



AUSTRALIAN
GUILD OF MUSIC
& SPEECH

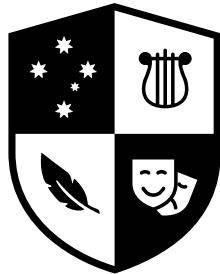
LIGHT CLASSICAL PIANO



Comprehensive

2026
SYLLABUS

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AUSTRALIAN GUILD OF MUSIC & SPEECH

Light Classical Piano Syllabus (Comprehensive) 2026

This syllabus edition reviewed by
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FOREWORD

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

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

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

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

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

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

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

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

Yours in the arts,

The AGMS Board of Directors.

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SYLLABUS & EXAMINATION POLICY OVERVIEW



COURSE RATIONALE

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

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

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

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

Possible pathways after successful completion includes:

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

LEARNING GOALS

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

For practical music

- For **step 1 to 3, grade 1 to grade 7**, the learning objective includes the ability to display, fluent technical work, a musical performance of works on the instrument which consists of a solid rhythm, tone, musicianship, presenting an unseen reading test at sight and/or unheard listening test with general knowledge of works presented from the notated score.
- For **grade 8, certificate, associate, licentiate and fellowship**, the learning objectives includes the ability to display an advanced musical performance on the instrument with total control of all elements of musical performance, clear introduction to pieces as you would expect in a concert and a thoroughly well-researched written programme notes and analysis of the works presented.

For teacher of music

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

EXAMINATIONS AVAILABLE

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

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

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

Practical Music

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

CATEGORY	DESCRIPTION	LEVEL NAME
Diploma	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
Certificate	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
Grades	Advanced level of performance and technique	Grade Eight Proficiency
		Grade Seven
		Grade Six
Grades	Intermediate level of performance and technique	Grade Five
		Grade Four
		Grade Three
Grades	Developing level of performance and technique	Grade Two
		Grade One
Steps	Beginning elements to set the foundations of success in your instrument	Step Three Preliminary
		Step Two Elementary
		Step One Preparatory

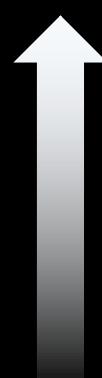


Teacher of Music

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

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

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



OUTLINE OF ASSESSMENT

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

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

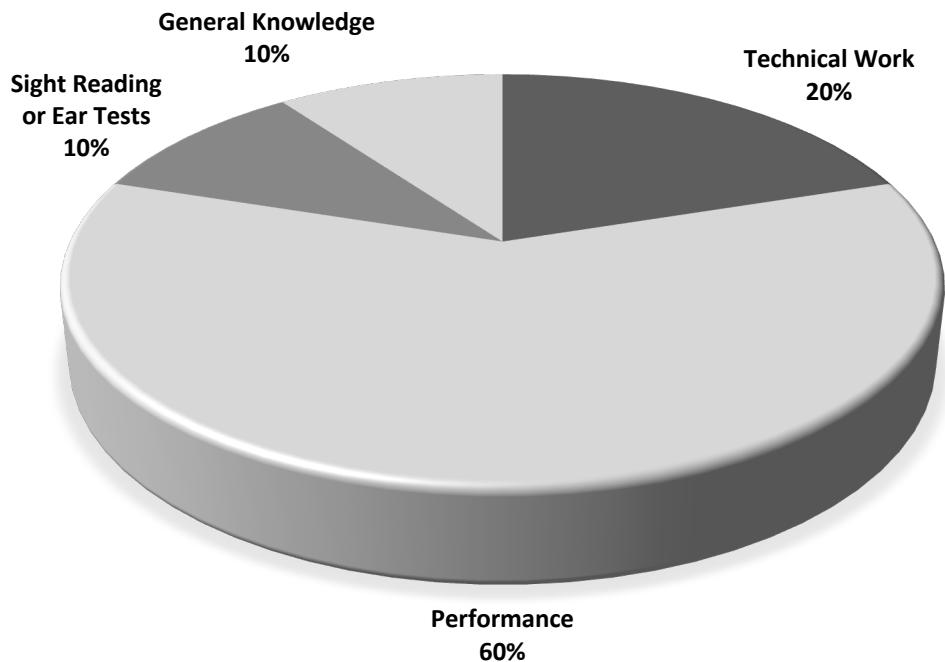
The only exception(s) to above, is as follows:

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

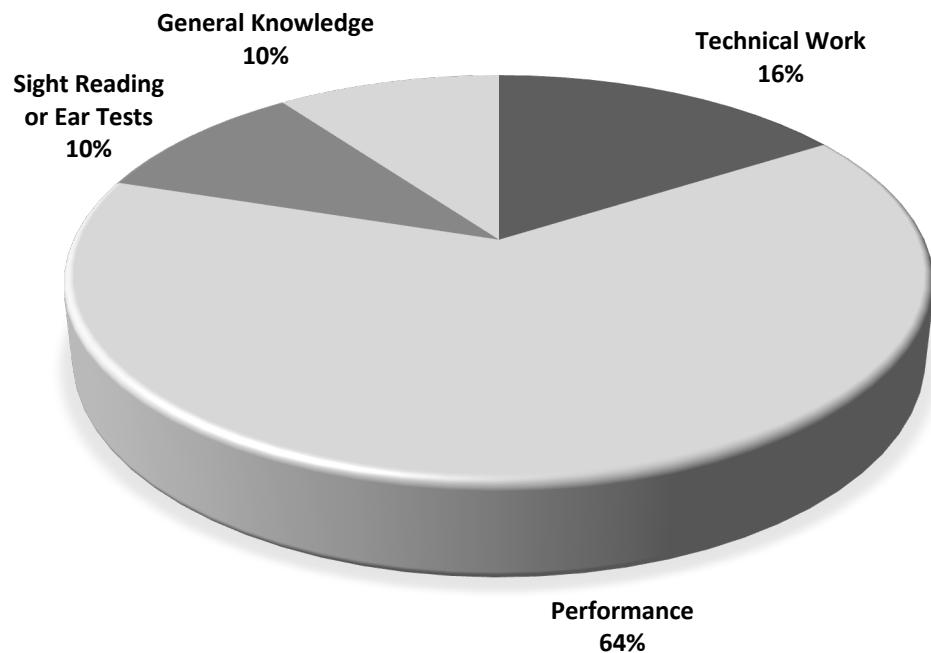
In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

Practical Music Subjects Marks (Weighting)

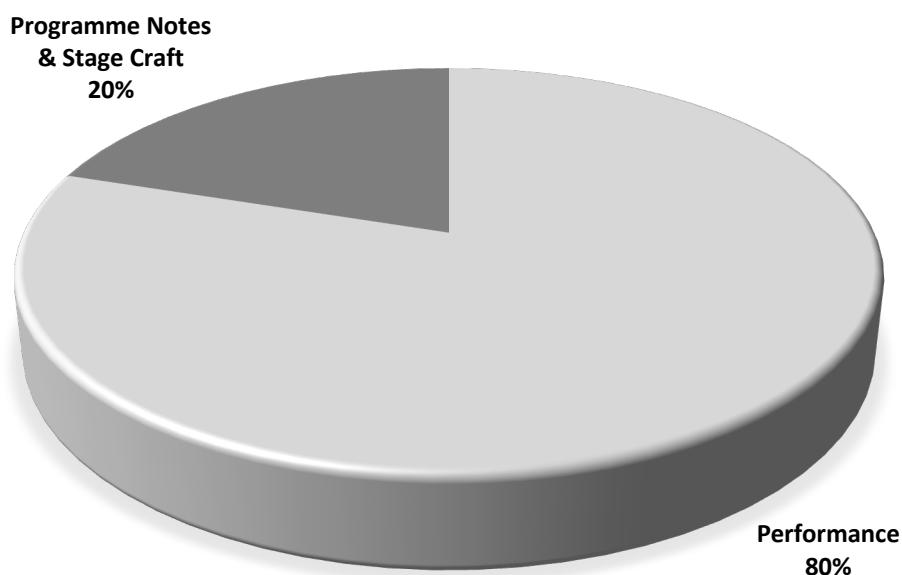
Following outlines, the marks (weighting) for each level.

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

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

Grade 6 to Grade 7 Marks (Weighting)

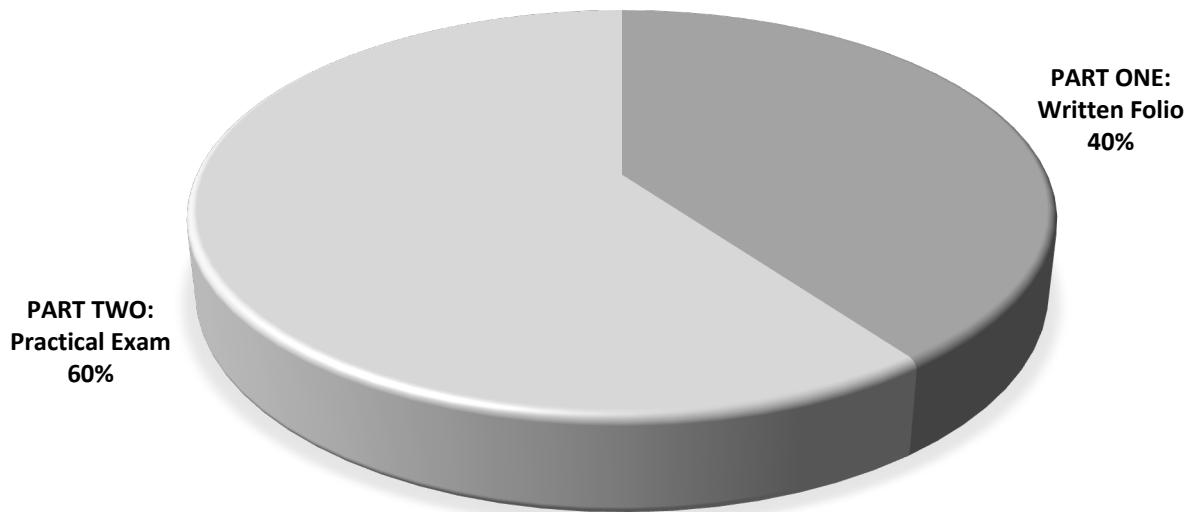
SECTION	MARKS (WEIGHTING)
Technical Work	16
Performance	64
Sight Reading or Ear Tests	10
General Knowledge	10
TOTAL	100

Grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marking Percentage Overview**Grade 8 Marks (Weighting)**

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

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

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

Teacher of Music Marks (Weighting)**C.T.Mus.AGMS, A.T.Mus.AGMS & L.T.Mus.AGMS Marking Percentage Overview****C.T.Mus.AGMS Marks (Weighting)**

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

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

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

Authentication strategies

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

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

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

MARKING SCHEME

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

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

Marking Band		A	B	C	— NGS —
Marking Range	20-17	16-15	14-13	12-1	0
Technical Work (20 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work is mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Marking Range	20-17	16-15	14-13	12-1	0
Pieces List A: List B: List C: (20 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Marking Range	10-9	8	7	6-1	0
EITHER Sight Reading (10 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Marking Range	10-9	8	7	6-1	0
OR Ear Tests (10 Marks)	All correct.	One error only.	Mostly correct with up to two incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Marking Range	10-9	8	7	6-1	0
General Knowledge (10 Marks)	All correct, or only one error.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

Grade 6 to Grade 7 Marking Scheme

Marking Band	A	B	C	— NGS —	
Mark Range	16-14	13	12	11-1	0
Technical Work (16 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Mark Range	16-14	13	12	11-1	0
Pieces List A: List B: List C: List D: (16 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Mark Range	10-9	8	7	6-1	0
EITHER Sight Reading (10 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Mark Range	10-9	8	7	6-1	0
OR Ear Tests (10 Marks)	All correct.	One error only.	Mostly correct with up to two incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Mark Range	10-9	8	7	6-1	0
General Knowledge (10 Marks)	All correct, or only one error.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

Grade 8 Marking Scheme

Marking Band	A	B	C	NGS	
Mark Range	80-68	67-60	59-52	51-1	0
Pieces List A: List B: List C: List D: List E: (16 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation	Many stumbles with several incorrect notational work that detracted from the overall performance	Not attempted.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes.	The sense of rhythm is sustainable with generally stable pulse	Rhythmic pulse not well controlled with resulting lack of rhythmic flow	Not attempted.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills.	Not attempted.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music.	An understanding of style and genre not demonstrated at all in the music.	Not attempted.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamic range not appropriate for the music presented.	Not attempted.
Mark Range	20-17	16-15	14-13	12-1	0
Programme Notes / General Impression (20 Marks)	Programme is balanced with a variety of styles and genres presented, demonstrating the candidate's ability to play several styles.	Programme is mostly varied, but still retains a variety of styles to demonstrate the candidate's ability to play different styles.	Programme is reasonably varied with some variety in styles and composers.	Programme not varied, with little or no variety in styles or composers.	Programme notes not presented.
	Programme notes are detailed with excellent information about composers, an analysis of the music, and general performance notes on each piece.	Programme notes are reasonably detailed with analysis and information on each composer and piece.	Programme notes show some research on each piece.	Programme notes not adequately presented and showing little research on each piece.	Programme notes not presented.
	The candidate is assured and presents well at this level as a performer and will introduce each piece for performance.	The candidate presents well as a performer and should still introduce each piece.	The candidate presents reasonably well as a performer and introduces each piece.	Candidate does not introduce each piece adequately, and has limited performance presentation	Candidate does not present for the examination.
	The candidate demonstrates musicality and creativity in their performance.	The candidate demonstrates musicality and creativity in most of their performance pieces.	The candidate demonstrates some musicality and creativity in most of their performance pieces.	The candidate shows limited understanding of the style and genre of each selection.	Candidate does not present for the examination.

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

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	80-76	75-72	71-56	51-1	0
Pieces (80 Marks)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation generally correct with good technical control of the instrument.	Mostly correct notation, rhythm and intonation.	Many stumbles with several incorrect notational work that detracted from the overall performance	Not attempted.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse	Rhythmic pulse not well controlled with resulting lack of rhythmic flow.	Not attempted.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills.	Not attempted.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	An understanding of style and genre not demonstrated at all in the music.	Not attempted.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamic range not appropriate for the music presented.	Not attempted.
Mark Range	20-19	18	17-14	13-1	0
Programme Notes / General Impression (20 Marks)	Programme is balanced with a variety of styles and genres presented, demonstrating the candidate's ability to play several styles.	Programme is mostly varied, but still retains a variety of styles to demonstrate the candidate's ability to play different styles.	Programme is reasonably varied with some variety in styles and composers.	Programme not varied, with little or no variety in styles or composers.	Programme notes not presented.
	Programme notes are detailed with excellent information about composers, an analysis of the music, and general performance notes on each piece.	Programme notes are reasonably detailed with analysis and information on each composer and piece.	Programme notes show some research on each piece.	Programme notes not adequately presented and showing little research on each piece.	Programme notes not presented.
	The candidate is assured and presents well at this level as a performer and will introduce each piece for performance.	The candidate presents well as a performer and should still introduce each piece.	The candidate presents reasonably well as a performer and introduces each piece.	Candidate does not introduce each piece adequately and has limited performance presentation.	Candidate does not present for the examination.
	The candidate demonstrates musicality and creativity in their performance.	The candidate demonstrates musicality and creativity in most of their performance pieces.	The candidate demonstrates some musicality and creativity in most of their performance pieces.	The candidate shows limited understanding of the style and genre of each selection.	Candidate does not present for the examination.

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

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

Practical Music

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

Details are below:

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

Teacher of Music

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

LEVEL	L.T.Mus.AGMS A.T.Mus.AGMS C.T.Mus.AGMS
MARK	95-100 90-94 85-89 80-84 75-79 70-74 65-69 0-64

CERTIFICATES

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

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

VALIDITY POLICY

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

APPLICATION and EXAMINATION ENTRY

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

FEES, REFUNDS, TRANSFER

FEE LIST

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

FEE REFUND

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

EXAMINATION RE-ENTRY

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

CONCESSIONAL RE-ENTRY

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

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

TRANSFER OF FEES

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

ATTENDANCE AT EXAMINATIONS, ABSENT

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

ABSENT CANDIDATES

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

EXAMINATION PROCEDURE & OTHER ATTRIBUTES

IN-PERSON EXAMINATION

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

LIVE ONLINE EXAMINATION

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

RECORDED EXAMINATION

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

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

ACCOMPANIMENTS FOR EXAMINATION

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

EXAMINATION WORKS CHOSEN FOR PERFORMANCE

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

WORKS AVAILABILITY

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

OWN CHOICE ITEMS

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

IMPROVISATION

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

INSTRUMENTS

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

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

GENERAL KNOWLEDGE

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

MEMORY

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

MUSIC REPEATS

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

PHOTOCOPIES

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

PENCIL MARKS

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

NATIONAL AWARDS & SPECIAL CERTIFICATES

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

ACCESSIBILITY POLICY

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

EXAMINER

EXAMINER'S DECISION & APPEALS PROCESS

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

EXAMINER REQUIREMENTS & RELIABILITY POLICY

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

PRACTICAL MUSIC EXAMINATION OUTLINES



LIGHT CLASSICAL PIANO: STEP ONE PREPARATORY

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download onlyagms.edu.au**Light Classical Piano Mastery – Preparatory Step One: Technical, Ear & Sightreading Workbook**

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

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

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

Major: C

PERFORMANCE

Three pieces to be performed in total.

LIST A: Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Own choice.**20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step One Preparatory**agms.edu.au

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

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

Famous & Fun Deluxe Collection Book 1 Early Elementary - Carol Matz	alfred.com
<i>Supercalafragilisticexpialidocious, Can You Feel the Love Tonight, On Wings of Song, Theme from Swan Lake, The Lion Sleeps Tonight</i>	
Hal Leonard Popular Piano Solos Level 1	halleonard.com.au
<i>It's a Small World</i>	
Hal Leonard Popular Piano Solos Level 1, 2nd Edition	halleonard.com.au
<i>Let's Go Fly a Kite, I Just Can't Wait to be King, My Heart Will Go On</i>	
Hal Leonard Student Piano Library Piano Lessons Book 2	halleonard.com.au
<i>Ode to Joy, Carmen's Tune</i>	
Kidspiration Book 1 – Learne Faint	australiancomposers.com.au
<i>Piggy in the Middle</i>	
Musical Tales Bk 1 – Margaret Goldston	alfred.com
<i>Acrobats in the Trees, Upside Down</i>	
Recital Book Level 1B	alfred.com
<i>Soaring, The Old Mill</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Happy and Sad, Chit Chat, Spooky, That's So Sad</i>	
The Best of Martha Mier	alfred.com
<i>Pink, Witch on a Superspeed Broom, Rainbow Colours, The Sleepy Cat</i>	

EAR TESTS OR SIGHT READING**10 Marks**

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

SIGHT READING

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

OR**EAR TESTS**

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

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

GENERAL KNOWLEDGE**10 Marks**

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

LIGHT CLASSICAL PIANO: STEP TWO ELEMENTARY

Examination Time: 10 minutes

Minimum pass mark 65%

Suggested supplementary text: Download onlyagms.edu.au**Light Classical Piano Mastery – Elementary Step Two: Technical, Ear & Sightreading Workbook**

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

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

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

PERFORMANCE

Three pieces to be performed in total.

LIST A: Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Own choice.**20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step Two Elementary**agms.edu.au

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

Bradley Eustace – D'Groovebradleyeustace.com*Aquarium, Amazing Grace, Sad***Bradley Eustace – Hipno**bradleyeustace.com*Mary Rap, Scarborough Fair***Creative Keys Level 1 – Concert Pieces**fortemusic.com.au*Marche Slav, Kingfisher Falls, Struttin', Gavotte, Mozart Madness***Encore on Keys – Accent Series Level 1**encoremusiceducation.com.au*Recital in C***Encore on Keys – Accent Series Level 2**encoremusiceducation.com.au*New World Symphony***Encore on Keys Junior Piano Level 3**encoremusiceducation.com.au*Disco Fever, Raindrops*

Hal Leonard Piano Lessons Book 2	halleonard.com.au
<i>Bingo, No One to Walk With, Painted Rocking Horse, Tick Tock the Jazz Clock, Circle Dance, Stompin', First Light</i>	
Hal Leonard Popular Piano Solos Level 2	halleonard.com.au
<i>Alley Cat, Edelweiss</i>	
John Thompson Easiest Piano Course Bk 1	
<i>Dancing Bear, Follow the Leader, Lightly Row, The Wishing Star</i>	
Just Imagine Book 1 – Martha Mier	alfred.com
<i>Rain Dance, Chinese Water Lilies, Ladybug Waltz</i>	
Kidspiration Book 1 – Learne Faint	australiancomposers.com.au
<i>Stepping Sones, Playful Unicorns Elephants</i>	
Musical Miniatures – Margaret Goldston	alfred.com
<i>Toccatina, Rondino</i>	
Piano Time Jazz Book 1 – Pauline Hall	OUP
<i>Driving Force, Hop Skip, and Jump, Friday Night Rag, Tick Tock Boogie, Temper Tantrum Tango</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Dungeon Run, Off the Beat, Going Undercover, Skeleton March, Tiptoes, Finger Twister, I'm Grumpy, Jimmy Jams, Rock It!</i>	

EAR TESTS OR SIGHT READING**10 Marks**

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

SIGHT READING

Sight read a short simple phrase for the Right Hand. 2 bars in $\frac{4}{4}$ time OR 4 bars in $\frac{3}{4}$ time.
Consisting of minims and crotchets. All in the 5-finger position.

OR**EAR TESTS**

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

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

GENERAL KNOWLEDGE**10 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

LIGHT CLASSICAL PIANO: STEP THREE PRELIMINARY

Examination Time: 15 minutes

Minimum pass mark 65%

Suggested supplementary text: Download onlyagms.edu.au**Light Classical Piano Mastery – Preliminary Step Three: Technical, Ear & Sightreading Workbook**

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

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

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

Major: C & G
 Harmonic minor: A

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

Major: C

PERFORMANCE

Three pieces to be performed in total.

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

20 Marks

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

20 Marks

LIST C: Own choice

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

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

The Bean Bag Zoo – Catherine Rollinalfred.com

The Bean Bag Bull

The Beat Mix – Grant Arnoldgrantarnold.com

A Little Spanish, Neat 'n' Tidy, Chirpy

Better Than a Box of Chocolates – Learne Faintaustraliancomposers.com.au

Banksia Bunyips, Wattle Fairies, Dragons, Wizards, Fairies

Bradley Eustacebradleyeustace.com

Piano Rock

Bradley Eustace – D'Groove	bradleyeustace.com
<i>Rockin' On, Polovetzian Dance, Symphony on a Minuet</i>	
Cats on the Keys – Anna Robinson	australianmusiccentre.com.au
<i>Snooze in a Sunbeam</i>	
Creative Keys Level 1 – Concert Pieces	fortemusic.com.au
<i>Symphony No. 6, Parade</i>	
Creative Keys Level 2 – Concert Pieces	fortemusic.com.au
<i>Apache, Minuet, Royal March of the Lion, Spring</i>	
Creative Keys Level 3 – Concert Pieces	fortemusic.com.au
<i>Alpine Holiday</i>	
Encore on Keys – Achiever Piano Level 1	encoremusiceducation.com.au
<i>From the Top, March Slave, Matador</i>	
Encore on Keys – Achiever Piano Level 2	encoremusiceducation.com.au
<i>Indian Dance, Willow Bend</i>	
Encore on Keys – Accent Series Level 2	encoremusiceducation.com.au
<i>Cloudland Waltz, New World Symphony, When the Saints</i>	
Getting to Preliminary	halleonard.com.au
<i>Canon 12, Dance Ancienne, Gavotta in C (Hook), Gavotta in C (Telemann, Canon and On, Promenade, Bagatelle, Minuet in F Major, Russian Folk Song, The Swinging Sioux, Air</i>	
Getting to Preliminary 'The New Mix'	halleonard.com.au
<i>Royal March of the Lion, Banana Waltz, Owl at Midnight, The Good the Bad the Ugly, Baby Elephant Walk, Meet the Flintstones, Radetzky March, Wotcha Doin'?, Big Beat, Struttin', Silent Movie, Shiver me Timbers, Do-Re-Mi, The Matador, Circus Maximus</i>	
Ghostly Piano Tales – Melanie Spanswick	schott-music.com
<i>The Lone Hatif, The Mort Bell</i>	
Hal Leonard Popular Piano Solos 1	halleonard.com.au
<i>Good Morning, The Music of the Night</i>	
Hal Leonard Popular Piano Solos 2	halleonard.com.au
<i>Beauty and the Beast, Ding Dong! The Witch is Dead, Do You Hear the People Sing, Edelweiss, Lean on Me, The Loco-Motion, Over The Rainbow, The Rainbow Connection, Smile, Supercalifragilisticexpialidocious</i>	
Hal Leonard Popular Piano Solos 3	halleonard.com.au
<i>Chim Chim Cheree, Raiders March</i>	
Helen Perris	helenperris.bandcamp.com
<i>Urangan Pier Sunset</i>	
Just Imagine Bk 1 – Martha Mier	alfred.com
<i>Chinese Water Lilies, Little Grey Owl, The Jolly Clown</i>	
Just Imagine Bk 2 – Martha Mier	alfred.com
<i>Little White Church, Monkey on a Carousel</i>	
Kidspiration Book 1 – Learne Faint	australiancomposers.com.au
<i>Happy Hippo, March of the Fire Ants, Spinning Spinning Spinning</i>	
Lucky Charms – Melanie Spanswick	80dayspublishing.com
<i>At The Seaside</i>	
Musical Miniatures	alfred.com
<i>Prelude, Red Hot Boogie</i>	
My Garden Notebook – Angeline Bell	musica-ferrum.com
<i>Starting Out</i>	

Pooches at the Piano – Anna Robinson*Sniffari*australianmusiccentre.com.au**Supersonics Piano – Daniel McFarlane***Eternal Light, Ice Crystals, The Tarantula, In the Hall of the Mountain King,**Melody in F, Eine Kleine Nachtmusik*supersonicspiano.com**Wendy Stevens***African Safari*composecreate.com**EAR TESTS OR SIGHT READING****10 Marks**

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

SIGHT READING

Sight read a short simple phrase for either left or right hand alone. Two bars in $\frac{4}{4}$ time or 4 bars in $\frac{3}{4}$ time. Consisting of minims and crotchets. All in the 5-finger position.

OR**EAR TESTS**

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

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

GENERAL KNOWLEDGE**10 Marks**

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

Braces, bar-lines, double bar-lines, staves, clefs, semibreves, minims, crotchets, accidentals,

time signatures, terminology, triplets, key signatures, tone and semitone intervals, dynamics

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE

100 Marks

LIGHT CLASSICAL PIANO: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

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

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

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

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

Major: C & G
 Harmonic minor: A

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

Major: C & G
 Harmonic minor: A

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

Major: C

Right Hand:

Left Hand:

PERFORMANCE

Three pieces required: List A, B and C.

Instrument: Acoustic piano, Digital piano.

Backings: Pieces may be performed with a backing track.

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

20 Marks

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

20 Marks

LIST C: Own choice

20 Marks

REPERTOIRE LIST

Piano Odyssey – Series 1, First Grade	agms.edu.au
<i>Study Op. 101 No. 65, Finger Fitness 1, Danse Gallante, Largo, Gypsy Dance, Minuet, Carefree Stroll, Melody for the Left Hand, Dance, Frozen Falls, Happy Triads, Ziggy the Cat, Chloe's Lullaby, Armada, Night Sky, Desert Dream, Happy Days</i>	
Better Than a Box of Chocolates – Learne Faint	australiancomposers.com.au
<i>The Jazzy Dragon</i>	
Bradley Eustace	bradleyeustace.com
<i>Ziggy the Cat</i>	
Cats on the Keys – Anna Robinson	australianmusiccentre.com.au
<i>Fishing in the Grand Piano, Scat-a-cat, Country Cousin Cat, Cats in a Canon, A Mysterious Tail, Feline Divine Celebrity Cat, Guilty Pawprints</i>	
Chubby Hippo & Friends – Barbara Arens	sheetmusicplus.com
<i>Chubby Hippo Blues, The Friendly Vegetarian Shark</i>	
Creative Keys Level 2 – Concert Pieces	fortemusic.com.au
<i>Inter-city Stomp, Circus Clowns, Arabesque, Mysterious Traveller</i>	
Creative Keys Level 3 – Concert Pieces	fortemusic.com.au
<i>From Foreign Lands & People, Study in D minor, Chant, Vivace, A Minor Mood, O Sole Mio</i>	
Easy Piano Favourites	Amsco
<i>Frankie and Johnny, German Dance, Song of Thanksgiving, Largo from New World Symphony</i>	
Encore on Keys Achiever Level 1	encoremusiceducation.com.au
<i>Slow Blues, Click Go the Shears</i>	
Encore on Keys Achiever Level 2	encoremusiceducation.com.au
<i>Seventh Heaven, Backyard Grubs, Yum Cha Cha</i>	
Essential Piano Solos Grade 1 – Mark Matthews	remarkablemusic.net
<i>A minor Blue, Dreamy Daze, Exam Stress!, Gabby's Gig</i>	
Getting to Grade 1 'The New Mix'	halleonard.com.au
<i>Calypso Rhumba, Secret Agent, Sesame Street Theme</i>	
Getting to Grade 1	halleonard.com.au
<i>Dance, Play Song, The Lost Cat, A Toy Shop Tune, Old Movie Man</i>	
Ghostly Piano Tales – Melanie Spanswick	schott-music.com
<i>Gai Jatra, Min Min Lights, Windsor Castle, Bogey Monster, King Yan</i>	
Glen Carter-Varney – Kool Jazzy Tunes	glencartervarney.com.au
<i>Ants In Your Pants, Muffins for Free</i>	
Grant Arnold	grantarnold.com
<i>Happy Triads</i>	
Grant Arnold – The Beat Mix	grantarnold.com
<i>Rocking Train</i>	
Hot Trax – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Blue Mountain Blues, River Dance</i>	
Jazzin' Around 2 – Kerin Bailey	kerinbailey.com.au
<i>Raggy Blues</i>	
Jazzin' Around 3 – Kerin Bailey	kerinbailey.com.au
<i>Scooby Do Wup</i>	

Jazz Rags and Blues Bk 1	alfred.com
<i>Don't Wanna Leave You Blues, Hallelujah, Just Struttin Along, Sneaky Business, Surfboard Boogie</i>	
Jazz, Rags and Blues Bk. 2 – Martha Mier	boosey.com
<i>Slippin' Around</i>	
Jennifer Eklund	pianopronto.com
<i>End Game (Official Simplified Version)</i>	
Junior Trax – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Scooting Riding Skating</i>	
Kidspiration Book 2 – Learne Faint	australiancomposers.com.au
<i>Ice Battle Elves, Distant Drums</i>	
Little Peppers – Elissa Milne	fabermusic.com
<i>Rhyme Time</i>	
Lucky Charms – Melanie Spanswick	80dayspublishing.com
<i>A Solitary Tale, Babbling Brook, Falling Snowflakes, Forget-Me-Not, Iberian Mist, In A Daze, In Another World, Red and Yellow Tulips, Ringing Bells, Summer Bouquet, Triad Tease</i>	
Microjazz Collection 1 – Christopher Norton	boosey.com
<i>A Short Walk, Ragtime, Stairway, Tut Tuttin'</i>	
My Garden Notebook – Angeline Bell	musica-ferrum.com
<i>Getting Better, Icicles, Ripples</i>	
Pooches at the Piano – Anna Robinson	australianmusiccentre.com.au
<i>K9 Undercover, Funky Dunky Dog, Best Friend, Cosmic Fi-do, Akita and Shiba</i>	
Really Easy Jazzin' About – Pam Wedgwood	fabermusic.com
<i>Wise Guy</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Urban Beat, Truckin', Behind Enemy Lines, Elevate Five, Winter's Day, Coconutty, Armada, Time Is Up, Yeah I'm Cool, Melancholia: 1</i>	
Upgrade Jazz 0-1 Wedgwood	fabermusic.com
<i>Doodlin'</i>	
42 Famous Classics arranged for Easy Piano – Allan Small	alfred.com
<i>Egyptian Dance, Joy to the World, Lullaby, Minuet, Rondalla Aragonesa, Wedding March</i>	

OPTIONAL DUET

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

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

SIGHT READING AND EAR TESTS**10 Marks**

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

SIGHT READING

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

OR**EAR TESTS**

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

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

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

PITCH Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

GENERAL KNOWLEDGE**10 Marks**

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

LIGHT CLASSICAL PIANO: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

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

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

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

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

Major: D & A

Harmonic minor: D & A

Melodic minor: D & A

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

Major: D & A

Harmonic minor: D & A

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

Major: G

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

Right Hand:



Left Hand:



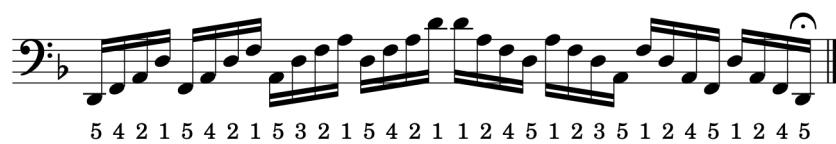
Minor: D

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

Right Hand:



Left Hand:



PERFORMANCE

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

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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

20 Marks

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

20 Marks

LIST C: Own choice

20 Marks

REPERTOIRE LIST**Piano Odyssey – Series 1, Second Grade**

agms.edu.au

Study Op. 24 No. 3, Galloping Goblins, The Village Prophet, Fantasia, Dance in F Major, Never a Dull Moment, Soldier's March, The Sick Doll, In the Forest Op. 51 No. 4, Rhapsody in Blue, Two for One, Sibling Blues, It Wasn't Me, Motor Mania, Reflections, Heart Racer

Alfreds Basic Adult Pop Song Piano Book Level 2

alfred.com

Sunrise Sunset, My Favourite Things

Better Than a Box of Chocolates – Learne Faint

australiancomposers.com.au

Fire Dance at the Billabong

Bradley Eustace

bradleyeustace.com

Rhapsody in Blue

Bradley Eustace – Barzurk

bradleyeustace.com

Sakura, On Top of Old Smokey Motor Mania, Tribal Dance, Waltzing Matilda

Bradley Sowash

bradleysowash.com

Ice Cold Lemonade

Cats on the Keys – Anna Robinson

australianmusiccentre.com.au

Moggie and Doggie, Sneaky Cat, The Curse of the Winkeye, Cat-astrophe,

The Ballad of Black Cat, Catnip Crazy, Classical Cat, Pirouetting Puss

Character Pieces in Romantic Style – Martha Mier

alfred.com

Rainbow Shimmer

Chubby Hippo & Friends – Barbara Arens

sheetmusicplus.com

Hug a Pug, My Little Earworm, Grumpy Gorilla, Fuzzy Wuzzy Jazzy

Contest Winners Book 2

alfred.com

Elegy (Tingley)

Contest Winners Book 3

alfred.com

Our Day to Share

Cool, Catchy, Calm – Margaret Brandman

margaretbrandmanmusic.com.au

The Rainbow Serpent, Baby Blues (Easy Straight 8ths or Standard Swing 8ths),

Flowing Ribbons, Over the Hills and Far Away, Toccatina – It's a Rap, At the Day's End – Easy,

Okey-Dokey Rock, Stayin' Cool

Dexter's Easy Piano Pieces – Margaret Brandman

margaretbrandmanmusic.com.au

Arabian Rock

Easy Little Peppers – Elissa Milne

fabermusic.com

Groovy Movie, Mozzie, Who's Been Bouncing on my Bed?, Starlight, Cat's Whiskers

Essential Piano Solos Grade 2 – Mark Matthews	remarkablemusic.net
<i>Before the Dawn, Grounded, Pretty as a Picture, Wally the Wombat</i>	
Encore On Keys Achiever Level 3	encoremusiceducation.com.au
<i>Ice Cool, Let's Boogie, Out of Bounds, Rags to Riches, Ten Thousand Miles Away</i>	
Getting to Grade Two	halleonard.com.au
<i>Chargrin d'Enfant, The Clown, Tango (Habanera), Chargrin d'Enfant, Fiesta, Cat's Whiskers, Two Part Intention</i>	
Ghostly Piano Tales – Melanie Spanswick	schott-music.com
<i>Asiman Witch, Dia De Los Finados, Yuki-onna, Pavan for Anne Boleyn, Lady Catherine's Minuet, Ghost Snake, Floating Orbs, The Fairy Cat</i>	
Gillock Recital Collection Intermediate to Advanced	Willis Music Co
<i>Petite Etude, Tarantella</i>	
Lucky Charms – Melanie Spanswick	80dayspublishing.com
<i>An Angel's Footsteps, Motor Cycle Stomp, Peaceful Times, Puppets Parade, Rose Tinted, The Copper Horse, The Laughing Lobster, The Unicorn Flies, Window To Your Soul</i>	
Glen Carter-Varney – Kool Jazzy Tunes	glencartervarney.com.au
<i>Top Dog Ted, Waltz for Lu Lu (version 1)</i>	
Grant Arnold	grantarnold.com
<i>The Bottom Note, Turkish Delight, Persistence</i>	
Grant Arnold – The Beat Mix	grantarnold.com
<i>Heart Racer</i>	
Helen Perris	helenperris.bandcamp.com
<i>Urangan Pier Sunrise</i>	
Imagery – Sharon Choi	sharon-choi.com
<i>Dot and Line, Cycle, Black Cat, Unicorn's Dreamland, A Wish</i>	
Jazzin' Around 2 – Kerin Bailey	kerinbailey.com.au
<i>Two-part Invention</i>	
Jazzin' Around 3 – Kerin Bailey	kerinbailey.com.au
<i>Swing Mode, Two for One</i>	
Jazz, Rags and Blues Bk. 1 – Martha Mier	boosey.com
<i>A Neat Beat, Downright Happy, Ol' Rockin' Chair Blues, Ragtime Do Si Do, Seventh Street Blues</i>	
Jocelyn Kotchie – Another Pinch and A Stronger Dash	songrealm.com
<i>Dark Phantom, Tip-Toe Tango</i>	
Junior Trax – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Come Clap Your Hands, Jingle Jangle, The Jumping Flea</i>	
Kidspiration Book 2 – Learne Faint	australiancomposers.com.au
<i>Laura's Lament, Snakes and Ladders</i>	
Kidspiration Book 3 – Learne Faint	australiancomposers.com.au
<i>Boppin' Along, Mystic Kingdom, Legend of the Dragon</i>	
My Garden Notebook – Angeline Bell	musica-ferrum.com
<i>Passing Time, The Windmill</i>	
My Quirky Notebook – Angeline Bell	musica-ferrum.com
<i>Tintagel</i>	
Pooches at the Piano – Anna Robinson	australianmusiccentre.com.au
<i>Gambolling, Cha cha Chihuahua, Sunrise Walk (Bark Prelude), Dixie or Rags?, Snappy-Doo, Labrador Lost, Feeling Waggish, Unleashed</i>	

Popular Piano Solos Level 3 – Hal Leonard Student Piano Library	halleonard.com.au
<i>Bubbly, Castle on a Cloud, Firework, Heart & Soul, Rockin' Robin, Skyfall, True Colors</i>	
Spooky Piano Time – Kevin Wooding	Oxford Pub
<i>Vampire Blues</i>	
Stranger Things – Dixon & Stein arr. Jennifer Eklund	musicnotes.com
<i>Stranger Things Main Theme</i>	
Studio Ghibli Recital Repertoire Elementary Volume 1	zen-on.co.jp
<i>Always with Me, Starting the Job, Reprise, Summer of Farewells</i>	
Summer Vacation – Catherine Rollin	alfred.com
<i>Bike Ride, Carefree, School's Out, Sleep-over Party, Water Chase</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Mutiny on the High Seas, Hacked, Reflections, Stomp, Loneliness, Funky Chicken, Pretty Piece, Walkin' the Dog, Daydreaming, The Space Around</i>	

OPTIONAL DUET

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

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

SIGHT READING AND EAR TESTS**10 Marks**

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

SIGHT READING

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

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

OR**EAR TESTS**

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

GENERAL KNOWLEDGE**10 Marks**

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

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**

LIGHT CLASSICAL PIANO: GRADE THREE

Examination time: 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

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

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

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

Similar Motion: Hands together; Two octaves ascending and descending; Legato touch.
Tempo: MM = 100 with two notes per beat.

Major: E & B
Harmonic minor: E & B
Melodic minor: E & B

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.
Tempo: MM = 84 with two notes per beat.

Major: E
Harmonic minor: E

Arpeggios: Hands together; Two octaves ascending & descending; Legato touch.
Tempo: MM = 52 with three notes per beat.

Major: E & B
Minor: E & B

PERFORMANCE

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

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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

20 Marks

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

20 Marks

LIST C: Own choice

20 Marks

REPERTOIRE LIST

Piano Odyssey – Series 1, Third Grade	agms.edu.au
<i>Study in E minor, Insistent Triads, Jupiter, Steamboat Willie, Fishy Fairy, Groovin' Piano, Mist, Circus Fun, Peacock Strut, The Shepherd</i>	
Alfonso Demasi – Emotions	demasimusic.com
<i>No. 1 Primo</i>	
Alfreds Basic Adult Pop Song Piano Book Level 2	alfred.com
<i>If I were a Rich man, Song Sung Blue</i>	
Better Than a Box of Chocolates – Learne Faint	australiancomposers.com.au
<i>Day Dreams</i>	
Blues and Boogie Woogie – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Boogie Down the Nile</i>	
Bradley Eustace – Barzurk	bradleyeustace.com
<i>Kid Adventure</i>	
Cool, Catchy, Calm – Margaret Brandman	margaretbrandmanmusic.com.au
<i>At the Day's End – standard, Stayin' Cooler</i>	
Emotions – Alfonso Demasi	demasimusic.com
<i>No. 1 Primo</i>	
Essential Piano Solos Grade 3 – Mark Matthews	remarkablemusic.net
<i>La Cascade, Daylight, Definitely Maybe, Everglades, I Wonder</i>	
Forty-one Pieces for Piano – Andrea Keller	andreakeller.bandcamp.com
<i>Hope is the Thing with Feathers</i>	
Gillock Recital Collection Intermediate to Advanced	Willis Music Co
<i>Dancing in a Dream, Flamenco, Journey in the Night</i>	
Ghostly Piano Tales – Melanie Spanswick	schott-music.com
<i>Banshee Blues, The Grim Reaper, La Llorona, The Headless Horseman, Woman in White, The Lady of Raynham Hall, Biscornet at Notre Dame, Poltergeist's Polonaise</i>	
Glen Carter-Varney – Kool Jazzy Tunes	glencartervarney.com.au
<i>Ted Goes to Town, Waltz for Lu Lu (version 2)</i>	
Getting to Grade Three	halleonard.com.au
<i>Fleeting Vision, The Sea is Angry, Toccatina, Teasing Song, Melody, Late Night</i>	
Gillock Recital Collection Intermediate to Advanced	Willis Music Co
<i>Dancing in a Dream, Flamenco, Journey in the Night</i>	
Grant Arnold	grantarnold.com
<i>Ping Pong Jazz, Composer Cat, Lost in the Mist, Morning Song, Twilight</i>	
Imagery – Sharon Choi	sharon-choi.com
<i>Dear May, Melancholy, The Soloist, Exotic Night, Special Task, Morning Dewdrop, A Journey to the Space, At Home, Never Look Back, An Old Temple, Ride on the Wave</i>	
Jazzin' Around 2 – Kerin Bailey	kerinbailey.com.au
<i>Little Song</i>	
Jazzin' Around 3 – Kerin Bailey	kerinbailey.com.au
<i>Blue Waltz</i>	
Jazzin' Around 4 – Kerin Bailey	kerinbailey.com.au
<i>Groove Time</i>	
Jazz Rags and Blues Bk 2	alfred.com
<i>Clarinet Blues, Jelly Bean Rag, Wild Honeysuckle Rag</i>	

Jazz Rags and Blues Bk 3	alfred.com
<i>Any one piece</i>	
Kerry Barnes	pitchperfectmusicservices.com
<i>English Rose</i>	
Kidspiration Book 3 – Learne Faint	australiancomposers.com.au
<i>Into the Unknown</i>	
Microjazz 2 – Christopher Norton	boosey.com
<i>Shoehorn Blues, Highly Strung, Promises, Mix 'n Match, Imps, Haiku, Take Your Time, Fine Line, Beguine, Boogie</i>	
The Microstyles Collection – Christopher Norton	boosey.com
<i>A Spy Story, Giveaway, Bubble Gum, Fax Blues, Misty Day, Plus Fives, Sunny Side Up, In The Sun, Feeling Lazy, Island Song, A Chromatic Outing</i>	
My Garden Notebook – Angeline Bell	musica-ferrum.com
<i>The Hedgehog, Pottering About, Footsteps in the Snow, First Light, Dragon Dance,</i>	
My Quirky Notebook – Angeline Bell	musica-ferrum.com
<i>Pyramid Dance</i>	
Twelve Timely Pieces – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Celtic Country Dance, No. 5 is Alive</i>	
More Microjazz 1 – Christopher Norton	boosey.com
<i>Washing Blues, Face in the Crowd</i>	
Sally Greenaway	sallygreenaway.com.au
<i>The Shepherd's Lament, Perhaps Tomorrow</i>	
Simply Lyrical Book 1 – Learne Faint	australiancomposers.com.au
<i>Echoes of You, Pictures in My Mind</i>	
Six Sketches – Kerin Bailey	kerinbailey.com.au
<i>Serenity, Winter Sun</i>	
Sonny Chua	halleonard.com.au
<i>Midnight Snack</i>	
Sonny Chua	sheetmusicdirect.com
<i>T- Rex Hungry</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Agent X, Mega March, Monster Chase, Battle of the Ants, Funk, Salsa, Mist, The Space Between, The Last Stand, A Sailing Man</i>	
Upgrade Jazz 0-1 Wedgwood	fabermusic.com
<i>I Got Rhythm, Sentimental Journey, Blue Moon, Little Brown Jug</i>	

OPTIONAL DUET

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

Bradley Eustace – Barzurk	bradleyeustace.com
<i>Amazing Grace</i>	
Glen Carter-Varney – Kool Jazzy Tunes	glencartervarney.com.au
<i>The Saints for Two (either part)</i>	
Movie Favorites Featuring 8 Great Duets	halleonard.com.au
<i>My Father's Favorite, My Heart Will Go On, Love Theme from Titanic, Theme from Jurassic Park</i>	
The Music of Andrew Lloyd Webber Featuring 10 Great Duets	halleonard.com.au
<i>I Don't Know How to Love Him, The Music of the Night, Unexpected Song</i>	

SIGHT READING AND EAR TESTS**10 Marks**

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

SIGHT READING

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

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

No accidentals. Phrasing must be observed.

OR**EAR TESTS**

RHYTHM	Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Crotchets, quavers, 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**10 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

LIGHT CLASSICAL PIANO: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

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

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

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

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

Major:	F & B♭
Harmonic minor:	F & B♭
Melodic minor:	F & B♭
Chromatic:	F & B♭

Contrary Motion: Hands together starting from unison; Two octaves; Legato touch.
 Tempo: MM = 54 with Four notes per beat.

Major:	F
Harmonic minor:	F

Arpeggios: Hands together; Two octaves ascending & descending; Legato touch.
 Tempo: MM = 52 with three notes per beat.

Major:	F & B♭
Minor:	F & B♭

PERFORMANCE

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

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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

20 Marks

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

20 Marks

LIST C: Own choice

20 Marks

REPERTOIRE LIST

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

<i>Worrisome Blues, Railroad Street Blues</i>		
Jazz Rags & Blues Book 4 – Martha Mier		alfred.com
<i>Steamboat Rag</i>		
Jocelyn E Kotchie		songrealm.com
<i>Diddly Squat, Mozziecrobatics</i>		
Just for You Book Two – Dennis Alexander		alfred.com
<i>Montana Rag, Soft-Shoe Sally</i>		
Kerry Barnes		pitchperfectmusicservices.com
<i>Contented Heart, Hymn For My Mother, Lamentoso</i>		
Kidspiration Book 3 – Learne Faint		australiancomposers.com.au
<i>Mongoose on the March, Roses for Katie</i>		
More Microjazz 1 – Christopher Norton		boosey.com
<i>Blues Lullaby</i>		
The Microstyles Collection – Christopher Norton		boosey.com
<i>Rhapsody, On the Run, Misty-Eyed, Moving Along, Last Tango, Give it Time</i>		
<i>Cha Cha, Rocking Turkey, A Whimsey</i>		
My Forest Notebook – Angeline Bell		musica-ferrum.com
<i>Copper Beech</i>		
My Quirky Notebook – Angeline Bell		musica-ferrum.com
<i>Toucan Tango, Squeazy the Squirrel, Sloth Ballet</i>		
My Lyrical Notebook – Angeline Bell		musica-ferrum.com
<i>The Coral Reef, Tivoli Gardens</i>		
My Seaside Notebook – Angeline Bell		musica-ferrum.com
<i>Mango Merengue, Broken Seashells</i>		
Notes on a Neighbourhood – Anna Robinson		australianmusiccentre.com.au
<i>Dizzy Dog, At the South Crescent Café</i>		
No Words Necessary		schott-music.com
<i>Inflections, Pendulum</i>		
Pepperbox Jazz 1		halleonard.com.au
<i>Mischief, Vendetta</i>		
Pepperbox Jazz 2		halleonard.com.au
<i>Daylight Robbery, Run Ragged</i>		
Piano Meditations – Pam Wedgwood	F	alfred.com
<i>Looking on the Bright Side</i>		
Simply Lyrical Book 1 – Learne Faint		australiancomposers.com.au
<i>Spirits Run Free, Shadowing Flowers</i>		
Simply Lyrical Book 2 – Learne Faint		australiancomposers.com.au
<i>Spanish Winds</i>		
Supersonics Piano – Daniel McFarlane		supersonicspiano.com
<i>Fairytales, Autumn Mood, Monsoon, Doric Temple, Sea of Dreams, The Space Above</i>		
Three Sketches – M. Brandman		
<i>Blue Interlude, Jazzem/Encore</i>		

OPTIONAL DUET

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

The Music of Andrew Lloyd Webber Featuring 10 Great Duets	halleonard.com.au
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Love Changes Everything, Pie Jesu, With One Look

Fabtabulous— Bradley Eustace

bradleyeustace.com

Prelude-Ave Maria

Kool Jazzy Tunes – Glen Carter-Varney

glencartervarney.com.au

The Saints for Two

SIGHT READING AND EAR TESTS

10 Marks

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

SIGHT READING

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

Both hands together. Quavers and occasional accidentals will be used.

Phrasing must be observed.

OR

EAR TESTS

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

10 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**

LIGHT CLASSICAL PIANO: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

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

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

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

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

Tempo: MM = 84 with four notes per beat.

Major: B♭ & E♭

Harmonic minor: B♭ & E♭

Melodic minor: B♭ & E♭

Chromatic: B♭ & E♭

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

Tempo: MM = 60 with four notes per beat.

Major: B♭

Harmonic minor: B♭

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

Tempo: MM = 52 with four notes per beat.

Major: B♭ & E♭

Minor: B♭ & E♭

PERFORMANCE

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

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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

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

20 Marks

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

20 Marks

LIST C: Own choice

20 Marks

REPERTOIRE LIST**Piano Odyssey – Series 1, Fifth Grade**

agms.edu.au

Impatience, Winter, Puttin' on the Ritz, Tears, Scallywag, Riff Raff Rock, For Elise, The Pride of Union Street, Incantation, Spiderweb Salsa

After Hour for Solo Piano Book 3 – Pam Wedgewood

alfred.com

Sliding Doors

Beethoven, Ludwig v.

Any edition

Für Elise

Blues and Boogie Woogie – Margaret Brandman

margaretbrandmanmusic.com.au

Swingin' Bear Boogie

Bradley Eustace – Fabtabulous

bradleyeustace.com

For Elise

Bradley Eustace – Fusion

bradleyeustace.com

Prelude

Bradley Sowash

bradleysowash.com

Danza de la Hacienda, Funky Beat, Dancing Dolphins

Celebrated Lyrical Solos – Robert D. Vandall

alfred.com

Leaves of Green, Remembrance

Classic Film Gold

Chester

Waltz from Sleeping Beauty, Meditation from Titanic, Stabat Mater

Contest Winners Book 3

alfred.com

Virtuosic Rag

Cool, Catchy, Calm – Margaret Brandman

margaretbrandmanmusic.com.au

Downunder Blues, Salsa Cubana

DemBach – Alfonso Demasi

demasimusic.com

Largo

Eden – Giovanna Van Leeuwen

giovannavanleeuwen.com

In the Garden, In the Beginning

Emotions – Alfonso Demasi

demasimusic.com

No. 3 Terza

Essential Piano Solos Grade 5 – Mark Matthews

remarkablemusic.net

Be Natural, City Lights, Lyghtshow, Paintings in the Sky, The Stand Off, Tranquility

Forty-one Pieces for Piano – Andrea Keller

andreakeller.bandcamp.com

The Sus One

Genius of Andre Previn	<i>Blue Moon, How About You?, I Got It Bad, I'm In The Mood for Love, Taking a Chance on Love, Whispering</i>	wisemusic.com
Getting to Grade Five	<i>Petites Litanies de Jesus, Lefthand Drive – Bailey, Miniatrue Op. 8 No. 10 Goedicke, Blackberry Jam Milne, Petites Litanies de Jesus Grolez</i>	halleonard.com.au
Gillock Recital Collection Intermediate to Advanced	<i>Boogie Prelude, Little Suite in Baroque Style (complete), Viennese Rondo</i>	Willis Music Co
Glen Carter-Varney – Kool Piano	<i>Prelude: Noosa Waters</i>	printmusicworks.com.au
Glen Carter-Varney – Kool Shades of Blue	<i>Free Man's Blues</i>	printmusicworks.com.au
Glen Carter-Varney – Summer Dreaming	<i>Turtles</i>	glencartervarney.com.au
Grant Arnold	<i>Immensity, Wild Horses, It's Always You - That I Remember</i>	grantarnold.com
Hal Leonard Popular Piano Solos Level 5	<i>Get Back, I Say a Little Prayer, Let It Go, The Pink Panther, Popular, River Flows in You, Somewhere Out There, You Are the Sunshine of My Life</i>	halleonard.com.au
Imagery – Sharon Choi	<i>Rosemary Waltz</i>	sharon-choi.com
Inspirations Book 1 – Learne Faint	<i>Innocence Lost, Of Another Dimension</i>	australiancomposers.com.au
Jazzin' Around 1 – Kerin Bailey	<i>Melissa's Mood, Waltz for Wendy</i>	kerinbailey.com.au
Jazzin' Around 3 – Kerin Bailey	<i>Riff-Raff Rock, Summer Rain</i>	kerinbailey.com.au
Jazzin' Around 4 – Kerin Bailey	<i>Boogie Rock, Giant Strides</i>	kerinbailey.com.au
Jazzin' Around 5 – Kerin Bailey	<i>Little Ripper Rag, Mellow Mood</i>	kerinbailey.com.au
Jazz Rags & Blues Book 4 – Martha Mier	<i>Katy's Dance, Mr. Trumpet Man, Good Time Rag</i>	alfred.com
Jazzy Piano 2 – B. Bonsor	<i>Wistful Prelude, Girl on a Catwalk</i>	Universal
Jocelyn E Kotchie	<i>Diving for Cover</i>	songrealm.com
Kerry Barnes	<i>Leaves Lament, Sunburst, Lamentoso, Open Skies, November</i>	pitchperfectmusicservices.com
La Tempesta – Alfonso Demasi	<i>The Calm</i>	demasimusic.com
Light Piano Classics	<i>Moment Musicale, Polovetsian Dance, Romeo and Juliet Theme, Swan Lake, Traumerei</i>	Amsco
Margaret Brandman	<i>In Blissful Serenity</i>	australianmusiccentre.com.au
The Microstyles Collection – Christopher Norton	<i>Oriental Flower, Omnibus, Heavy Work</i>	boosey.com

Mozart	<i>Sonata in C major K545 1st movement</i>	Any edition
My Forest Notebook – Angeline Bell	<i>Sweet Chestnut, Maple</i>	musica-ferrum.com
My Lyrical Notebook – Angeline Bell	<i>Afternoon Tea</i>	musica-ferrum.com
My Seaside Notebook – Angeline Bell	<i>Funky Crab, A Budding Romance, Watching Dolphins, Lounging by the Pool, The Sailboat</i>	musica-ferrum.com
Notes on a Neighbourhood – Anna Robinson	<i>The Pride of Union Street, Bellbirds at the Boathouse, The Merri Fiddler, Ruckers Hill Rag</i>	australianmusiccentre.com.au
No Words Necessary	<i>Phantom Whisperer, Beneath</i>	schott-music.com
Piano Meditations – Pam Wedgewood	<i>As Morning Awakes, Chant, Just a Perfect Day</i>	alfred.com
Schubert	<i>Scherzo in B flat D593</i>	Any edition
Simply Lyrical Book 2 – Learne Faint	<i>Moonlight in Her Hair</i>	australiancomposers.com.au
Supersonics Piano – Daniel McFarlane	<i>The Chase, Undercurrent V2, Walk on By, Winter, First Strike, The Space Beyond, Captain Cool</i>	supersonicspiano.com
The Man from Snowy River – Bruce Rowland	<i>Jessica's Theme</i>	musicnotes.com
Yiruma	<i>River Flows in You</i>	halleonard.com.au

OPTIONAL DUET

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

Contemporary Classics – Piano Duet	<i>The Miller's Dance, Ragtime (Stravinsky)</i>	Chester
Dolly Suite Op 56 – Faure	<i>No. 3 Le Jardin de Dolly, No. 4 Kitty Valse, No. 5 Tendresse</i>	Kjos Music Company
My Favorite Duet Album	<i>Waltz in A flat (Brahms)</i>	carl Fischer.com
Petite Suite – Debussy	<i>No. 1 En Bateau, No. 3 Menuet</i>	alfred.com

SIGHT READING AND EAR TESTS**10 Marks**

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

SIGHT READING

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

OR**EAR TESTS**

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

GENERAL KNOWLEDGE**10 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

LIGHT CLASSICAL PIANO: GRADE SIX

Examination time. 25 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

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

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

TECHNICAL WORK**16 Marks****SCALES (All Technical Work from memory)**

Similar Motion: Hands together; Four octaves ascending and descending. Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion. Tempo: MM = 96 with four notes per beat.

Major: E_b & A_b
 Harmonic minor: E_b & A_b
 Melodic minor: E_b & A_b
 Chromatic: E_b & A_b

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

Major: E_b & A_b
 Harmonic minor: E_b & A_b

Staccato 6ths: Hands together; Two octaves. Tempo: MM = 96 with two notes per beat.

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

Double Octaves: Hands together; Two octaves. Tempo: MM = 96 with two notes per beat.

Major: E_b
 Harmonic Minor: E_b

Arpeggios: Hands together; Four octaves ascending & descending in Root Position.
Minimum Tempo: MM = 60 with four notes per beat.

Major: Eb & Ab
Minor: Eb & Ab
Dominant 7ths: Eb & Ab

PERFORMANCE

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

Instruments: Acoustic piano, Digital piano

Backing: Pieces may be performed with a backing track.

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

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

REPERTOIRE LIST

Piano Odyssey – Series 1, Sixth Grade	agms.edu.au
<i>Allegro Agitato, Down the Gurgler, A Country Lane, Monkeys Spinning Monkeys,</i>	
<i>Waltzing Matilda, In the Groove, Sunshade Boogie, The Sands of Time, You Dirty Rat, Nocturne</i>	
After Hour for Solo Piano Bk 3 – Pam Wedgewood	alfred.com
<i>Flinders Street, After Hours</i>	
Alf Demasi	demasimusic.com
<i>L'Albero</i>	
Australian Forest Pieces – Agnew	imslp.org
<i>No. 1, 2, ,3, 4, 5</i>	
Bradley Eustace – Fusion	bradleyeustace.com
<i>Cosmoses, Sunshade Boogie (Duet or Solo version)</i>	
Bradley Eustace – Ragazzi	bradleyeustace.com
<i>Greensleeves</i>	
Christopher Fisher	pianosafari.com
<i>Valse Mélancolique</i>	
Complete Advanced Piano Solos Arranged by Dan Coates	alfred.com
<i>Anne's Theme, Arthur's Theme, Beauty and the Beast</i>	
Contemporary Piano Method Bk 2B – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Roumanian Ride, Spiderswing, Benny's Beguine, Make Mine Mambo</i>	
Contemporary Piano Method Bk 3 – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Evanesce</i>	
Contest Winners Book 3	alfred.com
<i>Storm Mountain</i>	
DemBach – Alf Demasi	demasimusic.com
<i>Andantino, Allegretto</i>	

Emotions – Alfonso Demasi	demasimusic.com
<i>No. 2 Secondo</i>	
The Essential Collection Classic Film Gold	Chester
<i>Jesu Joy of Man's Desiring, Trout Quintet Op. 114 Andantino, The Entertainer, Waltz in A flat major Op. 69 No. 1 (Chopin)</i>	
Dan Coates	musicnotes.com
<i>Once Upon Another Time, Jazz in 3</i>	
DemBach – Alfonso Demasi	demasimusic.com
<i>Andantino, Allegretto</i>	
Echoes of the Orient	musica-ferrum.com
<i>Azalea, Ikan Kekek</i>	
Eden – Giovanna Van Leeuwen	giovannavanleeuwen.com
<i>Fragrance of Heaven, Bird of Paradise, Rays of Light, Eden</i>	
Essential Piano Solos Grade 6 – Mark Matthews	remarkablemusic.net
<i>Jewel Sea, Mad Max 2!, Time of Legends</i>	
Forty-one Pieces for Piano – Andrea Keller	andreakeller.bandcamp.com
<i>Flying Horse, Home</i>	
Gillock Recital Collection Intermediate to Advanced	Willis Music Co
<i>Adagio Esotica, Bill Bailey, Nocturne</i>	
Glen Carter-Varney – Kool Shades of Blue	printmusicworks.com.au
<i>Mean Machine</i>	
Glen Carter-Varney – Kool Piano	printmusicworks.com.au
<i>Glider in the Sky</i>	
Grant Arnold	grantarnold.com
<i>Desiree, Melodie Romantique (Full Version), Wandering Waltz, Looking Back</i>	
Imagery – Sharon Choi	sharon-choi.com
<i>The Thunderstorm</i>	
Inspirations Book 2 – Learne Faint	australiancomposers.com.au
<i>Medieval Dragon</i>	
Jazzin' Around 1 – Bailey Kerin	kerinbailey.com.au
<i>Miss Miles, Darren's Dilemma</i>	
Jazzin' Around 4 – Kerin Bailey	kerinbailey.com.au
<i>Morning Song</i>	
Jazzin' Around 5 – Kerin Bailey	kerinbailey.com.au
<i>Time's Up</i>	
Jazzy Piano 2 – B. Bonsor	Universal
<i>Dreamy, Feelin' Good</i>	
Jazz Rags & Blues Book 4 – Martha Mier	alfred.com
<i>Last Chance Blues, Tuxedo Jazz, Jackson Street Blues, Birmingham Blues</i>	
Jean Michel Jarre	superpartituras.com.br
<i>Oxygene Part II</i>	
Latin Preludes Collection – Christopher Norton	boosey.com
<i>Prelude 2 (Rumba)</i>	
La Vida Apasionada Suite – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Tango Apasionada, Morning Star Cha Cha Cha, Danza de la Alegria</i>	

Light Piano Classics	Amsco
<i>Entr'acte from Rosamunde, Gavotte (Gossec), The Girl with the Flaxen Hair, Sweet Dreams, The Secret, Tales from Vienna Woods, Valse Lente from Coppelia, Waltz from Serenade for Strings</i>	
Mrs Millie's Paintings – Alfonso Demasi	demasimusic.com
<i>Mrs Millie's Cat</i>	
My Favorite Chopin Piano Solos	Ashley
<i>Prelude Op. 28 No. 20, Valse in A flat Op. 69 No. 1</i>	
My Lyrical Notebook – Angeline Bell	musica-ferrum.com
<i>Pink Sunset</i>	
Notes on a Neighbourhood – Anna Robinson	australianmusiccentre.com.au
<i>Eva's Showstopper</i>	
No Words Necessary	schott-music.com
<i>Dancing Through The Daffodils, China Doll, Balletic</i>	
Piano Meditations – Pam Wedgewood	alfred.com
<i>Danse Espagnole, Rocken End, The Journey</i>	
Piano Solos by Andrew Lloyd Webber	boosey.com
<i>Don't Cry for Me Argentina, I Don't Know How to Love Him, Music of the Night, Phantom of the Opera</i>	
Pochahontas Piano Solos	halleonard.com.au
<i>Colors of the Wind, Mine Mine Mine</i>	
Satie, E.	Any edition
<i>Gymnopedies No. 1</i>	
Sonny Chua – Gangster Suite	sonnychua.com
<i>You Dirty Rat</i>	
Sonny Chua Piano Music Vol IV Grade 6-8	Midnight Editions
<i>Sonatina: 2nd mov. Angel</i>	
Studio Ghibli Recital Repertoire Intermediate Volume 1	zen-on.co.jp
<i>Merry Go Round of Life, The Theme of Marco and Gina, Reprise</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Down in the Willow Garden, Lift Me Up, In the Groove, Light Up My Life, Rebellion, Reflections in Blue</i>	
Twelve Timely Pieces – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Snowgums in the Moonlight</i>	

OPTIONAL DUET

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

Fusion – Bradley Eustace	bradleyeustace.com
<i>Free Hong Kong Duet (either part), Sunshade Boogie Duet (either part)</i>	
My Favorite Duet Album	carlfischer.com
<i>Anitra's Dream from Peer Gynt Suite No. 1 (Grieg), Norwegian Dance Op. 35 No. 2 (Grieg)</i>	

SIGHT READING AND EAR TESTS**10 Marks**

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

SIGHT READING

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

OR

EAR TESTS

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

GENERAL KNOWLEDGE**10 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**

LIGHT CLASSICAL PIANO: GRADE SEVEN

Examination Time: 35 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

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

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

TECHNICAL WORK**16 Marks****SCALES (All Technical Work from memory)**

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

Major: C# & F#

Harmonic minor: C# & F#

Melodic minor: C# & F#

Chromatic: C# & F#

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

Major: C# & F#

Harmonic Minor: C# & F#

Chromatic: C# & F#

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

Major: C# & F#

Harmonic Minor: C# & F#

Staccato 3rds Hands separately; Commencing on C & E with 2nd and 4th fingers.
Tempo: MM = 100 with two notes per beat.

Major: C

Staccato 6ths Hands together; Commencing on E & C with 1st and 5th fingers.
Tempo: MM = 100 with two notes per beat.

Major: C

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

Major: C♯ & F♯

Minor: C♯ & F♯

Dominant 7ths on: C♯ & F♯

Diminished 7ths on: C♯ & F♯

PERFORMANCE

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

Instruments: Acoustic piano or Full-sized Digital piano

Backing: Pieces may be performed with a backing track.

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

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

LIST C: Own choice **16 Marks**

LIST D: Own choice **16 Marks**

REPERTOIRE LIST

After Hours 4 – Wedgwood fabermusic.com

Building Bridges

Jackie Sharp sheetmusicplus.com

Autumn Leaves

Bradley Eustace – Fusion bradleyeustace.com

Beethoven Funky Five

Bradley Eustace – Spiritus bradleyeustace.com

Bali Spirit, X-Theme

Complete Advanced Piano Solos Arranged by Dan Coates alfred.com

Can You Read My Mind, Canon in D, Colours of the Wind, Heart, I Say A little Prayer,

Karen's Theme, Send in The Clowns

DemBach – Alfonso Demasi	demasimusic.com
<i>Any Two Pieces</i>	
Eastern Preludes – Christopher Norton	boosey.com
<i>Ariyang</i>	
Echoes of the Orient	musica-ferrum.com
<i>Weeping Willow, Jeram Toi Waterfall, Kanchil, Jasmine</i>	
Eden – Giovanna Van Leeuwen	giovannavanleeuwen.com
<i>Four Rivers, Tree of Life</i>	
Forty-one Pieces for Piano – Andrea Keller	andreakeller.bandcamp.com
<i>Yo-Yo</i>	
Gillock Recital Collection Intermediate to Advanced	Willis Music Co
<i>Etude in A Major (the Coral Sea), Fountain in the Rain, Sonatine</i>	
Glen Carter-Varney	glencartervarney.com.au
<i>The Artamidae – Spirit of the Butcher Birds</i>	
Glen Carter-Varney – Kool Piano	printmusicworks.com.au
<i>Dancing Girl</i>	
Grand Piano – Barbara Arens	sheetmusicplus.com
<i>Fountains of Rome by Night, Apple Tree Rag</i>	
Histoires – Ibert	Any Edition
<i>No. VIII Le Cage de Cristal, The Little White Donkey</i>	
Hutchens, Frank	alfred.com
<i>At the Bathing Pool</i>	
Inspirations Book 2 – Learne Faint	australiancomposers.com.au
<i>Enchanted Waltz, Night in the Dark</i>	
Intersteller – Zimmer	musicnotes.com
<i>Cornfield Chase</i>	
Jazzin' Around 1 – Kerin Bailey	kerinbailey.com.au
<i>Faster Blaster</i>	
Jazzy Piano 2 – Bonsor, B.	Universal
<i>Willie Wagglesticks Walkabout</i>	
Jean Michel Jarre	superpartituras.com.br
<i>Équinoxe Part IV</i>	
Jocelyn E Kotchie	songrealm.com
<i>The Night it Speaks</i>	
Jones, Quincy	musicnotes.com
<i>Soul Bossa Nova</i>	
Kerry Barnes	pitchperfectmusicservices.com
<i>Sea Shanty, The River In Me</i>	
La Vida Apasionada Suite – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Summer Samba, Primavera Waltz, Bossa Sonora</i>	
Leila J. Viss	leilaviss.com
<i>Winter Window Frost</i>	
The Little Mermaid – Alan Menken arr. Enrique Lázaro	musicnotes.com
<i>Part of Your World</i>	
Margaret Brandman	australianmusiccentre.com.au
<i>Mandala Song – Concert version</i>	
Margaret Brandman	margaretbrandmanmusic.com.au

<i>Sens de la Nuit, Souvenir de Voyage</i>	
More Disney Songs for Classical Piano – Phillip Keveren	halleonard.com.au
<i>Bella Note, The Bells of Notre Dame</i>	
Mrs Millie's Paintings – Alfonso Demasi	demasimusic.com
<i>Mrs Millie's Cheeky Bottom</i>	
My Favorite Chopin Piano Solos	Ashley
<i>Valse Brillante Op. 34 No. 2, The Minute Waltz Op. 64 No. 1,</i>	
<i>Waltz in C sharp minor Op. 64 No. 2, Nocturne in A flat Op. 55 No. 1</i>	
No Words Necessary	schott-music.com
<i>Tinged with Sadness, Spiralling</i>	
Peter Sculthorpe – Night Pieces	Any Edition
<i>Stars</i>	
Phantom of the Opera – A. Lloyd Webber	halleonard.com.au
<i>Choose one piece</i>	
Ragazzi – Bradley Eustace	bradleyeustace.com
<i>Tribute to Diana</i>	
Sally Greenaway	sallygreenaway.com.au
<i>Sin Luz, New Years' Invention</i>	
Simply Lyrical Book 2 – Learne Faint	australiancomposers.com.au
<i>Opalescent Waters, Roses for Katie</i>	
Sonny Chua – Gangster Suite	sonnychua.com
<i>Struttin' it Around</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>Lost, Jingle Jangle</i>	
Yiruma	halleonard.com.au
<i>Kiss the Rain, One Day I Will, Shining Smile, Falling</i>	
3 Poems – Agnew	imslp.org
<i>No. 2, 3</i>	
100 Light Classics for Piano Solo	halleonard.com.au
<i>Classical Gas, Theme from Jurassic Park, Prelude II</i>	

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

My Favorite Duet Album	carlfischer.com
<i>Danse Macabre, The Swan, Gold and Silver Valse, Country Dance (Contre-Danse), Spanish Dances (Moszkowski) No. 1, 2 or 3 any one</i>	

<u>SIGHT READING AND EAR TESTS</u>	10 Marks
PLEASE NOTE- Candidates may choose either Sight Reading OR Ear Tests for Examination.	

SIGHT READING

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

Modulations and accidentals will be included.

OR

EAR TESTS

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

GENERAL KNOWLEDGE**10 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

LIGHT CLASSICAL PIANO: GRADE EIGHT PROFICIENCY

Examination Time. 45 Minutes

Minimum pass mark 65%

NOTES

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

PERFORMANCE

Time limit of 25 minutes	80 Marks
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Five pieces required: List A, B, C, D and E. Memory work is encouraged but is not essential.

Instruments: Acoustic piano or Full-sized Digital piano

Backing: Pieces may be performed with a backing track.

Ensembles: Ensemble items such as Duets or Trios may be included as part of the Program and performed with another musician.

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

REPERTOIRE LIST

Albeniz, Isaac	Any Edition
<i>Cordoba Op. 232 No. 4, Evocation No. 1, Sequidillas Op. 232 No. 5</i>	
Alf Demasi	demasimusic.com
<i>Pensieri Profondi</i>	
Australian Women's Anthology Vol 1	australiancomposers.com.au
<i>Remnant</i>	
Bartok Romanian Folk Dances Sz. 56	alfred.com
<i>No. 1 and 5, No. 4 and 6</i>	
Beethoven, L. Van	Any edition
<i>Pathetique Sonata Op. 13 1st Movement</i>	
Bridge, Frank – Three Sketches	Any Edition
<i>Rosemary</i>	
Britten, Benjamin	boosey.com
<i>Notturno/Night Piece</i>	
Complete Advanced Piano Solos Arranged by Dan Coates	alfred.com
<i>The Greatest Love of All, Hey There, I Believe I Can Fly, In This Life, Tears in Heaven</i>	
<i>New York New York, Unbreak My Heart</i>	

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

Shostakovitch, Dimitri	boosey.com
<i>Three Fantastic Dances 1, 2, 3</i>	
<i>Prelude No. 5</i>	
Simply Driven	schott-music.com
<i>Frenzy – Etude, Aisa: Sand, Silk & Love</i>	
Sinding, Christian	Any Edition
<i>Rustle of Spring</i>	
Yiruma	halleonard.com.au
<i>Sunny Rain, 'Till I Find You</i>	
100 Light Classics for Piano Solo	halleonard.com.au
<i>The Entertainer, Bohemian Rhapsody, Prelude III</i>	
Extended list	
<i>Select a piece from C.Mus.AGMS or above</i>	

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

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

PROGRAMME NOTES

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

This should include:

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

ACADEMIC DRESS

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

TOTAL MARKS POSSIBLE**100 Marks**

LIGHT CLASSICAL PIANO: CERTIFICATE C.MUS.AGMS**NOTES**

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

PERFORMANCE**80 Marks**

Candidates are to perform a balanced program including:

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

REPERTOIRE LIST

After Hours 4 – Wedgwood	<i>Emerald Dream</i>	fabermusic.com
Agnew, Roy	<i>An Autumn Morning</i>	AMC Warner
Australian Forest Pieces – Agnew	<i>No. 6</i>	imslp.org
Beethoven, L. Van	<i>Pathetique Sonata Op. 13 2nd and 3rd Movements</i>	Any edition
Bradley Eustace	<i>House of the Rising Sun</i>	bradleyeustace.com
Bradley Eustace – Funkalicious	<i>Funkalicious (Duet: either part)</i>	bradleyeustace.com
Bradley Eustace – Ragazzi	<i>Sabre Dance (Piano version), Jumping Jack (Duet: either part)</i>	bradleyeustace.com
Bossa Nova – Antonio Carlos Jobim	<i>The Girl from Ipanema</i>	musicnotes.com

Corea, C.	Any Edition
<i>Spain</i>	
Charles Williams	Any edition
<i>Dream of Olwen</i>	
Clive Richardson	alfred.com
<i>London Fantasia</i>	
Chopin, F.	Any edition
<i>Grand Valse Brillante Op. 18, Nocturne in E flat Op. 9 No.2</i>	
The Complete Gershwin Keyboard Works	Warner
<i>An American in Paris</i>	
Contemporary Piano Method Bk 4 – Margaret Brandman	margaretbrandmanmusic.com.au
<i>First Star at Twilight</i>	
Debussy	
<i>Sarabande from Pour le Piano</i>	
Dennis Alexander	dennisalexander.com
<i>Concertino in D</i>	
Eden – Giovanna Van Leeuwen	giovannavanleeuwen.com
<i>Four pieces from the Eden Suite</i>	
Emotions – Alfonso Demasi	demasimusic.com
<i>Complete work</i>	
The Essential Collection Classic Film Gold	Chester
<i>The Ride of the Valkyries, Symphony No. 6 Pastoral (Allegretto Theme), The Arrival of the Queen of Sheeba, String Quartet No. 2 3rd Movement (Borodin), Hebrides Overture Fingals Cave, Symphony No. 3 Eroica 4th Movement (Borodin), Prelude in D flat major (Raindrop) Op. 28 No. 15 (Chopin)</i>	
Fisher & Segal	Sony/ATV Music Publishing
<i>When Sunny Gets Blue</i>	
Gardell, Carlos arr. Astanova	musicnotes.com
<i>Por Una Cabeza (Tango)</i>	
The Genius of Andre Previn – Andre Previn	Wise
<i>Like Young, Like Blue</i>	
The Genius of David Brubeck Bk 1 – David Brubeck	hal Leonard.com.au
<i>In Your Own Sweet Way</i>	
Glen Carter-Varney – Kool Piano	printmusicworks.com.au
<i>Prelude and Dancing Girl (both)</i>	
Glen Carter-Varney – Kool Shades of Blue	printmusicworks.com.au
<i>Shades of Blue, Blue Samba Solo or Duet: either part</i>	
Glen Carter-Varney – Summer Dreaming	glencartervarney.com.au
<i>The Golden Gecko and The Kingfisher (both)</i>	
Granados	Dover
<i>Playera Spanish Dance No. 5</i>	
The Greatest Showman – Pasek & Paul	musicnotes.com
<i>This is Me</i>	
Grieg	Any edition
<i>To Spring No. 6 from Lyric Pieces Op. 43 Bk. 3</i>	
Jackie Sharp	sheetmusicplus.com
<i>Etude Appassionata</i>	

Josh Taylor	jtmpiano.com
<i>Tabby Suite: Cat and Mouse, 10PM in July</i>	
The Joy of Ragtime Edited by Denes Agay	Music Sales
<i>St Louis Rag, Bohemia Rag</i>	
La Tempesta – Alfonso Demasi	demasimusic.com
<i>The Storm & The Calm (Both)</i>	
La Vida Apasionada Suite – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Tristeza del corazon Roto</i>	
Learne Faint	australiancomposers.com.au
<i>Of Another Space and Time, Innocence Lost – Certificate version, Black Mountain, Reflections Dawn & Dusk, Night Shadows Dancing</i>	
Love the Magician – M. De Falla	Any edition
<i>Ritual Fire Dance</i>	
The Magritte Collection I – Barbara Arens	sheetmusicplus.com
<i>La Clef Des Songes, Prince Charming, Les Jours Gigantesques</i>	
Mrs Millie's Paintings – Alfonso Demasi	demasimusic.com
<i>Complete Work</i>	
Mozart, W. A.	Any edition
<i>Sonata K311 1st Movement</i>	
Sally Greenaway	sallygreenaway.com.au
<i>The Advent of Cinema, Flood, In Memoriam</i>	
Still Groovin' – D. Urquart-Jones	encoremusic.com.au
<i>Mildly Latin, Spain</i>	
Sinding, C.	Any edition
<i>Rustle of Spring</i>	
Simply Driven	schott-music.com
<i>Enigma</i>	
Sonny Chua – Red Hot Rhapsodies	Midnight Editions
<i>Siesta</i>	
Sonny Chua	musicnotes.com
<i>Genesis: Study No. 1 (The Beginning)</i>	
Supersonics Piano – Daniel McFarlane	supersonicspiano.com
<i>AntiMelancholicus</i>	
Tchaikovsky	alfred.com
<i>Dance of the Reed Flutes from The Nutcracker Suite Op. 71a edited by Maurice Hinson</i>	
A Tribute to George and Ira Gershwin – Gershwin, George & Ira	Warner
<i>Rialto Ripples, Someone to Watch Over Me</i>	
Ultimate Jazz Showstoppers – D. Brubeck	
<i>Blue Rondo a la Turk</i>	
Wedgwood Blue – Pamela Wedgwood	fabermusic.com
<i>I'd Forgotten that Feeling, Wedgwood Blue (all 3 movements to count as one)</i>	
William Joseph	musicnotes.com
<i>Within</i>	
Yiruma	Sony/ATVMusic Publishing
<i>Movement on a Theme, Spring Waltz</i>	

OPTIONAL DUET

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

Eighteen Original Piano Duets

Schirmer

A Slavonic Dance No. 2 Op. 46 Bk. 1 or Slavonic Dance No. 10 Op. 72 Bk. 2 (Dvorak)

My Favourite Duet Album (Arr. & Edited Maxwell Eckstein)

carlfischer.com

Menuet No. 1 (Bizet), Polonaise Militaire Op. 40 No. 1 (Chopin), Prelude in C sharp minor Op. 3 No. 2 (Rachmaninoff)

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

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

PROGRAMME NOTES

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

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

ACADEMIC DRESS

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

LIGHT CLASSICAL PIANO: ASSOCIATE DIPLOMA A.Mus.AGMS

NOTES

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

PERFORMANCE

80 Marks

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

OR

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

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

REPERTOIRE LIST

Addinsell R.	Keith Prowse
<i>Warsaw Concerto for Piano Solo</i>	
After Hours 4 – Wedgwood	fabermusic.com
<i>Watershed, Second Chance</i>	
Arlen, Harold arr. Shearing	musicnotes.com
<i>Somewhere Over the Rainbow</i>	
Australian Women's Anthology Vol 1	australianmusiccentre.com.au
<i>The Night Ship; Retro Rag</i>	
Badelt arr. Radnich	jarrodradnich.com
<i>Pirates of the Caribbean</i>	
Bill Evans Jazz Piano – arr. Bill Evans	Wise
<i>Foolish Heart</i>	
Bach, J. S.	Chester
<i>Toccata and Fugue in D minor (Arr. J. Lanning)</i>	
Beethoven, L. Van	Any edition
<i>Pathetique Sonata Op. 13 complete</i>	
Books of Rags for Piano – E. Kats Chernin	boosey.com
<i>Russian Rag</i>	
Bradley Eustace – Funkalicious	bradleyeustace.com
<i>Drag Racer, Celtic Dance (Trio: Part A or B)</i>	
Bradley Eustace	bradleyeustace.com
<i>Toccata in Funk</i>	
Bradley Eustace – Dr. Senior	bradleyeustace.com
<i>Dr Groove, Dr Funk, Dr Fusion, Dr Latin</i>	
Bradley Eustace – Ragazzi	bradleyeustace.com
<i>Any three pieces</i>	
Bradley Eustace – Spiritus	bradleyeustace.com
<i>Spirit of the Flame</i>	
Christopher Norton – Latin Preludes	boosey.com
<i>Any Three Preludes</i>	
Christopher Norton – Rock Preludes Book 1	boosey.com
<i>Any Three Preludes</i>	
Christopher Norton – Rock Preludes Book 2	boosey.com
<i>Any Three Preludes</i>	
Chopin, F.	Any edition
<i>Waltz in E minor (Posthumous), Polonaise in C sharp minor Op. 26 No. 1,</i>	
<i>Nocturne in E flat Op. 9 No. 2</i>	
Classic Film Gold	Chester
<i>Hallelujah Chorus – Handel</i>	
Complete Advanced Piano Solos Arranged by Dan Coates	alfred.com
<i>Evergreen, Forever, My One True Friend, My Unknown Someone, The Prayer,</i>	
<i>Separate Lives, Ragtime</i>	
Eden – Giovanna Van Leeuwen	giovannavanleeuwen.com
<i>The entire suite (8 pieces to count as 1 work)</i>	

Glen Carter-Varney – Recital Collection	glencartervarney.com.au
<i>Sonic Fantasy</i>	
Glen Carter-Varney – Summer Dreaming	glencartervarney.com.au
<i>Summer Dreaming</i>	
Joplin's Greatest Rags – Scott Joplin	Santorella Publications Ltd
<i>The Cascades, The Chrysanthemum, The Entertainer, The Ragtime Dance, The Nonpareil, Reflection Rag</i>	
Josh Taylor	jtmpiano.com
<i>Tabby Suite: Evening Stroll, Toccatina</i>	
La Vida Apasionada Suite – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Any four pieces to count as one work</i>	
The Magritte Collection I – Barbara Arens	sheetmusicplus.com
<i>Any three pieces to count as one work</i>	
Mendelssohn F.	Any edition
<i>Song Without Words Op. 67 No. 4</i>	
Mozart W. A.	Any edition
<i>Sonata K545 complete</i>	
Oscar Peterson Plays Broadway – Gershwin, G. arr. Peterson	halleonard.com.au
<i>Summertime, Wouldn't It Be Loverly</i>	
Piano Rags Book 2 – Scott Joplin	Paxton
<i>Eugenia</i>	
Ragtime for Piano – M. Mageau	AMC
<i>Elite Syncopations</i>	
Sally Greenaway	sallygreenaway.com.au
<i>Invention Reinvention, Étude in F minor</i>	
Schütz, Michael	playmichael.com
<i>Funk Dance</i>	
Scott Joplin Complete Piano Rags	Dover Publications Inc.
<i>Sunflower Slow Drag, The Entertainer, A Breeze from Alabama, Something Doing, The Cascades, Eugenia, The Ragtime Dance, Heliotrope Bouquet, The Non Pareil</i>	
Simply Driven	schott-music.com
<i>Chasm - Etude</i>	
Sonny Chua	Midnight Editions
<i>Gangster Suite (complete) or Theme and Deviations (complete)</i>	
Tchaikovsky	alfred.com
<i>Overture from The Nutcracker Suite Op. 71a (edited by M. Hinson)</i>	
Wedgwood – Wedgwood Blue	fabermusic.com
<i>I'd Forgotten that Feeling, Wedgwood Blue (all 3 movements to count as one)</i>	
William Joseph	musicnotes.com
<i>Piano Fantasy</i>	
OPTIONAL DUET	
Play either the Primo or Secondo part of one of the following duets with another musician:	
Arensky A.	boosey.com
<i>Valse Op. 15 (Two Pianos/4 Hands)</i>	
Addinsell R.	Bosworth & co.
<i>Warsaw Concerto (Two Pianos/4 Hands)</i>	

Benjamin A.**boosey.com***Jamaican Rumba (Two Pianos/4 Hands)***Benjamin A.****boosey.com***Two Jamaican Street Songs No. 1 Mattie Rag and No. 2 Cookie (Two Pianos/4 Hands)**Play both as one work***Bradley Eustace – Dr Senior****bradleyeustace.com***Dr Jive either part***Gershwin for Two Pianos Popular Classics Duo Piano Library – G. Gershwin****Wise***Fascinating Rhythm and Rialto Ripples (both)***OWN CHOICE****PRESENTATION, PROGRAMME NOTES AND SUMMARY****20 Marks**

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

PROGRAMME NOTES

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

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

ACADEMIC DRESS

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

LIGHT CLASSICAL PIANO: LICENTIATE DIPLOMA L.Mus.AGMS

NOTES

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

PERFORMANCE**80 Marks**

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

OR

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

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

REPERTOIRE LIST

Astor Piazzolla – arr. Jacob Koller	<i>Libertango (Advanced version)</i>	musicnotes.com
The Amazing Spider Man 2 – arr. Patrik Pietschmann	<i>The Electro Suite</i>	musicnotes.com
The Artistry of Bill Evans Vol. 2 – arr. Bill Evans	<i>What Kind of Fool am I</i>	alfred.com
Bela Bartok	<i>Improvisations Opus 20</i>	boosey.com
Bizet G.	<i>Prelude No. 1 from Carmen</i>	Schirmer Opera Score Edition
Bradley Eustace – Dr Senior	<i>Any two pieces</i>	bradleyeustace.com
Bradley Eustace – Funkalicious	<i>Any two pieces</i>	bradleyeustace.com
Chopin F. – Etudes	<i>Op. 10 No. 5 Black Key Etude, Op. 10 No. 12 Revolutionary Etude, Op. 25 No. 9 Butterfly Etude</i>	Any edition
Chopin F.	<i>Impromptu in A flat Op. 29, Impromptu in C sharp minor Op. 66 Fantaisie Impromptu</i>	Any edition
Chopin F.	<i>Polonaise in A flat Op. 53, Polonaise Op. 40 No. 1 Military</i>	Any edition
Friedman – Gartner	<i>Viennese Dance No. 2</i>	boosey.com
The Genius of Dave Brubeck – D. Brubeck	<i>Take Five, Bluesette</i>	alfred.com
Glen Carter-Varney – The Recital Collection	<i>Any two pieces</i>	glencartervarney.com.au
Glen Carter-Varney – Summer Dreaming	<i>Any two pieces</i>	glencartervarney.com.au
Granados	<i>Allegro de Concierto</i>	Dover
Grieg E.	<i>Sonata in E minor Op. 7</i>	Schirmer
Images – Debussy C.	<i>Reflets dans L'eau</i>	alfred.com

Jarrad Radnich	musicnotes.com
<i>Pirates of the Caribbean Original Medley Movement 3 from Pirates Forever, Game of Thrones Original Medley for Piano Solo, Christmas Eve/ Sarajevo 12/24 (Carol of The Bells)</i>	
Jazz Masters – arr. Erroll Garner	halleonard.com.au
<i>I'll Remember April</i>	
Jazz Piano Masters	halleonard.com.au
<i>Body and Soul, My Funny Valentine</i>	
Josh Taylor	jtmpiano.com
<i>Tabby Suite: Complete</i>	
La Vida Apasionada Suite – Margaret Brandman	margaretbrandmanmusic.com.au
<i>Entire suite to count as one work</i>	
Lecuona, E.	Edward B. Marks
<i>Malaguena, Andalusia</i>	
Liszt	Schirmer
<i>Hungarian Rhapsody No. 2, or No. 6</i>	
Liszt – Two Concert Etudes	Schirmer
<i>No. 1 Forest Murmurs, or No. 2 Dance of the Gnomes</i>	
Liszt	Henle
<i>Liebestraum No. 3</i>	
Liszt	Henle
<i>Rigoletto Paraphrase</i>	
Macdowell, E.	Schirmer
<i>Hexentanz – The Witches Dance</i>	
The Magritte Collection I – Barbara Arens	sheetmusicplus.com
<i>All seven pieces to count as one work</i>	
Mirroirs – Ravel, M.	alfred.com
<i>Oiseaux Tristes No.2</i>	
Oscar Peterson Plays Broadway	halleonard.com.au
<i>Baubles Bangles and Beads, People, The Surrey with the Fringe on Top</i>	
Schubert, F.	Any edition
<i>Sonata in A minor Op. 143 complete</i>	
Simply Driven	schott-music.com
<i>Time</i>	
Stravinsky, I.	Chester
<i>Piano Rag Music (1919)</i>	
Tchaikovsky, P.	alfred.com
<i>The Nutcracker Suite Op. 71a Any two movements (Edited by M. Hinson)</i>	
A Tribute to George and Ira Gershwin – G. Gershwin	C. Whitney
<i>An American in Paris (Paraphrased & Arr. M. Hinson), Two Waltzes in C</i>	
7 Levels of 'Twinkle Twinkle Little Star' – Hayato Sumino	mymusicsheet.com
<i>Complete</i>	
8 Concert Studies – Nikolai Kapustin	sheetmusicplus.com
<i>No. 1</i>	

OPTIONAL CONCERTO OR TWO PIANO SELECTION

Dohnanyi, E.	<i>Variations on a Nursery Theme – Two Pianos</i>	Any edition
Eustace, B.	<i>Spiritanious Concerto – Two Pianos</i>	bradleyeustace.com
Gershwin, G.	<i>Rhapsody in Blue – Two Pianos</i>	New World Music Corp.
Grieg, E.	<i>Concerto in A minor 1st Movement</i>	Any edition
Mozart, W. A.	<i>Concerto in A major K488 1st Movement</i>	Chappel
Mendelssohn, F.	<i>Concerto in G minor Op. 25 1st Movement</i>	Schirmer
Rachmaninoff, S.	<i>Rapsodie on a theme of Paganini Op. 43 – Two Pianos (Arr. Cecily Lambert)</i>	Belwin Mills
Rimsky-Korsakov, N.	<i>Capriccio Espagnole Op 34 – Two Pianos</i>	Belwin Mills
Tchaikovsky, P.	<i>Concerto No. 1 in B flat Op 23 1st Movement – Two Pianos</i>	Schirmer
Own Choice		

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

Candidates should announce the pieces they play and present as if for a performance. Any special features of the pieces performed may be mentioned. Suitability of dress, clear speech and presentation will be considered.

PROGRAMME NOTES

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

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

ACADEMIC DRESS

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

LIGHT CLASSICAL PIANO: FELLOWSHIP DIPLOMA F.Mus.AGMS

PRE- REQUISITE

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

REQUIREMENTS

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

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

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

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

TEACHER OF MUSIC EXAMINATION OUTLINES



CERTIFICATE OF TEACHING: C.T.Mus.AGMS

Examination Time: 60 minutes

Minimum pass mark 70%

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

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

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

RECOMMENDED

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

Suggested supplementary text: Download only

agms.edu.au

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

PART ONE: WRITTEN FOLIO**40 Marks**

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

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

The written folio should include the following:

a. 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

b. Outline of the first 5 lessons including the fundamentals of technique

c. Prepare one complete exam programme per grade, from Step 1 to Grade 2 inclusive

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

PART TWO: PRACTICAL EXAM**60 Marks**

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

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

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

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

TOTAL MARKS POSSIBLE**100 Marks**

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

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITES

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

Suggested supplementary text: Download onlyagms.edu.au

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

PART ONE: WRITTEN FOLIO**40 Marks**

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

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

The written folio should include the following:

- a. **How to keep students motivated and the place & purpose of music examinations**
- b. **History and development of the instrument, and advice to parents/students on the purchase of an appropriate instrument**
- c. **Compare and contrast two schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.**
- d. **Prepare one complete exam programme per grade, from Grade 3 to Grade 6 inclusive**
 - Include a list of pieces chosen with scores for each piece
 - An analysis of each piece
 - Any technical challenges students might encounter in each piece, and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

PART TWO: PRACTICAL EXAM**60 Marks**

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

Candidates are to prepare the following for the practical examination:

- a. **Technical Work: Perform & then explain how to teach**
 - Present (play) **all technical work** as set for AGMS Grade Six.
 - **Explain & demonstrate** how the technical work is taught and any teaching strategies used.
- b. **Repertoire: Perform & then explain how to teach**
 - Using the programmes prepared in PART ONE section C, select **one piece from each Grade** to perform.
 - **Grade 3** – Select 1 work to perform from the prepared programme.
 - **Grade 4** – Select 1 work to perform from the prepared programme.
 - **Grade 5** – Select 1 work to perform from the prepared programme.
 - **Grade 6** – Select 1 work to perform from the prepared programme.

- Discuss and demonstrate the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.

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

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

TOTAL MARKS POSSIBLE

100 Marks

LICENTIATE DIPLOMA OF TEACHING: L.T.Mus.AGMS

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

- **Part one** is the **written folio**. A comprehensive document that includes discussing the importance of music education within the school curriculum, a discussion of technical skills for advanced levels, compare and contrasts two different methodologies of schools and a structured analysis of preparing students from grade 7 through to grade 8 Proficiency to C.Mus.AGMS (Certificate).
- **Part two** is the **practical examination** and includes a presentation of the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching supporting elements of a student examination.

PRE-REQUISITES

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

Suggested supplementary text: Download only

agms.edu.au

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

PART ONE: WRITTEN FOLIO**40 Marks**

SECTION A: Importance of music education within the school curriculum (500 - 1000 word limit)	(4 Marks)
SECTION B: Technical skills for advanced levels (1000 - 2000 word limit)	(8 Marks)
SECTION C: Compare two different methodologies of Schools (1000 - 2000 word limit)	(8 Marks)
SECTION D: Complete exam programmes (no word limit)	(20 Marks)

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

The written folio should include the following:

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

- b. Discussion of technical skills for advanced levels covering the following:**
 - Discuss the importance and development of technical skills for advanced levels
 - Compare and contrast four schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.
- c. Compare and contrast two different methodologies of schools e.g., Suzuki School, Yamaha Music Foundation etc.**
- d. Prepare one complete exam programme per grade for Grade 7, Grade 8, and Certificate**
 - Include a list of pieces chosen with scores for each piece
 - An analysis of each piece
 - Any technical challenges students might encounter in each piece, and how to overcome these challenges. Candidates should discuss the importance of scales and/or exercises for developing technique.

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

Candidates are to prepare the following for the practical examination:

- a. Technical Work: Perform & then explain how to teach**
 - Present (play) **all technical work** as set for AGMS Grade Seven.
 - **Explain & demonstrate** how the technical work is taught and any teaching strategies used.
- b. Repertoire: Perform & then explain how to teach**
 - Using the programmes prepared in PART ONE section C, select **one piece from each Grade** to perform.
 - **Grade 7** – Select 1 work to perform from the prepared programme.
 - **Grade 8** – Select 1 work to perform from the prepared programme.
 - **Certificate C.Mus.AGMS** – Select 1 work to perform from the prepared programme.
 - Discuss and demonstrate the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.
- c. Supporting tests: A demonstration of teaching supporting test sections**
 - Present and outline teaching strategies for grade seven supporting tests.
 - Aural Skills
 - Sight Reading
 - General Knowledge (these will be based on the pieces presented in your folio)

TOTAL MARKS POSSIBLE	100 Marks
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REFERENCE BOOKS

PIANOFORTE

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

RUDIMENTS

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

GENERAL

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



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