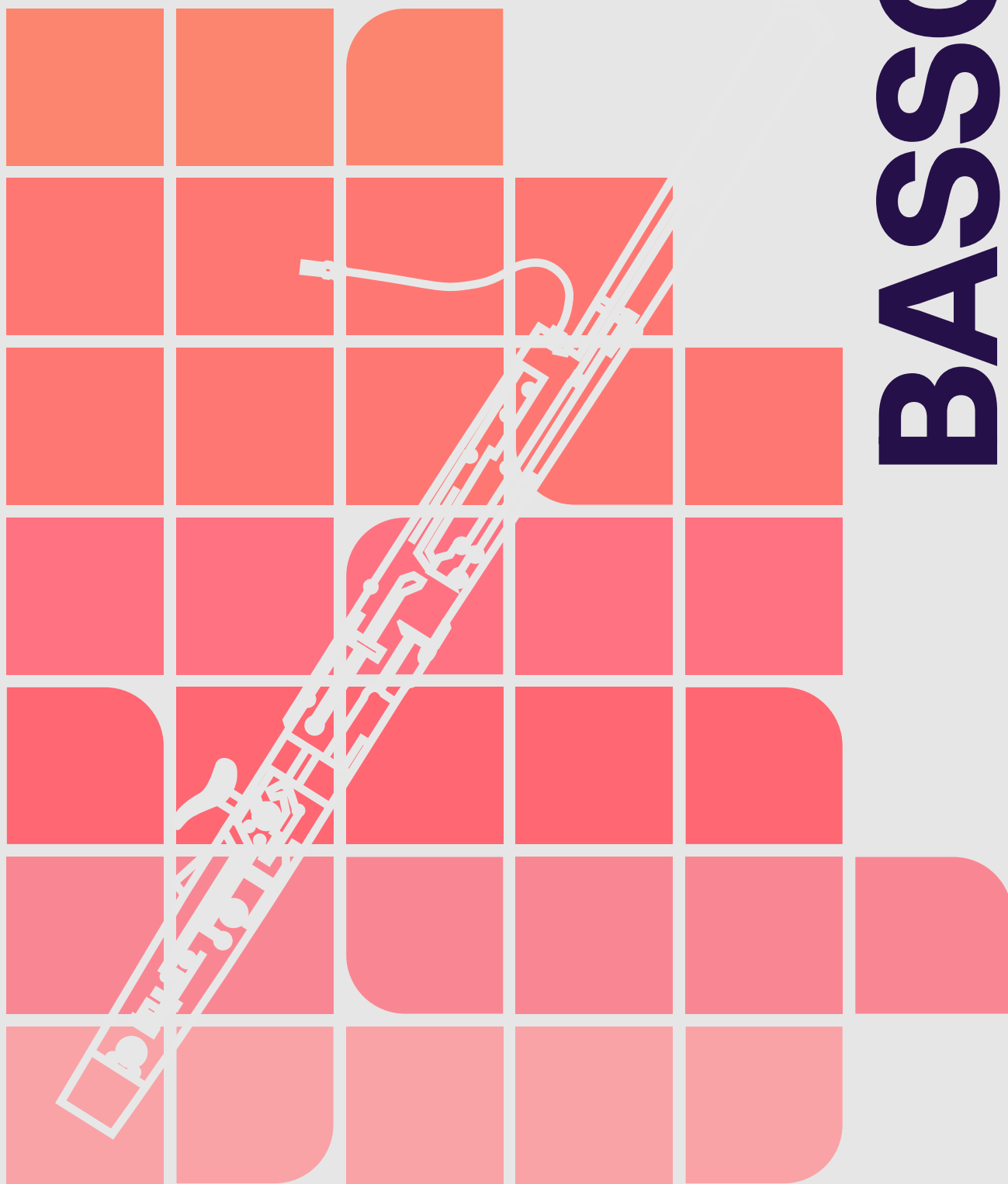




**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**

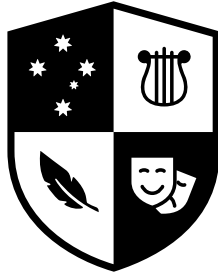
# BASSOON



## Comprehensive

**2026**  
SYLLABUS

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



# AUSTRALIAN GUILD OF MUSIC & SPEECH

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## Bassoon Syllabus (Comprehensive) 2026

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**Australian Guild of Music & Speech Ltd**  
P.O. Box 864,  
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## FOREWORD

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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:

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

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

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

Yours in the arts,

**The AGMS Board of Directors.**

## CONTENTS

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<b>SYLLABUS &amp; EXAMINATION POLICY OVERVIEW.....</b>	<b>4</b>
COURSE RATIONALE.....	5
LEARNING GOALS.....	5
EXAMINATIONS AVAILABLE .....	6
OUTLINE OF ASSESSMENT .....	8
MARKING SCHEME.....	13
APPLICATION and EXAMINATION ENTRY.....	18
FEES, REFUNDS, TRANSFER .....	18
ATTENDANCE AT EXAMINATIONS, ABSENT .....	19
EXAMINATION PROCEDURE & OTHER ATTRIBUTUES.....	20
ACCESSIBILITY POLICY .....	22
EXAMINER.....	22
<b>PRACTICAL MUSIC EXAMINATION OUTLINES.....</b>	<b>23</b>
GRADE ONE.....	24
GRADE TWO .....	27
GRADE THREE.....	30
GRADE FOUR.....	34
GRADE FIVE .....	38
GRADE SIX .....	42
GRADE SEVEN .....	46
GRADE EIGHT (PROFICIENCY).....	51
RECITAL CERTIFICATE C.Mus.AGMS .....	55
ASSOCIATE DIPLOMA A.Mus.AGMS.....	56
LICENTIATE DIPLOMA L.Mus.AGMS .....	59
FELLOWSHIP DIPLOMA F.Mus AGMS.....	62
<b>TEACHER OF MUSIC EXAMINATION OUTLINES .....</b>	<b>63</b>
CERTIFICATE OF TEACHING C.T.Mus.AGMS .....	64
ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS .....	66
LICENTIATE DIPLOMA OF TEACHING: L.T.Mus.AGMS.....	68
<b>REFERENCE BOOKS.....</b>	<b>70</b>

## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

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## **COURSE RATIONALE**

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**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**

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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 **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

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

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


- **Adult Musician** – Please see ‘Adult Musician – Any Instrument’ syllabus for full details. Includes:
  - **Technical work:** Based on keys of pieces performed.
  - **Pieces** (number of pieces varies according to grade). Please see relevant grade in ‘Adult Musician – Any Instrument’ syllabus for full details.
  - **Programme Notes** – required for CMus, AMus and LMus only
  - Examinations are offered **face-to-face** (depending on examiner availability), **online live**, and **recorded**.
  - **Recorded exams** may be all in one take, or 3 separate videos with each piece preceded by its relevant technical work, no editing allowed.

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

### Practical Music

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

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	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)
<b>Certificate</b>	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
<b>Grades</b>	Advanced level of performance and technique	Grade Eight (Proficiency Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
		Grade Three
	Developing level of performance and technique	Grade Two
		Grade One

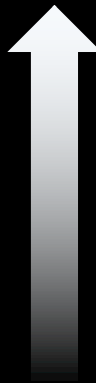




## Teacher of Music

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.

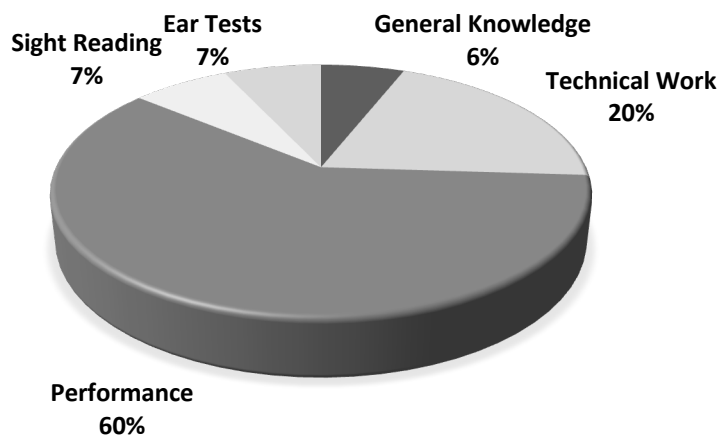
The only exception(s) to above, is as follows:

- 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.

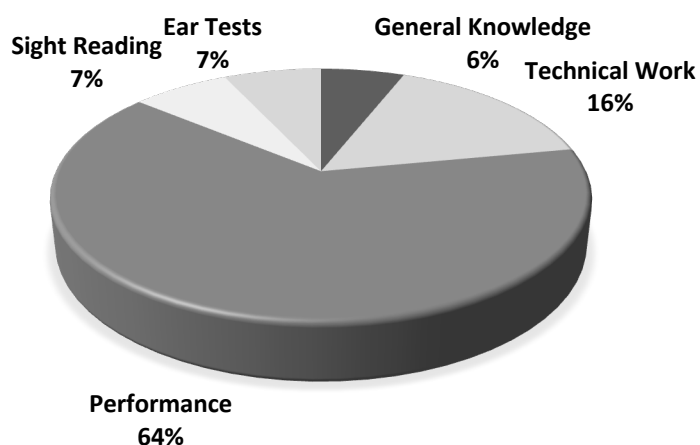
**PRACTICAL MUSIC (Weighting)**

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

**Grade 1 to Grade 5 Marks (Weighting)**

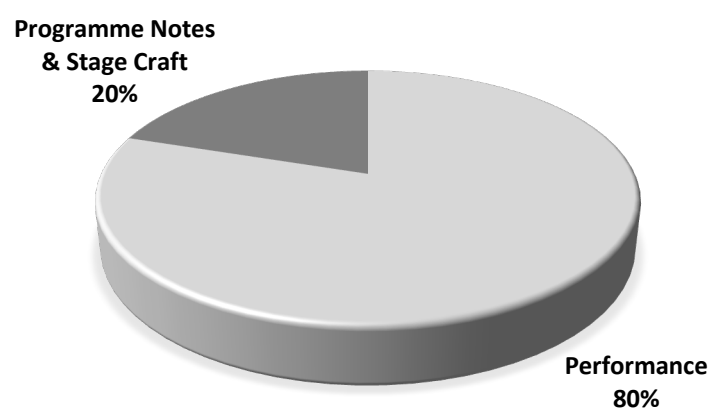
SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

## Grade 6 to Grade 8 Marks (Weighting)

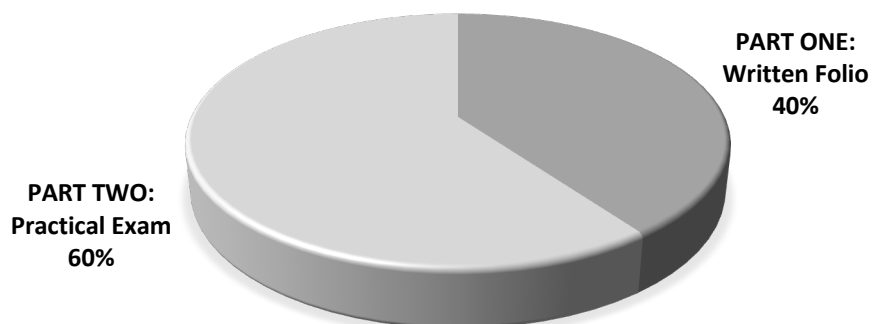


SECTION		MARKS (WEIGHTING)
Technical Work		16
Performance	List A (16 Marks)	64
	List B (16 Marks)	
	List C (16 Marks)	
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

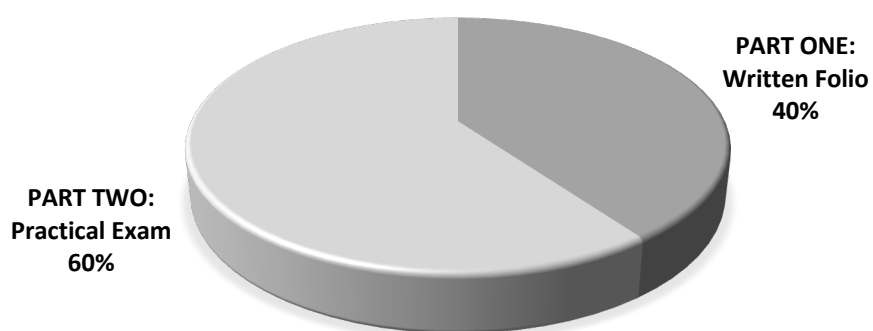
## C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marks (Weighting)



SECTION		MARKS (WEIGHTING)
Performance	All pieces	80
Programme Notes & Stage Craft		20
<b>TOTAL</b>		<b>100</b>

**TEACHER OF MUSIC (Weighting)****C.T.Mus.AGMS Marks (Weighting)**

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

**A.T.Mus.AGMS & L.T.Mus.AGMS Marks (Weighting)**

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

**Authentication strategies**

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

Candidates presenting for videos exams should introduce themselves or have the teacher introduce the candidate by name at the commencement of the video.

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

## MARKING SCHEME

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

### Grade 1 to Grade 5 Marking Scheme

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

## Grade 6 to Grade 8 Marking Scheme

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

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

**Practical Music**

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

Details are below:

LEVEL		Grade Eight (Proficiency) Grade Seven Grade Six Grade Five Grade Four Grade Three Grade Two Grade One	F.Mus.AGMS L.Mus.AGMS A.Mus.AGMS C.Mus.AGMS
MARK	95-100	A+ High Distinction	Award with High Distinction
	90-94	High A Distinction	Award with Distinction
	85-89	A Honours	Award
	80-84	B+ High Credit	
	75-79	B Credit	
	70-74	C+ High Pass	
	65-69	C Pass	NGS (Not Grade Standard)
	0-64	NGS (Not Grade Standard)	

**Teacher of Music**

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

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

**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.

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

### **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**

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

**ABSENT CANDIDATES**

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

## **EXAMINATION PROCEDURE & OTHER ATTRIBUTES**

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### **IN-PERSON EXAMINATION**

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

### **LIVE ONLINE EXAMINATION**

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

### **RECORDED EXAMINATION**

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

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

### **ACCOMPANIMENTS FOR EXAMINATION**

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

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

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

### **WORKS AVAILABILITY**

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

### **OWN CHOICE ITEMS**

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

**IMPROVISATION**

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

**INSTRUMENTS**

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

**GENERAL KNOWLEDGE**

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

**MEMORY**

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

**MUSIC REPEATS**

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

**PHOTOCOPIES**

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

**PENCIL MARKS**

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

## **NATIONAL AWARDS & SPECIAL CERTIFICATES**

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

## **ACCESSIBILITY POLICY**

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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**

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### **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**

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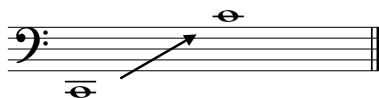
**BASSOON: GRADE ONE**

Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

**Range:****Articulation:**

All Tongued, All Slurred.

**Scales:**

One octave ascending and descending.

Tempo: MM = 92 with one note per beat.

Major:

C, G &amp; F

Harmonic minor: A, E &amp; D

Major 3rds:

C &amp; F

Chromatic:

F

**Arpeggios:**

One octave ascending and descending.

Tempo: MM = 92 with one note per beat.

Major:

C, G &amp; F

Minor:

A, E &amp; D

**PERFORMANCE**

Three pieces required: A, B and C.

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**

<b>Tutor for the Bassoon – Otto Langley</b>	<b>boosey.com</b>
<i>Pg. 14 No. 12 or 13</i>	
<b>Bassoon Studies – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 3 No. 9 &amp; 10 (both), Pg. 5 No. 7</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>A Little Etude pg. 15, Allemande pg. 17, German Dance pg. 21, Integer Vitae pg. 11</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Pg. 16 No. 1, pg. 19 No. 3</i>	
<b>Own Choice</b>	

**LIST B**

<b>First Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Gavotte (Aubert), Menuet Du Tambourin (Hottertere), Prelude (J. S. Bach)</i>	
<b>First Pieces for Bassoon Book 1 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>A Safe Stronghold, Minuet (Arne), O Little Sweet One</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 22 Chorus, Pg. 22 Serenade</i>	
<b>Second Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Gavotte (Handel)</i>	
<b>Own Choice</b>	

**LIST C**

<b>First Pieces for Bassoon Book 1 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Franconia, Now the Day is Over</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 23 Andante (Gurlitt), Elegy (Cole)</i>	
<b>Little Suite – Boyle</b>	<b>boosey.com</b>
<i>Berceuse, Prelude, Waltz</i>	
<b>Solos for Festival and Fun</b>	<b>boosey.com</b>
<i>Meadowlands</i>	
<b>2 Pieces from Carnival of the Animals arr. Lethbridge</b>	<b>OUP</b>
<i>No. 1 the Tortoise</i>	
<b>Own Choice</b>	

**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**

<b>RHYTHM</b>	Clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a quaver.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.
<b>PITCH</b>	State which is the higher or lower of any two notes played consecutively by the examiner.
<b>PITCH</b>	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**

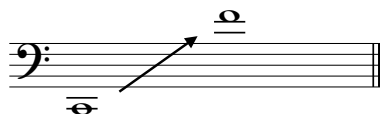
**BASSOON: GRADE TWO**

Examination time: 15 Minutes.

Minimum pass mark 65%

**TECHNICAL WORK****20 Marks**

(All Technical Work from memory)

**Range:****Articulation:**

All Tongued, All Slurred.

**Scales:**Any scale from a previous grade may be requested by the examiner.  
Ascending and descending.

Tempo: MM = 120 with one note per beat.

Major:

G &amp; D

Two octaves

B $\flat$ 

One octave

Harmonic minor:

E, B &amp; G

Two octaves

Major 3rds:

G & B $\flat$ 

One octave

Chromatic:

E

One octave

**Arpeggios:**Any arpeggio from a previous grade may be requested by the examiner.  
Ascending and descending.

Tempo: MM = 120 with one note per beat.

Major:

G &amp; D

Two octaves

B $\flat$ 

One octave

Minor:

E &amp; G

Two octaves

B

One octave

**PERFORMANCE**

Three pieces required: A, B and C.

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**

<b>Bassoon Studies – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 7 No. 4 or 6, pg. 8 No. 2</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 33 Etude, pg. 25 Humming Song, pg. 27 King Williams March</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Pg. 28 Allegro ma Non Troppo</i>	
<b>Own Choice</b>	

**LIST B**

<b>First Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Duo (Telemann)</i>	
<b>First Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Aria (Bach)</i>	
<b>First Pieces for Bassoon Book 1 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Rigaudon (Purcell)</i>	
<b>First Pieces for Bassoon Book 2 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Corale St. Anthony (Haydn)</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 40 Aria (Mozart), pg. 41 Rigaudon (Boismortier)</i>	
<b>Own Choice</b>	

**LIST C**

<b>Bassoon Solos Volume 2</b>	<b>Chester</b>
<i>Three Easy Pieces No. 2 or 3</i>	
<b>First Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Barcarolle (Hilling), Polka</i>	
<b>First Pieces for Bassoon Book 1 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Come Let's Be Merry, Past 3 O'Clock</i>	
<b>Five Day Week – Burness</b>	<b>halleonard.com</b>
<i>Monday, Tuesday, Wednesday</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. Pg. 40 Promenade (Hyde)</i>	
<b>Little Suite – R. Boyle</b>	<b>boosey.com</b>
<i>Burlesque, Air No. 2 or 3</i>	
<b>Six Studies in English Folk Song</b>	<b>Bell</b>
<i>No. 1, 2 or 3</i>	
<b>Solos for Festival and Fun</b>	<b>boosey.com</b>
<i>Belle Nuit, Theme from Swan Lake, Valse from Coppelia</i>	
<b>Own Choice</b>	

**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**

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

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

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

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR**

**OPTION 2**

This option is for:

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

Programme notes:

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

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

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

**BASSOON: GRADE THREE**

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Examination time: 20 Minutes.

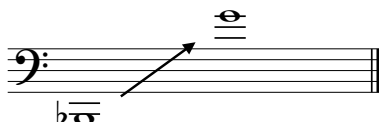
Minimum pass mark 65%

**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)

**Range:****Articulation:**

All Tongued; All Slurred; All Staccato.

**Scales:**

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

Two octaves ascending and descending.

Tempo: MM = 92 with two notes per beat.

Major:

A, Bb &amp; Eb

Harmonic minor:

F#, G &amp; C

Melodic minor:

A, E &amp; D

Major 3rds:

D &amp; Eb

Chromatic:

D

**Arpeggios:**

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

Two octaves ascending and descending.

Tempo: MM = 92 with two notes per beat.

Major:

A, Bb &amp; Eb

Minor:

F#, G &amp; C

**PERFORMANCE**

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Three pieces required: A, B and C.

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**

<b>Bassoon Studies – Weissenborn</b>	<b>Fischer</b>
<i>Op. 8 No. 1 or No. 2 pg. 11</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 45 Tambourin, pg. 46 Study No. 2, pg. 50 Study No. 3, pg. 54 Study No. 4</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Pg. 40 Allegretto and Trio, pg. 56 Andante No. 1, pg. 46 Marcia, pg. 115 No. 1 or 2, pg. 116 No. 3, 4 or 5</i>	
<b>Tutor for the Bassoon – Otto Langley</b>	<b>boosey.com</b>
<i>Pg. 74 No. 113 or 114</i>	
<b>Own Choice</b>	

**LIST B**

<b>Bassoon Solos Volume 2</b>	<b>Chester</b>
<i>Bruit De Chasse</i>	
<b>Classical Album for Bassoon/Piano</b>	<b>boosey.com</b>
<i>Sarabande</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Sarabande</i>	
<b>First Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Rustic march</i>	
<b>First Pieces for Bassoon Book 2 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>All People at This Hour, Trumpet Tune</i>	
<b>Learn as You Play Bassoon – Wastall</b>	<b>boosey.com</b>
<i>Pg. 61 Arioso, pg. 60 Minuets 1 &amp; 2 (both), pg. 58 The Cellerman's Song</i>	
<b>Solos for Festival and Fun</b>	<b>boosey.com</b>
<i>Concerto Theme (Mozart)</i>	
<b>Solos for the Bassoon Player</b>	<b>Schirmer</b>
<i>Bourree 1 &amp; 11 (Bach) both</i>	
<b>Own Choice</b>	

**LIST C**

<b>Bassoon Solos Volume 1</b>	<b>Chester</b>
<i>Three Easy Pieces No. 1 (Milde)</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Russian Dance (Tchaikovsky)</i>	
<b>First Pieces for Bassoon Book 2 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Chanson Trieste, Minuet (Boccherini), Trio (Schubert)</i>	
<b>Five Day Week – Burness</b>	<b>halleonard.com</b>
<i>Thursday or Friday</i>	
<b>Four Easy Pieces for Bassoon</b>	<b>Editio Musica Budapest</b>
<i>No. 1 &amp; 2 (both), No. 3 &amp; 4 (both)</i>	



**Learn as You Play Bassoon – Wastall**

boosey.com

*Pg. 59 Pastorale (Pace), pg. 60 Quick Dance (Bogar)***Little Suite – R. Boyle**

boosey.com

*No. 4, 5 & 6 (all three)***Six Studies in English Folk Song**

Bell

*No. 4 or 5***Solos for Festival and Fun**

boosey.com

*Jazz Waltz (Henderson), Valse Casuel (Walker)***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.

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

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

**BASSOON: GRADE FOUR**

Examination time. 20 Minutes.

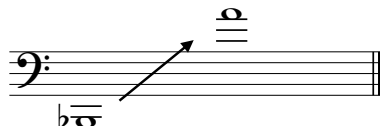
Minimum pass mark 65%

**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)

**Range:****Articulation:**

All Tongued; All Slurred; All Staccato; 2 Slurred/2 Tongued.

**Scales:**

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

Two octaves ascending and descending.

Tempo: MM = 120 with two notes per beat.

Major:

E, Eb &amp; Ab

Harmonic minor:

C#, C &amp; F

Melodic minor:

B, F# &amp; G

Major 3rds:

A &amp; Ab

Chromatic:

C

**Arpeggios:**

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

Two octaves ascending and descending.

Tempo: MM = 120 with two notes per beat.

Major:

E, Eb &amp; Ab

Minor:

C#, C &amp; F

Major Inversion:

E, F &amp; Eb

Dominant 7th:

C, G &amp; F

Diminished 7th:

D, A &amp; E

**PERFORMANCE**

Three pieces required: A, B and C.

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**

<b>Bassoon Studies Op. 8 No. 1 – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 15 Andante, pg. 14 Study in D minor</i>	
<b>Fifteen Etudes for Bassoon – Uhl</b>	<b>alfred.com</b>
<i>No. 1, 2, 4 any one</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Pg. 117 No. 6, pg. 118 no. 7, 8</i>	
<b>Own Choice</b>	

**LIST B**

<b>Bassoon Solos Volume 1</b>	<b>Chester</b>
<i>Andante from Sonata K292, Minuet from Quartet for Bassoon/Strings</i>	
<b>Classical Album for Bassoon/Piano</b>	<b>boosey.com</b>
<i>Allegretto (Scarlatti), 2 Minuets (Bach)</i>	
<b>First Pieces for Bassoon Book 2 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>Andantino (Handel), Gavotte (Bach)</i>	
<b>Second Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Prelude (Haydn), Sinfonia (J. S. Bach)</i>	
<b>Solos for Festival and Fun</b>	<b>boosey.com</b>
<i>Air (Bach)</i>	
<b>Own Choice</b>	

**LIST C**

<b>Bassoon Solos Volume 1</b>	<b>Chester</b>
<i>Scherzo (Vojacek), Minetto from Sonata No. 5 (Mercy)</i>	
<b>Classical Album for Bassoon/Piano</b>	<b>boosey.com</b>
<i>Theme No. 7 (Haydn),</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Entract (Bizet), By the Lakeside (Faure), In the hall of the Mountain King (Grieg),</i>	
<i>Song Without Words (Mendelssohn)</i>	
<b>First Pieces for Bassoon Book 2 – Burrows &amp; Bennoy</b>	<b>OUP</b>
<i>A Tear (Moussorgsky), Gavotte (Boyce)</i>	
<b>Six Studies in English Folk Song</b>	<b>Bell</b>
<i>No. 6</i>	
<b>Solos for Festival and Fun</b>	<b>boosey.com</b>
<i>Allegretto from Symphony No. 3 (Brahms), Habanera (Bizet),</i>	
<i>Prelude to Act 1 from Carmen (Bizet), William Tell Theme (Rossini)</i>	
<b>Solos for the Bassoon Player</b>	<b>Schirmer</b>
<i>Entract (Bizet), The Sorcerer's Apprentice (Dukas)</i>	
<b>2 Pieces from the Carnival of the Animals arr. Lethbridge</b>	<b>Paterson</b>
<i>No. 2 The Elephant</i>	
<b>Own Choice</b>	

**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**

**BASSOON: GRADE FIVE**

Examination time. 20 Minutes.

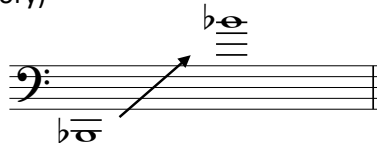
Minimum pass mark 65%

**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)

**Range:****Articulation:**

All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Slurred/2 Tongued.

**Scales:**

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

Two octaves ascending and descending.

Tempo: MM = 76 with four notes per beat.

Major: B, C# &amp; Ab

Harmonic minor: G#, A# &amp; F

Melodic minor: C#, C &amp; F

Major 3rds: E &amp; C#

Chromatic: G

**Arpeggios:**

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

Two octaves ascending and descending.

Tempo: MM = 76 with four notes per beat.

Major: E, Eb &amp; Ab

Minor: G#, A# &amp; F

Major Inversion: B, C# &amp; Bb

Minor Inversion: E, D# &amp; F

Dominant 7th: D, Bb &amp; Eb

Diminished 7th: C, G &amp; B

**PERFORMANCE**

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

<b>LIST A:</b> Choose any one piece from the given repertoire list to perform.	<b>20 Marks</b>
<b>LIST B:</b> Choose any one piece from the given repertoire list to perform.	<b>20 Marks</b>
<b>LIST C:</b> Choose any one piece from the given repertoire list to perform.	<b>20 Marks</b>

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

<b>Tutor for the Bassoon – Otto Langley</b>	<b>boosey.com</b>
<i>Pg. 75 no. 115, pg. 78 no. 118</i>	
<b>Bassoon Studies Op. 8 No. 1 – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 30 Allegretto, pg. 24 Poco Adagio</i>	
<b>Bassoon Studies Op. 8 No. 2 – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 5 No. 6, pg. 9 no. 13</i>	
<b>Fifteen Etudes for Bassoon – Uhl</b>	<b>alfred.com</b>
<i>No. 3, 4a or 4b</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Studies No. 1 to 9 any one</i>	
<b>Bassoon Studies – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 118 no. 9, pg. 121 no. 13, pg. 122 no. 14 or 15, pg. 124 no. 16, pg. 125 no. 17</i>	
<b>16 Studies for Bassoon - Giampari</b>	<b>Ricordi</b>
<i>No. 2</i>	
<b>Own Choice</b>	

**LIST B**

<b>Baroque Sonatas Volume 1</b>	<b>Editio Musica Budapest</b>
<i>Sonata in F major (Telemann)</i>	
<b>Bassoon Solos Volume 1</b>	<b>Chester</b>
<i>Andante from Sonata Concertante</i>	
<b>Bassoon Solos Volume 2</b>	<b>Chester</b>
<i>Sonata Prima</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Minuet (Haydn), First Concerto in B flat 2nd Movement</i>	
<b>Second Book of Solos – Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Allegro Con Spirito (J. C. Bach)</i>	
<b>Sonata – Jerome Besozzi</b>	<b>OUP</b>
<i>1st and 2nd Movements</i>	
<b>Arne, T.</b>	<b>OUP</b>
<i>Sonata no. 5</i>	
<b>Own Choice</b>	



**LIST C**

<b>Classical Album for Bassoon/Piano</b>	<b>boosey.com</b>
<i>March (Naumann), Scherzo (Beethoven), Siciliana (Boyce)</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Scherzo (Stefan de Haan)</i>	
<b>Second Book of Solos for the Bassoon Player– Hilling &amp; Bergmann</b>	<b>fabermusic.com</b>
<i>Andaluza (Granados), Larghetto (Dvorak)</i>	
<b>Suite of Dances – Kerrison</b>	<b>Belwin Mills</b>
<i>No. 3 Jig</i>	
<b>Own Choice</b>	

**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**

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

**BASSOON: GRADE SIX**

Examination time. 25 Minutes.

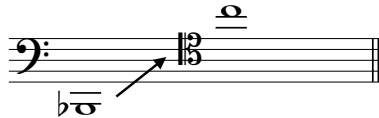
Minimum pass mark 65%

**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)

**Range:****Articulation:**

All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

**Scales:**

Any scale from a previous grade may be requested by the examiner.  
Two octaves ascending and descending.  
Tempo: MM = 84 with four notes per beat.

Major:

B, F# &amp; C#

Harmonic minor:

D#, G# &amp; A#

Melodic minor:

G#, D# &amp; Bb

Major 3rds:

B &amp; F#

Chromatic:

A

**Arpeggios:**

Any arpeggio from a previous grade may be requested by the examiner.  
Two octaves ascending and descending.  
Tempo: MM = 84 with four notes per beat.

Major:

B, F# &amp; C#

Minor:

D#, G# &amp; A#

Major Inversion:

D, F# &amp; C#

Minor Inversion:

B, A# &amp; C

Dominant 7th:

A, E &amp; Ab

Diminished 7th:

F, F# &amp; C#

Dom. Inversion:

A, E &amp; Ab

Dim. Inversion:

D, A &amp; E

**PERFORMANCE**

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

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

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

<b>Fifteen Etudes for Bassoon – Uhl</b>	<b>alfred.com</b>
<i>No. 6, 7, 8</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Studies No. 10 to 15 pg. 98 to 103 any one (Milde)</i>	
<i>Pg. 129 no. 21, pg. 134 no. 29, pg. 136 no. 30, pg. 138 no. 33 (Weissenborn)</i>	
<b>Bassoon Studies – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 11 Andante, pg. 12 no. 16</i>	
<b>16 Studies for Bassoon - Giampari</b>	<b>Ricordi</b>
<i>No. 1, 6, 7, 8, 9, 14</i>	
<b>25 Studies in all Keys – Milde</b>	<b>Cundy-Bettoney</b>
<i>No. 10 to 15 any one</i>	
<b>Own Choice</b>	

**LIST B**

<b>Bassoon Solos Volume 2</b>	<b>Chester</b>
<i>Adagio from Sonata Op. 24 no. 1</i>	
<b>Classical and Romantic Piece for Bassoon</b>	<b>OUP</b>
<i>Theme and Variations (Beethoven)</i>	
<b>Concerto in F Major – K. Stamitz</b>	<b>Belwin Mills</b>
<i>1st Movement</i>	
<b>Senaille</b>	<b>Fenette</b>
<i>Introduction and Allegro Spiritoso</i>	
<b>Solos for the Bassoon Player</b>	<b>Schirmer</b>
<i>Adagio (Beethoven)</i>	
<b>Marcello</b>	<b>IMC</b>
<i>Sonata in E minor</i>	
<b>Studien Konzert in C Major</b>	<b>Devienne Breit &amp; Hartle</b>
<i>1st Movement</i>	
<b>Own Choice</b>	

**LIST C**

<b>Concerto in C Major – J. C. Vogel</b>	<b>Belwin Mills</b>
<i>1st Movement</i>	
<b>Capel Bond</b>	<b>boosey.com</b>
<i>Concerto No. 6 in B flat Major</i>	
<b>Dillon</b>	<b>boosey.com</b>
<i>Lament</i>	
<b>Solos for the Bassoon Player</b>	<b>Schirmer</b>
<i>Pictures at an Exhibition (Moussorgsky), Second Movement from Symphony No. 9,</i>	
<b>K. Schwaen</b>	<b>Breitkopf &amp; H.</b>
<i>Sonatine</i>	
<b>Own Choice</b>	

**LIST D: ORCHESTRAL EXCERPTS**

The candidate will prepare contrasting selections from three (3) different composers from the Classical and early Romantic Period. Two (2) will be chosen for performance by the examiner.

<b>Orchestral Passages Book 1 – C. S. Kessler</b>	<b>Belwyn Inc.</b>
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**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**

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

**BASSOON: GRADE SEVEN**

Examination Time: 35 Minutes.

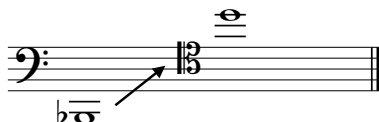
Minimum pass mark 65%

**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)

**Range:****Articulation:**

All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued.

**Scales:**

Any scale from a previous grade may be requested by the examiner.  
Two octaves ascending and descending.  
Tempo: MM = 92 with four notes per beat.

Major: A, B $\flat$ , D $\flat$ , G $\flat$  & C $\flat$

Harmonic minor: F, B, B $\flat$ , E $\flat$  & A $\flat$

Melodic minor: A $\sharp$ , E $\flat$  & A $\flat$

Major 3rds: E & A $\flat$

Chromatic: A $\flat$  & B

**Arpeggios:**

Any arpeggio from a previous grade may be requested by the examiner.  
Two octaves ascending and descending.  
Tempo: MM = 92 with four notes per beat.

Major: A, B $\flat$ , D $\flat$ , G $\flat$  & C $\flat$

Minor: F, B, B $\flat$ , E $\flat$  & A $\flat$

Major Inversion: G, A $\flat$  & D $\flat$

Minor Inversion: A, D & F $\sharp$

Dominant 7th: B $\flat$  & D $\flat$

Diminished 7th: B $\flat$ , E $\flat$  & A $\flat$

Dom. Inversion: B $\flat$ , E $\flat$  & F $\sharp$

Dim. Inversion: B, C & C $\sharp$

**PERFORMANCE**

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Four lists required: A, B, C and D.

Accompaniment: The use of piano or backing track accompaniment is optional.

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**

**Tutor for the Bassoon – Otto Langley** **boosey.com**

*Pg. 80 no. 120, pg. 85 No. 124, pg. 88 no. 127*

**Bassoon Studies Op. 8 No. 2 – Weissenborn** **Fischer**

*Pg. 17 no. 21, pg. 23 no. 29, pg. 29 no. 35*

**Fifteen Etudes for Bassoon – Uhl** **alfred.com**

*No. 8a, 9, 10*

**Method for Bassoon – Weissenborn** **Cundy-Bettoney**

*Studies pg. 104 to 122, pg. 104 no. 16 to 24, pg. 143 no 37, pg. 146 no. 41*

**16 Studies for Bassoon - Giampari** **Ricordi**

*No. 3, 5, 7*

**25 Studies in all Keys – Milde** **Cundy-Bettoney**

*No. 16 to 24 any one*

**Own Choice**

**LIST B**

**Baroque Sonatas Volume 1** **Editio Musica Budapest**

*Concerto in C minor (Handel), Sonata in G Major (Marcello), Sonata in D Major (Telemann),  
Sonata in B flat Major (Vivaldi)*

**Baroque Sonatas Volume 2** **Editio Musica Budapest**

*Sonata in A Major (Geminani)*

**Bassoon Solos Volume 2** **Chester**

*Allegro from Non M'Alletta (J. C. Bach), Largo from Sonata in A minor (Galliard),  
Rondo from Sonata K292 (Mozart)*

**Own Choice**



**LIST C**

<b>Bassoon Solos Volume 2</b>	<b>Chester</b>
<i>Adagio from Quartet (Jacobi), Allegro (Bourdeau), Romance San Paroles Po. 113,</i>	
<b>Senaille</b>	<b>Goodwin &amp; tabb.</b>
<i>Introduction and Allegro Spirito</i>	
<b>Elgar</b>	<b>Novello</b>
<i>Romance</i>	
<b>Solos for the Bassoon Player</b>	<b>Schirmer</b>
<i>Cool from West Side Story (Bernstein), First Movement from Symphony No. 4 (Tchaikovsky)</i>	
<b>Own Choice</b>	

**LIST D: ORCHESTRAL EXCERPTS**

The candidate will prepare contrasting selections from four (4) different composers from the 19th Century Romantic Period. Two (2) will be chosen for performance by the examiner.

**Orchestral Passages Book 1 – C. S. Kessler**

**Belwyn Inc.**

**ALTERNATIVE LIST D**

Candidates will prepare and present a contrasting Own Choice selection of comparable standard to Lists B and C.

**SIGHT READING and SIGHT TRANSPOSITION**

**7 Marks**

**SIGHT READING**

Sight read a passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time.

Modulations and accidentals will be included.

**SIGHT TRANSPOSITION**

Transpose from Bass Clef to C Clef (Advanced) at Grade Four (4) level of sight reading.

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

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

**BASSOON: GRADE EIGHT (PROFICIENCY)**

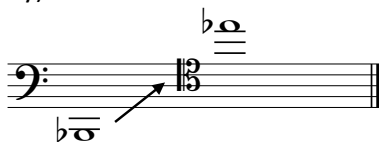
Examination Time. 45 Minutes

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)

**Range:****Articulation:**

All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued.

**Scales:**

Two octaves ascending and descending

Tempo: MM = 96 with four notes per beat

Major:	Any scale	Inclusive to 4 sharps and 4 flats
Harmonic minor:	Any scale	Inclusive to 4 sharps and 4 flats
Melodic minor:	Any scale	Inclusive to 4 sharps and 4 flats
Major 3rds:	Any key	Inclusive to 4 sharps and 4 flats
Chromatic:	Any key	Inclusive to 4 sharps and 4 flats

Three octaves ascending and descending.

Tempo: MM = 96 with four notes per beat.

Major:

C

**Arpeggios:**

Two octaves ascending and descending.

Tempo: MM = 96 with four notes per beat.

Major:	Any key	Inclusive to 4 sharps and 4 flats
Minor:	Any key	Inclusive to 4 sharps and 4 flats

**Dominant and Diminished 7ths and Inversions:**

Any key Inclusive to 4 sharps and 4 flats

Three octaves ascending and descending for all above.

Tempo: MM = 96 with four notes per beat.

**PERFORMANCE**

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Four lists required: A, B, C and D.

Accompaniment: The use of piano or backing track accompaniment is optional.

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**

**Tutor for the Bassoon – Otto Langley** **boosey.com**

*Pg. 86 No. 126*

**Bassoon Studies Op. 8 No. 2 – Weissenborn** **Fischer**

*Pg. 26 no. 33, pg. 31 no. 37, pg. 34 no. 41*

**Fifteen Etudes for Bassoon – Uhl** **alfred.com**

*No. 11, 11a & 11b all three*

**Method for Bassoon – Weissenborn** **Cundy-Bettoney**

*Studies pg. 113 no. 25, pg. 149 no. 44, pg. 154 no 49*

**16 Studies for Bassoon - Giampari** **Ricordi**

*No. 10, 11, 12, 13*

**25 Studies in all Keys – Milde** **Cundy-Bettoney**

*No. 25*

**Own Choice**

**LIST B**

**Baroque Sonatas Volume 1** **Editio Musica Budapest**

*Sonata in C Major (Geminani)*

**Baroque Sonatas Volume 2** **Editio Musica Budapest**

*Sonata in F minor (Telemann)*

**Vivaldi** **Editio Musica Budapest**

*Concerto in A minor (Vivaldi)*

**Fasch** **Peters**

*Sonata in C major*

**Own Choice**

**LIST C**

<b>Alan Rodd</b>	<b>Chappell</b>
<i>Caliban and Ariel</i>	
<b>Gabriel Grovlez</b>	<b>UMP</b>
<i>Giocoso</i>	
<b>Dunhill</b>	<b>boosey.com</b>
<i>Lyric Suite 5 Movements</i>	
<b>Vinter</b>	<b>Cramer</b>
<i>Reverie</i>	
<b>Michael Head</b>	<b>boosey.com</b>
<i>Scherzo</i>	
<b>Gabriel Grovlez</b>	<b>UMP</b>
<i>Sicilienne et Allegro</i>	
<b>Gabriel Pierne</b>	<b>UMP</b>
<i>Solo de Concert</i>	
<b>Own Choice</b>	

**LIST D: ORCHESTRAL EXCERPTS**

The candidate will prepare contrasting selections from four (4) different composers from the 19th Century Romantic Period and the Modern Period. Two (2) will be chosen for performance by the examiner.

**Orchestral Passages Book 1 – C. S. Kessler**

**Belwyn Inc.**

**ALTERNATIVE LIST D**

Candidates will prepare and present a contrasting Own Choice selection  
Of comparable standard to Lists B and C

**SIGHT READING and SIGHT TRANSPOSITION**

**7 Marks**

**SIGHT READING**

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

**SIGHT TRANSPOSITION**

- Transpose from the key of A Major UP a Major or minor 2nd
- Transpose from the key of A minor DOWN a Major or minor 2nd
- Simple Music of approximately Grade 2 level

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

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four bar passage played twice by the examiner Dotted rhythms and semiquavers will be used.
<b>PITCH</b>	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.
<b>HARMONY</b>	The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.
<b>CADENCES</b>	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**

**BASSOON: RECITAL CERTIFICATE C.Mus.AGMS**

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Performance length: 25 Minutes

Minimum pass mark 70%

**Additional Requirement:** To receive the Certificate of Performance, Grade Five Theory of Music examination (or above) 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.



**BASSOON: ASSOCIATE DIPLOMA A.Mus.AGMS**

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**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**

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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**

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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. Candidates may need to select more works from the lists to provide a program of the required length.
- Complete works must be performed.
- 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 three contrasting pieces from the list below and six excerpts from List D.

<b>LIST A:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST B:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST C:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST D:</b> Choose six excerpts from List D	<b>20 Marks</b>

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

<b>Bassoon Studies Op. 8 No. 2 – Weissenborn</b>	<b>Fischer</b>
<i>Pg. 37 no. 44, pg. 43 no. 50</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Studies pg. 155 no. 50</i>	
<b>16 Studies for Bassoon - Giampari</b>	<b>Ricordi</b>
<i>No. 15 or 16</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST B**

<b>Baroque Sonatas Volume 2</b>	<b>Editio Musica Budapest</b>
<i>Sonata in G Major (J. S. Bach), Sonata in G minor (Handel)</i>	
<b>J. S. Bach</b>	<b>Editio Musica Budapest</b>
<i>Concerto in E flat major</i>	
<b>Rosler</b>	<b>Schott</b>
<i>Concerto in B flat</i>	
<b>Webber</b>	<b>C. Hislinger</b>
<i>Concerto in F 1st and 2nd Movements only</i>	
<b>Mozart</b>	<b>Chester</b>
<i>Sonata in B flat K 292</i>	
<b>Mozart</b>	<b>Breitkopf-Hartel</b>
<i>1st Concerto in B flat K 191</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST C**

<b>Graun</b>	<b>Sikorsky</b>
<i>Concerto in B flat</i>	
<b>G. Jacob</b>	<b>OUP</b>
<i>Partita</i>	
<b>Saint Saens</b>	<b>Durand</b>
<i>Romance in D Op. 51, Variations – Solo Bassoon (Burness)</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST D: ORCHESTRAL EXCERPTS**

The candidate will prepare contrasting selections from six (6) different composers from the 19th Century Romantic Period and the Modern Period. Three (3) will be chosen for performance by the examiner.

**Orchestral Passages Book 1 – C. S. Kessler**

**Belwyn Inc.**

**ALTERNATIVE LIST D**

Candidates will prepare and present a contrasting Own Choice selection  
Of comparable standard to Lists B and C

**BASSOON: LICENTiate DIPLOMA L.Mus.AGMS**

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**PRE- REQUISITES**

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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**

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(Distinction 90 marks and above)

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

**PART TWO: PRACTICAL**

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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. Candidates may need to select more works from the lists to provide a program of the required length.
- Complete works must be performed.
- 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 three contrasting pieces from the list below and four excerpts for List D.

One piece or movement is required to be played from memory. Any other memory work is optional.

<b>LIST A:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST B:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST C:</b> Choose any one piece from the given repertoire list to perform	<b>20 Marks</b>
<b>LIST D:</b> Choose four excerpts for List D	<b>20 Marks</b>

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

<b>Fifteen Etudes for Bassoon – Uhl</b>	<b>alfred.com</b>
<i>No. 12 &amp; 15 (both)</i>	
<b>Method for Bassoon – Weissenborn</b>	<b>Cundy-Bettoney</b>
<i>Studies pg. 153 no. 48, pg. 156 Andante and Rondo</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST B**

<b>Baroque Sonatas Volume 2</b>	<b>Editio Musica Budapest</b>
<i>Sonata in C Major (Fasch), Sonata in D Major (J. S. Bach)</i>	
<b>Hummel</b>	<b>boosey.com</b>
<i>Concerto for Bassoon – Complete</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST C**

<b>Arnold</b>	<b>fabermusic.com</b>
<i>Fantasy for Solo Bassoon</i>	
<b>Coulthard</b>	<b>Waterloo</b>
<i>Lyric Sonatine</i>	
<b>Hindemith</b>	<b>Schott</b>
<i>Sonata</i>	
<b>Saint Saens</b>	<b>Durand</b>
<i>Sonata in G – Complete</i>	
<b>Own Choice</b>	
<i>AGMS approval required</i>	

**LIST D: ORCHESTRAL EXCERPTS**

The candidate will prepare a folio of ten (10) contrasting selections by different composers from the 18th, 19th and 20th centuries. Four (4) will be chosen for performance by the examiner.

<b>Orchestral Passages Book 1 – C. S. Kessler</b>	<b>Belwyn Inc.</b>
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**ALTERNATIVE LIST D**

Candidates will prepare and present a contrasting Own Choice selection  
Of comparable standard to Lists B and C

## **BASSOON: FELLOWSHIP DIPLOMA F.Mus AGMS**

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### **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**

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

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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, then Grade One and 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 grade 1 and grade 2.
- **Part two** is the **practical examination** and includes a presentation of a selection of the examination programmes studied in part one. This also includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

### **PRE-REQUISITE**

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

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

**40 Marks**

**SECTION A:** Setting up a teaching music studio (1000 - 2000 word limit) **(10 Marks)**

**SECTION B:** Outline of the first 5 lessons (1000 - 2000 word limit) **(10 Marks)**

**SECTION C:** Complete exam programmes (no word limit) **(20 Marks)**

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

The written folio should include the following:

- Setting up a teaching music studio including:**
  - Philosophy of teaching
  - Room layout
  - Child safety policy
  - Business elements including setting of rates, invoicing, account keeping
  - Advertising
- Outline of the first 5 lessons including the fundamentals of technique**
- Prepare one complete exam programme per grade, from Grade 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**

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

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 **two pieces from each Grade** to perform.
  - **Grade 1** – Select 2 works to perform from the prepared programme.
  - **Grade 2** – Select 2 works 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, the construction and care of the clarinet, how to advise parents/students on purchasing an appropriate instrument, compare and contrast two schools and/or styles of breathing techniques 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:** Construction and care of the clarinet (1000 - 2000 word limit) **(8 Marks)**

**SECTION C:** Schools and/or styles of breathing techniques (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**
- Construction and care of the clarinet, including the different materials they are made from both currently and historically, and how to advise parents/students on purchasing an appropriate instrument**
- Compare and contrast two schools and/or styles of breathing techniques, including optimum value for students**

**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**

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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 history & development of the clarinet, 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:** History & development of the clarinet (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:

- Discuss the importance of music education within the school curriculum**
- Discussion of technical skills for advanced levels covering the following:**
  - Discuss the importance and development of technical skills for advanced levels
  - Discuss the styles of tonal colour in relation to the different styles through the various eras of music
  - Development and importance of embouchure
- History and development of the clarinet over time.**

**d. Prepare one complete exam programme per grade for Grade 7, Grade 8, and Certificate**

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

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

Candidates are to prepare the following for the practical examination:

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

- Present (play) **all technical work** as set for AGMS Grade 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**

## REFERENCE BOOKS

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### RUDIMENTS

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

### GENERAL

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



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