



AUSTRALIAN
GUILD OF MUSIC
& SPEECH

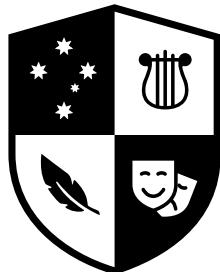
CLASSICAL GUITAR



Comprehensive

2026
SYLLABUS

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AUSTRALIAN GUILD OF MUSIC & SPEECH

Classical Guitar Syllabus (Comprehensive) 2026

Australian Guild of Music & Speech Ltd
P.O. Box 864,
Upper Coomera Qld 4209
Australia

Typesetter: Christina Kay

ABN: 22 664 671 701
W: agms.edu.au

FOREWORD

We welcome you to join the **Australian Guild of Music and Speech Ltd (AGMS)** family. Founded in 1969, the **AGMS** is a proud Australian, not-for-profit, **education and examination body**.

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

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

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

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

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

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

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

Yours in the arts,

The AGMS Board of Directors.

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SYLLABUS & EXAMINATION POLICY OVERVIEW



COURSE RATIONALE

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

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

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

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

Possible pathways after successful completion includes:

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

LEARNING GOALS

Each step, 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 8**, 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 **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.

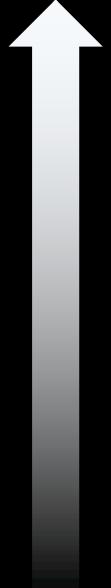
- **Adult Musician** – Please see ‘Adult Musician – Any Instrument’ syllabus for full details. Includes:
 - **Technical work:** Based on keys of pieces performed.
 - **Pieces** (number of pieces varies according to grade). Please see relevant grade in ‘Adult Musician – Any Instrument’ syllabus for full 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 Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
	Developing level of performance and technique	Grade Three
		Grade Two
		Grade One
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.

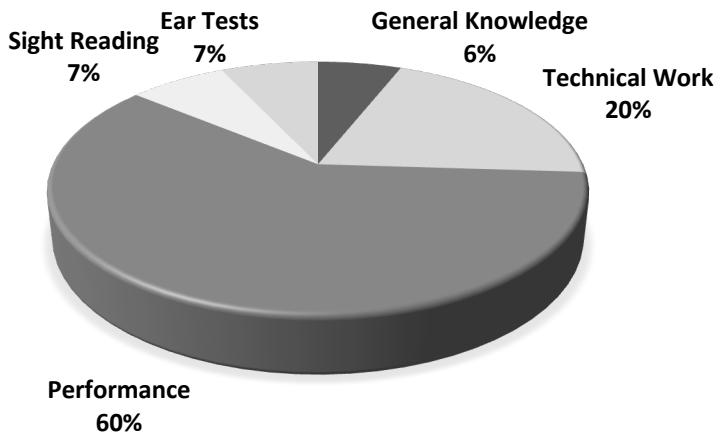
The only exception(s) to above, is as follows:

- 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.

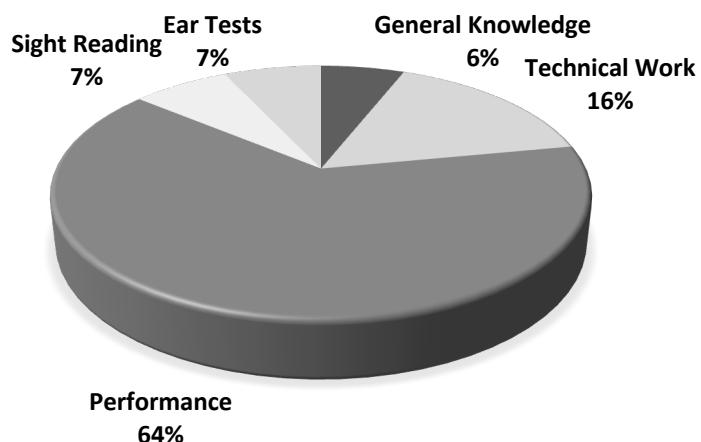
In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

PRACTICAL MUSIC (Weighting)

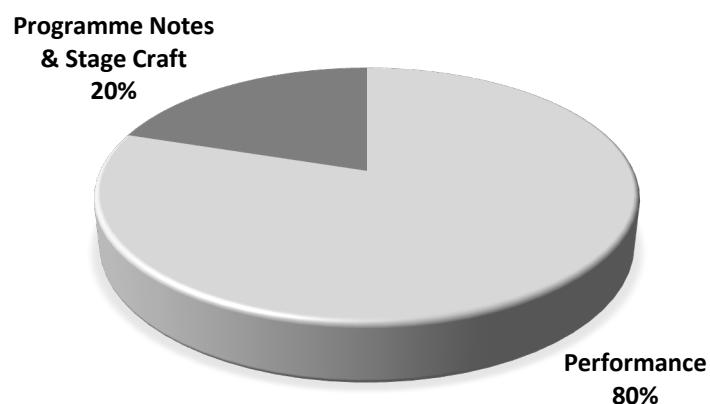
Following outlines, the marks (weighting) for each level.

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

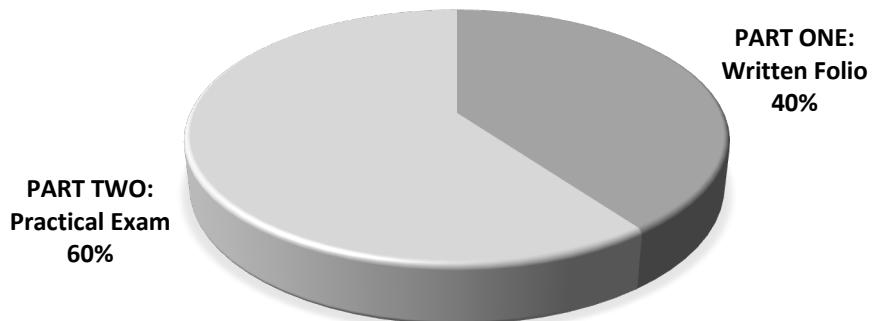
SECTION	MARKS (WEIGHTING)	
Technical Work		20
Performance	List A (20 Marks)	
	List B (20 Marks)	60
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

Grade 6 to Grade 8 Marks (Weighting)

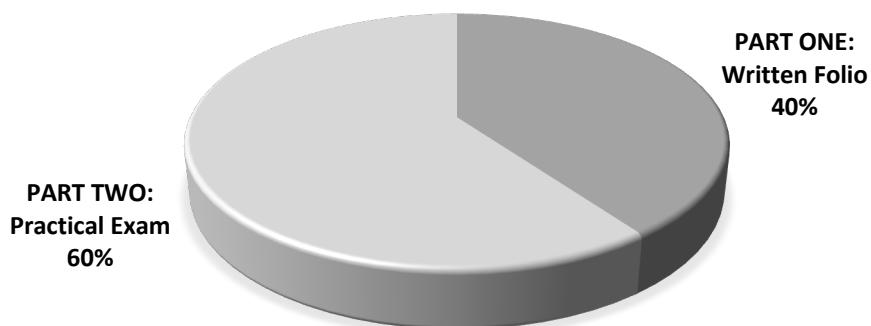
SECTION	MARKS (WEIGHTING)
Technical Work	16
Performance	List A (16 Marks)
	List B (16 Marks)
	List C (16 Marks)
	List D (16 Marks)
Sight Reading	7
Ear Tests	7
General Knowledge	6
TOTAL	100

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

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

TEACHER OF MUSIC (Weighting)**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 video exams should introduce themselves or have the teacher introduce the candidate by name at the commencement of the video.

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

MARKING SCHEME

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

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

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

Grade 6 to Grade 8 Marking Scheme

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

C.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	0
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
MARK	95-100 90-94 85-89 80-84 75-79 70-74 65-69 0-64	A+ High Distinction High A Distinction A Honours B+ High Credit B Credit C+ High Pass C Pass 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
MARK	95-100 90-94 85-89 80-84 75-79 70-74 65-69 0-64
95-100 90-94	Award with High Distinction Award with Distinction
85-89 80-84 75-79 70-74	Award
65-69 0-64	NGS (Not Grade Standard)

CERTIFICATE

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

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

THEORY PREREQUISITE FOR PRACTICAL SUBJECTS

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

PRACTICAL GRADE	THEORY GRADE PREREQUISITE (required)	THEORY GRADE (suggested)
Grade Three		Preliminary
Grade Four		Grade One
Grade Five		Grade Two
Grade Six		Grade Three
Grade Seven		Grade Four
Grade Eight	Grade Five	
Certificate C.Mus.AGMS	Grade Five	
Associate A.Mus.AGMS	Grade Six	
Licentiate L.Mus.AGMS	Grade Seven	

VALIDITY POLICY

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

APPLICATION and EXAMINATION ENTRY

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

FEES, REFUNDS, TRANSFER

FEE LIST

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

FEE REFUND

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

EXAMINATION RE-ENTRY

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

CONCESSIONAL RE-ENTRY

This type of examination entry concerns a candidate who misses an examination because of medical or other reasons. A new entry must be completed. Attach a copy of the doctor's certificate or appropriate letter and enclose the necessary half fee(s) based on the current Fee List. This concession must be taken within 6-months of the original date of entry, otherwise it lapses, and any fees held in credit will then be forfeited. This procedure also applies to any examination for which a new time and date is requested by the candidate. When making this application, a candidate has the right to make a concessional re-entry at a higher Grade level. But payment for the balance of the half fee is necessary. All applications for concessional re-entry must be made through the **AGMS admin**.

TRANSFER OF FEES

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

ATTENDANCE AT EXAMINATIONS, ABSENT

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

ABSENT CANDIDATES

Candidates absenting themselves from an examination to which they have been called and notified, will forfeit the fees paid. The only exceptions to this rule are in the event of a death in the family, illness or

accident, school examinations being scheduled for the same date, or for religious purposes. An appropriate certificate or letter should be obtained and a copy attached to any future examination entry at half fee to be taken within six months of the original examination.

EXAMINATION PROCEDURE & OTHER ATTRIBTUES

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.

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.

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.

INSTRUMENTS

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

GENERAL KNOWLEDGE

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

MEMORY

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

MUSIC REPEATS

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

PHOTOCOPIES

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

PENCIL MARKS

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

NATIONAL AWARDS & SPECIAL CERTIFICATES

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

ACCESSIBILITY POLICY

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

EXAMINER

EXAMINER'S DECISION & APPEALS PROCESS

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

EXAMINER REQUIREMENTS & RELIABILITY POLICY

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

PRACTICAL MUSIC EXAMINATION OUTLINES



CLASSICAL GUITAR: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Fingering im. MM = 60 with one note per beat
 Single notes. Plectrum. Down stroke.

Scales: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C & G

Arpeggios: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C & G

Exercises: As set for Step One in the AGMS Guitar Exercise Book.
 The examiner will select one or two for performance.

Demonstration: The candidate will be asked to demonstrate the correct method of holding the guitar and the position of right and left hands.

PERFORMANCE

Three pieces to be performed, contrasting in mood and style.
 Memory work is encouraged but is not essential.

LIST A: Select one exercise of own choice **20 Marks**

LIST B: Own choice **20 Marks**

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

LIST A

Classic Free Stroke and Rest Stroke Exercises.
 Any simple exercise with a minimum of eight bars.

Own Choice

No AGMS approval required

LIST B**Own Choice**

Candidates may choose a piece of an appropriate level of technical and musical challenge for Step One. No AGMS approval required.

The pieces given under List C can also be used for this list

LIST C

Greensleeves
Twinkle Twinkle Little Star
Frere Jacques
London is Burning
Old Time Dance
Good King Wenceslas
Jingle Bells
Love Me Tender
Yankee Doodle
Clair de Lune
Lavender Blue
Scarborough Fair
Own Choice

Candidates may choose a piece of an appropriate level of technical and musical challenge for Step One. No AGMS approval required.

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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

PITCH State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C.
 Not less than an OCTAVE apart.

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR**OPTION 2**

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Fingering im. MM = 60 with one note per beat
 Single notes. Plectrum. Down stroke.

Scales: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C, G & F

Arpeggios: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C, F, G & G7

Exercises: As set for Step Two in the AGMS Guitar Exercise Book.
 The examiner will select one or two for performance.

Demonstration: The candidate will be asked to demonstrate the correct method of holding the guitar and the position of right and left hands.

PERFORMANCE

Three pieces to be performed, contrasting in mood and style.

Memory work is encouraged but is not essential.

LIST A: Own choice **20 Marks**

LIST B: Own choice **20 Marks**

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

LIST A**Own Choice**

Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Two. No AGMS approval required.

LIST B**Own Choice**

Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Two. No AGMS approval required.

The pieces given under List C can also be used for this list

LIST C

*Blowin' in the Wind
 Peter Cottontail
 Botany Bay
 Sang the World's Last Whale
 When the Saints Go Marching In
 Auld Lang Syne
 Coming Round the Mountain
 Joy to the World
 Waltzing Matilda
 Silent Night
 Advance Australia Fair
 Little Donkey
 Whistling Gypsy
 This Old Man
 Camptown Races
 Poor Ned
 The Boogie Ode
 Own Choice*

Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Two. No AGMS approval required.

SIGHT READING**7 Marks**

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

Consisting of minims and crotchets.

EAR TESTS**7 Marks**

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

PITCH State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C. Not less than a fifth apart.

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Fingering im. MM = 60 with one note per beat
 Single notes. Plectrum. Down stroke.

Scales: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C & F
 Minor: A

Arpeggios: One octave ascending and descending
 Tempo: MM = 100 with one note per beat
 Major: C, F, G7 & Am

Exercises: As set for Step Three in the AGMS Guitar Exercise Book.
 The examiner will select one or two for performance.

Demonstration: The candidate will be asked to demonstrate the correct method of holding the guitar and the position of right and left hands.

PERFORMANCE

Three pieces to be performed, contrasting in mood and style.

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

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

50 Studies for Guitar – D. Aguado edit. Gonzalez

Ricordi

No. 2, 3

The Art of Classical Guitar Volume 1 – P. Altmeier-Mort

Classical Publications

Pg. 41 Study No. 3

Guitarcosmos 1 – R. Brindle Smith

Schott

Pg. 3 Simple Arpeggios

Guitar Method Book 1 – Schmid

hal Leonard.com

No. 26, 27, 28, 36, 37, 38

Classical Guitar Technique Volume 1 – Shearer

Colombo New

*Etude No. 1, Prelude No. 2, 4, 6 to be played apoyando***An Hour with the Guitar – Fernando Sor arr. Gotze**

Schott

*Pg. 8 Study***Own Choice***Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Three. No AGMS approval required.***LIST B****An Hour with the Guitar – Fernando Sor arr. Gotze**

Schott

*Pg. 5 Waltzer, PG. 8 Allegretto***D. Aguado***Pg. 5 Walzer (1)***Fernando Sor***Pg. 7 Melodie (2)***Airs and Dances of the Renaissance – Adrien Le Roy**

Ricordi

*Branle de Poictou 1***Classical Guitar Technique Volume 1 – Shearer**

Colombo New

*Andantino, Waltz in C Major***Own Choice***Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Three. No AGMS approval required.***LIST C****First Pieces for Guitar – C. Bonell**

Ricordi

*A Sad Tune, A Happy Tune***Guitarcosmos 1 – R. Brindle Smith**

Schott

*Pg. 26 Country Dance***Enjoy Playing the Guitar edit. Cracknell**

OUP

*Coventry Carol, The First Nowell, A Sad Song, Summer Waltz, Pony Trek***Explorations in Guitar Playing – B. Lester**

Ricordi

*Jazz Walk***Guitar Method Book 1 – Schmid**

hal Leonard.com

*No. 29, 30, 39, 40, 52, 53, 54, 56, 57, 60, 62, 68, 69, 70, 76, 82, 85, 88, 94, 95***Own Choice***Candidates may choose a piece of an appropriate level of technical and musical challenge for Step Three. No AGMS approval required.***SIGHT READING****7 Marks**

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

EAR TESTS**7 Marks**

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

PITCH State which is higher or lower of two notes played consecutively by the examiner. Not less than a THIRD apart.
Within the octave around Middle C.

GENERAL KNOWLEDGE**6 Marks**

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

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.
 Finger patterns must reflect adequate technical development.

Scales: Two octaves ascending and descending
 Tempo: MM = 88 with one note per beat
 Single notes. Apoyando.

Major: C, G & F
 Harmonic minor: A & E
 Melodic minor: A

Arpeggios: Two octaves ascending and descending
 Tempo: MM = 60 with one note per beat
 Note grouping optional
 Major: C & F
 Minor: E
 Dominant 7th: Starting on C

PERFORMANCE

Three pieces to be chosen from 3 different lists.
 Memory work is encouraged but is not essential.

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

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

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

REPERTOIRE LIST**LIST A**

Classical Guitar Technique Volume 1 – Shearer & Kikta

alfred.com

Pg. 72 & 73 Andante No. 1 or 2

F. Sor

Etude 2

Studies for the Right Hand (G.A. 30) – Giuliani

Schott

No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

24 Progressive Studies for Beginners (G.A. 79) – F. Sor

Schott

No. 1 or 2

24 Studies Op. 35 (G. A. 81) – F. Sor **Schott**

No. 1, 2, 3, 4

Music From the Student Repertoire (G101) – J. Mills	AMSCO
Lesson 2, Prelude 4 or 6	
Studies in Apoyando – Duarte	Ricordi
No. 6 or 7	
50 Studies for Guitar ed. Gonzalez	
No. 4, 5, 6, 7, 8, 9	
Own Choice	

LIST B

An Hour with the Guitar arr. Gotze	Schott
Pg. 10 Folk Song (Giuliani), pg. 13 Walzer No. 2 (Giuliani), pg. 14 Andantino (Giuliani), pg. 18 Allegretto (Sor), pg. 19 Andantino No. 1 (Sor)	
Classic Guitar Collection Volume 3 ed. L. Bolotine	AMSCO
Pg. 5 Nine Country Dances No. 4	
Own Choice	

LIST C

Carols for Guitar	Novello
<i>Adeste Fidelis, Coventry Carol</i>	
Elizabethan Melodies (G.A. 217)	Schott
<i>Greensleeves</i>	
Let Us Have Music for Guitar ed. P. Sterrett	Allans/Fischer
<i>Any Suitable Piece (79 Melodies) at Grade One Standard</i>	
Own Choice	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a quaver.
INTERVALS	Identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.
PITCH	State which is the higher or lower of any two notes played consecutively by the examiner.
PITCH	Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

GENERAL KNOWLEDGE**6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Braces, bar-lines, double bar-lines, terminology, rests, accidentals, time signatures, note values, clefs, staves, key signatures, dynamics** (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.
 Finger patterns must reflect adequate technical development.

Scales: Two octaves ascending and descending

Tempo: MM = 92 Groups of two notes

Apoyando

Major: D & A

Harmonic minor: F# & B

Melodic minor: E

Arpeggios: Two octaves ascending and descending

Tempo: MM = 92 with one note per beat

Note grouping optional

Major: D & A

Minor: D & A

Dominant 7th: Starting on E

PERFORMANCE

Three pieces to be chosen from 3 different lists.

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

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

An Hour with the Guitar arr. Gotze

Schott

Pg. 19 Etude

Music From the Student Repertoire (G101) – J. Mills

AMSCO

Pg. 6 Lesson 1, pg. 17 Allegro

50 Studies for Guitar ed. Gonzalez

No. 10 to 20 (Any One)

Own Choice

LIST B

An Hour with the Guitar arr. Gotze	Schott
Pg. 18 Allegretto (Sor), Waltzer No. 3 (Bolotine)	
Classic Guitar Collection Volume 3 ed. L. Bolotine	AMSCO
Pg. 5 & 6 – 9 Country Dances No. 3, 5, or 6, pg. 35 Incomparable, pg. 43 & 58 Thirty Two Pieces No, 3 or 31	
Music From the Student Repertoire (G101) – J. Mills	AMSCO
A Toy from Jane Pickering's Lute Book, pg. 17 Allegro, pg. 26 Minuet in G	
Own Choice	

LIST C

Best of Carulli	MelBay93454
Andantino, Pastorale	
English Lute Composers – Classic Guitar	Castle/Chappell
Wilson's Wilde, Sellinger's Round, 16th C. Dance Tune	
Let Us Have Music for Guitar ed. P. Sterrett	Allans/Fischer
Any Suitable Piece (79 Melodies) at Grade Two Standard	
10 Brazilian Folk Tunes	Columbia Music
No. 1 or 3	
Own Choice	

SIGHT READING**7 Marks**

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

In the keys of C, G and F Majors only. In $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a four-bar simple passage played twice by the examiner in $\frac{2}{4}$ time. Quavers, crotchets and minims may be used.
INTERVALS	Identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C.
PITCH	Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE THREE

Examination time: 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales: Two octaves ascending and descending

Tempo: MM = 96 Groups of four notes

Apoyando and Tirando

Major: B♭ & E♭

Harmonic minor: C & G

Melodic minor: C & G

Chromatic: F

Arpeggios: Two octaves ascending and descending

Tempo: MM = 116 Note grouping optional

Major: E & B♭

Minor: F & G

Dominant 7th: Starting on B

PERFORMANCE

Three pieces to be chosen from 3 different lists.

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

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

Guitarcomos 2

Schott

Arpeggio Study

Progressive Studies for Beginners Op. 31 – Sor

Belwyn Mills

Lesson 3 or 4, pg. 25 Study in E, pg. 28 Study in E minor

Studi Per Chitarra ed. R. Chiesa	Zerboni
<i>No. 1 to 7 (Any two studies)</i>	
50 Studies for Guitar ed. Gonzalez	
<i>No. 22 to 50 (Any two studies)</i>	
Own Choice	

LIST B

An Hour with the Guitar arr. Gotze	Schott
<i>Pg. 21 Andantino (Carulli)</i>	
Classic Guitar Collection Volume 3 ed. L. Bolotine	AMSCO
<i>Pg. 9 Five Easy Pieces No. 1, Three Easy Sonatinas, pg. 13 Larghetto, pg. 41 Petite Piece</i>	
Music From the Student Repertoire (G101) – J. Mills	AMSCO
<i>Sarabande, pg. 13 Minuet</i>	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
<i>No. 1 Fantasia (L. Milan), No. 2 Fantasia (de Fuenllana), No. 5 Fantasia no. 1 (S. Molinaro)</i>	
Own Choice	

LIST C

Flamenco Variations – S. Papas	Columbia
<i>No. 1 & 2 (both) or No. 1 & 3 (both)</i>	
Rodriguez	RB0112
<i>La Cumparsita</i>	
Let Us Have Music for Guitar ed. P. Sterrett	Allans/Fischer
<i>Any Suitable Piece (79 Melodies) at Grade Three Standard</i>	
Six Traditional Songs – Hollier	Ricordi
<i>Polly or Nuts in May</i>	
Own Choice	

SIGHT READING**7 Marks**

Sight read a passage of 8 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time in the keys of C, G or F Major.

To be played at the moderate speed of one crotchet = MM 100.

No accidentals. Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Quavers, crotchets, minims and dotted minims may be used.
INTERVALS	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.
TONALITY	Hum or sing and then identify as major or minor, a short diatonic phrase of 5 to 7 notes played twice by the examiner.

No dotted rhythms used.

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales:	Two octaves ascending and descending Tempo: MM = 120 Groups of four notes Apoyando and Tirando
Major:	E & A♭
Harmonic minor:	F & C♯
Melodic minor:	F & C♯
Chromatic:	G

Arpeggios:	Two octaves ascending and descending Tempo: MM = 120 Note grouping optional
Major:	B♭ & E♭
Minor:	B & C♯
Dominant 7th:	Starting on D

PERFORMANCE

Three pieces to be chosen from 3 different lists.

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

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

Music From the Student Repertoire (G101) – J. Mills

AMSCO

Pg. 10 Study in A (Carcassi)

Progressive Studies for Beginners Op. 31 – Sor

Belwyn Mills

No. 7, 8, 9, 10 & 11

Studi Per Chitarra ed. R. Chiesa**Zerboni***No. 8 to 14 (Any two studies to be played)***Own Choice****LIST B****Classic Guitar Collection Volume 3 ed. L. Bolotine****AMSCO***Pg. 16 – 10 Easy Pieces No. 1, 2, 3, 5 or 9 Any One, Pg. 38 Lute Prelude – Bach***Classic Guitar Music arr. J. Castle****Mel Bay***Pg. 7 Gigue from Suite No. 2 (Reusner), Pg. 8 Sarabande (De Visee), Pg. 33 Fughetto (Carulli)***Music From the Student Repertoire (G101) – J. Mills****AMSCO***Pg. 11 Minuet (Carcassi), Pg. 14 Minuet from Sonata No. 1 in C (Diabelli),**Pg. 15 Orlando Sleepeth (Dowland), Pg. 16 Andante in C (Giuliani)***32 Various Pieces from the 16th to 20th Century Volume 2****Belwin Mills***No. 10 Sarabande & Gavotte 1 from Suite 3 (J. S. Bach), No. 11 Fugue in D (Campion),**No. 12 Courante (Weichenberger), No. 14 Bourree (Lauffensteiner),**No. 15 Polonaise (Kropfgans)***Own Choice****LIST C****Guitarcomos 2****Schott***Duo – in Fourths and Fifths (Brindle)***Jazz and Popular Songs arr. Duarte****Wise Pub.***Spanish Harlem, Eleanor Rigby***Romantic Period Music Classic Guitar****Mel Bay***March of the Tin Soldiers (Tchaikovsky), Melodie (Thome), To a Wild Rose (MacDowell),***Six Pieces****Novello***Russian Song (Tchaikovsky)***Six Traditional Songs****Ricordi***Rock-a-bye Baby (Hollier)***Own Choice****SIGHT READING****7 Marks**

Sight read a passage of 12 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time in the keys of G, D, F Major, or A minor.

Quavers and occasional accidentals will be used.

Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ or $\frac{4}{4}$ time. Quavers, crotchets, dotted crotchets, minims and dotted minims may be used.

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

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

GENERAL KNOWLEDGE**6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Scale formation, tetrachords, notation, rests, key signatures, time signatures, accents, syncopation, terminology, signs, binary form, intervals, tones and semitones.**

OPTION 1:

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

- in person examinations
- live online examinations

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

OR**OPTION 2**

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales:	Two octaves ascending and descending Tempo: MM = 120 Groups of four notes Apoyando and Tirando
Major:	B♭ & D♭
Harmonic minor:	B♭ & G♯
Melodic minor:	B♭ & G♯
Chromatic:	from Low E (Three Octaves)

Arpeggios:	Two octaves ascending and descending Tempo: MM = 120 Note grouping optional
Major:	A♭, F & F♯ (Any Two)
Minor:	B♭, F & C (Any Two)

Two octaves ascending and descending Tempo: MM = 126 Tonic, Sub dominant and dominant 7th: D♭
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PERFORMANCE

Three pieces to be chosen from 3 different lists.

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

20 Marks

REPERTOIRE LIST**LIST A**

Guitarcomos 2	Schott
<i>Pg. 2 Sixths (Brindle)</i>	
Melodic Studies for Classical Guitar – W. Lawry	Mel Bay/Castle
<i>Pg. 50 Lesson 38 & pg. 54 Study (Both as one)</i>	
Music From the Student Repertoire (G101) – J. Mills	AMSCO
<i>Pg. 23 Study in D (Sor), pg. 24 Study in B Minor</i>	
Progressive Studies for Beginners Op. 31 – Sor	Belwyn Mills
<i>No. 20, 21 or 22</i>	
Studi Per Chitarra ed. R. Chiesa	Zerboni
<i>No. 15, 16 & 17 (both), 22, 23, 27</i>	
Own Choice	

LIST B

Baroque Music for Classical Guitar – J. Castle	Mel Bay/Castle
<i>Gavotte (Handel), Gavotte in Rondo Form (Dandrieu)</i>	
Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
<i>Pg. 52, 57, 59 – Thirty Two Pieces No.21 & 22, or 29, or 32.</i>	
Music From the Student Repertoire (G101) – J. Mills	AMSCO
<i>Pg. 20 Prelude in D Minor (F. Molino), pg. 22 Prelude No. 6 (M. Pomce)</i>	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
<i>No. 20 Fughetta Op. 113 (Giuliani), No. 27 Zwei Satze (Ambrosius)</i>	
<i>No. 28 Sicilliano Op. 111 No. 8 (Henze)</i>	
Own Choice	

LIST C

Classic Guitar Music arr. J. Castle	Mel Bay
<i>Pg. 76 Barcarole (Offenbach), pg. 79 Waltz in A Major (Brahms)</i>	
El Noi De La Mare	Fentone/Castle
<i>Catalan Lullaby (arr. M. Criswick)</i>	
Guitar Series – J. Snyder	Folk World
<i>Maple Leaf Rag, The Easy Winners, The Entertainer</i>	
Jazz and Popular Songs arr. Duarte	Wise Pub.
<i>Stardust, Days of Wine and Roses</i>	
A. L. Webber	Chappell
<i>Memory from Cats</i>	
The Romantic Guitar – Bonell	IMP/Castle
<i>Waltz (Tchaikovsky)</i>	
Own Choice	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

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

Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE

100 Marks

CLASSICAL GUITAR: GRADE SIX

Examination time. 25 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales:	Two octaves ascending and descending
	Tempo: MM = 168 Groups of four notes
	Apoyando and Tirando
Major:	Bb, Ab & Db (Any Two)
	C# & F# (Both)
Harmonic minor:	Eb & Ab
Melodic minor:	B & F#
Major 3rds:	C & G
Minor 3rds:	G
Chromatic:	C & G (Three Octaves)

Arpeggios:	Two octaves ascending and descending
	Tempo: MM = 132 Note grouping optional
Major:	B, Ab & Db (Any Two)
Minor:	F, G & Bb (Any Two)
Dominant 7th:	starting on F

PERFORMANCE

Four pieces to be chosen from 4 different lists.

Memory work is encouraged but is not essential.

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

16 Marks

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

16 Marks

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

16 Marks

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

16 Marks

REPERTOIRE LIST**LIST A**

Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
<i>Pg. 72 Etude in E or A (either one)</i>	
Guitarcomos 2	Schott
<i>Pg. 10 Left-Hand Slurs, pg. 12 Tremolo</i>	
Guitarcomos 3	Schott
<i>Pg. 14 Threes and Fives, pg. 15 Tone & Semitone Arpeggios, Op. 60 No. 18 GA2</i>	
Progressive Studies for Beginners Op. 31 – Sor	Belwyn Mills
<i>No. 14, 16, 19</i>	
Studi Per Chitarra ed. R. Chiesa	Zerboni
<i>No. 32 to 43 – Any two studies</i>	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
<i>No. 32 Etude</i>	
Own Choice	

LIST B

Bach for Classical Guitar – Barreiro	Hansen/Castle
<i>Pg. 11 Bouree (J. S. Bach), pg. 14 Sarabande (J. S. Bach)</i>	
Classic Guitar Music arr. J. Castle	Mel Bay
<i>Pg. 12 Two-Part Invention (Bach), Suite for Lute, pg. 19 Minuet and Rondo, pg. 23 Dance of the Blessed Spirits</i>	
Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
<i>Pg. 60 Six Caprices No. 1, 2 or 3</i>	
6 Lute Pieces – Holborne	Berben
<i>Fantasia</i>	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
<i>No. 31 Elegie (Hlouschek)</i>	
Own Choice	

LIST C

Four Pieces – Breves	Martin
<i>Air</i>	
Classic Guitar Music arr. J. Castle	Mel Bay
<i>Waltz in A Major Op. 39 No. 15 (Brahms), Elegie (Massenet)</i>	
Easy Mdern Guitar Music – Wills	OUP
<i>Homage to Ravel</i>	
Villa-Lobos	Eschig
<i>Prelude 4, Etude in C Major</i>	
Classic Guitar – Carcassi	Mel Bay
<i>Rondo in A Major</i>	
Anon. arr. Criswick	F191 Castle

<i>Spanish Romance</i>	
Arr. Quine	OUP
<i>The Watermill</i>	
Own Choice	

LIST D

Guitarcomos 2	Schott
<i>Pg. 14 Bitonal Canon</i>	
Jazz and Popular Songs arr. Duarte	Wise Pub.
<i>Ain't Misbehavin', The Girl Next Door, Close to You, Don't Get Around Much Anymore, The Girl from Ipanema</i>	
Impressionist Period Music	Mel Bay
<i>Shepherd Boy</i>	
Jazz Selections for Classical Guitar	Mel Bay
<i>Tapestry</i>	
S. Myers	Castle
<i>The Deer Hunter</i>	
Own Choice	

SIGHT READING**7 Marks**

Sight read a passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
INTERVALS	Identify intervals (Perfect Unison, Major 2nd, Minor, 3rd, Major 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
PITCH	Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.

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

TONALITY & CADENCE Identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I) or Interrupted (V-VI).

GENERAL KNOWLEDGE**6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Form; ornaments; abbreviations; terms; keys; modulations; compound, inverted, diatonic or chromatic intervals; plagal, perfect and interrupted cadences.**

OPTION 1:

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

- in person examinations
- live online examinations

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

OR**OPTION 2**

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE SEVEN

Examination Time: 35 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales: Two octaves ascending and descending
 Tempo: MM = 96 Groups of four notes
 Apoyando and Tirando

Major: G♭ & C♭

Harmonic minor: D♯ & A♯

Melodic minor: D♯ & A♯

Three octaves ascending and descending
 Tempo: MM = 96 Groups of four notes
 Apoyando and Tirando

Whole Tone Scale: Starting on F

Chromatic: Starting on F

3rds, 6ths & 8ves: One octave ascending and descending
 Tempo: MM = 96 Groups of four notes
 Apoyando and Tirando

Major: C, D, F & B♭

Minor: E

Arpeggios: Two octaves ascending and descending
 Tempo: MM = 96 Note grouping optional

Major: G♭ & C♭

Minor: F♯, G♯ & A♯ (Any Two)

Dominant 7th: starting on B♭ & C♯

Diminished 7th: In the keys of C & E

PERFORMANCE

Four pieces to be chosen from 4 different lists.
Memory work is encouraged but is not essential.

LIST A: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST B: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST C: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST D: Choose any one piece from the given repertoire list to perform.	16 Marks

REPERTOIRE LIST**LIST A**

Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
Pg. 78 <i>Etude on a Theme by Mozart (Carulli)</i>	
Douz Etudes for Guitar	Eschig
No. 1, 5, 6, 8	
Guitarcomos 2	Schott
Pg. 22 <i>Arpeggiato</i>	
Studi Per Chitarra ed. R. Chiesa	Zerboni
No. 54, 57, 58, 59, 60	
F. Sor Studies	Albert-Segovia
No. 10, 13, 14, 19	
12 Studies Op. 29 – Sor Schott	
No. 1, 4, 7, 9	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
No. 21 <i>Zwei Etuden No. 1 or 2</i>	
Own Choice	

LIST B

Time Pieces	Fentone/Castle
<i>Allegro</i>	
Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
Pg. 88 <i>Sonatina in A</i>	
1st Lute Suite – Bach	Faber
<i>Allemande or Sarabande</i>	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
No. 24 <i>Bolero (Arcas)</i> , No. 25 <i>Danza Mora (Tarraga)</i>	
700 Years of Music for Classical Guitar	
<i>Six Lute Pieces of the Renaissance No. 1 & 4 (both), Scherzo (Giuliani)</i>	
Own Choice	

LIST C

Classic Guitar Music arr. J. Castle	Mel Bay
<i>Kujawiak – Second Mazurka (Wieniawski), Humoresque Op. 10 No. 2 (Tchaikovsky), Anitra's Dance from Peer Gynt Suite (Grieg), March (Scharwenka)</i>	
Classic Guitar Solos MB93213	Mel Bay/Castle
<i>The Little Windmill (Saint Saens), Romanza, On the Patio (Castle)</i>	
Tarrega BA9549	Ricordi
<i>Preludes – Any two</i>	
Own Choice	

LIST D

Beethoven arr. Bonell	IMP
<i>Fur Elise</i>	
De Falla	Chester
<i>Homenaje</i>	
Jazz and Popular Songs arr. Duarte	Wise Pub.
<i>Taking a Chance on Love, Lullaby of Birdland, Far Away Places, When Sunny Gets Blue, Fly Me to The Moon, Stormy Weather</i>	
Legnani arr. Bonell	IMP
<i>Marionette Dance</i>	
Villa-Lobos	Eschig
<i>Prelude No. 1, 5, 6</i>	
Twentieth Century Guitar Music	Schirmer
<i>The Last Django in Paris, Serenading the Beauty</i>	
Own Choice	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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 number and tonality when answering.

PITCH	Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
HARMONY	Identify as major, minor, 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**6 Marks**

Candidates will be expected to:

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: GRADE EIGHT (PROFICIENCY)

Examination Time. 45 Minutes

Minimum pass mark 65%

Additional Requirement: To receive the Grade Eight certificate, Grade Five Theory of Music examination (or higher) must be completed.

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Any scale/arpeggio from a previous grade may be requested by the examiner.

Finger patterns must reflect adequate technical development.

Scales: Two octaves ascending and descending

Tempo: MM = 108 Groups of four notes

Apoyando and Tirando

Major: Any Scale

Harmonic minor: Any Scale

Melodic minor: Any Scale

Whole Tone Scale: Starting on E, F & G

Chromatic: Any one

Chromatic 3rds & 6ths: Any one

3rds, 6ths, 8ves, 10ths: One octave ascending and descending

Tempo: MM = 108 Groups of four notes

Apoyando and Tirando

Major: E, B, Eb & Bb

Minor: E, B, Eb & Bb

Harmonics: 1. Demonstration of two (2) scales selected by the candidate

In open position

2. Octave harmonics followed by three note chords to the following progression: I, II, V, VI. The top note to be played as an octave harmonic.

Arpeggios: Two octaves ascending and descending (three octaves where possible)

Tempo: MM = 108 Note grouping optional

Major: Any set of Tonic, Sub dominant & Dominant 7th

Minor: Any set of Tonic, Sub dominant & Dominant 7th

Dominant 7th: starting on Bb & C#

Diminished 7th: In the keys of C & E

PERFORMANCE

Four pieces to be chosen from 4 different lists.
Memory work is encouraged but is not essential.

LIST A: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST B: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST C: Choose any one piece from the given repertoire list to perform.	16 Marks
LIST D: Choose any one piece from the given repertoire list to perform.	16 Marks

REPERTOIRE LIST**LIST A**

Douz Etudes for Guitar	Eschig
No. 2, 4, 7	
Guitarcomos 2	Schott
Pg. 7 <i>Repeated Semiquavers</i> , pg. 9 <i>Four Part Chords</i>	
Studi Per Chitarra ed. R. Chiesa	Zerboni
No. 61, 62, 66, 69, 70, 76, 77, 78, 79, 80	
Studiies – Auguado	Suv Zerboni
No. 17, 18, 20	
Studies Op. 38 – Coste	Schott
No. 21, 25	
10 Studies for Guitar Book 2 – Dodgson-Quine	Ricordi
Any Study except No. 18	
32 Various Pieces from the 16th to 20th Century Volume 2	Belwin Mills
No. 22 <i>Etude Op. 38 No. 19 (Coste)</i> , No. 23 <i>Etude (Mertz)</i>	
Own Choice	

LIST B

The Julian Bream Guitar Library	Faber
Suite in E minor – Allemande	
Classic Guitar Music arr. J. Castle	Mel Bay
Largo – Xerxes (Handel), Allegretto from 7th Symphony (Beethoven), Rondo (Carulli)	
Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
Pg. 74 Sonatine in G (Gragnani), pg. 80 Theme and Variation – Beethoven (Carulli)	
Favourite Classic Guitar Solos	Mel Bay
Fugue 1, 2, or 3	
Dowland	Universal
Melancholy Galliard	
Bach	OUP
Prelude from Prelude Fugue and Allegro	
Own Choice	

LIST C

Sor Op. 5 No. 5	Universal
<i>Andante Largo</i>	
Classic Guitar Music arr. J. Castle	Mel Bay
<i>Pg. 29 Sonata Quasi Una Fantasia (Beethoven), Adagio from the Grand Sonata Op. 22 (Sor),</i>	
<i>Pg. 74 Prelude No. 4 (Chopin), Theme from 6th Symphony (Tchaikovsky)</i>	
Six Part Suite – Mairants	boosey.com
<i>Any 3 movements as one</i>	
Three Lyric Pieces – Grieg	faber.com
<i>No. 1</i>	
Granados arr. Mairants	boosey.com
<i>Valses Poétiques No. 3</i>	
Own Choice	

LIST D

Walton	OUP
<i>Bagatelle No. 2</i>	
Suite Poulaire – Villa Lobos	Eschig
<i>Gavotte – Choro</i>	
Jazz and Popular Songs arr. Duarte	Wise Pub.
<i>Basin Street Blues, On the Sunny Side of the Street, What a Wonderful World,</i>	
<i>I Fall in Love Too Easily, Sophisticated Lady</i>	
Villa-Lobos	Eschig
<i>Prelude No. 2, 5</i>	
Modern Guitar Music – Josephs	OUP
<i>Toccata</i>	
Twentieth Century Guitar Music	Schirmer
<i>Gnossienne No. 2 (arr. Kraus), Lento 2nd Movement Sonata for Guitar (J. Feld),</i>	
<i>Madronos (Torroba), The Weeping Willow (S. Joplin)</i>	
Own Choice	

SIGHT READING**7 Marks**

The candidate will be asked to:

- Sight read a passage with up to four sharps or four flats, either in a major or a minor key
- The passage will be in any simple or compound time
- Fluency is expected
- Candidates may practice the passage until the examiner requests the reading for assessment

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked to clap or tap a four bar passage played twice by the examiner Dotted rhythms and semiquavers will be used.
PITCH	The Candidate will be asked to hum or sing a two bar phrase played twice by the examiner in a key to suit the candidate. The phrase will be either chromatic or diatonic, including one or two quaver groups.
HARMONY	The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.
CADENCES	The Candidate will be asked to name the cadences in a passage in a major key as played by the examiner. Pauses will be played at the cadence points. The passage will consist of a melody comprised of four phrases Only the four cadences will be harmonized

GENERAL KNOWLEDGE**6 Marks**

Candidates will be expected to:

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR**OPTION 2**

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

CLASSICAL GUITAR: RECITAL CERTIFICATE C.Mus.AGMS

Performance length: 25 Minutes

Minimum pass mark 70%

Additional Requirement: To receive the Certificate of Performance, Grade Five Theory of Music examination (or higher) must be completed.

NOTES

- The examination will consist of a 25-minute Recital.
- Teachers and Candidates may invite an audience to attend.
- Prepare Program notes with detailed information about the works performed. These are to be submitted to examiners at the Examination.
- This program is regarded as preparation for the A.Mus.AGMS, and pieces performed at the C.Mus.AGMS Examination may be used as part of the program for the Associate Diploma with added repertoire to meet the requirements.

ASSESSMENT

- Performance and Presentation Skills 80%
- Program Notes 20%

RECITAL PROGRAM

Four Lists required: A, B, C, D

The Program may be Own Choice of an appropriate standard to make up a 25 minute Recital.

The Program selected must be submitted to the AGMS for approval prior to entry.

ACADEMIC DRESS

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

CLASSICAL GUITAR: ASSOCIATE DIPLOMA A.Mus.AGMS

PRE-REQUISITE AGMS Proficiency Certificate.

This examination, which consists of TWO parts, Practical and Theoretical, is a pre-requisite examination for the AGMS Licentiate Diploma.

PART ONE: THEORETICAL

Distinction: 90 marks and above

THEORY OF MUSIC EXAMINATION

All candidates must obtain a minimum pass of 70 marks in the AGMS Grade Six Theory of Music examination (or higher). No exemption can be granted from this condition.

PART TWO: PRACTICAL

Examination Time: 50 Minutes

NOTES

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 30 minutes and not more than 40 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- 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 list pieces must be played from memory. Any performance from memory beyond this is entirely optional.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

ASSESSMENT

- Exam may last for 50 minutes
- Recital duration 30 minutes and not more than 40 minutes of playing time: 80%
- Program Notes: 20%

Pass: 70 – 89 Marks Distinction: 90 - 95 Marks High Distinction: 96 - 100 Marks

PERFORMANCE

Select four contrasting pieces from four different lists below.

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

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

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

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

REPERTOIRE LIST**LIST A**

Classic Guitar Music arr. J. Castle	Mel Bay
<i>Recuerdos de la Alhambra (Tarraga)</i>	
Classic Guitar Collection Volume 3 ed. Bolotine	Ariel Pub.
<i>Pg. 82 Grand Etude (Carulli), pg. 93 Tempest Allegro (Carulli)</i>	
Varietie of Lute Lessons Volume 5	Berben
<i>Lady Clifton's Spirit</i>	
Pieces de Clavecin	Berben
<i>Minuet and Rondo (Rameau)</i>	
Seven Pieces	Berben
<i>La Bouronnoise, Volte (Couperin)</i>	
Studies – Villa Lobos	Eschig
<i>No. 1, 3, 5</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST B

Kaki King	
<i>Bone Chaos in The Castle (Contemporary)</i>	
Classic Guitar Music arr. J. Castle	Mel Bay
<i>Pg. 14 Prelude and Fugue</i>	
Concerto in E – Boccherini	Schott
<i>Two Movements</i>	
Concerto No. 3 in F Op. 70 – Giuliani	Zerboni
<i>Two Movements</i>	
Concerto in A – Vivaldi	Eschig
<i>Two Movements</i>	
Master Collection of Classical Guitar Music – Volpe	Mel Bay
<i>Pg. 15 Fugue in G</i>	
Scarlatti	Col Co. 184B
<i>Sonata L83</i>	
Sonata in C Major – Sor	Any Edition
<i>Op. 15 or Op. 25</i>	
Baroque Guitar	Any Edition

*Pg. 125 Tombeau Sur la Mort***Own Choice***AGMS approval required***LIST C**

Tarrega arr. Boyd	halleonard.com
<i>Adelita & Music Box (both)</i>	
Buxtehude	Faber
<i>Allemande & Gigue (both)</i>	
Froberger	Faber
<i>Allemande & Gigue (both)</i>	
Bach BWV1007	Any Edition
<i>Suite No. 1</i>	
Debussy arr. Castle	Castle
<i>Clair De Lune</i>	
Classic Guitar Music arr. J. Castle	Mel Bay
<i>Pg. 53 Sonata – Three Movements (Paganini), pg. 57 Romanza (Paganini),</i>	
<i>Pg. 67 Bagatelle (Marschner)</i>	
Mozart	Any Edition
<i>Rondo Alla Turca</i>	
Burkhart	Universal
<i>Pasacaglia</i>	
Turina	Schott
<i>Sonatina GA132</i>	
Debussy	Faber
<i>Two Preludes as one work</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST D

Tres Cancionis Populaire Mexicanas – Ponce	Southern Music
<i>Andante</i>	
Villa-Lobos	Colombia
<i>Choro No.1</i>	
Monti	Ricordi BA 1016
<i>Czardas</i>	
George Gershwin Classical Guitar arr. J. Duarte	MNS-Chappell
<i>Any two to count as one</i>	
Guitarcosmos 3 – R. Brindle	Schott
<i>The Harp of David</i>	
Weiss	Schott
<i>Passacaille</i>	
Tarrega	Ricordi

Recuerdas de la Alhambra

Rodrigo

Eschig

Sarabande Lointaine

Ponce

Southern Music

Scherzino Mexicano

Bettinelli

Berben

Toccata, Four Pieces

Twentieth Century Guitar Music

Schirmer

Dancing Game: Rialto Bridge (P. Fetler), Serenade (J. Stepleton),

A Nervous Promenade from Serenades of the Unicorn

700 Hundred Years of Music for Classic Guitar

Hansen/Castle

Danza Espanola No. 5 (Blain), Variations on French Theme (Sor)

Own Choice

AGMS approval required

CLASSICAL GUITAR: LICENTIATE DIPLOMA L.Mus.AGMS

PRE- REQUISITES

All candidates for this Diploma must at the date of entry hold the Associate Diploma of the AGMS in the same subject. However, the practical component of other Diplomas of equal status *may* be accepted at the discretion of the AGMS Head of Examinations and AGMS Committee approval. Documentary evidence should be included with a written application to the AGMS Council for this to be considered. But in all cases, candidates must successfully pass the AGMS Grade Seven Theory of Music examination to complete the requirements of this Licentiate Diploma.

This Licentiate Performers Diploma examination is in TWO PARTS. Both parts must be passed with a minimum of 70 marks.

PART ONE: THEORETICAL

(Distinction 90 marks and above)

All candidates must obtain a minimum pass of 70 marks in the AGMS Grade Six Theory of Music examination (or higher). No exemption can be granted from this condition.

PART TWO: PRACTICAL

Examination Time: 60 Minutes

NOTES

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 35 minutes and not more than 45 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- 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 list pieces must be played from memory. Any performance from memory beyond this is entirely optional.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

ASSESSMENT

- Exam may last for 50 minutes
- Recital duration 30 minutes and not more than 40 minutes of playing time: 80%
- Program Notes: 20%

Pass: 70 – 89 Marks Distinction: 90 - 95 Marks High Distinction: 96 - 100 Marks

PERFORMANCE

Select four contrasting pieces from four different lists below.

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

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

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

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

REPERTOIRE LIST**LIST A**

Frescobaldi	<i>Air and Variations 'La Frescobalda'</i>	Schott
Caprices Opus 1 Volume 1 – arr. T. Norman	<i>No. 1 to 12 Any one</i>	Peters
Bach ed. Segovia	<i>Chaconne D Minor BWV 1004</i>	Schott
Douze Etudes for Guitar – Villa-Lobos	<i>No. 5, 9, 10, 11 or 12</i>	Eschig
Varietie of Lute Lessons – Dowland	<i>Fantasie No. 7</i>	Berben
F. Sor	<i>Grand Solo Op. 14</i>	UME
Paganini	<i>Grand Sonata</i>	ZM1937
Bach ed. Bruger	<i>Loure: Lute Suite No. 4 in E</i>	Moseler
Torroba	<i>Sonata in A Major – First Movement only</i>	Ricordi
Ponce	<i>Sonata Romantica</i>	Schott
Tarrega	<i>Study on a Sonatina by Alard</i>	Ricordi
Rameau	<i>Tambourin: Pieces de Clavecin</i>	Berben
Own Choice	<i>AGMS approval required</i>	

LIST B

Violin Sonata No 1 – Bach	Novello
<i>Fugue</i>	
Cello Suite No. 6 – Bach	Schott
<i>Gavotte</i>	
Bach arr. Segovia	Schott
<i>Prelude</i>	
Bach	Faber
<i>Suite in E minor – Complete</i>	
6 'Cello Suites – Bach	Schott
<i>Suite No. 1 or No. 5</i>	
Scarlatti	Col. Co. 184b
<i>Sonata in G L23 or Sonata in D L454</i>	
Weiss	Castle
<i>Sonata Op. 15</i>	
Guiliani	Universal
<i>Variations O Cara Armonia GA130</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST C

Bach arr. Rawsthorne	Oxford
<i>Toccata and Fugue</i>	
Arnold	Faber
<i>Elegy</i>	
Paganini	Ricordi
<i>La Campanelli</i>	
Granados	UME
<i>La Maja de Goya</i>	
Britten	Faber
<i>Nocturnal Op. 70</i>	
Ravel	Schott
<i>Pavane Pour Une Infante Defunte</i>	
Berkeley	Chester
<i>Sonatina Op. 51</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST D

Suite Castellana – Torroba	Schott
<i>Fandanguillo</i>	
Turina	Schott
<i>Fandanguillo GA102</i>	
Guitarcosmos 3 – R. Brindle	Schott
<i>Suite in 3 Movements</i>	
De Falla	Chester
<i>Homenaje pour le tombeau Debussy</i>	
Villa-Lobos	Eschig
<i>Prelude No. 2 in E</i>	
Albeniz	UME
<i>Sevilla, Toccata and Fugue</i>	
Twentieth Century Guitar Music	Schirmer
<i>Bolero de los Picos (Surinach)</i>	
Granados	Fentone
<i>Valses Poeticos – The entire work</i>	
Own Choice	
<i>AGMS approval required</i>	

CLASSICAL GUITAR: 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 unprepared elements of a student examination.

PRE-REQUISITE

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

PART ONE: WRITTEN FOLIO **40 Marks**

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

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

The written folio should include the following:

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

PART TWO: PRACTICAL EXAM **60 Marks**

<u>SECTION A: Technical Work:</u> Perform & then explain how to teach	(20 Marks)
<u>SECTION B: Repertoire:</u> Perform & then explain how to teach	(25 Marks)
<u>SECTION C: Supporting tests:</u> A demonstration of teaching supporting test sections	(15 Marks)

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

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

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

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

TOTAL MARKS POSSIBLE**100 Marks**

ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITES

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

PART ONE: WRITTEN FOLIO 40 Marks

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

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

The written folio should include the following:

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

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

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

PART TWO: PRACTICAL EXAM **60 Marks**

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 Certificate) 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, the construction and care of the instrument 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 the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

PRE-REQUISITES

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

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: Construction and care of the instrument (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
- c. **Construction and care of the instrument**

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
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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 Eight.
- **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 eight supporting tests.
 - Aural Skills
 - Sight Reading
 - General Knowledge (these will be based on the pieces presented in your folio)

TOTAL MARKS POSSIBLE	100 Marks
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REFERENCE BOOKS**RUDIMENTS**

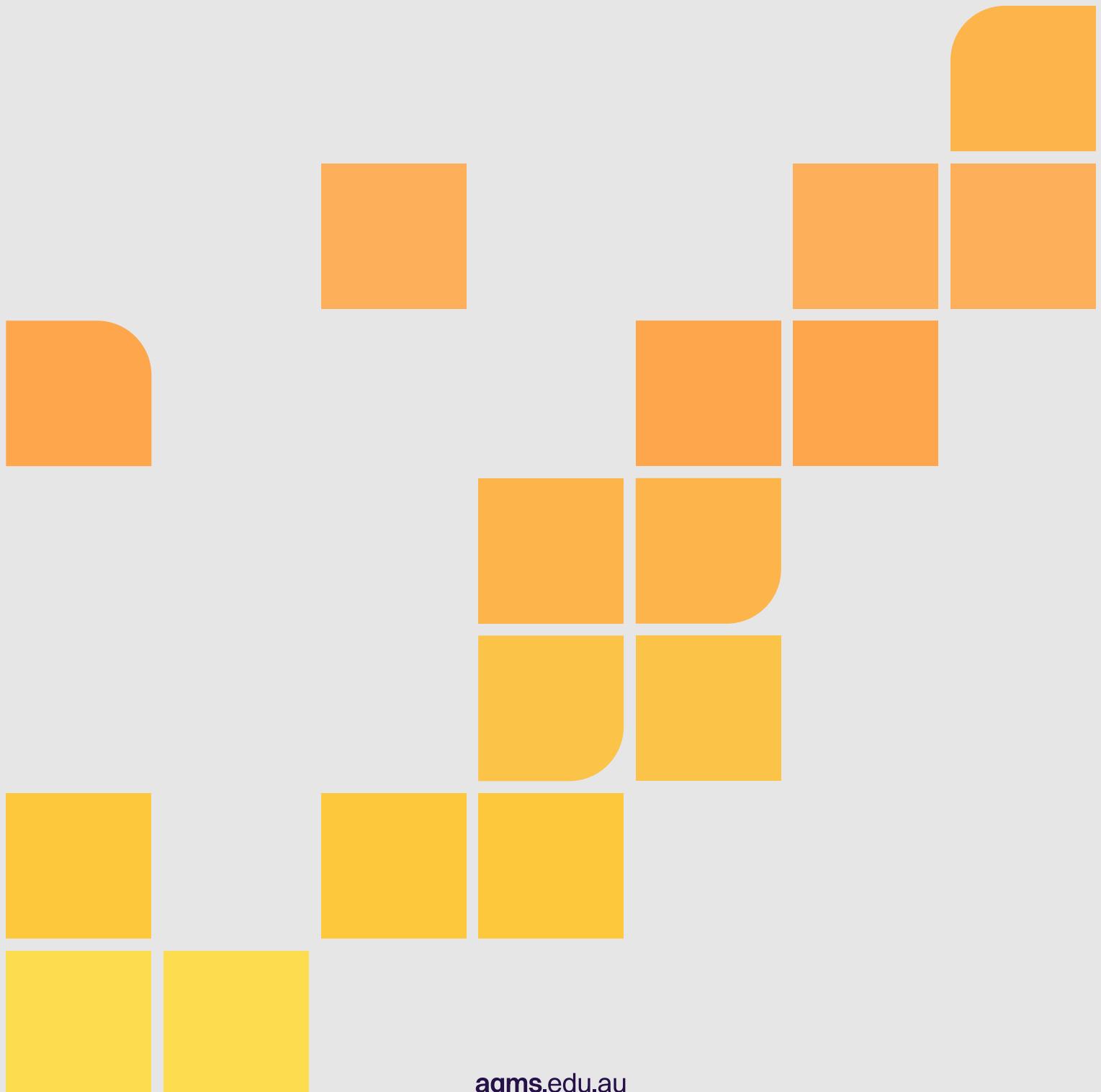
A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

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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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