



**AUSTRALIAN
GUILD OF MUSIC
& SPEECH**

Comprehensive

CONTEMPORARY PIANO

**2026
SYLLABUS**

agms.edu.au



AUSTRALIAN GUILD OF MUSIC & SPEECH

Contemporary Piano (Comprehensive) 2026 Syllabus

This syllabus edition reviewed by
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under the direction of the
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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:

| | |
|----------------------|--|
| 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, 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 **grade 8, certificate, associate, licentiate and fellowship**, the learning objectives includes the ability to display an advanced musical performance on the instrument with total control of all elements of musical performance, clear introduction to pieces as you would expect in a concert and a thoroughly well-researched written programme notes and analysis of the works presented.

For teacher of music

- For **certificate, associate, licentiate**, 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:

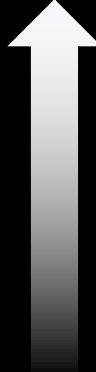
| CATEGORY | DESCRIPTION | LEVEL NAME |
|--------------------|--|-----------------------------------|
| Diploma | Virtuosic and professional concert level of performance – total mastery of your instrument | F.Mus.AGMS (Fellowship of Music) |
| | | L.Mus.AGMS (Licentiate of Music) |
| | | A.Mus.AGMS (Associate of Music) |
| Certificate | Advanced concert level of performance | C.Mus.AGMS (Certificate of Music) |
| Grades | Advanced level of performance and technique | Grade Eight Proficiency |
| | | Grade Seven |
| | | Grade Six |
| | Intermediate level of performance and technique | Grade Five |
| | | Grade Four |
| | | Grade Three |
| | Developing level of performance and technique | Grade Two |
| | | Grade One |
| | | |
| Steps | 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 |
|--------------------|---|---|
| Diploma | A comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians at an advanced level. | L.T.Mus.AGMS (Licentiate – Teacher of Music) |
| | | 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:

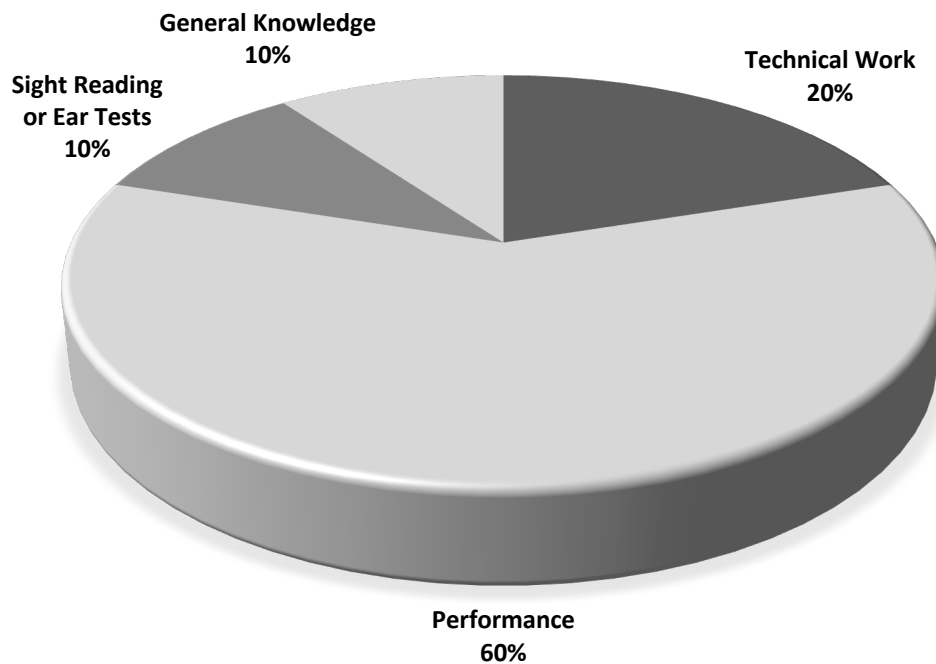
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

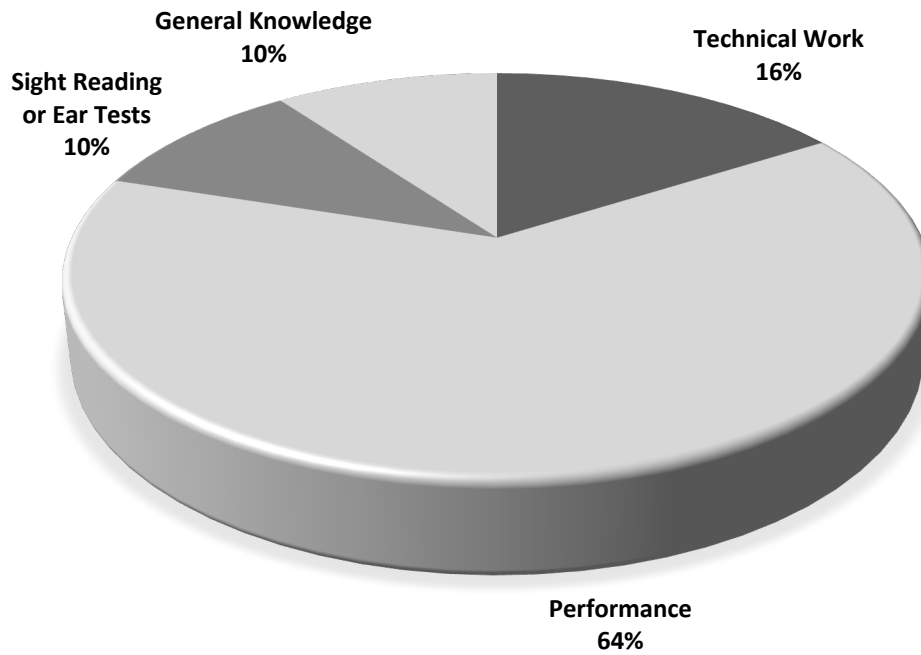
Following outlines, the marks (weighting) for each level.

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



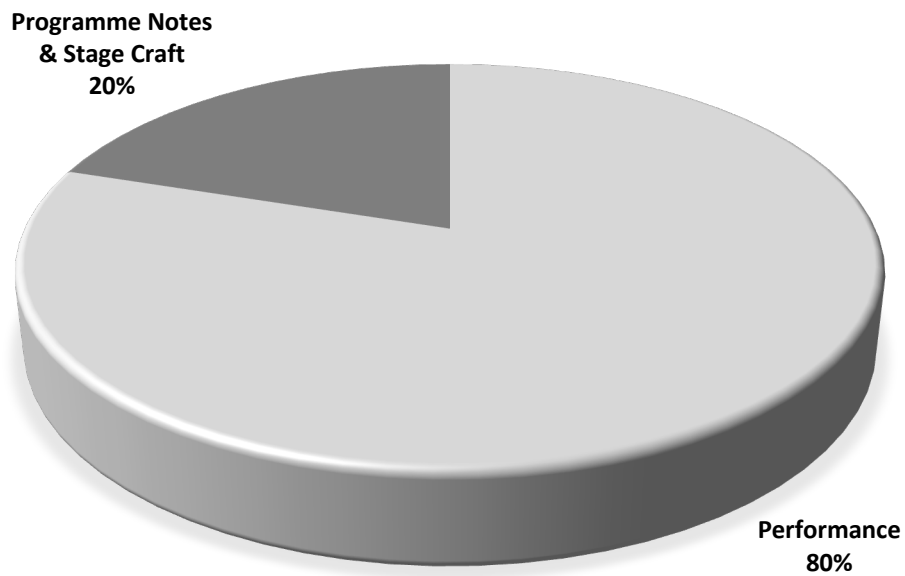
| SECTION | | MARKS (WEIGHTING) |
|----------------------------|-------------------|-------------------|
| Technical Work | | 20 |
| Performance | List A (20 Marks) | 60 |
| | List B (20 Marks) | |
| | List C (20 Marks) | |
| Sight Reading or Ear Tests | | 10 |
| General Knowledge | | 10 |
| TOTAL | | 100 |

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 or Ear Tests | | 10 |
| General Knowledge | | 10 |
| TOTAL | | 100 |

Grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marking Percentage Overview



Grade 8 Marks (Weighting)

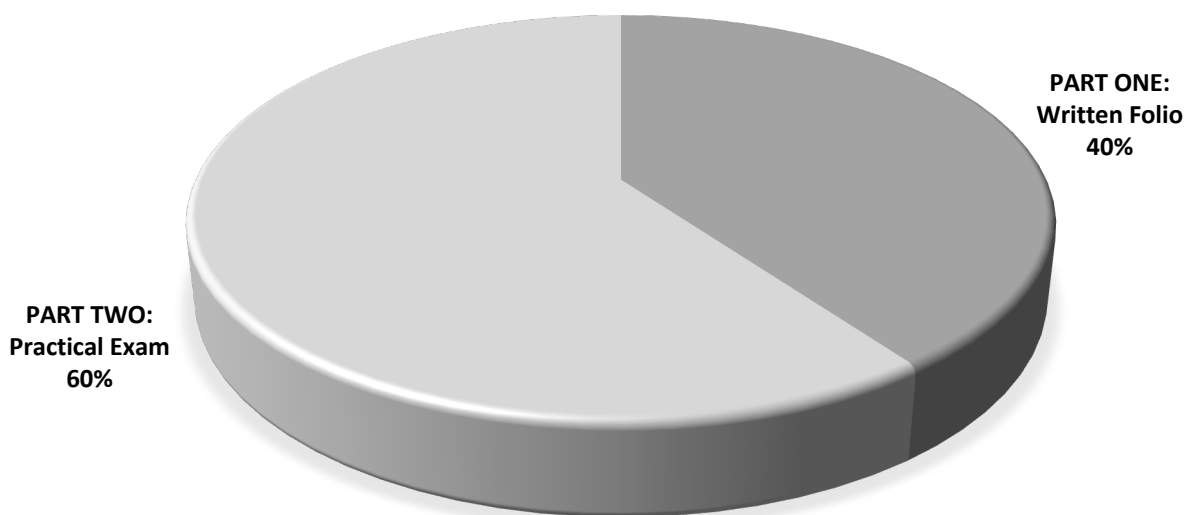
| SECTION | | MARKS (WEIGHTING) |
|-----------------|-------------------|-------------------|
| Performance | List A (16 Marks) | 80 |
| | List B (16 Marks) | |
| | List C (16 Marks) | |
| | List D (16 Marks) | |
| | List E (16 Marks) | |
| Programme Notes | | 20 |
| TOTAL | | 100 |

C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marks (Weighting)

| SECTION | | MARKS (WEIGHTING) |
|-------------------------------|------------|-------------------|
| Performance | All pieces | 80 |
| Programme Notes & Stage Craft | | 20 |
| TOTAL | | 100 |

Teacher of Music Marks (Weighting)

C.T.Mus.AGMS, A.T.Mus.AGMS & L.T.Mus.AGMS Marking Percentage Overview



C.T.Mus.AGMS Marks (Weighting)

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

A.T.Mus.AGMS & L.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 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 |
| 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. |
| Pieces List A: List B: List C: (20 Marks Each) | <p>Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.</p> <p>Fluent, with clarity of presentation.</p> <p>Convincing tempo and feel for the style presented.</p> <p>Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.</p> <p>Dynamics well controlled, with sensitive use appropriate to the style presented.</p> | <p>Notation, rhythm, and intonation mostly correct with good technical control of the instrument.</p> <p>Good sense of rhythm, with few mistakes</p> <p>Reasonable tempo and feel for the style of the music presented.</p> <p>Phrasing generally well controlled, with attention to details of expressiveness.</p> <p>Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.</p> | <p>Generally correct notation and rhythm and intonation.</p> <p>The sense of rhythm is sustainable with generally stable pulse.</p> <p>Tempo reasonable, without losing the sense of style of music presented.</p> <p>Some attention to phrasing, showing an awareness of the musical shape of the music</p> <p>Adequate attention to dynamics.</p> | <p>Notation and rhythm may be developing but not yet fluent.</p> <p>Rhythm not yet secure with a loss of fluency.</p> <p>Tempo not secure, losing fluency and sense of style.</p> <p>Sense of style appropriate for the structure and era of the music not recognised sufficiently well.</p> <p>Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.</p> | <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> |
| Marking Range | 10-9 | 8 | 7 | 6-1 | 0 |
| EITHER Sight Reading (10 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. |
| OR Ear Tests (10 Marks) | All correct. | One error only. | Mostly correct with up to two incorrect. | Poorly executed with several incorrect. | Not attempted or all incorrect. |
| Marking Range | 10-9 | 8 | 7 | 6-1 | 0 |
| General Knowledge (10 Marks) | All correct, or only one error. | 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 |
| 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 | 10-9 | 8 | 7 | 6-1 | 0 |
| EITHER Sight Reading (10 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 | 10-9 | 8 | 7 | 6-1 | 0 |
| OR Ear Tests (10 Marks) | All correct. | One error only. | Mostly correct with up to two incorrect. | Poorly executed with several incorrect. | Not attempted or all incorrect. |
| Mark Range | 10-9 | 8 | 7 | 6-1 | 0 |
| General Knowledge (10 Marks) | All correct, or only one error. | 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 8 Marking Scheme

| Marking Band | A | B | C | NGS | |
|--|---|--|--|---|---|
| Mark Range | 80-68 | 67-60 | 59-52 | 51-1 | 0 |
| Pieces List A: List B: List C: List D: List E: (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 | Many stumbles with several incorrect notational work that detracted from the overall performance | Not attempted. |
| | Fluent, with clarity of presentation. | Good sense of rhythm, with few mistakes. | The sense of rhythm is sustainable with generally stable pulse | Rhythmic pulse not well controlled with resulting lack of rhythmic flow | Not attempted. |
| | 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 incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills. | Not attempted. |
| | 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. | An understanding of style and genre not demonstrated at all in the music. | Not attempted. |
| | 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. | Dynamic range not appropriate for the music presented. | Not attempted. |
| Mark Range | 20-17 | 16-15 | 14-13 | 12-1 | 0 |
| Programme Notes / General Impression (20 Marks) | Programme is balanced with a variety of styles and genres presented, demonstrating the candidate's ability to play several styles. | Programme is mostly varied, but still retains a variety of styles to demonstrate the candidate's ability to play different styles. | Programme is reasonably varied with some variety in styles and composers. | Programme not varied, with little or no variety in styles or composers. | Programme notes not presented. |
| | Programme notes are detailed with excellent information about composers, an analysis of the music, and general performance notes on each piece. | Programme notes are reasonably detailed with analysis and information on each composer and piece. | Programme notes show some research on each piece. | Programme notes not adequately presented and showing little research on each piece. | Programme notes not presented. |
| | The candidate is assured and presents well at this level as a performer and will introduce each piece for performance. | The candidate presents well as a performer and should still introduce each piece. | The candidate presents reasonably well as a performer and introduces each piece. | Candidate does not introduce each piece adequately, and has limited performance presentation | Candidate does not present for the examination. |
| | The candidate demonstrates musicality and creativity in their performance. | The candidate demonstrates musicality and creativity in most of their performance pieces. | The candidate demonstrates some musicality and creativity in most of their performance pieces. | The candidate shows limited understanding of the style and genre of each selection. | Candidate does not present for the examination. |

C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marking Scheme

| Marking Band | High Distinction | Distinction | Award | NGS | |
|---|---|--|--|---|---|
| Mark Range | 80-76 | 75-72 | 71-56 | 51-1 | 0 |
| Pieces (80 Marks) | Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations. | Notation, rhythm, and intonation generally correct with good technical control of the instrument. | Mostly correct notation, rhythm and intonation. | Many stumbles with several incorrect notational work that detracted from the overall performance | Not attempted. |
| | Fluent, with clarity of presentation. | Good sense of rhythm, with few mistakes | The sense of rhythm is sustainable with generally stable pulse | Rhythmic pulse not well controlled with resulting lack of rhythmic flow. | Not attempted. |
| | 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 incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills. | Not attempted. |
| | 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 | An understanding of style and genre not demonstrated at all in the music. | Not attempted. |
| | 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. | Dynamic range not appropriate for the music presented. | Not attempted. |
| Mark Range | 20-19 | 18 | 17-14 | 13-1 | 0 |
| Programme Notes / General Impression (20 Marks) | Programme is balanced with a variety of styles and genres presented, demonstrating the candidate's ability to play several styles. | Programme is mostly varied, but still retains a variety of styles to demonstrate the candidate's ability to play different styles. | Programme is reasonably varied with some variety in styles and composers. | Programme not varied, with little or no variety in styles or composers. | Programme notes not presented. |
| | Programme notes are detailed with excellent information about composers, an analysis of the music, and general performance notes on each piece. | Programme notes are reasonably detailed with analysis and information on each composer and piece. | Programme notes show some research on each piece. | Programme notes not adequately presented and showing little research on each piece. | Programme notes not presented. |
| | The candidate is assured and presents well at this level as a performer and will introduce each piece for performance. | The candidate presents well as a performer and should still introduce each piece. | The candidate presents reasonably well as a performer and introduces each piece. | Candidate does not introduce each piece adequately and has limited performance presentation. | Candidate does not present for the examination. |
| | The candidate demonstrates musicality and creativity in their performance. | The candidate demonstrates musicality and creativity in most of their performance pieces. | The candidate demonstrates some musicality and creativity in most of their performance pieces. | The candidate shows limited understanding of the style and genre of each selection. | Candidate does not present for the examination. |

C.T.Mus.AGMS, A.T.Mus.AGMS, L.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. |
| | Mark Range | 60-57 | 56-54 | 53-42 | 41-1 |
| PART TWO: Practical Exam (60 Marks) | 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 Eight Proficiency Grade Seven, Grade Six Grade Five Grade Four Grade Three Grade Two Grade One Step Three Preliminary Step Two Elementary Step One Preparatory | F.Mus.AGMS L.Mus.AGMS A.Mus.AGMS C.Mus.AGMS |
| | 95-100 | A+ High Distinction | Award with High Distinction |
| | 90-94 | High A Distinction | Award with Distinction |
| | 85-89 | A Honours | Award |
| | 80-84 | B+ High Credit | |
| | 75-79 | B Credit | |
| | 70-74 | C+ High Pass | |
| | 65-69 | C Pass | NGS (Not Grade Standard) |
| | 0-64 | NGS (Not Grade Standard) | |

Teacher of Music

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

| | | |
|--------------|--------|---|
| LEVEL | | L.T.Mus.AGMS A.T.Mus.AGMS C.T.Mus.AGMS |
| | 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 supporting 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 examinations should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well. Instruments which may be used are:

- **All Steps and Grades:** An acoustic piano which is tuned to concert pitch.
- **Step One Preparatory to Grade 4:** 88-note digital piano with weighted, touch sensitive keys with at least **one pedal** (sustain pedal). Digital pianos should be capable of the full dynamic range with clear, non-distorted sound across all dynamic ranges.
- **Grade 5 and up:** 88-note digital piano with weighted, touch sensitive keys with at least **two pedals** (sustain and soft pedals). Digital pianos should be capable of the full dynamic range with clear, non-distorted sound across all dynamic ranges.
- A keyboard with 88 touch sensitive keys and a minimum polyphony of 64 notes may be used up to grade two. For candidates with less than 88 keys, please use Electronic Keyboard syllabus.

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



CONTEMPORARY PIANO: STEP ONE PREPARATORY

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Contemporary Piano Mastery – Preparatory Step One: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

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

Similar Motion: Hands separately; One octave ascending and descending; Legato touch.
Tempo: MM = 80 with one note per beat.

Major: C

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:** Own choice.**20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step One Preparatory****agms.edu.au**

*Harriet the Happy Hen, Build it Up, The Ornerly Ogre, Shoelaces!, I Like Tomatoes,
Grumpy Cat, Waltz It up, Skater's Dream, Trumpet Tune, Manic Morning, When the Saints,
Answer the Phone, Ode to Hipno, Can Can, Lightly Row*

Accent on Keys Level 1**encoremusiceducation.com.au***Getting it Together, High Tea***Alfred's Basic Piano Library Level 1A****alfred.com***The Donkey***Alfred's Premier Piano Course Lesson 1B****alfred.com***The Boat Dock, Walk to School, Snorkelling, Opening Day***The Best of Martha Mier****alfred.com***Pink, Rainbow Colours, The Sleepy Cat***Bradley Eustace – Hipno****bradleyeustace.com***Fantasy on Aura Lee, Jingle Blues, Millennium, Ode to Hipno, Twinkle Snap***Encore on Keys Junior Piano Level 2****encoremusiceducation.com.au***Bean Stalk Rag, Dolphins, Heel and Toe***Encore on Keys – Primary Level 1****encoremusiceducation.com.au***Fanfare, Monkey Mates***Famous & Fun Deluxe Collection Book 1 Early Elementary - Carol Matz****alfred.com**

*Supercalafragilisticexpialidocious, Can You Feel the Love Tonight, On Wings of Song,
Theme from Swan Lake, The Lion Sleeps Tonight*

| | |
|---|-----------------------------------|
| Hal Leonard Popular Piano Solos Level 1 <i>All My Loving, Candle on the Water, Let's Go Fly a Kite, My Heart Will Go On, This is It, Whistle While You Work</i> | halleonard.com.au |
| Hal Leonard Popular Piano Solos Level 1, 2nd Edition <i>Let's Go Fly a Kite, I Just Can't Wait to be King, My Heart Will Go On</i> | halleonard.com.au |
| Hal Leonard Student Piano Library Piano Lessons Book 2 <i>Ode to Joy, Carmen's Tune</i> | halleonard.com.au |
| Kidspiration Book 1 – Learne Faint <i>Piggy in the Middle</i> | australiancomposers.com.au |
| Musical Tales Bk 1 – Margaret Goldston <i>Acrobats in the Trees, Upside Down</i> | alfred.com |
| Piano School Step 1 Preparatory <i>Answer the Phone, Haunted House, Joyful Bells, Lightly Row, Steam Train, The Lolly Song</i> | keyboardkidz.com.au |
| Alfred's Basic Piano Library – Recital Book Level 1B <i>Soaring, The Old Mill</i> | alfred.com |
| Supersonics Piano – Daniel McFarlane <i>Happy and Sad, Running Scared, That's Hot, Texting, Secret Agent, Chit Chat, In the Dark, The Chase, That's So Sad</i> | supersonicspiano.com |

EAR TESTS OR SIGHT READING**10 Marks**

PLEASE NOTE - Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR**EAR TESTS**

| | |
|---------------|---|
| 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**10 Marks**

The candidate will be asked to identify and name the following as found in the examination 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**

CONTEMPORARY PIANO: STEP TWO ELEMENTARY

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Contemporary Piano Mastery – Elementary Step Two: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

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

Similar Motion: Hands separately; One octave ascending and descending; Legato touch.
Tempo: MM = 90 with one note per beat.

Major: C & G

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:** Own choice. **20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step Two Elementary** **agms.edu.au**

*Spring, Floating Clouds, In the Hall of Who?, Arabian Journey, La Bamba, Magic Mirror,
Passacaglia, Turkish March, Swan Lake, Happy Notes Go Jumping, Tilly Matilda,
Aquarium, The Symphony Song*

Bradley Eustace – D'Groove **bradleyeustace.com**

Aquarium, Amazing Grace, Sad

Bradley Eustace – Hipno **bradleyeustace.com**

Mary Rap, Scarborough Fair

Creative Keys Level 1 – Concert Pieces **fortemusic.com.au**

Marche Slav, Kingfisher Falls, Struttin', Gavotte, Mozart Madness

Encore on Keys Junior Piano Level 3 **encoremusiceducation.com.au**

Disco Fever, Raindrops

Famous and Fun Deluxe Collection Book 2 **alfred.com**

A Whole New World, James Bond Theme, Star Wars, Auld Lang Syne, All I Have to Do is Dream

Hal Leonard Popular Piano Solos Level 1 **halleonard.com.au**

*The Bare Necessities, I just Can't wait To Be King, Les Poissons,
Wonderful Thing About Tiggers*

Hal Leonard Piano Lessons Book 2 **halleonard.com.au**

*Bingo, No One to Walk With, Painted Rocking Horse, Tick Tock the Jazz Clock,
Circle Dance, Stompin', First Light*

| | |
|--|----------------------------|
| Imagine Bk 1 – Martha Mier <i>Lady Bug Waltz</i> | alfred.com |
| Just For You Book 1 – Alexander Dennis <i>Strolling Along, Tally Ho</i> | alfred.com |
| Just Imagine Book 1 – Martha Mier <i>Rain Dance, Chinese Water Lilies, Ladybug Waltz</i> | alfred.com |
| Kidspiration Book 1 – Learne Faint <i>Stepping Sones, Playful Unicorns Elephants</i> | australiancomposers.com.au |
| Musical Miniatures – Margaret Goldston <i>Toccatina, Rondino</i> | alfred.com |
| Piano Time Jazz Book 1 – Pauline Hall <i>Driving Force, Hop Skip, and Jump, Friday Night Rag, Tick Tock Boogie, Temper Tantrum Tango</i> | OUP |
| Piano School Step 2 Elementary <i>Baroque Band, Hoe Down, Largo, Little Waltz, Live in Hollywood, Symphony Song</i> | keyboardkidz.com.au |
| SpongeBob SquarePants – Harrison, Smith, Hillenburg & Drymon <i>5-Finger Piano Version (Harrison)</i> | sheetmusicdirect.com |
| Supersonics Piano – Daniel McFarlane <i>Dungeon Run, Off the Beat, Going Undercover, Skeleton March, Tiptoes, Finger Twister, I'm Grumpy, Jimmy Jams, Rock It!</i> | supersonicspiano.com |

EAR TESTS OR SIGHT READING**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.
Consisting of minims and crotchets. All in the 5-finger position.

OR

EAR TESTS

| | |
|---------------|--|
| 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**10 Marks**

The candidate will be asked general questions based upon the music in the examination pieces:

Clefs, brace, bar lines and double bar lines, stave or staff, notes and rests, time signatures, musical terms and 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**

CONTEMPORARY PIANO: STEP THREE PRELIMINARY

Examination Time: 15 minutes

Minimum pass mark 65%

Suggested supplementary text: Download only**agms.edu.au****Contemporary Piano Mastery – Preliminary Step Three: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

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

Similar Motion: Hands separately; One octave ascending and descending; Legato touch.
Tempo: MM = 120 with one note per beat.

Major: C & G

Harmonic minor: A

Contrary Motion: One octave; Hands together; Legato touch.
Tempo: MM = 100 with one note per beat.

Major: C

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:** Own choice.**20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step Three Preliminary****agms.edu.au**

*Aria - Marriage of Figaro, The Naughty Pixie, The Elephant, Feeling Dotty,
The Lion and the Mouse, Piano Rock, Don't Fall out of Bed, Peek-a-boo!, Mick Ma'jick,
Waltz for Vienna, Tricks of the Trade, Secret Agent Hideout, Forever*

The Bean Bag Zoo – Catherine Rollin**alfred.com***The Bean Bag Bull***The Beat Mix – Grant Arnold****grantarnold.com***A Little Spanish, Neat 'n' Tidy, Chirpy***Better Than a Box of Chocolates – Learne Faint****australiancomposers.com.au***Banksia Bunyips, Wattle Fairies, Dragons, Wizards, Fairies***Bradley Eustace****bradleyeustace.com***Piano Rock***Bradley Eustace – D'Groove****bradleyeustace.com***Rockin' On*

| | |
|---|--|
| Cats on the Keys – Anna Robinson <i>Snooze in a Sunbeam</i> | australianmusiccentre.com.au |
| Creative Keys Level 1 – Concert Pieces <i>Symphony No. 6, Parade</i> | fortemusic.com.au |
| Creative Keys Level 2 – Concert Pieces <i>Apache, Minuet, Royal March of the Lion, Spring</i> | fortemusic.com.au |
| Creative Keys Level 3 – Concert Pieces <i>Alpine Holiday</i> | fortemusic.com.au |
| Dance Miniatures – Margaret Goldston <i>Ballet Lesson, First Prom, Indian Warrior, Jazzy Jumpin, Little Tango, Swing Your Partner, Tap Dancer</i> | alfred.com |
| Encore on Keys – Achiever Piano Level 1 <i>From the Top, March Slave, Matador</i> | encoremusiceducation.com.au |
| Encore on Keys – Achiever Piano Level 2 <i>Indian Dance, Willow Bend</i> | encoremusiceducation.com.au |
| Encore on Keys – Accent Series Level 2 <i>Cloudland Waltz, New World Symphony, When the Saints</i> | encoremusiceducation.com.au |
| Getting to Preliminary ‘The New Mix’ <i>Royal March of the Lion, Banana Waltz, Owl at Midnight, The Good the Bad the Ugly, Baby Elephant Walk, Meet the Flintstones, Radetzky March, Wotcha Doin’?, Big Beat, Struttin’, Silent Movie, Shiver me Timbers, Do-Re-Mi, The Matador, Circus Maximus</i> | halleonard.com.au |
| Ghostly Piano Tales – Melanie Spanswick <i>The Lone Hatif, The Mort Bell</i> | schott-music.com |
| Hal Leonard Popular Piano Solos 1 <i>Good Morning, The Music of the Night</i> | halleonard.com.au |
| Hal Leonard Popular Piano Solos 2 <i>Beauty and the Beast, Ding Dong! The Witch is Dead, Do You Hear the People Sing, Edelweiss, Lean on Me, The Loco-Motion, Over The Rainbow, The Rainbow Connection, Smile, Supercalifragilisticexpialidocious</i> | halleonard.com.au |
| Hal Leonard Popular Piano Solos 3 <i>Chim Chim Cheree, Raiders March</i> | halleonard.com.au |
| Helen Perris <i>Urangan Pier Sunset</i> | helenperris.bandcamp.com |
| Just For You Book 1 – Alexander Dennis <i>Strolling Along, Gentle Thoughts, Scottish Dance, Cinnamon Popcorn, Circus Waltz, Close Your Eyes</i> | alfred.com |
| Just Imagine Bk 1 – Martha Mier <i>Little Grey Owl, The Jolly Clown</i> | alfred.com |
| Just Imagine Bk 2 – Martha Mier <i>Little White Church, Monkey on a Carousel</i> | alfred.com |
| Kidspiration Book 1 – Learne Faint <i>Happy Hippo, March of the Fire Ants, Spinning Spinning Spinning</i> | australiancomposers.com.au |
| Lucky Charms – Melanie Spanswick <i>At The Seaside</i> | 80dayspublishing.com |
| My Garden Notebook – Angeline Bell <i>Starting Out</i> | musica-ferrum.com |
| Piano Fun Book 2 – Roderick MacFarlane <i>Liquorice Allsorts, The Mosquito Jungle Jog, Sinister Blues, Return of the Ape</i> | halleonard.com.au |

| | |
|--|-------------------------------------|
| Piano School Step 3 Preliminary | keyboardkidz.com.au |
| <i>Bach Minuet, Italian Romance, Lavender's Blue, Michael Row the Boat Ashore, This Old Man, Twinkle Twinkle</i> | |
| Piano Time Pieces Book 1 | Oxford University Press |
| <i>The Witch's Lair</i> | |
| Piano Time Pieces Book 2 – Pauline Hall | Oxford University Press |
| <i>Gigue, Waltzing Matilda</i> | |
| Piano Time Jazz Book 1 – Pauline Hall | Oxford University Press |
| <i>Friday Night Rag, Living it up, Creepy Crawly, Driving Force, Tango for Starters, Temper Tantrum Tango,</i> | |
| Pooches at the Piano – Anna Robinson | australianmusiccentre.com.au |
| <i>Sniffari</i> | |
| Supersonics Piano – Daniel McFarlane | supersonicspiano.com |
| <i>Elevate One, Elevate Two, Sparky, Run, Top C Turvy, Jump On Up, Robotico, Jack and the Beanstalk, Creepy Crawlies, Eternal Light, Drive, Fortress</i> | |
| Wendy Stevens | composecreate.com |
| <i>African Safari</i> | |

EAR TESTS OR SIGHT READING**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR**EAR TESTS**

| | |
|---------------|--|
| 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**10 Marks**

The candidate will be asked to identify and name the following items as found in their chosen pieces:
Clefs, brace, bar lines, double bar line, stave or staff, notes and rests, time signatures, musical terms and 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**

CONTEMPORARY PIANO: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

Suggested supplementary text: **Download only**

agms.edu.au

Contemporary Piano Mastery – First Grade: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands together; Two octaves ascending and descending; Legato touch.
Tempo: MM = 76 with two notes per beat.

Major: C & G

Harmonic minor: A

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.
Tempo: MM = 66 with two notes per beat.

Major: C & G

Harmonic minor: A

Broken Chords: Hands separately; One octave ascending & descending; Legato touch.
Tempo: MM = 50 with three notes per beat.

Major: C

Right Hand:

Left Hand:

PERFORMANCE

Three pieces required: List A, B and C.

Instrument: Acoustic piano, Digital piano.

Backings: Pieces may be performed with a backing track.

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: Own choice.

20 Marks

REPertoire LIST

| | |
|--|--|
| Piano Odyssey – Series 1, First Grade | agms.edu.au |
| <i>Finger Fitness 1, Dance, Frozen Falls, Happy Triads, Ziggy the Cat, Chloe's Lullaby, Armada, Night Sky, Desert Dream, Happy Days</i> | |
| Better Than a Box of Chocolates – Learne Faint | australiancomposers.com.au |
| <i>The Jazzy Dragon</i> | |
| Bradley Eustace | bradleyeustace.com |
| <i>Ziggy the Cat</i> | |
| Cats on the Keys – Anna Robinson | australianmusiccentre.com.au |
| <i>Fishing in the Grand Piano, Scat-a-cat, Country Cousin Cat, Cats in a Canon, A Mysterious Tail, Feline Divine Celebrity Cat, Guilty Pawprints</i> | |
| Chubby Hippo & Friends – Barbara Arens | sheetmusicplus.com |
| <i>Chubby Hippo Blues, The Friendly Vegetarian Shark</i> | |
| Creative Keys Level 2 – Concert Pieces | fortemusic.com.au |
| <i>Inter-city Stomp, Circus Clowns, Arabesque, Mysterious Traveller</i> | |
| Creative Keys Level 3 – Concert Pieces | fortemusic.com.au |
| <i>From Foreign Lands & People, Study in D minor, Chant, Vivace, A Minor Mood O Sole Mio</i> | |
| Encore on Keys Achiever Level 1 | encoremusiceducation.com.au |
| <i>Slow Blues, Click Go the Shears</i> | |
| Encore on Keys Achiever Level 2 | encoremusiceducation.com.au |
| <i>Seventh Heaven, Backyard Grubs, Yum Cha Cha</i> | |
| Essential Piano Solos Grad 1 – Mark Matthews | remarkablemusic.net |
| <i>A minor Blue, Dreamy Daze, Exam Stress!, Gabby's Gig</i> | |
| Getting to Grade 1 'The New Mix' | halleonard.com.au |
| <i>Calypto Rhumba, Secret Agent, Sesame Street Theme</i> | |
| Ghostly Piano Tales – Melanie Spanswick | schott-music.com |
| <i>Gai Jatra, Min Min Lights, Windsor Castle, Bogey Monster, King Yan</i> | |
| Glen Carter-Varney – Kool Jazzy Tunes | glencartervarney.com.au |
| <i>Ants In Your Pants, Muffins for Free</i> | |
| Grant Arnold | grantarnold.com |
| <i>Happy Triads</i> | |
| Grant Arnold – The Beat Mix | grantarnold.com |
| <i>Rocking Train</i> | |
| Hot Trax – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Blue Mountain Blues, River Dance</i> | |
| Jazzin' Around 2 – Kerin Bailey | kerinbailey.com.au |
| <i>Raggy Blues</i> | |
| Jazzin' Around 3 – Kerin Bailey | kerinbailey.com.au |
| <i>Scooby Do Wup</i> | |
| Jazz Rags and Blues Bk 1 | alfred.com |
| <i>Don't Wanna Leave You Blues, Hallelujah, Just Struttin Along, Sneaky Business, Surfboard Boogie</i> | |
| Jazz, Rags and Blues Bk. 2 – Martha Mier | boosey.com |
| <i>Slippin' Around</i> | |
| Jennifer Eklund | pianoprnto.com |
| <i>End Game (Official Simplified Version)</i> | |

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| Junior Trax – Margaret Brandman <i>Scooting Riding Skating</i> | margaretbrandmanmusic.com.au |
| Kidspiration Book 2 – Learne Faint <i>Ice Battle Elves, Distant Drums</i> | australiancomposers.com.au |
| Lucky Charms – Melanie Spanswick <i>A Solitary Tale, Babbling Brook, Falling Snowflakes, Forget-Me-Not, Iberian Mist, In A Daze, In Another World, Red and Yellow Tulips, Ringing Bells, Summer Bouquet, Triad Tease</i> | 80dayspublishing.com |
| Microjazz Collection 1 – Christopher Norton <i>A Short Walk, Ragtime, Stairway, Tut Tuttin'</i> | boosey.com |
| Microstyles Collection – Christopher Norton <i>Fax Blues</i> | boosey.com |
| My Garden Notebook – Angeline Bell <i>Getting Better, Icicles, Ripples</i> | musica-ferrum.com |
| Pooches at the Piano – Anna Robinson <i>K9 Undercover, Funky Dunky Dog, Best Friend, Cosmic Fi-do, Akita and Shiba</i> | australianmusiccentre.com.au |
| Popular Piano Solos Level 3 – Hal Leonard Student Piano Library <i>Can You Feel the Love Tonight, Hallelujah, Memory</i> | halleonard.com.au |
| Piano School Grade One <i>Lullaby, Waltzing Matilda, When the Saints</i> | keyboardkidz.com.au |
| Really Easy Jazzin' About – Pam Wedgwood <i>Wise Guy, Garage Sale</i> | Faber Music |
| Supersonics Piano – Daniel McFarlane <i>Urban Beat, Truckin', Behind Enemy Lines, Elevate Five, Winter's Day, Coconutty, Armada, Time Is Up, Yeah I'm Cool, Melancholia: 1</i> | supersonicspiano.com |
| Thurmond, Alexander <i>Boogie to the Right</i> | timewarptech.com |
| Upgrade Jazz 0-1 Wedgwood <i>Doodlin'</i> | fabermusic.com |

OPTIONAL DUET

Play either the Primo or Secondo part of one of the following duets:

| | |
|--|--|
| D'Groove – Bradley Eustace <i>Pop Goes the Bop</i> | bradleyeustace.com |
| Movie Favorites Featuring 8 Great Duets <i>Chariots of Fire, The Entertainer, Somewhere in Time, Star Trek</i> | halleonard.com.au |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR

EAR TESTS

| | |
|------------------|---|
| 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. The candidate must state the interval tonality and number when answering. |
| 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**10 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Clefs, brace, bar lines and double bar line, staff or staff, notes and rests, time signatures, key signatures, musical terms and signs, accidentals.**

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**

CONTEMPORARY PIANO: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

Suggested supplementary text: Download only

agms.edu.au

Contemporary Piano Mastery – Second Grade: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands together; Two octaves ascending and descending; Legato touch.
Tempo: MM = 84 with two notes per beat.

Major: D & A
Harmonic minor: D & A
Melodic minor: D & A

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.
Tempo: MM = 66 with two notes per beat.

Major: D & A
Harmonic minor: D & A

Broken Chords: Hands separately; One octave ascending & descending; Legato touch.
Tempo: MM = 80 with two notes per beat.

Major: G

1 2 3 5 1 2 4 5 1 2 4 5 1 2 3 5 5 3 2 1 5 4 2 1 5 4 2 1 5 3 2 1

Right Hand:

Left Hand:

5 4 2 1 5 4 2 1 5 3 2 1 5 4 2 1 1 2 4 5 1 2 3 5 1 2 4 5 1 2 4 5

Minor: D

1 2 3 5 1 2 4 5 1 2 4 5 1 2 3 5 5 3 2 1 5 4 2 1 5 4 2 1 5 3 2 1

Right Hand:

Left Hand:

5 4 2 1 5 4 2 1 5 3 2 1 5 4 2 1 1 2 4 5 1 2 3 5 1 2 4 5 1 2 4 5

PERFORMANCE

Three pieces required: List A, B and C. Memory work is encouraged but is not essential.

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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: Own choice. **20 Marks**

REPERTOIRE LIST

| | |
|--|-------------------------------------|
| Piano Odyssey – Series 1, Second Grade | agms.edu.au |
| <i>Galloping Goblins, In the Forest Op. 51 No. 4, Rhapsody in Blue, Two for One, Sibling Blues, It Wasn't Me, Motor Mania, Reflections, Heart Racer</i> | |
| Alfreds Basic Adult Pop Song Piano Book Level 2 | alfred.com |
| <i>Sunrise Sunset, My Favourite Things</i> | |
| Better Than a Box of Chocolates – Learne Faint | australiancomposers.com.au |
| <i>Fire Dance at the Billabong</i> | |
| Bradley Eustace | bradleyeustace.com |
| <i>Rhapsody in Blue</i> | |
| Bradley Eustace – Barzurk | bradleyeustace.com |
| <i>Sakura, On Top of Old Smokey, Motor Mania, Tribal Dance, Waltzing Matilda</i> | |
| Bradley Sowash | bradleysowash.com |
| <i>Ice Cold Lemonade</i> | |
| Cats on the Keys – Anna Robinson | australianmusiccentre.com.au |
| <i>Moggie and Doggie, Sneaky Cat, The Curse of the Winkeye, Cat-astrophe, The Ballad of Black Cat, Catnip Crazy, Classical Cat, Pirouetting Puss</i> | |
| Character Pieces in Romantic Style – Martha Mier | alfred.com |
| <i>Rainbow Shimmer</i> | |
| Chubby Hippo & Friends – Barbara Arens | sheetmusicplus.com |
| <i>Hug a Pug, My Little Earworm, Grumpy Gorilla, Fuzzy Wuzzy Jazzy</i> | |
| Contest Winners Book 2 | alfred.com |
| <i>Elegy (Tingley)</i> | |
| Contest Winners Book 3 | alfred.com |
| <i>Our Day to Share</i> | |
| Cool, Catchy, Calm – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>The Rainbow Serpent, Baby Blues (Easy Straight 8ths or Standard Swing 8ths), Flowing Ribbons, Over the Hills and Far Away, Toccata – It's a Rap, At the Day's End – Easy, Okey-Dokey Rock, Stayin' Cool</i> | |
| Dexter's Easy Piano Pieces – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Arabian Rock</i> | |
| Easy Little Peppers – Elissa Milne | fabermusic.com |
| <i>Groovy Movie, Mozzie, Who's Been Bouncing on my Bed?, Starlight, Cat's Whiskers</i> | |
| Encore On Keys Achiever Level 3 | encoremusiceducation.com.au |
| <i>Ice Cool, Let's Boogie, Out of Bounds, Rags to Riches, Ten Thousand Miles Away</i> | |
| Essential Piano Solos Grade 2 – Mark Matthews | remarkablemusic.net |
| <i>Before the Dawn, Grounded, Pretty as a Picture, Wally the Wombat</i> | |

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| Gillock Recital Collection Intermediate to Advanced <i>Petite Etude, Tarantella</i> | Willis Music Co |
| Ghostly Piano Tales – Melanie Spanswick <i>Asiman Witch, Dia De Los Finados, Yuki-onna, Pavan for Anne Boleyn, Lady Catherine’s Minuet, Ghost Snake, Floating Orbs, The Fairy Cat</i> | schott-music.com |
| Glen Carter-Varney – Kool Jazzy Tunes <i>Top Dog Ted, Waltz for Lu Lu (version 1)</i> | glencartervarney.com.au |
| Grant Arnold <i>The Bottom Note, Turkish Delight, Persistence</i> | grantarnold.com |
| Grant Arnold – The Beat Mix <i>Heart Racer</i> | grantarnold.com |
| Helen Perris <i>Urangan Pier Sunrise</i> | helenperris.bandcamp.com |
| Hollywood Hotel – Richard Rodgers arr. Schultz <i>Blue Moon</i> | sheetmusicnow.com |
| Imagery – Sharon Choi <i>Dot and Line, Cycle, Black Cat, Unicorn’s Dreamland, A Wish</i> | sharon-choi.com |
| Jazzin’ Around 2 – Kerin Bailey <i>Two-part Intention, Raggy Blues</i> | kerinbailey.com.au |
| Jazzin’ Around 3 – Kerin Bailey <i>Swing Mode, Two for One</i> | kerinbailey.com.au |
| Jazz Rags and Blues Bk 1 – Martha Mier <i>A Neat Beat, Downright Happy, Ol’ Rockin’ Chair Blues, Ragtime Do Si Do, Seventh Street Blues</i> | alfred.com |
| Jocelyn Kotchie – Another Pinch and A Stronger Dash <i>Dark Phantom, Tip-Toe Tango</i> | songrealm.com |
| Junior Trax – Margaret Brandman <i>Come Clap Your Hands, Jingle Jangle, The Jumping Flea</i> | margaretbrandmanmusic.com.au |
| Kidspiration Book 2 – Learne Faint <i>Laura’s Lament, Snakes and Ladders</i> | australiancomposers.com.au |
| Kidspiration Book 3 – Learne Faint <i>Boppin’ Along, Mystic Kingdom, Legend of the Dragon</i> | australiancomposers.com.au |
| Lucky Charms – Melanie Spanswick <i>An Angel’s Footsteps, Motor Cycle Stomp, Peaceful Times, Puppets Parade, Rose Tinted, The Copper Horse, The Laughing Lobster, The Unicorn Flies, Window To Your Soul</i> | 80dayspublishing.com |
| Michael Jackson & Lionel Richie – arr. Tom Roed <i>We Are the World</i> | sheetmusicnow.com |
| Microstyles Collection – Christopher Norton <i>Down South, In the Bag, Foot Tapper, Metal Merchant</i> | boosey.com |
| Microjazz for Starters Bk 2 – Christopher Norton <i>Ambling, Crossover, Ragtime, Winter Song</i> | boosey.com |
| My Garden Notebook – Angeline Bell <i>Passing Time, The Windmill</i> | musica-ferrum.com |
| My Quirky Notebook – Angeline Bell <i>Tintagel</i> | musica-ferrum.com |
| Pirates Of The Caribbean: The Curse of the Black Pearl – Badelt <i>He’s a Pirate (easy piano version)</i> | sheetmusicplus.com |
| Popular Piano Solos Level 3 – Hal Leonard Student Piano Library <i>Bubbly, Castle on a Cloud, Firework, Heart & Soul, Rockin’ Robin, Skyfall, True Colors</i> | halleonard.com.au |

| | |
|---|-------------------------------------|
| Piano School Grade Two | keyboardkidz.com.au |
| <i>A Little Night Music, Danube Waves, Grandfathers Clock, The Entertainer</i> | |
| Pooches at the Piano – Anna Robinson | australianmusiccentre.com.au |
| <i>Gambolling, Cha cha Chihuahua, Sunrise Walk (Bark Prelude), Dixie or Rags?, Snappy-Doo, Labrador Lost, Feeling Waggish, Unleashed</i> | |
| Spooky Piano Time – Kevin Wooding | Oxford Pub |
| <i>Vampire Blues</i> | |
| Stranger Things – Dixon & Stein arr. Jennifer Eklund | musicnotes.com |
| <i>Stranger Things Main Theme</i> | |
| Studio Ghibli Recital Repertoire Elementary Volume 1 | zen-on.co.jp |
| <i>Always with Me, Starting the Job, Reprise, Summer of Farewells</i> | |
| Summer Vacation – Catherine Rollin | alfred.com |
| <i>Bike Ride, Carefree, School's Out, Sleep-over Party, Water Chase</i> | |
| Supersonics Piano – Daniel McFarlane | supersonicspiano.com |
| <i>Mutiny on the High Seas, Hacked, Reflections, Stomp, Loneliness, Funky Chicken, Pretty Piece, Walkin' the Dog, Daydreaming, The Space Around</i> | |

OPTIONAL DUET

| | |
|--|---------------------------|
| Hipno – Bradley Eustace | bradleyeustace.com |
| <i>Millennium Duet (either part)</i> | |
| The Music of Andrew Lloyd Webber Featuring 10 Great Duets | halleonard.com.au |
| <i>Close Every Door, Everything's Alright, Memory, Superstar</i> | |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR**EAR TESTS**

| | |
|------------------|--|
| 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. The candidate must state the interval tonality and number when answering. |
| PITCH | Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner. |

GENERAL KNOWLEDGE**10 Marks**

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

Clefs, brace, bar lines and double bar lines, staff or staff, notes and rests, time signatures, key signatures, musical terms, words and signs, accidentals, staccato, accents, all dynamic 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**

CONTEMPORARY PIANO: 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.

Suggested supplementary text: Download only

agms.edu.au

Contemporary Piano Mastery – Third Grade: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands together; Two octaves ascending and descending; Legato touch.

Tempo: MM = 100 with two notes per beat.

Major: E & B

Harmonic minor: E & B

Melodic minor: E & B

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.

Tempo: MM = 84 with two notes per beat.

Major: E

Harmonic minor: E

Arpeggios: Hands together; Two octaves ascending & descending; Legato touch.

Tempo: MM = 52 with three notes per beat.

Major: E & B

Minor: E & B

PERFORMANCE

Three pieces required: List A, B and C. Memory work is encouraged but is not essential.

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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: Own choice.

20 Marks

REPertoire LIST

| | |
|--|-------------------------------------|
| Piano Odyssey – Series 1, Third Grade | agms.edu.au |
| <i>Study in E minor, Insistent Triads, Jupiter, Steamboat Willie, Fishy Fairy, Groovin' Piano, Mist, Circus Fun, Peacock Strut, The Shepherd</i> | |
| Alfreds Basic Adult Pop Song Piano Book Level 2 | alfred.com |
| <i>If I were a Rich man, Song Sung Blue</i> | |
| Bernard Shaak | shaakpianomusic.com |
| <i>Skeleton Bones</i> | |
| Better Than a Box of Chocolates – Learne Faint | australiancomposers.com.au |
| <i>Day Dreams</i> | |
| Blues and Boogie Woogie – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Boogie Down the Nile</i> | |
| Bradley Eustace – Barzurk | bradleyeustace.com |
| <i>Kid Adventure</i> | |
| Cool, Catchy, Calm – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>At the Day's End – standard, Stayin' Cooler</i> | |
| Emotions – Alfonso Demasi | demasimusic.com |
| <i>No. 1 Primo</i> | |
| Essential Piano Solos Grade 3 – Mark Matthews | remarkablemusic.net |
| <i>La Cascade, Daylight, Definitely Maybe, Everglades, I Wonder</i> | |
| Forty-one Pieces for Piano – Andrea Keller | andreakeller.bandcamp.com |
| <i>Hope is the Thing with Feathers</i> | |
| Getting to Grade Three – The New Mix | halleonard.com.au |
| <i>Let the Good Times Roll, The Secrets of My Heart, Mamma Mia, St Thomas, Midnight Snack, Moon River, Fascinating Rhythm, You and Me, Petite Reverie, Clocks</i> | |
| Ghostly Piano Tales – Melanie Spanswick | schott-music.com |
| <i>Banshee Blues, The Grim Reaper, La Llorona, The Headless Horseman, Woman in White, The Lady of Raynham Hall, Biscornet at Notre Dame, Poltergeist's Polonaise</i> | |
| Gillock Recital Collection Intermediate to Advanced | Willis Music Co |
| <i>Dancing in a Dream, Flamenco, Journey in the Night</i> | |
| Glen Carter-Varney – Kool Jazzy Tunes | glencartervarney.com.au |
| <i>Ted Goes to Town, Waltz for Lu Lu (version 2), The Saints for Two (either part)</i> | |
| Grant Arnold | grantarnold.com |
| <i>Ping Pong Jazz, Composer Cat, Lost in the Mist, Morning Song, Twilight</i> | |
| Hal Leonard Popular Piano Solos Level 4 | halleonard.com.au |
| <i>Cruella de Vil, Eleanor Rigby, Hey Jude, Satin Doll, Star Wars (Main Theme), Under the Sea</i> | |
| Imagery – Sharon Choi | sharon-choi.com |
| <i>Dear May, Melancholy, The Soloist, Exotic Night, Special Task, Morning Dewdrop, A Journey to the Space, At Home, Never Look Back, An Old Temple, Ride on the Wave</i> | |
| Jazzin' Around 2 – Kerin Bailey | kerinbailey.com.au |
| <i>Little Song, Breezin', Study in Latin, Count Basics</i> | |
| Jazzin' Around 3 – Kerin Bailey | kerinbailey.com.au |
| <i>Blue Waltz</i> | |
| Jazzin' Around 4 – Kerin Bailey | kerinbailey.com.au |
| <i>Groove Time</i> | |
| Jazz Rags and Blues Bk 2 | alfred.com |
| <i>Clarinet Blues, Jelly Bean Rag, Wild Honeysuckle Rag</i> | |

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| Jazz Rags and Blues Bk 3 <i>Any one piece</i> | alfred.com |
| John Lennon <i>Imagine (easy piano version)</i> | musicnotes.com |
| Kerry Barnes <i>English Rose</i> | pitchperfectmusicservices.com |
| Kylie Minogue – Davis & Dennis <i>Can't Get You Out of My Head (P, V, G version)</i> | musicnotes.com |
| Kidspiration Book 3 – Learne Faint <i>Into the Unknown</i> | australiancomposers.com.au |
| Microstyles Collection – Christopher Norton <i>Cheeky, In the Bag, Bubble Gum, A Charmer, Attention Seeker, Galloping, Misty Day, Skipping Rope, A Chromatic Outing, Spy Story</i> | boosey.com |
| Microjazz Collection 2 – Christopher Norton <i>Washing Blues</i> | boosey.com |
| Microjazz Collection 3 – Christopher Norton <i>Choose any one piece from this collection</i> | boosey.com |
| My Garden Notebook – Angeline Bell <i>The Hedgehog, Pottering About, Footsteps in the Snow, First Light, Dragon Dance,</i> | musica-ferrum.com |
| My Quirky Notebook – Angeline Bell <i>Pyramid Dance</i> | musica-ferrum.com |
| Sally Greenaway <i>The Shepherd's Lament, Perhaps Tomorrow</i> | sallygreenaway.com.au |
| Simply Lyrical Book 1 – Learne Faint <i>Echoes of You, Pictures in My Mind</i> | australiancomposers.com.au |
| Six Sketches – Kerin Bailey <i>Serenity, Winter Sun</i> | kerinbailey.com.au |
| Sonny Chua <i>Midnight Snack</i> | hal Leonard.com.au |
| Sonny Chua <i>T- Rex Hungry</i> | sheetmusicdirect.com |
| Supersonics Piano – Daniel McFarlane <i>Agent X, Mega March, Monster Chase, Battle of the Ants, Funk, Salsa, Mist, The Space Between, The Last Stand, A Sailing Man</i> | supersonicspiano.com |
| Twelve Timely Pieces – Margaret Brandman <i>Celtic Country Dance, No. 5 is Alive</i> | margaretbrandmanmusic.com.au |
| Upgrade Jazz 0-1 Wedgwood <i>I Got Rhythm, Sentimental Journey, Blue Moon, Little Brown Jug, Blueberry Hill</i> | fabermusic.com |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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 one crotchet = MM 100.

No accidentals. Phrasing must be observed.

OR

EAR TESTS

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. The candidate must state the interval tonality and number when answering.

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**10 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Notes and rests; time signatures; key signatures; musical terms, words, symbols and signs; accidentals; all dynamic 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

CONTEMPORARY PIANO: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

Suggested supplementary text: Download only

agms.edu.au

Contemporary Piano Mastery – Fourth Grade: Technical, Ear & Sightreading Workbook

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

20 Marks

SCALES (All Technical Work from memory)

Similar Motion: Hands together; Two octaves ascending and descending; Legato touch.

Tempo: MM = 63 with four notes per beat.

Major: F & B \flat

Harmonic minor: F & B \flat

Melodic minor: F & B \flat

Chromatic: F & B \flat

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.

Tempo: MM = 54 with four notes per beat.

Major: F

Harmonic minor: F

Arpeggios: Hands together; Two octaves ascending & descending; Legato touch.

Tempo: MM = 52 with three notes per beat.

Major: F & B \flat

Minor: F & B \flat

PERFORMANCE

Three pieces required: List A, B and C. Memory work is encouraged but is not essential.

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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: Own choice.

20 Marks

REPertoire LIST

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| Piano Odyssey – Series 1, Fourth Grade | agms.edu.au |
| <i>Gracefulness, Dizzy Dog, Maple Leaf Rag, Gaelic Blessing, Guardians II, Monsoon, The Three Sisters, Dr. Beat, Standard Procedure, Zig Zag</i> | |
| Bernard Shaak | shaakpianomusic.com |
| <i>Penelope’s Dream, The Chase</i> | |
| Bradley Eustace – Fabtabulous | bradleyeustace.com |
| <i>Digital Dance, Millennium Fanfare, Tango-Rama</i> | |
| Bradley Sowash | bradleysowash.com |
| <i>Nothin’ But Black Keys, Shootin’ Pool</i> | |
| Celebrated Lyrical Solos – Robert D. Vandall | alfred.com |
| <i>Rings Around the Moon, Interlude</i> | |
| Character Pieces in Romantic Style – Martha Mier | alfred.com |
| <i>Drifting Balloon, Agitated, A Joyous Occasion, An Elegant Dance, Soliloquy, Mountain Splendor</i> | |
| Coldplay – Martin, Berryman, Champion & Buckland | musicnotes.com |
| <i>The Scientist</i> | |
| Contest Winners Book 3 | alfred.com |
| <i>Distant Star, Summer’s Nocturne, Morning Dew</i> | |
| Cool, Catchy, Calm – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Downunder Blues, Salsa Cubana</i> | |
| Essential Piano Solos Grade 4 – Mark Matthews | remarkablemusic.net |
| <i>Bling, Did I Mention, Here’s Hoping, Kaji’s Theme</i> | |
| Gillock Recital Collection Intermediate to Advanced | Willis Music Co |
| <i>Arabesque Sentimentale, Carnival in Rio, On a Paris Boulevarde, Spanish Gypsies</i> | |
| Glen Carter-Varney – Kool Piano | printmusicworks.com.au |
| <i>Dragon Train, The Lonely Doll</i> | |
| Glen Carter-Varney – Kool Shades of Blue | printmusicworks.com.au |
| <i>Klues for Blues</i> | |
| Grant Arnold | grantarnold.com |
| <i>Jessie’s Jig, Song For Australia (piano solo), Abandoned, Dangerous!, Pop Song, Zig Zag</i> | |
| Imagery – Sharon Choi | sharon-choi.com |
| <i>A Day in Brazil, Cyber City, Reverie, Once Upon a Time, I See the Light Over There</i> | |
| <i>You and Me</i> | |
| Inspirations Book 1 – Learne Faint | australiancomposers.com.au |
| <i>Sarsen Castle</i> | |
| Jarre, Jean Michel | superpartituras.com.br |
| <i>Oxygene Part VI</i> | |
| Jazzin’ Around 1 – Kerin Bailey | kerinbailey.com.au |
| <i>Disco Kid, Melinda’s Mini March</i> | |
| Jazzin’ Around 2 – Kerin Bailey | kerinbailey.com.au |
| <i>Triadic Excursion, Standard Procedure, Bop a Beatin’ Boogie</i> | |
| Jazzin’ Around 3 – Kerin Bailey | kerinbailey.com.au |
| <i>Latin Break</i> | |
| Jazzin’ Around 4 – Kerin Bailey | kerinbailey.com.au |
| <i>Silken Touch, Al’s Café, Mullumbimby Bounce</i> | |
| Jazz Menagerie Bk. 2 – Catherine Rollin | alfred.com |
| <i>Kitten ‘n’ Mousin’ on the Keys</i> | |

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| Jazz Rags & Blues 4 | alfred.com |
| <i>Birmingham Blues, Jackson Street Blues</i> | |
| Jocelyn E Kotchie | songrealm.com |
| <i>Diddly Squat, Mozziecrobaties</i> | |
| Just for You Book Two – Dennis Alexander | alfred.com |
| <i>Montana Rag, Soft-Shoe Sally</i> | |
| Kerry Barnes | pitchperfectmusicservices.com |
| <i>Contented Heart, Hymn For My Mother, Lamentoso</i> | |
| Kidspiration Book 3 – Learne Faint | australiancomposers.com.au |
| <i>Mongoose on the March, Roses for Katie</i> | |
| Kool & The Gang | musicnotes.com |
| <i>Celebration (P,V, G version)</i> | |
| Microstyles Collection – Christopher Norton | boosey.com |
| <i>Latin Nights, Oriental Flower, Short and Sweet, Rhapsody, Cha Cha, Give it Time, Ragtime</i> | |
| My Forest Notebook – Angeline Bell | musica-ferrum.com |
| <i>Copper Beech</i> | |
| My Quirky Notebook – Angeline Bell | musica-ferrum.com |
| <i>Toucan Tango, Squeezy the Squirrel, Sloth Ballet</i> | |
| My Lyrical Notebook – Angeline Bell | musica-ferrum.com |
| <i>The Coral Reef, Tivoli Gardens</i> | |
| My Seaside Notebook – Angeline Bell | musica-ferrum.com |
| <i>Mango Merengue, Broken Seashells</i> | |
| Pepperbox Jazz 1 | hal Leonard.com.au |
| <i>Mischief, Vendetta</i> | |
| Pepperbox Jazz 2 | hal Leonard.com.au |
| <i>Daylight Robbery, Run Ragged</i> | |
| Piano Meditations – Pam Wedgewood | alfred.com |
| <i>Looking on the Bright Side</i> | |
| Lady Gaga – Germanotta, Ronson, Wyatt & Rossomando | shop.usa.yamaha.com |
| <i>Shallow</i> | |
| Notes on a Neighbourhood – Anna Robinson | australianmusiccentre.com.au |
| <i>Dizzy Dog, At the South Crescent Café</i> | |
| Popular Piano Solos Level 4 Hal Leonard Student Piano Library | hal Leonard.com.au |
| <i>Bella's Lullaby, Georgia on My Mind, The Medallions Call, Sweet Caroline</i> | |
| Popular Piano Solos Level 5 Hal Leonard Student Piano Library | hal Leonard.com.au |
| <i>Anything Goes, Mission Impossible</i> | |
| The Greatest Showman – Pasek & Paul | shop.usa.yamaha.com |
| <i>Never Enough</i> | |
| Simply Lyrical Book 1 – Learne Faint | australiancomposers.com.au |
| <i>Spirits Run Free, Shadowing Flowers</i> | |
| Simply Lyrical Book 2 – Learne Faint | australiancomposers.com.au |
| <i>Spanish Winds</i> | |
| Supersonics Piano – Daniel McFarlane | supersonicspiano.com |
| <i>The Machine I: Awakening, Storm the Castle, Predator, Fairytale, Autumn Mood, Steppin' Out, Monsoon, Night Flyer, Feel the Funk, Behind the Mask, Epic, The Space Above</i> | |
| Van Halen – arr. Jennifer Linn | musicnotes.com |
| <i>Jump (easy piano version)</i> | |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR**EAR TESTS****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.

The candidate must state the interval tonality and number when answering.

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**10 Marks**

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

All **notes** and **rests**; **time signatures**; **key signatures**; all musical **terms, words, signs, symbols** and **dynamics**.

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

CONTEMPORARY PIANO: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

Suggested supplementary text: Download onlyagms.edu.au**Contemporary Piano Mastery – Fifth Grade: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

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

Similar Motion: Hands together; Four octaves ascending and descending; Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.

Tempo: MM = 84 with four notes per beat.

Major: B \flat & E \flat Harmonic minor: B \flat & E \flat Melodic minor: B \flat & E \flat Chromatic: B \flat & E \flat

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.

Tempo: MM = 60 with four notes per beat.

Major: B \flat Harmonic minor: B \flat

Arpeggios: Hands together; Two octaves ascending & descending; Legato touch.

Tempo: MM = 52 with four notes per beat.

Major: B \flat & E \flat Minor: B \flat & E \flat

PERFORMANCE

Three pieces required: List A, B and C. Memory work is encouraged but is not essential.

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

Duet: A duet may be included as part of the Program and performed with another musician.

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: Own choice. **20 Marks**

REPERTOIRE LIST

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| Piano Odyssey – Series 1, Fifth Grade | agms.edu.au |
| <i>Impatience, Winter, Puttin' on the Ritz, Tears, Scallywag, Riff Raff Rock, For Elise, The Pride of Union Street, Incantation, Spiderweb Salsa</i> | |
| ABBA – Andersson & Ulvaeus | musicnotes.com |
| <i>Thank You For the Music (P, V, G version)</i> | |
| After Hour for Solo Piano Bk 3 – Pam Wedgewood | alfred.com |
| <i>Sliding Doors</i> | |
| Annie – Charles Strouse | musicnotes.com |
| <i>It's the Hard-Knock Life (P, V, G version)</i> | |
| Batman v. Superman – Zimmer & Holkenborg arr. Pietschmann | musicnotes.com |
| <i>Beautiful Lie</i> | |
| The Bee Gees | musicnotes.com |
| <i>To Love Somebody (P, V, G version)</i> | |
| Bernard Shaak | shaakpianomusic.com |
| <i>Hurry Scurry, Dipsydoodle</i> | |
| Blues and Boogie Woogie – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Swingin' Bear Boogie</i> | |
| Bonnie Rice – Wilson Pickett | musicnotes.com |
| <i>Mustang Sally (P, V, G version)</i> | |
| Bradley Eustace – Fabtabulous | bradleyeustace.com |
| <i>For Elise</i> | |
| Bradley Eustace – Fusion | bradleyeustace.com |
| <i>Prelude</i> | |
| Bradley Sowash | bradleysowash.com |
| <i>Danza de la Hacienda, Funky Beat, Dancing Dolphins</i> | |
| Bryan Adams & Jim Vallance | musicnotes.com |
| <i>Heaven (P, V, G version), Summer of '69 (P, V, G version)</i> | |
| Celebrated Lyrical Solos – Robert D. Vandall | alfred.com |
| <i>Leaves of Green, Remembrance</i> | |
| Christina Perri & David Hodges | shop.usa.yamaha.com |
| <i>A Thousand Years</i> | |
| DemBach – Alfonso Demasi | demasimusic.com |
| <i>Largo</i> | |

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| Eagles – Don Henley & Glenn Frey <i>Lyn' Eyes (P, V, G version)</i> | musicnotes.com |
| Eden – Giovanna Van Leeuwen <i>In the Garden, In the Beginning</i> | giovannavanleeuwen.com |
| Emotions – Alfonso Demasi <i>No. 3 Terza</i> | demasimusic.com |
| Enrique Iglesias – Barry & Taylor <i>Bailamos</i> | musicnotes.com |
| Essential Piano Solos Grade 5 – Mark Matthews <i>Be Natural, City Lights, Lyghtshow, Paintings in the Sky, The Stand Off, Tranquility</i> | remarkablemusic.net |
| Forty-one Pieces for Piano – Andrea Keller <i>The Sus One</i> | andreakeller.bandcamp.com |
| Genius of Andre Previn <i>Blue Moon, How About You?, I Got It Bad, I'm In The Mood for Love, Taking a Chance on Love, Whispering</i> | wisemusic.com |
| Gillock Recital Collection Intermediate to Advanced <i>Boogie Prelude, Little Suite in Baroque Style (complete), Viennese Rondo</i> | Willis Music Co |
| Glen Carter-Varney – Kool Piano <i>Prelude: Noosa Waters</i> | printmusicworks.com.au |
| Glen Carter-Varney – Kool Shades of Blue <i>Free Man's Blues</i> | printmusicworks.com.au |
| Glen Carter-Varney – Summer Dreaming <i>Turtles</i> | glencartervarney.com.au |
| Grant Arnold <i>Immensity, Wild Horses, It's Always You - That I Remember</i> | grantarnold.com |
| Hal Leonard Popular Piano Solos Level 5 <i>Get Back, I Say a Little Prayer, Let It Go, The Pink Panther, Popular, River Flows in You, Somewhere Out There, You Are the Sunshine of My Life</i> | halleonard.com.au |
| Henry Mancini – arr. Andy Williams <i>Moon River</i> | musicnotes.com |
| Home Alone – John Williams <i>Somewhere in My Memory</i> | musicnotes.com |
| Imagery – Sharon Choi <i>Rosemary Waltz</i> | sharon-choi.com |
| Imagine Dragons <i>Believer</i> | shop.usa.yamaha.com |
| Inspirations Book 1 – Learne Faint <i>Innocence Lost, Of Another Dimension</i> | australiancomposers.com.au |
| Jarre, Jean Michel <i>Oxygene Part IV, Equinoxe Part I or Part V</i> | superpartituras.com.br |
| Jazzin' Around 1 – Kerin Bailey <i>Waltz for Wendy, Melissa's Mood</i> | kerinbailey.com.au |
| Jazzin' Around 3 – Kerin Bailey <i>Riff-Raff Rock, Summer Rain</i> | kerinbailey.com.au |
| Jazzin' Around 4 – Kerin Bailey <i>Boogie Rock, Giant Strides</i> | kerinbailey.com.au |
| Jazzin' Around 5 – Kerin Bailey <i>Little Ripper Rag, Mellow Mood</i> | kerinbailey.com.au |

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| Jazzy Piano 2 for Young Players – B. Bonsor <i>Wistful Prelude</i> | universaledition.com |
| Jazz Rags & Blues Book 4 – Martha Mier <i>Katy's Dance, Mr. Trumpet Man, Good Time Rag</i> | alfred.com |
| Jocelyn E Kotchie <i>Diving for Cover</i> | songrealm.com |
| Josh Groban – Graham & Løvland <i>You Raise Me Up</i> | shop.usa.yamaha.com |
| Kerry Barnes <i>Leaves Lament, Sunburst, Lamentoso, Open Skies, November</i> | pitchperfectmusicservices.com |
| La Tempesta – Alfonso Demasi <i>The Calm</i> | demasimusic.com |
| Lionel Richie <i>Hello (P, V, G version)</i> | musicnotes.com |
| Lipps Inc. – Greenberg <i>Funkytown (P, V, G version)</i> | musicnotes.com |
| Margaret Brandman <i>In Blissful Serenity</i> | australianmusiccentre.com.au |
| Microstyles Collection – Christopher Norton <i>Heavy Work, Plus Five, Island Song</i> | boosey.com |
| My Forest Notebook – Angeline Bell <i>Sweet Chestnut, Maple</i> | musica-ferrum.com |
| My Lyrical Notebook – Angeline Bell <i>Afternoon Tea</i> | musica-ferrum.com |
| My Seaside Notebook – Angeline Bell <i>Funky Crab, A Budding Romance, Watching Dolphins, Lounging by the Pool, The Sailboat</i> | musica-ferrum.com |
| Notes on a Neighbourhood – Anna Robinson <i>The Pride of Union Street, Bellbirds at the Boathouse, The Merri Fiddler, Ruckers Hill Rag</i> | australianmusiccentre.com.au |
| Notes on a Neighbourhood – Anna Robinson <i>The Pride of Union Street, Bellbirds at the Boathouse, The Merri Fiddler, Ruckers Hill Rag</i> | australianmusiccentre.com.au |
| Phil Collins <i>Another Day in Paradise</i> | sheetmusicdirect.com |
| Phil Collins <i>In the Air Tonight (code MN0065430)</i> | musicnotes.com |
| Piano Meditations – Pam Wedgewood <i>As Morning Awakes, Chant, Just a Perfect Day</i> | alfred.com |
| Sally Greenaway <i>Barock 'n Roll, Encore de Lírico, Mechanical Brain</i> | sallygreenaway.com.au |
| Sam and the Womp – Ritchie, De Ligny, Olsher & Horn <i>Bom Bom</i> | musicnotes.com |
| Saturday Night Fever – The Bee Gees <i>How Deep is Your Love (P, V, G version)</i> | musicnotes.com |
| Star Trek: Voyager <i>Theme from Star Trek: Voyager</i> | musicnotes.com |
| Simply Lyrical Book 2 – Learne Faint <i>Moonlight in Her Hair</i> | australiancomposers.com.au |
| Stevie Wonder <i>I Just Called to Say I Love You (P, V, G version)</i> | musicnotes.com |

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| Sting <i>Fields of Gold (P, V, G version)</i> | musicnotes.com |
| Supersonics Piano – Daniel McFarlane <i>The Chase, Undercurrent V2, Walk On By, Winter, First Strike, The Space Beyond, Captain Cool</i> | supersonicspiano.com |
| The Deer Hunter – Stanley Myers <i>Cavatina</i> | sheet-music.online |
| The Man from Snowy River – Bruce Rowland <i>Jessica's Theme</i> | musicnotes.com |
| Yiruma <i>River Flows in You</i> | halleonard.com.au |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR

EAR TESTS

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| 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. The candidate must state the interval tonality and number 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 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**10 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Notes and rests; time signatures; keys and modulations; all musical terms, words, signs and symbols; all dynamic signs, form** of the pieces performed and an understanding of the **styles**.

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**

CONTEMPORARY PIANO: GRADE SIX

Examination time. 25 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

Suggested supplementary text: Download onlyagms.edu.au**Contemporary Piano Mastery – Sixth Grade: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

16 Marks**SCALES** (All Technical Work from memory)**Similar Motion:**

Hands together; Four octaves ascending and descending.

Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.

Tempo: MM = 96 with four notes per beat.

Major: E \flat & A \flat Harmonic minor: E \flat & A \flat Melodic minor: E \flat & A \flat Chromatic: E \flat & A \flat **Contrary Motion:**

Hands together starting from unison; Two octaves; Legato touch.

Tempo: MM = 66 with four notes per beat.

Major: E \flat & A \flat Harmonic minor: E \flat & A \flat **Staccato 6ths:**

Hands separately; Two octaves.

Tempo: MM = 96 with two notes per beat.

Major: C

Commencing on E and C and using fingers 1 and 5.

Double Octaves:

Hands together; Two octaves.

Tempo: MM = 96 with two notes per beat.

Major: E \flat Harmonic Minor: E \flat

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| Arpeggios: | Hands together; Four octaves ascending & descending in Root Position. Minimum Tempo: MM = 60 with four notes per beat. |
| Major: | E \flat & A \flat |
| Minor: | E \flat & A \flat |
| Dominant 7ths: | E \flat & A \flat |

PERFORMANCE

Four pieces required: List A, B, C and D. Memory work is encouraged but is not essential.

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

Duet: A duet may be included as part of the Program and performed with another musician.

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| 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: Own choice. | 16 Marks |
| LIST D: Own choice. | 16 Marks |

REPERTOIRE LIST

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| Piano Odyssey – Series 1, Sixth Grade | agms.edu.au |
| <i>Allegro Agitato, Down the Gurgler, A Country Lane, Monkeys Spinning Monkeys, Waltzing Matilda, In the Groove, Sunshade Boogie, The Sands of Time, You Dirty Rat, Nocturne</i> | |
| After Hour for Solo Piano Bk 3 – Pam Wedgewood | alfred.com |
| <i>Flinders Street, After Hours</i> | |
| Alf Demasi | |
| <i>L'Albero</i> | |
| Astro Boy – Takai & Tanikawa arr. Suzie White | sheetmusicplus.com |
| <i>Tetsuwan Atom (Astro Boy Atom) – Astro Boy Theme Song</i> | |
| Australian Forest Pieces – Agnew | imslp.org |
| <i>No. 1, 2, 3, 4, 5</i> | |
| The Bee Gees | musicnotes.com |
| <i>Night Fever – (P,V,G version)</i> | |
| Bette Midler | musicnotes.com |
| <i>When a Man Loves a Woman</i> | |
| Bradley Eustace – Fusion | bradleyeustace.com |
| <i>Cosmoses, Free Hong Kong Duet (Either Part A or Part B), Sunshade Boogie (Duet or Solo version)</i> | |
| Bradley Eustace – Ragazzi | bradleyeustace.com |
| <i>Greensleeves</i> | |
| Christopher Fisher | pianosafari.com |
| <i>Valse Mélancolique</i> | |
| Complete Advanced Piano Solos Arranged by Dan Coates | alfred.com |
| <i>Anne's Theme, Arthur's Theme, Beauty and the Beast</i> | |
| Contemporary Piano Method Bk 2B – Margaret Brandman | margaretbrandmanmusic.com.au |
| <i>Roumanian Ride, Spiderswing, Benny's Beguine, Make Mine Mambo</i> | |

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| Contemporary Piano Method Bk 3 – Margaret Brandman <i>Evanescence</i> | margaretbrandmanmusic.com.au |
| Contest Winners Book 3 <i>Storm Mountain</i> | alfred.com |
| Dan Coates <i>Once Upon Another Time, Jazz in 3</i> | musicnotes.com |
| DemBach – Alfonso Demasi <i>Andantino, Allegretto</i> | demasimusic.com |
| Eden – Giovanna Van Leeuwen <i>Fragrance of Heaven, Bird of Paradise, Rays of Light, Eden</i> | giovannavanleeuwen.com |
| Elton John <i>Candle in the Wind 1997</i> | sheetmusicdirect.com |
| Emotions – Alfonso Demasi <i>No. 2 Secondo</i> | demasimusic.com |
| Enya <i>Orinoco Flow (P,V,G version)</i> | musicnotes.com |
| Essential Piano Solos Grade 6 – Mark Matthews <i>Jewel Sea, Mad Max 2!, Time of Legends</i> | remarkablemusic.net |
| Favorite Pop Piano Solos – 27 Hits, Standards and Themes <i>Forrest Gump (Main Title), When She Loved Me, Ballade for Adeline, Fields of Gold, Grenade</i> | halleonard.com.au |
| Forty-one Pieces for Piano – Andrea Keller <i>Flying Horse, Home</i> | andreakeller.bandcamp.com |
| Frank Mills <i>Music Box Dancer (MN0040491)</i> | musicnotes.com |
| Gates, David <i>If (P, V, G version)</i> | musicnotes.com |
| George Michael & Andrew Ridgeley <i>Careless Whisper (P, V, G version)</i> | musicnotes.com |
| Gillock Recital Collection Intermediate to Advanced <i>Adagio Esotica, Bill Bailey, Nocturne</i> | Willis Music Co |
| Glen Carter-Varney – Kool Shades of Blue <i>Free Man's Blues, Mean Machine</i> | printmusicworks.com.au |
| Glen Carter-Varney – Kool Piano <i>Glider in the Sky</i> | printmusicworks.com.au |
| Grant Arnold <i>Desiree, Melodie Romantique (Full Version), Wandering Waltz, Looking Back</i> | grantarnold.com |
| Grusin, Dave <i>Mud Island Chase</i> | musicnotes.com |
| Hall & Herms <i>Joyful Joyful</i> | musicnotes.com |
| Hubert Giraud <i>Under Paris Skies (Sous Le Ciel De Paris)</i> | sheetmusicnow.com |
| Imagery – Sharon Choi <i>The Thunderstorm</i> | sharon-choi.com |
| Inspirations Book 2 – Learne Faint <i>Medieval Dragon</i> | australiancomposers.com.au |
| James Brown <i>I Feel Good (P, V, G version)</i> | sheetmusicdirect.com |

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| Jazzin' Around 1 – Kerin Bailey <i>Darren's Dilemma, Miss Miles</i> | kerinbailey.com.au |
| Jazzin' Around 4 – Kerin Bailey <i>Morning Song</i> | kerinbailey.com.au |
| Jazzin' Around 5 – Kerin Bailey <i>Time's Up</i> | kerinbailey.com.au |
| Jazzy Piano 2 – Bonsor <i>Dreamy, Feelin' Good</i> | sheetmusicplus.com |
| Jazz Rags & Blues Book 4 – Martha Mier <i>Last Chance Blues, Tuxedo Jazz, Jackson Street Blues, Birmingham Blues</i> | alfred.com |
| Jean Michel Jarre <i>Oxygene Part II</i> | superpartituras.com.br |
| Latin Preludes Collection – Christopher Norton <i>Prelude 2 (Rumba)</i> | boosey.com |
| La Vida Apasionada Suite – Margaret Brandman <i>Tango Apasionada, Morning Star Cha Cha Cha, Danza de la Alegria</i> | margaretbrandmanmusic.com.au |
| McCartney & Lennon <i>The Fool on the Hill</i> | musicnotes.com |
| Microstyles Collection – Christopher Norton <i>Beguine, Five to Eleven, Slinky</i> | boosey.com |
| Mrs Millie's Paintings – Alfonso Demasi <i>Mrs Millie's Cat</i> | demasimusic.com |
| My Lyrical Notebook – Angeline Bell <i>Pink Sunset</i> | musica-ferrum.com |
| Nirvana <i>Smells Like Teen Spirit</i> | musicnotes.com |
| Notes on a Neighbourhood – Anna Robinson <i>Eva's Showstopper</i> | australianmusiccentre.com.au |
| Paul de Senneville – arr. Louis Drummond <i>Ballade Pour Adeline</i> | sheetmusicdirect.com |
| Traditional arr. Pete Seeger & Julien Orbon <i>Guantanamera</i> | sheetmusicdirect.com |
| Piach, David – arr. HDpiano <i>Rosanna</i> | musicnotes.com |
| Piano Meditations – Pam Wedgewood <i>Danse Espagnole, Rocken End, The Journey</i> | alfred.com |
| Piano Solos by Andrew Lloyd Webber <i>Don't Cry for Me Argentina, I Don't Know How to Love Him; Music of the Night, Phantom of the Opera, Think of Me</i> | boosey.com |
| Pocahontas Piano Solos <i>Colors of the Wind, Mine Mine Mine</i> | halleonard.com.au |
| Ray Charles – Hoagy Carmichael arr. Brent Edstrom <i>Georgia On My Mind (Jazz version)</i> | sheetmusicdirect.com |
| RedFoo - Where the Sun Goes – Gordy & Garcia <i>Juicy Wiggle</i> | musicnotes.com |
| Sally Greenaway <i>Dawn of Evening</i> | sallygreenaway.com.au |

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| Seal <i>Kiss from a Rose</i> | musicnotes.com |
| Shaak, Bernard <i>Capriccio, We Are Going to Jamaica</i> | shaakpianomusic.com |
| Sonny Chua – Gangster Suite <i>You Dirty Rat</i> | sonnychua.com |
| Sonny Chua Piano Music Vol IV Grade 6-8 <i>Sonatina: 2nd mov. Angel</i> | Midnight Editions |
| Studio Ghibli Recital Repertoire Intermediate Volume 1 <i>Merry Go Round of Life, The Theme of Marco and Gina, Reprise</i> | zen-on.co.jp |
| Supersonics Piano – Daniel McFarlane <i>Down in the Willow Garden, Lift Me Up, In the Groove, Light Up My Life, Rebellion, Reflections in Blue</i> | supersonicspiano.com |
| Twelve Timely Pieces – Margaret Brandman <i>Snowgums in the Moonlight</i> | margaretbrandmanmusic.com.au |
| Walker, Alan <i>Faded</i> | musicnotes.com |
| William Gillock Collection Intermediate to Advanced <i>Bill Bailey</i> | Wills Music Co |
| Yiruma <i>Wait There, Do You Dream, When the Love Falls, Love Me</i> | hal Leonard.com.au |
| 3 Poems – Agnew <i>No. 1</i> | imslp.org |

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR

EAR TESTS**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 tonality and number when answering.

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| 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**10 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Notes and rests; time signatures; keys and modulations; all musical terms, words, signs and symbols; ornaments and abbreviations, all dynamic signs, form and structure** of the selected pieces, knowledge and understanding of the **styles** presented.

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**

CONTEMPORARY PIANO: 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.

Suggested supplementary text: Download onlyagms.edu.au**Contemporary Piano Mastery – Seventh Grade: Technical, Ear & Sightreading Workbook**

- All technical work written out.
- Sample Ear Tests.
- Sight Reading Examples.

TECHNICAL WORK

16 Marks**SCALES** (All Technical Work from memory)**Similar Motion:**

Hands together; Four octaves ascending and descending.
Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.
Minimum tempo: MM = 100 with four notes per beat.

Major: C# & F#

Harmonic minor: C# & F#

Melodic minor: C# & F#

Chromatic: C# & F#

Contrary Motion:

Hands together starting from unison; Two octaves; Legato touch.
Tempo: MM = 72 with four notes per beat.

Major: C# & F#

Harmonic Minor: C# & F#

Chromatic: C# & F#

Double Octaves:

Hands together; Two octaves.
Tempo: MM = 100 with two notes per beat.

Major: C# & F#

Harmonic Minor: C# & F#

Staccato 3rds: Hands separately; commencing on C & E using 2nd and 4th fingers.
Two octaves ascending and descending.
Tempo: MM = 100 with two notes per beat.

Major: C

Staccato 6ths: Hands separately; Commencing on E and C and using fingers 1 and 5.
Two octaves ascending and descending.
Tempo: MM = 100 with two notes per beat.

Major: C

Arpeggios: Hands together; Four octaves ascending and descending in Root Position.
Minimum tempo: MM = 72 with four notes per beat.

Major: C# & F#

Minor: C# & F#

Dominant 7ths on: C# & F#

Diminished 7ths on: C# & F#

PERFORMANCE

Four pieces required: List A, B, C and D. Memory work is encouraged but is not essential.

Instruments: Acoustic piano or Full-sized Digital piano

Backing: Pieces may be performed with a backing track.

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: Own choice. **16 Marks**

LIST D: Own choice. **16 Marks**

REPERTOIRE LIST

Piano Odyssey – Series 1, Seventh Grade **agms.edu.au**

Etude in A Minor, Autumn Leaves, Rondeau, William Tell Overture, In the Mood, Idea 1, Fanfare, Recycled Rag, Not Just Another Day, X-Theme, Funk Motion, Sammy's Got a Groove On

After Hours for Solo Piano Book 4 – Wedgwood **fabermusic.com**

Building Bridges

Jackie Sharp **sheetmusicplus.com**

Autumn Leaves

The Bee Gees **musicnotes.com**

Tragedy (P,V,G version)

The Bodyguard – Foster **musicnotes.com**

I Have Nothing

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| Bradley Eustace – Fusion <i>Beethoven Funky Five</i> | bradleyeustace.com |
| Bradley Eustace – Spiritus <i>Bali Spirit, X-Theme</i> | bradleyeustace.com |
| Carey, Mariah <i>Anytime You Need a Friend (P,V,G version)</i> | musicnotes.com |
| Christopher Norton – Eastern Preludes <i>Ariyang</i> | boosey.com |
| Christopher Norton – Latin Preludes Collection <i>Prelude No. 3, No. 5</i> | boosey.com |
| Christopher Norton – Rock Preludes <i>Prelude No.7 Sunshine Piece</i> | boosey.com |
| Complete Advanced Piano Solos Arranged by Dan Coates <i>Can You Read My Mind, Canon in D, Colours of the Wind, Heart, I Say A little Prayer, Karen’s Theme, Send in The Clowns, Desperado</i> | alfred.com |
| Dan Coates <i>Classical Folly</i> | musicnotes.com |
| DemBach – Alf Demasi <i>Any Two Pieces</i> | demasimusic.com |
| The Eagles – Henley, Frey & Felder <i>Hotel California (P,V,G version)</i> | musicnotes.com |
| Eden – Giovanna Van Leeuwen <i>Four Rivers, Tree of Life</i> | giovannavanleeuwen.com |
| Encanto – Lin-Manuel Miranda <i>We Don’t Talk About Bruno (piano solo MN0253410)</i> | musicnotes.com |
| Flashdance – Sembello & Matkosky <i>Maniac</i> | sheetmusicplus.com |
| Forty-one Pieces for Piano – Andrea Keller <i>Yo-Yo</i> | andreakeller.bandcamp.com |
| Genius of George Shearing <i>Just the Way You Are</i> | wisemusic.com |
| Giacchino, Michael – arr. Mario Verehrer <i>Married Life from ‘Up’</i> | musicnotes.com |
| Gillock Recital Collection Intermediate to Advanced <i>Etude in A Major (the Coral Sea), Fountain in the Rain, Sonatine</i> | Willis Music Co |
| Glen Carter-Varney <i>The Artamidae</i> | australianmusiccentre.com.au |
| Glen Carter-Varney – Kool Piano <i>Dancing Girl</i> | printmusicworks.com.au |
| Grand Piano – Barbara Arens <i>Fountains of Rome by Night, Apple Tree Rag</i> | sheetmusicplus.com |
| Inspirations Book 2 – Learne Faint <i>Enchanted Waltz, Night in the Dark</i> | australiancomposers.com.au |
| Interstellar – Zimmer <i>Cornfield Chase</i> | musicnotes.com |
| Jazzin’ Around 1 – Kerin Bailey <i>Faster Blaster</i> | kerinbailey.com.au |

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| Jazzy Piano 2 – Bonsor, B. <i>Willie Wagglesticks Walkabout</i> | Universal |
| Jean Michel Jarre <i>Équinoxe Part IV</i> | superpartituras.com.br |
| Jocelyn E Kotchie <i>The Night it Speaks</i> | songrealm.com |
| Jones, Norah – Music by Harris <i>Don't Know Why (P,V,G version)</i> | musicnotes.com |
| Jones, Quincy <i>Soul Bossa Nova</i> | musicnotes.com |
| Kerry Barnes <i>Sea Shanty, The River In Me</i> | pitchperfectmusicservices.com |
| La Vida Apasionada Suite – Margaret Brandman <i>Summer Samba, Primavera Waltz, Bossa Sonora</i> | margaretbrandmanmusic.com.au |
| Leila J. Viss <i>Winter Window Frost</i> | leilaviss.com |
| The Little Mermaid – Alan Menken arr. Enrique Lázaro <i>Part of Your World</i> | musicnotes.com |
| Margaret Brandman <i>Mandala Song – Concert version</i> | australianmusiccentre.com.au |
| The Magritte Collection I – Barbara Arens <i>Le Sens de la Nuit, Souvenir de Voyage</i> | sheetmusicplus.com |
| More Disney Songs for Classical Piano – Phillip Keveren <i>Bella Note, The Bells of Notre Dame</i> | halleonard.com.au |
| Mrs Millie's Paintings – Alf Demasi <i>Mrs Millie's Cheeky Bottom</i> | demasimusic.com |
| Phantom of the Opera – A. Lloyd Webber <i>Choose one piece</i> | halleonard.com.au |
| Ragazzi – Bradley Eustace <i>Tribute to Diana</i> | bradleyeustace.com |
| Randy Badazz & Andy Armer – arr. Herb Alpert <i>Rise</i> | musicnotes.com |
| Sally Greenaway <i>Sin Luz, New Years' Invention</i> | sallygreenaway.com.au |
| Simon & Garfunkel <i>Bridge Over Troubled Water (P,V,G version)</i> | musicnotes.com |
| Simply Lyrical Book 2 – Learne Faint <i>Opalescent Waters, Roses for Katie</i> | australiancomposers.com.au |
| Sonny Chua – Gangster Suite <i>Struttin' it Around</i> | sonnychua.com |
| Superman Love Theme – John Williams <i>Can You Read My Mind (P,V,G version)</i> | musicnotes.com |
| Supersonics Piano – Daniel McFarlane <i>Lost, Jingle Jangle</i> | supersonicspiano.com |
| Stevie Wonder <i>Superstition (P,V,G version), Don't You Worry 'bout a Thing</i> | musicnotes.com |
| Schwartz, Arthur <i>That's Entertainment</i> | sheetmusicsinger.com |

Yiruma*Kiss the Rain, One Day I Will, Shining Smile, Falling*

halleonard.com.au

3 Poems – Agnew*No. 2, 3*

imslp.org

100 Light Classics for Piano Solo*Classical Gas, Theme from Jurassic Park, Prelude II*

halleonard.com.au

SIGHT READING AND EAR TESTS**10 Marks**

PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.

SIGHT READING

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.

OR**EAR TESTS****RHYTHM**

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.

INTERVALS

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 tonality and number 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, diminished, 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), Interrupted (V-VI) or Imperfect (I-V).

GENERAL KNOWLEDGE**10 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Notes and rests; time signatures; keys and modulations, all musical terms, words, signs and symbols; ornaments and abbreviations; all dynamic signs, form and structure** of the selected pieces; knowledge and understanding of the styles presented.

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**

CONTEMPORARY PIANO: GRADE EIGHT PROFICIENCY

Examination Time. 45 Minutes

Minimum pass mark 65%

NOTES

- The AGMS recommends the Grade Five Theory of Music examination (or above) be passed in conjunction with Grade Eight practical.
- Candidates are expected to **present** their Program **as for a Recital** with **spoken introductions** for each item. **Interesting features** of each piece may be included. General presentation with clear speech will be taken into account.
- **Performance dress, clarity of speech and presentation** manner will be taken into account.

PERFORMANCE**80 Marks**

Time limit of 25 minutes

Five pieces required: List A, B, C, D and E.

Memory work is encouraged but is not essential.

Instruments: Acoustic piano or Full-sized Digital piano.

Duet: A duet may be included as part of the Program and performed with another musician.

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| LIST A: Choose one piece from the given repertoire list. | 16 Marks |
| LIST B: Choose one piece from the given repertoire list. | 16 Marks |
| LIST C: Own choice of similar length and standard. | 16 Marks |
| LIST D: Own choice of similar length and standard. | 16 Marks |
| LIST E: Own choice of similar length and standard. | 16 Marks |

REPERTOIRE LIST

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| Piano Odyssey – Series 1, Eighth Grade & Certificate | agms.edu.au |
| <i>Summer: Storm, Symphony No. 5, Minuet, Dance of the Sugar Plum Fairy, Carmen Overture, O Mio Babbino Caro, Tico-Tico no Fubá, Dance of the Knights, Flic-Flac, Funk Rush, Green Cycle, Rush E</i> | |
| Albeniz, Isaac | Any Edition |
| <i>Cordoba Op. 232 No. 4, Evocation No. 1, Sequidillas Op. 232 No. 5</i> | |
| Alf Demasi | demasimusic.com |
| <i>Pensieri Profondi</i> | |
| Australian Women's Anthology Vol 1 | australiancomposers.com.au |
| <i>Remnant</i> | |
| Bartok Romanian Folk Dances Sz. 56 | alfred.com |
| <i>No. 1 and 5, No. 4 and 6</i> | |
| Bridge, Frank – Three Sketches | Any Edition |
| <i>Rosemary</i> | |
| Britten, Benjamin | boosey.com |
| <i>Notturmo/Night Piece</i> | |
| Complete Advanced Piano Solos Arranged by Dan Coates | alfred.com |
| <i>The Greatest Love of All, Hey There, I Believe I Can Fly, In This Life, Tears in Heaven, New York New York, Unbreak My Heart</i> | |

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| Complete Piano Rags – Scott Joplin | halleonard.com.au |
| <i>Peacherine, Elite Syncopations, The Strenuous Life, The Sycamore</i> | |
| Debussy | Any Edition |
| <i>Arabesque No. 1 or No. 2, La plus Que Lente from Suite Bergamasque</i> | |
| Debussy | Any Edition |
| <i>Preludes Book 1 No. 1, 2, 6, Preludes Book 2 No. 5</i> | |
| Essential Piano Solos Grade 8 – Mark Matthews | remarkablemusic.net |
| <i>In Suspence</i> | |
| Gershwin Complete Works for Piano Solo | alfred.com |
| <i>I got Rhythm, Fascinating Rhythm</i> | |
| Hyde, Miriam | Any Edition |
| <i>The Poplar Avenue, Water Nymph</i> | |
| Kabalevsky, Dimitri – Sonatas | Any Edition |
| <i>Op. 13 No. 1 1st or 2nd mov, Op. 13 No. 2 4th Mov.</i> | |
| Kerry Barnes | pitchperfectmusicservices.com |
| <i>Dramatique, After All</i> | |
| La Tempesta – Alf Demasi | demasimusic.com |
| <i>The Storm</i> | |
| Lennox Berkley – Six Preludes | halleonard.com.au |
| <i>No. 5</i> | |
| The Magritte Collection II – Barbara Arens | sheetmusicplus.com |
| <i>La Légende des Guitares</i> | |
| Mikrokosmos Volume 6 – Bela Bartok | Any Edition |
| <i>No. 142, 148, 151, 153</i> | |
| Mrs Millie’s Paintings – Alf Demasi | demasimusic.com |
| <i>Mrs Millie’s Triumph</i> | |
| My Lyrical Notebook – Angeline Bell | mFusica-ferrum.com |
| <i>Hardy Close</i> | |
| Piano Rags Book 2 – Scott Joplin | halleonard.com.au |
| <i>Elite Syncopations, Bethena</i> | |
| Piano Works of Miriam Hyde- Signature Series | halleonard.com.au |
| <i>Water Nymph, Scherzo Fantastico, The Polar Avenue</i> | |
| Pieces Pittoresque – A. Chabrier | Any Edition |
| <i>No. 4, 6</i> | |
| Poulenc, Francis | Any Edition |
| <i>Impromptu No. 3 from Album of Six Pieces, Pastoral from Three Pieces Movements</i> | |
| <i>Perpetuals No. 3, Three Novelettes: No. 2 in B flat Minor</i> | |
| Prokofiev, Serge | Any Edition |
| <i>Prelude Op. 12 No. 7, Scherzo Humoristique Op. 12 No. 9, Rigaudon Op. 12 No. 3</i> | |
| Ravel, Maurice | Any Edition |
| <i>Le Tombeau de Couperin</i> | |
| Sculthorpe, Peter | Any Edition |
| <i>Sonatine for Piano 1st and 2nd Mov. or 3rd Mov.</i> | |
| Shostakovitch, Dimitri | boosey.com |
| <i>Three Fantastic Dances 1, 2, 3, Prelude No. 5</i> | |
| Sinding, Christian | Any Edition |
| <i>Rustle of Spring</i> | |

Yiruma*Sunny Rain, 'Till I Find You*

halleonard.com.au

100 Light Classics for Piano Solo*The Entertainer, Bohemian Rhapsody, Prelude III*

halleonard.com.au

Extended list – *Select a piece from C.Mus.AGMS or above***PRESENTATION, PROGRAMME NOTES AND SUMMARY****20 Marks**

- Candidates should **announce the pieces they play**.
- Candidates should **present** as if for a **performance**.
- Any **special features** of the pieces performed should be mentioned.
- Suitability of **dress, clarity of speech, and presentation** will be taken into account.

PROGRAMME NOTES

Programme Notes should be prepared and brought to the Examination room or uploaded online.

This should include:

- A short Bio about the Performer with a photograph if possible.
- Details about the pieces including:
 - formal structure
 - Keys and modulations
 - Styles of the pieces
 - Information about the composers
- Presentation in the style of a professional concert programme is expected.

ACADEMIC DRESS

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for the Grade Eight Certificate. They will also be invited to attend the annual AGMS Graduation Ceremony to be presented with their Certificate.

TOTAL MARKS POSSIBLE**100 Marks**

CONTEMPORARY PIANO: CERTIFICATE C.Mus.AGMS

Examination Time: 45 minutes

Minimum pass mark: 70%

NOTES

- The examination will consist of a **25-minute Recital**.
- **Programme notes** are required and should be submitted to examiners at the examination or uploaded online.
- No prerequisites are required, however a **concert standard of performance** will be expected.
- It is recommended that candidates should have achieved Grade Eight or equivalent before entering for this Certificate.
- The AGMS recommends the Grade Five Theory of Music examination (or above) be passed in conjunction with C.Mus.AGMS practical.
- Acoustic grand piano or full-sized Digital Piano with 88 touch sensitive keys and sustain pedal.
- Pieces may be performed with a backing track if appropriate.
- Teachers and Candidates may invite an audience to attend.

PERFORMANCE**80 Marks**

Candidates are to perform a balanced program including:

- Two works selected from the given list.
- The rest of the Program may be Own Choice to make up a **25-minute Recital**.
- If own choice pieces are presented, no approval is needed but if you are unsure of the standard you may apply for approval.
- Material should be technically demanding and show a musical understanding of the styles selected.
- Time limits must be considered when choosing the program.

REPERTOIRE LIST

| | |
|---|-----------------------|
| Piano Odyssey – Series 1, Eighth Grade & Certificate | agms.edu.au |
| <i>20th/21st Century/Modern Suite: Select 2 pieces from: O Mio Babbino Caro, Tico-Tico no Fuba, Dance of the Knights — to count as one work</i> | |
| Piano Odyssey – Series 1, Eighth Grade & Certificate | agms.edu.au |
| <i>Australian Suite: Select 2 pieces from: Flic-Flac, Funk Rush, Green Cycle, Rush E to count as one work</i> | |
| Piano Odyssey – Series 1, Eighth Grade & Certificate | agms.edu.au |
| <i>Movie Suite: Select 2 pieces from: Summer: Storm, Symphony No. 5, Minuet, Dance of the Sugar Plum Fairy, Carmen Overture, O Mio Babbino Caro, Dance of the Knights, Tico-Tico no Fuba — to count as one work</i> | |
| After Hours 4 – Wedgwood | fabermusic.com |
| <i>Emerald Dream</i> | |
| Agnew, Roy | AMC Warner |
| <i>An Autumn Morning</i> | |
| Australian Forest Pieces – Agnew | imslp.org |
| <i>No. 6</i> | |

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|--|-------------------------------------|
| Bradley Eustace <i>House of the Rising Sun</i> | bradleyeustace.com |
| Bradley Eustace – Funkalicious <i>Funkalicious (Duet: either part)</i> | bradleyeustace.com |
| Bradley Eustace – Ragazzi <i>Sabre Dance, Jumping Jack (Duet: either part)</i> | bradleyeustace.com |
| Bossa Nova – Antonio Carlos Jobim <i>The Girl from Ipanema</i> | musicnotes.com |
| Christopher Norton – Latin Preludes Book 1 <i>Mambo Prelude No. 7</i> | boosey.com |
| Christopher Norton – Latin Preludes Book 2 <i>Prelude No. 7</i> | boosey.com |
| Christopher Norton – Rock Preludes Book 1 <i>Prelude No. 3 or 5</i> | boosey.com |
| Christopher Norton Rock Preludes Book 2 <i>Prelude No. 2</i> | boosey.com |
| Contemporary Piano Method Bk 4 – Margaret Brandman <i>First Star at Twilight</i> | margaretbrandmanmusic.com.au |
| Corea, C. <i>Spain</i> | Any Edition |
| Debussy <i>Sarabande from Pour le Piano</i> | |
| Dennis Alexander <i>Concertino in D</i> | dennisalexander.com |
| Earth, Wind & Fire – Foster, Graydon & Champlin <i>After the Love Has Gone (P, V, G version) MN0067235</i> | musicnotes.com |
| Eden – Giovanna Van Leeuwen <i>Four pieces from the Eden Suite</i> | giovannavanleeuwen.com |
| Emotions – Alfonso Demasi <i>Complete work</i> | demasimusic.com |
| Final Fantasy VII: Advent Children – Uematsu arr. Shirou Hamaguchi <i>Those Who Fight</i> | musicnotes.com |
| Fisher & Segal <i>When Sunny Gets Blue</i> | Sony/ATV Music Publishing |
| Gardell, Carlos arr. Astanova <i>Por Una Cabeza (Tango)</i> | musicnotes.com |
| The Genius of Andre Previn – Andre Previn <i>Like Young, Like Blue</i> | Wise |
| The Genius of David Brubeck Bk 1 – David Brubeck <i>In Your Own Sweet Way</i> | halleonard.com.au |
| Glen Carter-Varney – Kool Piano <i>Prelude and Dancing Girl (both)</i> | printmusicworks.com.au |
| Glen Carter-Varney – Kool Shades of Blue <i>Shades of Blue, Blue Samba Solo or Duet: either part</i> | printmusicworks.com.au |
| Glen Carter-Varney <i>The Golden Gecko and The Kingfisher (both)</i> | glencartervarney.com.au |
| The Greatest Showman – Pasek & Paul <i>This is Me</i> | musicnotes.com |

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|---|------------------------------|
| Gloria Gaynor – Fekaris & Perren arr. Francesco Parrino <i>I Will Survive</i> | musicnotes.com |
| Jackie Sharp <i>Etude Appassionata</i> | sheetmusicplus.com |
| Jackson, Michael <i>Heal the World (P,V, G version)</i> | musicnotes.com |
| The Jazz Source Book <i>Take Five, Desafinado, One Note Samba, Wave</i> | Wise |
| JoJo's Bizarre Adventure: Golden Wind – Kanno, Yugo <i>Giorno's Theme</i> | musicnotes.com |
| John Williams arr. Gustavo Herrer <i>Star Wars Imperial March (Upper Advanced Level) for Piano Solo</i> | tomplay.com |
| Josh Taylor <i>Tabby Suite: Cat and Mouse, 10PM in July</i> | jtmpiano.com |
| The Joy of Ragtime Edited by Denes Agay <i>St Louis Rag, Bohemia Rag</i> | Music Sales |
| La Tempesta – Alfonso Demasi <i>The Storm & The Calm (Both)</i> | demasimusic.com |
| La Vida Apasionada Suite – Margaret Brandman <i>Tristeza del corazon Roto</i> | margaretbrandmanmusic.com.au |
| Learne Faint <i>Of Another Space and Time, Innocence Lost – Certificate version, Black Mountain, Reflections Dawn & Dusk, Night Shadows Dancing</i> | australiancomposers.com.au |
| Levine & Carmichael – Maroon 5 <i>This Love</i> | musicnotes.com |
| Lloyd Webber, A. <i>Phantom of the Opera, Cats, Jesus Christ Superstar, Evita</i> (Any combination of two pieces for Own Arrangement) | Universal |
| Lionel Richie arr. Mike Garson <i>Hello (Upper Advanced Level) for Piano Solo</i> | tomplay.com |
| Love Story – Henry Mancini arr. Francis Lai <i>Theme from Love Story</i> | sheetmusicnow.com |
| The Magritte Collection I – Barbara Arens <i>La Clef Des Songes, Prince Charming, Les Jours Gigantesques</i> | sheetmusicplus.com |
| Marvin Fisher – arr. Johnny Mathis <i>When Sunny Gets Blue</i> | musicnotes.com |
| Mrs Millie's Paintings – Alfonso Demasi <i>Complete Work</i> | demasimusic.com |
| Nino Rota – arr. Dietmar Steinhauer <i>The Godfather Theme</i> | musicnotes.com |
| Pirates of the Carribean (Piano Solo) Dead Man's Chest <i>Wheel of Fortune</i> | halleonard.com.au |
| Sally Greenaway <i>The Advent of Cinema, Flood, In Memoriam</i> | sallygreenaway.com.au |
| Still Groovin' – D. Urquart-Jones <i>Mildly Latin, Spain</i> | encoremusic.com.au |
| Sonny Chua <i>Genesis: Study No. 1 (The Beginning)</i> | musicnotes.com |

Sonny Chua – Red Hot Rhapsodies*Siesta*

Midnight Editions

Sting arr. Mark Garson*Fields of Gold (Upper Advanced Level) for Piano Solo*

tomplay.com

Supersonics Piano – Daniel McFarlane*AntiMelancholicus*

supersonicspiano.com

A Tribute to George and Ira Gershwin – Gershwin, George & Ira*Rialto Ripples, Someone to Watch Over Me*

Warner

Ultimate Jazz Showstoppers – D. Brubeck*Blue Rondo a la Turk***Wedgwood Blue – Pamela Wedgwood***I'd Forgotten that Feeling, Wedgwood Blue (all 3 movements to count as one)*

fabermusic.com

William Joseph*Within*

musicnotes.com

Yiruma*Movement on a Theme, Spring Waltz*

Sony/ATVMusic Publishing

PRESENTATION, PROGRAMME NOTES AND SUMMARY**20 Marks**

- Candidates should **announce** the pieces they play.
- Candidates should **present** as if for a **performance**.
- Any **special features** of the pieces performed should be mentioned.
- Suitability of **dress, clarity of speech, and presentation** will be taken into account.

PROGRAMME NOTES

Detailed Programme notes should be compiled and presented by the candidate. This should include:

- A bio about the performer
- Notes about composers.
- Details about the music:
 - form and structure.
 - keys and modulations.
 - interesting features of the works performed.
- Presentation in the style of a professional concert programme is expected.

ACADEMIC DRESS

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for the C.Mus.AGMS. They will also be invited to attend the annual AGMS Graduation Ceremony to be presented with their Certificate.

CONTEMPORARY PIANO: ASSOCIATE DIPLOMA A.Mus.AGMS

NOTES

- No prerequisite is required. As a guide it is recommended that candidates should have achieved a Performance Certificate or equivalent before entering for this Diploma.
- The AGMS recommends the Grade Six Theory of Music examination (or above) be passed in conjunction with A.Mus.AGMS practical.
- Candidates should prepare a Program **30 minutes to 40 minutes performance time**.
- A **concert standard of performance** will be expected.
- Candidates are to present a **balanced program** with **contrasting styles** and **moods**.
- If own choice pieces are presented, no approval is needed but if you are unsure of the standard you may apply for approval.
- **One** of the items must be performed **from memory**. Any performance from memory beyond this is optional.
- Teachers and Candidates may invite an audience to attend.
- Pieces may be performed with a backing track or accompaniment as appropriate.
- **Programme notes** are required and should be submitted to examiners at the examination or online.
- Candidates are to **provide a copy** of each work for the use of **examiners**.
- The Candidate should perform on an acoustic grand piano or full-sized digital piano where possible. The use of an electronic organ or digital piano is optional for Duet or ensemble items.

PERFORMANCE

80 Marks

A **balanced program** using works chosen from the given repertoire list.

OR

Select a Program of their OWN CHOICE of the same level of difficulty.

- Material should be technically demanding and show a musical understanding of the styles selected.
- At least one large scale work should be included.
- Time limits must be considered when choosing the program.
- Candidates electing to improvise or write their own arrangements should use the set arrangements as a guide to ensure the level of difficulty and stylistic elements are maintained.

REPERTOIRE LIST

| | |
|---|------------------------|
| Adele & Epworth arr. DPSM <i>Skyfall</i> | musicnotes.com |
| After Hours 4 – Wedgwood <i>Watershed, Second Chance</i> | fabermusic.com |
| Arlen, Harold arr. Shearing <i>Somewhere Over the Rainbow</i> | musicnotes.com |
| Badelt arr. Radnich <i>Pirates of the Caribbean</i> | jarrodradnich.com |
| Bill Evans Jazz Piano – arr. Bill Evans <i>Foolish Heart</i> | Wise |
| Billy Joel <i>Just the Way You Are</i> | sheetmusicdirect.com |
| Billy Joel <i>Prelude/Angry Young Man</i> | musicnotes.com |
| Books of Rags for Piano – E. Kats Chernin <i>Russian Rag</i> | boosey.com |
| Bradley Eustace – Funkalicious <i>Celtic Dance (Trio: either part A or B), Drag Racer</i> | bradleyeustace.com |
| Bradley Eustace – Fusion <i>Any Three pieces</i> | bradleyeustace.com |
| Bradley Eustace <i>Toccata in Funk</i> | bradleyeustace.com |
| Bradley Eustace – Dr. Senior <i>Dr Groove, Dr Funk, Dr Fusion. Dr Latin</i> | bradleyeustace.com |
| Bradley Eustace – Ragazzi <i>Any three pieces</i> | bradleyeustace.com |
| Bradley Eustace – Spiritus <i>Spirit of the Flame</i> | bradleyeustace.com |
| Christopher Norton – Latin Preludes <i>Any Three Preludes</i> | boosey.com |
| Christopher Norton – Rock Preludes Book 1 <i>Any Three Preludes</i> | boosey.com |
| Christopher Norton – Rock Preludes Book 2 <i>Any Three Preludes</i> | boosey.com |
| Complete Advanced Piano Solos Arranged by Dan Coates <i>Evergreen, Forever, My One True Friend, My Unknown Someone, The Prayer, Separate Lives, Ragtime</i> | alfred.com |
| Eden – Giovanna Van Leeuwen <i>The entire suite (8 pieces to count as 1 work)</i> | giovannavanleeuwen.com |
| The Genius of Andre Previn – arr. Previn <i>Takin' a Chance on Love</i> | Wise |
| The Genius of Dave Brubeck Bk.1 – Brubeck, D. <i>Three to get ready, Far More Blue</i> | alfred.com |
| Complete Gershwin Keyboard Works – G. Gershwin <i>Three Preludes (any one)</i> | Warner Bros |

| | |
|---|------------------------------|
| Grover Washington Jr. – Withers arr. Jacob Koller <i>Just the Two of Us</i> | musicnotes.com |
| Glen Carter-Varney – The Recital Collection <i>Sonic Fantasy</i> | glencartervarney.com.au |
| Glen Carter-Varney – Summer Dreaming <i>Summer Dreaming</i> | glencartervarney.com.au |
| Jazz Piano – arr. Bill Evans <i>Who Can I Turn to</i> | Wise |
| Jazz Piano Masters – Duke, V. arr. Thelonius Monk <i>April in Paris</i> | hal Leonard.com.au |
| Josh Taylor <i>Tabby Suite: Evening Stroll, Toccata</i> | jtmpiano.com |
| Kats-Chernin arr. Lang Lang <i>Eliza Aria From ' Wild Swans Suite'</i> | boosey.com |
| Kung Fu Panda – Powell, Jackman & Zimmer arr. Pietschmann <i>Oogway Ascends</i> | musicnotes.com |
| La Vida Apasionada Suite – Margaret Brandman <i>Any four pieces to count as one work</i> | margaretbrandmanmusic.com.au |
| Leontovych, Mykola arr. Rousseau <i>Carol of the Bells</i> | patreon.com/rousseau |
| Marc Garetto & Gustav Herrero arr. Tom Play <i>Interstellar – Cornfield Chase (Upper Advanced)</i> | tomplay.com |
| The Magritte Collection I – Barbara Arens <i>Any three pieces to count as one work</i> | sheetmusicplus.com |
| Michael Bublé arr. Bricusse & Newley <i>Feeling Good (Upper Advanced) for Solo Piano</i> | tomplay.com |
| Oscar Peterson Plays Broadway – arr. Peterson <i>Come Rain or Come Shine, Summertime, Wouldn't It Be Lovely</i> | hal Leonard.com.au |
| Piano Solos Book 2 – E. Garner <i>Turquoise, Impressions</i> | Erroll Garner |
| Queen <i>Bohemian Rhapsody</i> | musicnotes.com |
| Ragtime for Piano – M. Mageau <i>Elite Syncopations</i> | AMC |
| Sally Greenaway <i>Invention Reinvention, Étude in F minor</i> | sallygreenaway.com.au |
| Schütz, Michael <i>Funk Dance</i> | playmichael.com |
| Silvestri, Alan arr. Pietschmann <i>The Avengers (Main Theme)</i> | musicnotes.com |
| Sonny Chua <i>Gangster Suite (complete) or Theme and Deviations (complete)</i> | Midnight Editions |
| Trans-Siberian Orchestra: The Lost Christmas Eve – Kinkel & O'Neill <i>Wizards In Winter</i> | musicnotes.com |
| William Joseph <i>Piano Fantasy</i> | musicnotes.com |

OPTIONAL ENSEMBLE

Perform a Duet or Trio with other musicians. Select one of the following or choose your own using the list as a guide.

Bolling, C.**halleonard.com.au***Suite No 1 for Flute and Jazz Piano Trio***The Complete Gershwin Keyboard Works – G. Gershwin****Wise***I Got Rhythm Variations for Two Pianos***Bradley Eustace – Dr Senior****bradleyeustace.com***Dr Jive either part***PRESENTATION, PROGRAMME NOTES AND SUMMARY****20 Marks**

- Candidates should **announce** the pieces they play.
- Candidates should **present** as if for a **performance**.
- Any **special features** of the pieces performed should be mentioned.
- Suitability of **dress, clarity of speech, and presentation** will be taken into account.

PROGRAMME NOTES

Detailed Programme Notes should be presented at the examination. These should include:

- A Bio about the performer with a photograph if possible.
- Details of musical background and any special awards or achievements should be mentioned.
- Details about the works presented covering:
 - composers
 - style of music performed
 - period of music
 - formal structure
 - keys and modulations
 - interesting features of the works performed.
- Presentation in the style of a professional concert programme is expected.
- Include detailed analytical notes of all pieces, including an analysis of each section within the work.

ACADEMIC DRESS

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for A.Mus.AGMS. They will also be invited to attend the annual AGMS Graduation Ceremony to be presented with their Diploma.

CONTEMPORARY PIANO: LICENTIATE DIPLOMA L.Mus.AGMS

NOTES

- No prerequisite is required. As a guide it is recommended that candidates should have achieved a Performance Certificate or equivalent before entering for this Diploma.
- The AGMS recommends the Grade Seven Theory of Music examination (or above) be passed in conjunction with L.Mus.AGMS practical.
- Candidates should prepare a Program **35 minutes to 45 minutes** performance time.
- A **concert standard** of performance will be expected.
- Candidates are to present a balanced program with contrasting styles and moods.
- Material should be technically demanding and show a musical understanding of the styles selected.
- At least **one large scale work** should be included.
- If own choice pieces are presented, no approval is needed but if you are unsure of the standard you may apply for approval.
- **One** of the items must be performed **from memory**. Any performance from memory beyond this is optional.
- Teachers and Candidates may invite an audience to attend.
- Pieces may be performed with a backing track or accompaniment as appropriate.
- **Programme notes** are required and should be submitted to examiners at the examination or online.
- Candidates are to **provide a copy** of each work for the use of **examiners**.
- The Candidate should perform on an acoustic grand piano or full-sized digital piano where possible. The use of an electronic organ or digital piano is optional for Duet or ensemble items.

PERFORMANCE

80 Marks

A balanced program using works chosen from the given repertoire list.

OR

Select a Program of their OWN CHOICE of the same level of difficulty.

- Candidates electing to improvise or write their own arrangements should use the set arrangements as a guide to ensure the level of difficulty and stylistic elements are maintained.

REPERTOIRE LIST

| | |
|---|------------------------------|
| Astor Piazzolla – arr. Jacob Koller <i>Libertango (Advanced version)</i> | musicnotes.com |
| The Amazing Spider Man 2 – arr. Patrik Pietschmann <i>The Electro Suite</i> | musicnotes.com |
| The Artistry of Bill Evans Vol. 2 – arr. Bill Evans <i>What Kind of Fool am I</i> | alfred.com |
| Bela Bartok <i>Improvisations Opus 20</i> | boosey.com |
| Bradley Eustace – Dr Senior <i>Any two pieces</i> | bradleyeustace.com |
| Bradley Eustace – Funkalicious <i>Any two pieces</i> | bradleyeustace.com |
| Complete Gershwin Keyboard Works – G. Gershwin <i>Three Preludes (all three)</i> | Warner Bros |
| Duke, V. arr. Al Haig <i>Autumn in New York</i> | Jazz Masters |
| The Genius of Dave Brubeck – D. Brubeck <i>Take Five, Bluesette</i> | alfred.com |
| Glen Carter-Varney – The Recital Collection <i>Any two pieces</i> | glencartervarney.com.au |
| Glen Carter-Varney – Summer Dreaming <i>Any two pieces</i> | glencartervarney.com.au |
| Happy Birthday to Everyone – Hayato Sumino <i>Complete (Music by Mildred J. Hill, Patty S. Hill)</i> | kokomu.jp |
| Jarrad Radnich <i>Pirates of the Carribbean Original Medley Movement 3 from Pirates Forever, Game of Thrones Original Medley for Piano Solo, Christmas Eve/ Sarajevo 12/24 (Carol of The Bells)</i> | musicnotes.com |
| Jazz Masters – arr. Erroll Garner <i>I'll Remember April</i> | halleonard.com.au |
| Jazz Piano Masters <i>Body and Soul, My Funny Valentine</i> | halleonard.com.au |
| Josh Taylor <i>Tabby Suite: Complete</i> | jtmpiano.com |
| La Vida Apasionada Suite – Margaret Brandman <i>Entire suite to count as one work</i> | margaretbrandmanmusic.com.au |
| The Magritte Collection I – Barbara Arens <i>All seven pieces to count as one work</i> | sheetmusicplus.com |
| Man of Steel – Zimmer arr. Patrik Pietschmann <i>Main Theme</i> | musicnotes.com |
| Milhaud, D. <i>Three Rag Caprices</i> | Universal |
| Oscar Peterson Plays Broadway – arr. Oscar Peterson <i>On a Clear Day, If I were a Bell</i> | halleonard.com.au |
| Philip Johnston <i>Overture</i> | insidemusicteaching.com |

| | |
|---|--------------------|
| Queen – Brian May arr. Jacob Koller <i>We Will Rock You</i> | musicnotes.com |
| Roy Agnew <i>Trains</i> | imslp.org |
| Stravinsky. I. <i>Piano Rag Music (1919)</i> | Chester |
| 7 Levels of ‘Twinkle Twinkle Little Star’ – Hayato Sumino <i>Complete</i> | mymusicsheet.com |
| 8 Concert Studies – Nikolai Kapustin <i>No. 1</i> | sheetmusicplus.com |
| ENSEMBLE Perform a Duet or Trio with other musicians. | |

PRESENTATION, PROGRAMME NOTES AND SUMMARY**20 Marks**

- Candidates should **announce** the pieces they play.
- Candidates should **present** as if for a **performance**.
- Any **special features** of the pieces performed should be mentioned.
- Suitability of **dress, clarity of speech, and presentation** will be taken into account.

PROGRAMME NOTES

Detailed Programme Notes should be presented at the examination. These should include:

- A Bio about the performer with a photograph if possible.
- Details of musical background and any special awards or achievements should be mentioned.
- Details about the works presented covering:
 - composers
 - style of music performed
 - period of music
 - formal structure
 - keys and modulations
 - interesting features of the works performed
- Presentation in the style of a professional concert programme is expected.
- Include detailed analytical notes of all pieces, including an analysis of each section within the work.

ACADEMIC DRESS

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for L.Mus.AGMS. They will also be invited to attend the annual AGMS Graduation Ceremony to be presented with their Diploma.

CONTEMPORARY PIANO: FELLOWSHIP DIPLOMA F.Mus.AGMS

PRE- REQUISITE

- An AGMS Licentiate Diploma or equivalent.
- A candidate may also apply for admission to F.Mus.AGMS for recognition of prior learning by applying to the AGMS board.
- Board approval is necessary for entry to the Fellowship Diploma. The applicant must be able to demonstrate an empathy with AGMS and its philosophy. Apply in writing to the AGMS Head of Examinations for details.

REQUIREMENTS

Candidates may complete this diploma under any of the following categories.:

- (a) **Research Thesis:** 50,000 words. The candidate must apply in writing to the AGMS board for topic approval.
- (b) **Composition:** A major work. A thesis of 15,000 words is also required, with detailed explanatory notes on the composition.
- (c) **A FULL Concert Performance:** Recital in Public of 60 minutes minimum performance time. One of the items must be performed from memory. Any performance from memory beyond this is optional. A supporting Programme with extensive Program Notes on the works performed is required.

An honorary F.Mus.AGMS may be nominated and awarded by the AGMS board at their discretion based on the following criteria:

An original and unique innovation of outstanding importance within the framework of the AGMS philosophy, with sustained areas of excellence in Music and Speech by which teachers and students throughout Australia will benefit.

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 from the examination programmes studied in part one. This also includes a demonstration of how to overcome technical challenges with students and finally teaching supporting tests (sight reading, aural and general knowledge) of a student examination.

RECOMMENDED

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

Suggested supplementary text: Download only

agms.edu.au

- It is suggested to purchase the following downloadable workbooks.
 - Contemporary Piano Mastery
Preparatory Step One: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Elementary Step Two: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Preliminary Step Three: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Grade One: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Grade Two: Technical, Ear & Sightreading Workbook
- **The above workbooks include:**
 - All technical work written out.
 - Sample Ear Tests.
 - Sight Reading Examples.

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 must be submitted as a **single, consolidated document**. Each section is to be clearly identified, with a title page preceding each section. The folio should be neatly and logically presented, using each of the points listed below as a heading, followed by the relevant content.

The folio should include the following:

- a. **Setting up a teaching music studio including:**
 - Philosophy of teaching
 - Room layout including a diagram, photo or floorplan
 - Child safety policy
 - Business elements including setting of rates, invoicing, account keeping
 - Advertising
- b. **Outline of the first 5 lessons including the fundamentals of technique**
 - Specify the age group for which the lessons are intended.
 - Include a lesson summary including new concepts taught, concepts revised, homework set for each week and practice expectations for students.
- c. **Prepare one complete exam programme per AGMS grade, from Step 1 to Grade 2 inclusive**
 - Include a list of pieces chosen with notated scores for each piece
 - An analysis of each piece including keys & forms
 - 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 from the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching supporting test 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

Suggested supplementary text: Download only

agms.edu.au

- It is suggested to purchase the following downloadable workbooks.
 - Contemporary Piano Mastery
Grade Three: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Grade Four: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Grade Five: Technical, Ear & Sightreading Workbook
 - Contemporary Piano Mastery
Grade Six: Technical, Ear & Sightreading Workbook
- **The above workbooks include:**
 - All technical work written out.
 - Sample Ear Tests.
 - Sight Reading Examples.

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: Schools and/or 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:

- a. **How to keep students motivated and the place & purpose of music examinations**
- b. **History and development of the instrument, and advice to parents/students on the purchase of an appropriate instrument**
- c. **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

LICENTIATE DIPLOMA OF TEACHING: L.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 advanced level from Grade Seven, Grade Eight Proficiency through to Certificate level. This includes a very thorough pedagogical approach, including an understanding and knowledge of teaching technique, repertoire, and 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 discussing the importance of music education within the school curriculum, a discussion of technical skills for advanced levels, compare and contrasts two different methodologies of schools and a structured analysis of preparing students from grade 7 through to grade 8 Proficiency to C.Mus.AGMS (Certificate).
- **Part two** is the **practical examination** and includes a presentation of a selection from the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching supporting elements of a student examination.

PRE-REQUISITES

- 80% pass mark (award) or higher for A.Mus.AGMS performance
- 80% pass mark or higher Grade 6 Theory or above
- Award for A.T.Mus.AGMS

Suggested supplementary text: Download only

agms.edu.au

- It is suggested to purchase the following downloadable workbooks.
 - Contemporary Piano Mastery
 - Grade Seven: Technical, Ear & Sightreading Workbook
- **The above workbook includes:**
 - All technical work written out.
 - Sample Ear Tests.
 - Sight Reading Examples.

PART ONE: WRITTEN FOLIO

40 Marks

SECTION A: Importance of music education within the school curriculum (500 - 1000 word limit) **(4 Marks)**

SECTION B: Technical skills for advanced levels (1000 - 2000 word limit) **(8 Marks)**

SECTION C: Compare two different methodologies of Schools (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:

- a. **Discuss the importance of music education within the school curriculum**

b. Discussion of technical skills for advanced levels covering the following:

- Discuss the importance and development of technical skills for advanced levels.
- Compare and contrast four schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.

c. Compare and contrast two different methodologies of schools e.g., Suzuki School, Yamaha Music Foundation etc.**d. Prepare one complete exam programme per grade for Grade 7, Grade 8, and Certificate**

- 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 Seven.
- **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 7** – Select 1 work to perform from the prepared programme.
 - **Grade 8** – Select 1 work to perform from the prepared programme.
 - **Certificate C.Mus.AGMS** – 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 seven 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

| | | |
|---|-----------------------------|----------------|
| 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 |
| Pedalling 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 |



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