54	53-42	41-1	0
	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 era 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 Six Grade Five Grade Four Grade Three Grade Two Grade One Step Three (Preliminary) Step Two (Elementary) Step One (Preparatory)
MARK	95-100 90-94 85-89 80-84 75-79 70-74 65-69 0-64

Teacher of Music

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

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

CERTIFICATE

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 or in the following section.

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 towards the start of each year in Australia.

THEORY PREREQUISITE FOR PRACTICAL SUBJECTS

Below outlines the **AGMS theory prerequisites**. The **AGMS theory examination** can be completed any time. Once a minimum of a **pass** in both the **AGMS practical grade** and the prerequisite **AGMS theory grade** (or above grade) is completed – the **AGMS practical certificate** will be issued.

PRACTICAL GRADE	THEORY GRADE PREREQUISITE (required)	THEORY GRADE (suggested)
Grade Three		Preliminary
Grade Four		Grade One
Grade Five		Grade Two
Grade Six		Grade Three

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 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 new entry 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 and fully charged, 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



MODERN GUITAR: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Chords: 3 string, one finger chords
C, G & Em

Exercises: Tempo: $\text{♩} = 90 \text{ MM}$
1) A chord progression based on the chords C, G & Em
2) Finger dexterity exercises

PERFORMANCE

Three pieces to be performed, one from each list.

Required Book for this level:

Copy, Play and Learn Guitar. The Easy, fun way for young peoplecopyplayandlearn.com**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****LIST A****Copy, Play and Learn**copyplayandlearn.com

This is the Worst Day Ever
Mum's Vexation
I've Got Rabbits
Shoe Laces

LIST B**Copy, Play and Learn**copyplayandlearn.com

My X Box
Where's My Soccer Ball
My Skateboard
My Sister Eats Worms

LIST C**Just the Way You Are – Bruno Mars***Play the first 16 bars***I've Got a Feeling – The Black-Eyed Peas***Play the first 16 bars*

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 Clap or tap a short two-bar phrase played twice by the examiner.
No note value shorter than a crotchet.

PITCH 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**

MODERN GUITAR: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: Tempo: $\text{♩} = 80$ MM
 G Tetrachord
 G-D from the 3rd string in open position

Chords: 6 string open
 E, A, D, Em, Am, C & G

Exercises: 1) C & G7 Exercise as written chords. Tempo: $\text{♩} = 90$ MM
 2) Strumming Exercises based on open chords. Tempo: $\text{♩} = 80$ MM

PERFORMANCE

Three pieces to be performed, one from each list.

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****LIST A**

Copy, Play and Learn Section 1	copyplayandlearn.com
<i>Moving, Lost in Space</i>	
Progressive Guitar Method Book 1 Beginner	LTP
<i>Aura Lee, Three String Blues, 12 Bar Blues</i>	
Suzuki Guitar School Volume 1	Summy Birchard Inc
<i>Twinkle Twinkle Variation, Lightly Row</i>	

LIST B

Copy, Play and Learn	copyplayandlearn.com
<i>Breakfast Lunch and Dinner, Bluey the Dog, My Sister Dorothy, The Sleepover, The Sleepover (part two)</i>	
Progressive Guitar Method Book 1 Beginner	LTP
<i>Michael Row the Boat Ashore, Molly Malone, Will the Circle Be Unbroken, Walking Blues</i>	
Mel Bay's Modern Guitar Method Grade 1	Mel Bay
<i>Frolic, Sparkling Stella, Aura Lee, Red River Valley, Psalm 100, When the Saints Go Marching In, Cockles and Muscles</i>	
Suzuki Guitar School Volume 1	Summy Birchard Inc
<i>Aunt Rhody, Song of the Wind, May Song, Allegretto, Perpetual Motion</i>	

LIST C**Play one of the following songs:**

Achy Breaky Heart (Key of A), Pub with no Beer (Key of D), Drunken Sailor (Key of Em), Wild Thing (Key of A), Knocking on Heaven's Door (Key of G)

SIGHT READING**7 Marks**

Sight read a short simple phrase of 2 bars in $\frac{4}{4}$ time OR 4 bars in $\frac{3}{4}$ time.

Consisting of minims and crotchets.

EAR TESTS**7 Marks**

RHYTHM Clap or tap a short two-bar phrase played twice by the examiner.
No note value shorter than a crotchet.

PITCH 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:

Brace, bar lines, double bar line, stave or staff, clefs, semibreves, minims and 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

MODERN GUITAR: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: Tempo: Play as crotchets at $\text{♩} = 60$ MM

Picking: Down and up (alternate)

Minor Pentatonic: A (Pattern 1)

Tempo: Play as $\text{♩} = 90$ MM

Picking: Economy or Sweep picking

Major Pentatonic: G

Arpeggios: Tempo: $\text{♩} = 100$ MM with one note per beat

Picking: Fingerstyle and picked

Major: Am, C, D & Fmaj7 exercise

Chords: Fmaj7, A5, D5 & B7**Exercises:** 1) Blues in E + riff. Tempo: $\text{♩} = 75$ MM2) Fingerstyle study in tablature. Tempo: $\text{♩} = 60$ MM**PERFORMANCE**

Three pieces to be performed, one from each list.

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****Copy, Play and Learn Guitar – The Easy, fun way for young people**copyplayandlearn.com*Fairyland, A Sunday BBQ, Nigel the Athlete, I'm Simon's Mother, Simon,**I Dreamt Aunty Glennis was the Toothfairy, You're Angry Because I Hate Broccoli?,**Walking the stairs, Blues in E***A Modern Method for Guitar – William G. Leavitt****Berklee***Exercise 4***Progressive Guitar Method Book 1 Beginner – Turner and White**learntoplay.com*Pg. 23 to 42 excluding duets***Mel Bay's Modern Guitar Method Grade 1****Mel Bay***Pg. 16 to 21*

LIST B**Black Night – Deep Purple**

Play the main riff, Smoke on the Water – Play the main riff

Smoke on the Water – Deep Purple

Play the main riff

Back in Black – AC/DC

Play the main theme to the chorus, Thunderstruck – Play the opening riff only

Sweet Child o' Mine – Guns 'n' Roses

Play the opening riff only

Thunderstruck – AC/DC

Play the opening riff only

You really Got Me – The Kinks

Play the opening riff, verse and chorus

LIST C**TNT – AC/DC**

Play the Verse and Chorus

Something I Need – One Republic

Play the Verse and Chorus

Wish You Were Here – Pink Floyd

Play the Intro and Chorus

Stand By Me – Ben E. King, John Lennon

Play the Verse and Chorus in the key of G

Songbird – Eva Cassidy

Play the Verse and Chorus

Opportunity – Pete Murray

Play the Intro and 1st Verse

Sweet Child O' Mine – Guns 'n' Roses

Play the chords to the 1st Verse in the key of D

Massachusetts – The Bee Gees

Play the 1st Verse

Stuck in the Middle with You – Stealers Wheel

Play to the end of the 2nd Verse

Baby I've Got You on My Mind – Powderfinger

Play to the Solo

Wonderwall – Oasis

Play 1st Verse and Chorus

SIGHT READING**7 Marks**

Sight read a short simple phrase of 2 bars in $\frac{4}{4}$ time or 4 bars in $\frac{3}{4}$ time. Consisting of minims and crotchets.

EAR TESTS**7 Marks**

RHYTHM Clap or tap a short two bar phrase played twice by the examiner.
No note value shorter than a crotchet.

PITCH 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**

MODERN GUITAR: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: Tempo: Play as  at $\text{J} = 60$ MM

Minor Pentatonic: A (Pattern 1)

Arpeggios: Tempo: Play as  at $\text{J} = 60$ MM

Minor Pentatonic: A (Pattern 1)

Chords: Bm Chord Study. Tempo: $\text{J} = 75$ MMF# Chord Study. Tempo: $\text{J} = 100$ MM**Exercises:** 1) Licks associated with A minor Pentatonic Pattern 1. Tempo: $\text{J} = 50$ MM2) Blues in A Pattern 1. Perform with Backing track. Tempo: $\text{J} = 85$ MM**Knowledge and Understanding:**

The candidate will be asked to locate and play a 5th or 6th string root note power chord as chosen by the examiner.

The candidate should be familiar with and able to locate a 5th or 6th string root note power chord or major or minor barre chord anywhere on the neck of the guitar and be familiar with the notes of the chromatic scale.

PERFORMANCE

Three pieces required: List A, B and C

Select three contrasting pieces from three different lists below.

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 1****A Modern Method for Guitar Volume 1 – William G. Leavitt****Berklee***Any piece(s) or duet of at least 32 bars total from pages 6 - 22 of this book***Mel Bay's Modern Guitar Method Grade 1****Mel Bay***Any piece or duet of at least 16 bars from pages 25 - 34 of this book***LIST 2**

Solos are to be performed in the key in which they are recorded by the original artist at a standard commensurate with the technical work of the grade.

Some written solos may be found in *Guitar Tab White Pages* by Hal Leonard.

Black Knight – Deep Purple*Play the Power chords and the riffs***T. Bone Shuffle – Buddy Guy***Play the 1st Solo***Oye Como Va – Santana***Play the solo***Nothing Else Matters – Metallica***Play the solo***Marsailles – The Angels***Play the solo***Dirty Deeds Done Dirt Cheap – AC/DC***Play the solo***Knocking on Heaven's Door – Guns 'n' Roses version***Play the 1st solo***Take a Long Line – The Angels***Play 2nd verse, chorus + solo***LIST 3****Performance of an improvised solo (creative)***Use the Blues in A backing track to create an improvised solo based on the**A minor pentatonic scale Pattern 1***LIST 4**

Most if not all recommended songs can be found on the Sheetmusicplus.com website

Pieces must be in the original key by the original artist at the standard commensurate with the grade.

Pieces must contain at least one full, six string barre chord.

Highway to Hell – AC/DC*Chords to intro, verse and chorus***When I Come Around – Green Day***Intro, Verse and Chorus*

Marsailles – The Angels*Play the intro and verse up to the solo***Dirty Deeds Done Dirt Cheap – AC/DC***Intro, verse, chorus***All the Small Things – Blink 182***Intro, verse and chorus***Adam's Song – Blink 182***Intro, verse, chorus***What's my age again – Blink 182***Intro, verse, chorus***Teen Spirit – Nirvana***Intro and chords to the solo***Beat it – Michael Jackson***Riff and chords up to the solo***Wild World – Cat Stevens***Play verse and chorus and include the scale passage lick***Throw Your Arms Around Me – Hunters and Collectors***Play intro, 1 verse and 1 chorus***Walk of Life – Dire Straits***Play one verse, one chorus***Take me Home, Country Roads – Bob Denver***Play second verse and middle 16 bars***Teach Your Children – Crosby, Stills, Nash and Young***Play 1st verse and chorus***House of the Rising Sun – The Animals***Arpeggiate the chords in fingerstyle or sweep picking***Hallelujah – Leonard Coen***Play one verse and one chorus***Dock of the Bay – Otis Redding***Play 2nd verse, chorus and bridge***Cracklin' Rosie – Neil Diamond***Play 1st verse and bridge***Am I Ever Gonna See Your Face Again – The Angels***Play the intro, Verse, chorus and middle 16 bars***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.

EAR TESTS**7 Marks**

RHYTHM Clap or tap a short two bar phrase played twice by the examiner.
No note value smaller than a quaver.

INTERVALS Identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.

PITCH State which is the higher or lower of any two notes played consecutively by the examiner.

PITCH 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**

MODERN GUITAR: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: Tempo: Play as  at $\text{J} = 70 \text{ MM}$ Minor Pentatonic: A (Pentatonic Pattern 2)
B (Alternative fingering)**Arpeggios:** Tempo: Play as  at $\text{J} = 60 \text{ MM}$ Minor: A (Pattern 2)
Minor Pentatonic: B**Chords:** G7, G/B, Asus, Am7, Dadd2, F#m, F#m7, F#7, F#maj7, B, Bsus2**Exercises:**
1) Licks associated with A minor Pentatonic Pattern 2. Tempo: $\text{J} = 85 \text{ MM}$
2) A minor Pentatonic Pattern 1 and 2 monster licks. Tempo: $\text{J} = 50 \text{ MM}$
3) Blues in A Pattern 2. Perform with Backing track. $\text{J} = 85 \text{ MM}$

The candidate should be able to locate a 5th or 6th string root note power chord anywhere on the neck of the guitar and be familiar with the notes of the chromatic scale.

PERFORMANCE

Three pieces required: List A, B and C

Select three contrasting pieces from three different lists below.

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 1****Mel Bay's Modern Guitar Method Grade 1***Any piece or duet of at least 16 bars from pages 35 - 47 of this book***A Modern Method for Guitar Volume 1 – William G. Leavitt***Any piece(s) or duet of at least 32 bars total from pages 23 - 41 of this book*

LIST 2

Solos are to be performed in the key in which they are recorded by the original artist at a standard commensurate with the technical work of the grade.

Some written solos may be found in *Guitar Tab White Pages* by Hal Leonard.

Main Street by Bob Seger

Play the solo

School's Out – Alice Cooper

Play the intro riff and the solo

Shook Me All Night Long – AC/DC

Play the chorus and the solo

Comfortably Numb – Pink Floyd

Play the first solo and the first 8 bars of the second solo

All Along the Watchtower – Jimi Hendrix

Play the solos after the 1st and second verse

Whole Lotta Love – Led Zeppelin

Play the guitar solo after Verse 2

The Unforgiven – Metallica

Play guitar solo after second time bar to D.S sign

Sunshine of Your Love – Eric Clapton

Play intro and solo

Still got the Blues – Gary Moore

Play main theme and the accompaniment (separately) to verse 1

Smoke on the Water – Deep Purple

Play the main theme + solo

Hey Joe – Jimi Hendrix

Intro + solo

Knocking on Heaven's door (Guns 'n' Roses version)

Play the second solo

Black Magic Woman – Santana

Play 1st or 2nd solo

LIST 3**Performance of an improvised solo (creative)**

Use the Blues in A backing track to create an improvised solo based on the A minor pentatonic scale pattern 2

LIST 4

Most if not all recommended songs can be found at sheetmusicplus.com.
 Pieces must be in the original key by the original artist at the standard of the grade.
 Pieces must contain either major or minor barre chords based on 5th and 6th string root notes.
 (for example, Bm and F# in second position)

The Unforgiven – Metallica

Play acoustic guitar part from intro to guitar solo

Rod Stewart

I Don't Wanna Talk About It

I Can Hear Music – The Beach Boys

Play verse 1 and chorus

The Boxer – Simon and Garfunkel

Play verse 1 and 2 + chorus

You'd Better Be Home Soon – Crowded House

Play verse 2 and middle 8 bars

Layla – Eric Clapton

Play introduction and 1st verse

Sultans of Swing – Dire Straits

Play verse 1

Californication – Red Hot Chilli Peppers

Play to guitar solo

Lola – The Kinks

Play verse 1 + 2 + middle 8

Learn to Fly – The Foo Fighters

Play intro riff + verse 1

Lake of Fire – Nirvana

Play from the intro to start of verse 2

Don't Think Twice It's Alright – Bob Dylan

Play fingerstyle till start of verse 2

Boulevard of Broken Dreams – Green Day

Play verse 1+2+ chorus

About a Girl – Nirvana

Play verse 1+2+ instrumental

I'll stand by You – The Pretenders

Play verse 1+2+chorus

Summer of 69 – Bryan Adams

Play verse 1+2 guitar solo and bridge

Enter Sandman – Metallica

Play to the solo

SIGHT READING**7 Marks**

Sight read a short passage with no note shorter than a crotchet and with no accidentals.

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**

RHYTHM	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.
INTERVALS	Identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C.
PITCH	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**

MODERN GUITAR: 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**

(All Technical Work from memory)

Scales: Tempo: Play as  at $\text{J} = 80$ MM

Minor Pentatonic: A (Pentatonic Pattern 3)
B
Major: D (Two Octaves)

Arpeggios: Tempo: Play as  at $\text{J} = 85$ MM

Minor Pentatonic: A (Pentatonic Pattern 3)
Minor: B & E (Two Octaves)
Major: D (Two Octaves)
A (Three Octaves) play as    Tempo: $\text{J} = 65$ MM

Chords: E_b, E_b/G, G6, C add9, Emsus4, F add9

Exercises: Tempo: $\text{J} = 85$ MM

- 1) Licks associated with A minor Pentatonic Pattern 3.
- 2) A minor Pentatonic Pattern 1 and 2 monster licks (See grade 2)
Adapt lick to suit pattern 3
- 3) Blues in A Pattern 3 solo example. Perform with Backing track.
- 4) D Major lick (Tempo: $\text{J} = 120$ MM)

PERFORMANCE

Three pieces required: List A, B and C

Select three contrasting pieces from three different lists below.

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 1****Mel Bay's Modern Guitar Method Grade 2**

Any piece(s) or duet of at least 32 bars total from pages 4 - 24 of this book

LIST 2

Solos are to be performed in the key in which they are recorded by the original artist at a standard commensurate with the technical work of the grade.

Some written solos may be found in Guitar Tab White Pages by Hal Leonard.

Stairway to Heaven – Led Zeppelin

Play the solo

Samba Pa Ti – Santana

Play the first 2/3 of the piece

Fade to Black – Metallica

Play the solo

Walking By Myself – Garry Moore

Play the solo

What is and What Should Never Be – Led Zeppelin

Play Rhythm figure 1,2 + solo (with slide)

Thunderstruck – AC/DC

Play rhythm 1 and 2

One – Metallica

Play main electric guitar part up to and including solo

Moby Dick – Led Zeppelin

Play main guitar part up to drum solo

Layla – Eric Clapton (acoustic version)

Play the second solo

LIST 3**Performance of an improvised solo (creative)**

Use the Blues in A backing track to create an improvised solo based on the A minor pentatonic scale pattern 3

or

Candidates will provide a backing track at moderate tempo using these chords: D //// Bm //// Em //// A //// played four times.

Use the I, vi, ii, V backing track to create an improvised solo incorporating the call and response technique, the triads of D, Bm, Em, A and the D Major lick found in the technique section

LIST 4

Most if not all recommended songs can be found on the Sheetmusicplus.com website
Pieces must be in the original key by the original artist at the standard commensurate with the grade

Nothing Else Matters – Metallica

Intro, verse chorus

Stairway to Heaven – Led Zeppelin

Play from the intro to the end of verse 2

Blackbird – The Beatles

Play in fingerstyle

Arr. Michael Chapdelaine or Darrell Bracin

Romanza (Spanish folk melody)

Nothing Else Matters – Metallica

Intro, verse chorus – Play up to the solo

Unchained Melody – The Righteous Brothers

Play verse and middle eight bars. Play E flat using the 'shape in section 3 of technical section

Wake Me Up When September Ends – Green Day

Play verses 1+2+bridge

Better Man – Pearl Jam

Play verse 1 and chorus using 'slash' chords (with the 3rd in the bass) where written

Behind Blue Eyes – Limp Biscuit

Play intro, vs + chorus in fingerstyle

Lightning Crashes – Live

Play verse 1 + 2 + interlude

Way Out West as performed by James Blundell

Play fingerstyle

Wish You Were Here – Pink Floyd

Play the intro melody, the main riffs and open chords

Time of Your Life – Green Day

Play first verse and chorus

Sweet Home Alabama

Play intro, verse 1 and interlude

Pride and Joy – Stevie Ray Vaughan

Play intro and first verse

Original Prankster – Offspring

Play intro, verse 1 and chorus

Jet Airliner – The Steve Miller Band

Play intro riff and verse 1

Hey There Delilah – The Plain White Tees

Play the intro, verse 1 and chorus

Crazy Little Thing Called Love – Queen

Play up to guitar solo

SIGHT READING**7 Marks**

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 at the moderate speed of one crotchet = MM 100.

No accidentals. Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM 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 Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.

TONALITY 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

MODERN GUITAR: 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**

(All Technical Work from memory)

Scales: Tempo: Play as  at $\text{♩} = 100$ MM

Minor Pentatonic: A (Pentatonic Pattern 4)

Dorian: D (Two Octaves)

Mixolydian: G (Two Octaves)

Arpeggios: Tempo: Play as  at $\text{♩} = 85$ MM

A minor (Pentatonic Pattern 4)

D min7 (Two Octaves)

G7 (Two Octaves)

Chords: A6, A9, A13, D6, D9, E9

Exercises: 1) Licks associated with A minor Pentatonic Pattern 4. Tempo: $\text{♩} = 90$ MM

2) A minor Pentatonic Pattern 1 and 2 monster licks

Adapt lick to suit pattern 3 & 4

3) Blues in A Pattern 4 – perform with Backing track. Tempo: $\text{♩} = 85$ MM

4) Blues using 'Jazz' chords Pt. 1 Tempo: $\text{♩} = 110$ MM. Pt. 2 Tempo: $\text{♩} = 95$ MM

5) Jazz licks to be played in any key. Tempo: $\text{♩} = 100$ MM

The candidate should be able to locate a 5th or 6th string root note power chord anywhere on the neck of the guitar and be familiar with the notes of the chromatic scale

PERFORMANCE

Three pieces required: List A, B and C

Select three contrasting pieces from three different lists below.

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 1****Mel Bay's Modern Guitar Method Grade 2***Any piece(s) or duet of at least 32 bars total from pages 25 - 48 of this book***LIST 2**

Solos are to be performed in the key in which they are recorded by the original artist at a standard commensurate with the technical work of the grade.

Some written solos may be found in *Guitar Tab White Pages* by Hal Leonard

Sultans of Swing – Dire Straits*Play the licks to your favourite verse and play the guitar solo***Smooth – Carlos Santana***Play the intro and solo***Hotel California – The Eagles***Play the solo***Enter Sandman – Metallica***Play the solo***Another Brick in the Wall – Pink Floyd***Play the solo***LIST 3****Performance of an improvised solo (creative)**

*Use the Blues in A backing track to create an improvised solo based on the
A minor pentatonic scale pattern 4*

or

*Create and perform a chord solo to the Blues in A using chord shapes in Technical Work
Modern, Section 3, Chords*

LIST 4**Albatross – Fleetwood Mac***Play the main themes***Tears in Heaven – Eric Clapton***Play the intro, verse and middle 8 bars***Rainbow Connection – Paul Williams and Kenneth Ascher as sung by Kermit the Frog***Play from verse 2 and include the modulation***Khe Sanh – Cold Chisel***Arrange the 4 bars introduction to include higher chord voicings***Fix You – Coldplay***Play from verse 2 and include chorus***Clocks – Coldplay***Without using a capo play in E flat. Arrange the piano part for guitar***Don't Speak – No Doubt***Play from verse 2 and include guitar solo*

Hey Hey – Eric Clapton*Play the main theme***Under the Bridge – Red Hot Chilli Peppers***Play the intro, Verse one and chorus***Malaguena (Spanish traditional)***Whole piece***SIGHT READING****7 Marks**

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.

Quavers and occasional accidentals will be used.

Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM 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 Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th & Major 6th), starting on any note around middle C.

TONALITY 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

MODERN GUITAR: 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**

(All Technical Work from memory)

Scales: Candidates should be able to play and name the dorian, mixolydian and major scales at least a tone up or down from the written examples
 Tempo: Play as  at $\text{J} = 110 \text{ MM}$

Minor Pentatonic: A (Pentatonic Pattern 5)
 Dorian: D (Two Octaves – 3 notes per string)
 Mixolydian: G (Two Octaves – 3 notes per string)
 Major: C (Two Octaves – 3 notes per string)

Arpeggios: * Be able to play the same arpeggio figure in any key from a 6th, 5th or 4th string start
 Tempo: Play as  at $\text{J} = 110 \text{ MM}$
 A minor (Pentatonic Pattern 5)
 D min7 (Two Octaves) *
 G7 (Two Octaves) *

Chords: B_bmaj7, C6, E_bdim, Am7, D13, Bm7, Em7_b5 (two forms), Gmin7_b5, C7_b9 (three forms), A7+5, E7+9

Exercises:

- 1) Licks associated with A minor Pentatonic Pattern 5. Tempo: $\text{J} = 110 \text{ MM}$
- 2) A minor Pentatonic Pattern 1 and 2 monster licks
 Adapt lick to suit pattern 3, 4 & 5
- 3) Blues in A Pattern 5 – perform with Backing track. Tempo: $\text{J} = 85 \text{ MM}$
- 4) 4) Jazz lick based on a ii - V played in any key. Tempo: $\text{J} = 110 \text{ MM}$
- 5) Jazz lick based on a Dominant 7th arpeggio to be played in any key
- 6) Play the following Chord progression at Tempo: $\text{J} = 120 \text{ MM}$
 Dm7 // G7 // Dm7 // G7 // Em7 // A7 // Em7 // A7 //
 D7 // // D_b7 // // C // Am // Dm7 // G7 // x 4 C // // // //

Summertime – Jazz standard*Play the chords***I Will Survive – Gloria Gaynor***Play the chords of first two verses, or play the chords to the first verse and improvise over the second***Pieces of Me – Ashlee Simpson***Play the chords***Over the Hills and Far Away – Led Zeppelin***Whole Song***Stevie's Blues – Tommy Emmanuel***Whole Song***Classical Gas – Mason Williams***Whole Song***Mood for a Day – Steve Howe from Yes***Whole Song***SIGHT READING****7 Marks**

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****RHYTHM**

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.

INTERVALS

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.

PITCH

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.

HARMONY

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

**TONALITY &
CADENCE**

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**

MODERN GUITAR: 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**

(All Technical Work from memory)

Scales: Candidates must be able to transpose F and Bb major pentatonic to any position on the neck.

Tempo: $\text{♩} = 180$ MM

Major Pentatonic: Scales off 6th and 5th string root notes

F & Bb

Major: Tempo: $\text{♩} = 170$ MM

Open position scale. Two Octaves

G

Arpeggios: Tempo: $\text{♩} = 170$ MM

Major 7, Dominant 7, minor 7, minor 7b5 off 6th and 5th string root notes

Chords: Candidates should be able to play Major 7th, Dominant 7th, minor 7th and minor 7b5 chords from any root note based on the 5th or 6th strings

Exercises: 1) Chord progression in G major. Tempo: $\text{♩} = 140$ MM

2) Tempo: $\text{♩} = 75$ MM

Chord progression with movement on a single string per chord

3) ii, V, I jazz lick to be played in any key. Tempo: $\text{♩} = 110$ MM

4) Bluegrass licks in the key of G. Tempo: $\text{♩} = 120$ MM

5) Bluegrass accompaniment. Tempo: $\text{♩} = 80$ MM

PERFORMANCE

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

Select four contrasting pieces from four different lists below.

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

16 Marks

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

16 Marks

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

16 Marks

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

16 Marks

REPERTOIRE LIST**LIST A****Mel Bay's Modern Guitar Method Grade 3**

Any piece(s) or duet of at least 32 bars total from pages 25 to 46 of this book

LIST B**Charlie Parker – Blues for Alice or similar**

Learn the melody

LIST C**Improvise a jazz inspired solo to the chord progression in G major**

or

Improvise a bluegrass inspired solo to the chord progression using the bluegrass accompaniment**LIST D****Surfer Girl – The Beach Boys**

Play verse 2, the bridge and verse 3 in the new key

T. Bird to Vegas – Albert Lee

Play the melody and the accompaniment

Beaumont Rag – Clarence White & Doc Watson

Play the melody and accompaniment

SIGHT READING**7 Marks**

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****RHYTHM**

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.

INTERVALS

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.

PITCH	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.
HARMONY	Identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	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**

NOTE: For Grade 7 to Licentiate Diploma in performance, candidates should use the Classical Guitar syllabus

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.

PRE-REQUISITE

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

PART ONE: WRITTEN FOLIO **40 Marks**

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

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 styles 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**

SECTION A: Student motivation and the place of music examinations (500 - 1000 word limit)	(4 Marks)
SECTION B: History & development of the instrument (1000 - 2000 word limit)	(8 Marks)
SECTION C: Styles of technique (1000 - 2000 word limit)	(8 Marks)
SECTION D: Complete exam programmes (no word limit)	(20 Marks)

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 styles of technique.**

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**

<u>SECTION A: Technical Work:</u> Perform & then explain how to teach	(25 Marks)
<u>SECTION B: Repertoire:</u> Perform & then explain how to teach	(20 Marks)
<u>SECTION C: Supporting tests:</u> 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**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
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