



**AUSTRALIAN
GUILD OF MUSIC
& SPEECH**

VIOLIN

Comprehensive

2026
SYLLABUS

agms.edu.au



AUSTRALIAN GUILD OF MUSIC & SPEECH

Violin Syllabus (Comprehensive) 2026

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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, not-for-profit, **education and examination body**.

“ *Empowering your success
is our passion* ”

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

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

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

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

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

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

Yours in the arts,

The AGMS Board of Directors.

CONTENTS

SYLLABUS & EXAMINATION POLICY OVERVIEW.....	4
COURSE RATIONALE.....	5
LEARNING GOALS.....	5
EXAMINATIONS AVAILABLE	6
OUTLINE OF ASSESSMENT	8
MARKING SCHEME.....	12
APPLICATION and EXAMINATION ENTRY.....	17
FEES, REFUNDS, TRANSFER	17
ATTENDANCE AT EXAMINATIONS, ABSENT	18
EXAMINATION PROCEDURE & OTHER ATTRIBUTUES.....	19
ACCESSIBILITY POLICY	21
EXAMINER.....	21
PRACTICAL MUSIC EXAMINATION OUTLINES.....	22
STEP ONE (PREPARATORY).....	23
STEP TWO (ELEMENTARY)	26
STEP THREE (PRELIMINARY).....	29
GRADE ONE.....	32
GRADE TWO	35
GRADE THREE.....	38
GRADE FOUR.....	42
GRADE FIVE	46
GRADE SIX	50
GRADE SEVEN	55
GRADE EIGHT (PROFICIENCY).....	60
RECITAL CERTIFICATE C.Mus.AGMS	65
ASSOCIATE DIPLOMA A.Mus.AGMS	66
LICENTIATE DIPLOMA L.Mus.AGMS	70
FELLOWSHIP DIPLOMA F.Mus AGMS.....	74
TEACHER OF MUSIC EXAMINATION OUTLINES	75
CERTIFICATE OF TEACHING C.T.Mus.AGMS	76
ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS	78
LICENTIATE DIPLOMA OF TEACHING: L.T.Mus.AGMS.....	80
REFERENCE BOOKS.....	82

SYLLABUS & EXAMINATION POLICY OVERVIEW



COURSE RATIONALE

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

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

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

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

Possible pathways after successful completion includes:

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

LEARNING GOALS

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

For practical music

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

For teacher of music

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

EXAMINATIONS AVAILABLE

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


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

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

Practical Music

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

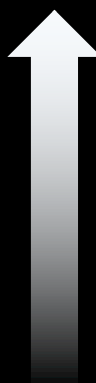
CATEGORY	DESCRIPTION	LEVEL NAME
Diploma	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
Certificate	Advanced concert level of performance	C.Mus.AGMS (Certificate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



Teacher of Music

All **teacher of music** exams includes a practical and written/theory component as part of the assessment. The **teacher of music** examinations is levelled as follows:

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



OUTLINE OF ASSESSMENT

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

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

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

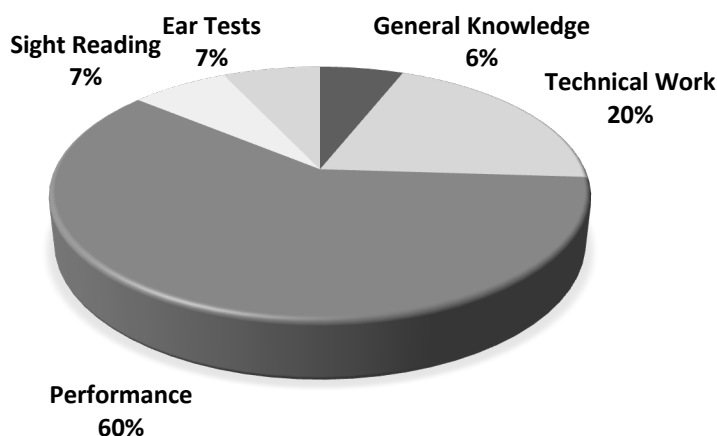
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

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

PRACTICAL MUSIC (Weighting)

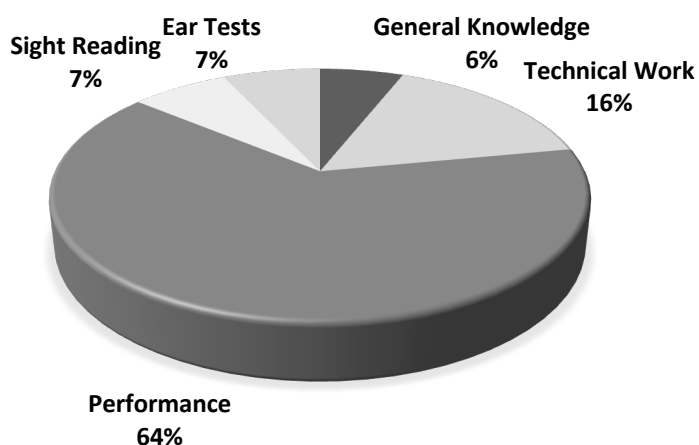
Following outlines, the marks (weighting) for each level.

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



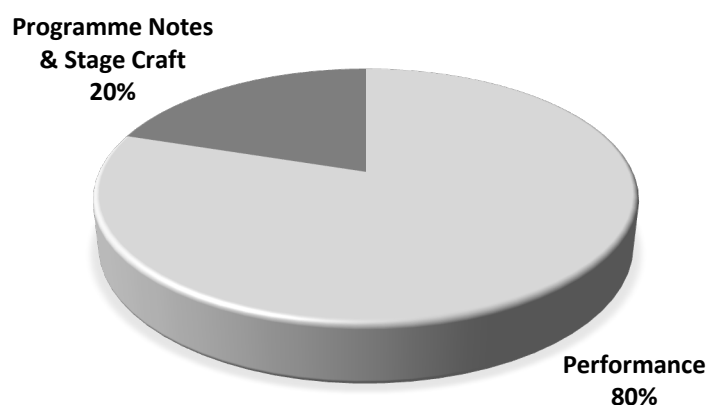
SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

Grade 6 to Grade 8 Marks (Weighting)



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

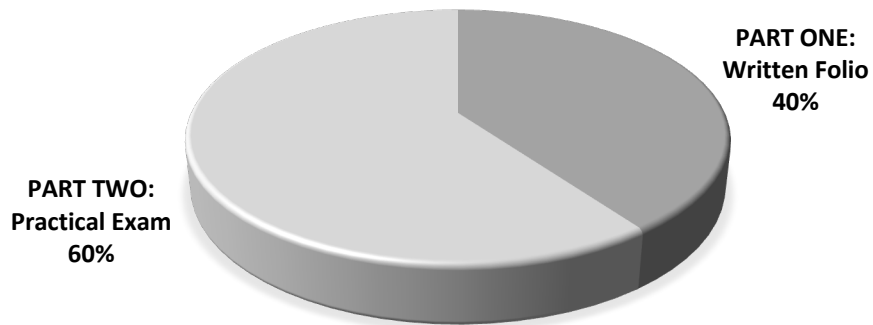
C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS Marks (Weighting)



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

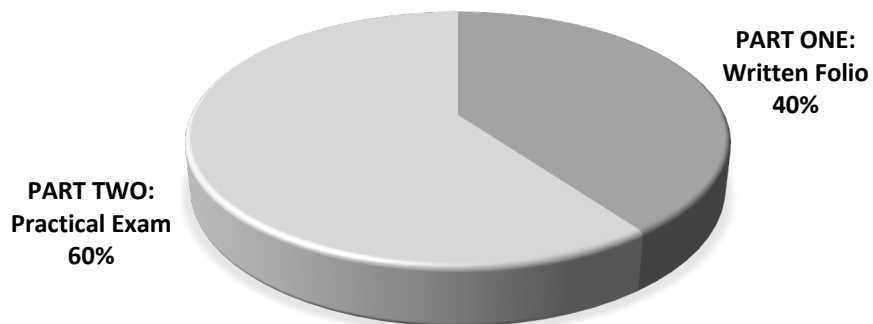
TEACHER OF MUSIC (Weighting)

C.T.Mus.AGMS Marks (Weighting)



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

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



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

Authentication strategies

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

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

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

MARKING SCHEME

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

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

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

Grade 6 to Grade 8 Marking Scheme

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

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

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

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

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

Practical Music

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

Details are below:

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

Teacher of Music

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

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

CERTIFICATE

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

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

THEORY PREREQUISITE FOR PRACTICAL SUBJECTS

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

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

VALIDITY POLICY

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

APPLICATION and EXAMINATION ENTRY

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

FEES, REFUNDS, TRANSFER

FEE LIST

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

FEE REFUND

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

EXAMINATION RE-ENTRY

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

CONCESSIONAL RE-ENTRY

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

TRANSFER OF FEES

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

ATTENDANCE AT EXAMINATIONS, ABSENT

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

ABSENT CANDIDATES

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

EXAMINATION PROCEDURE & OTHER 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.

IMPROVISATION

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

WORKS AVAILABILITY

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

OWN CHOICE ITEMS

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

INSTRUMENTS

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

GENERAL KNOWLEDGE

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

MEMORY

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

MUSIC REPEATS

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

PHOTOCOPIES

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

PENCIL MARKS

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

NATIONAL AWARDS & SPECIAL CERTIFICATES

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

ACCESSIBILITY POLICY

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

EXAMINER

EXAMINER'S DECISION & APPEALS PROCESS

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

EXAMINER REQUIREMENTS & RELIABILITY POLICY

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



VIOLIN: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

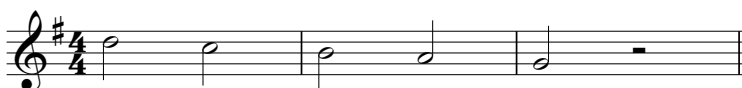
Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: 5 notes descending from the dominant to the tonic
 Tempo: ♩ = 50
 Bowing: Separate bow for each note with a loud tone

Major: G



Major: D



Exercises: Please refer to the Exercise Book
 The examiner will request one or two for performance

PERFORMANCE

Three pieces to be performed, contrasting in mood and style.
 Accompaniment: The use of piano or backing track accompaniment is optional.
 Memory work is encouraged but is not essential.

LIST A: Choose any one piece from the given repertoire list **20 Marks**
LIST B: Choose any one piece from the given repertoire list **20 Marks**
LIST C: Choose any one piece from the given repertoire list **20 Marks**

REPERTOIRE LIST**LIST A**

First Book of Classical and Romantic Pieces **boosey.com**
No. 3 Humming Bird, No. 5 Funeral March, No. 12 A Little Dance, No. 144 Bow to Your Partner
Learn to Play a Stringed Instrument – Ralph Matesky & Ardelle Womack **alfred.com**
No. 3 & 4 (page 9A) both as one, No. 1 & 2 (page 11A) both as one,
No. 1 & 2 (page 17A) both as one, No. 3, 4, 5 (page 17B) any two as one
More Tunes for My Violin **boosey.com**
No. 2 As I Was in the Meadow (Hiller), No. 4 Berceuse

String Builder Book 1 – Samuel Applebaum**Belwin Mill, Allans**

*No. 19 Bobby Shafto, No. 20 Hot Cross Buns, No. 22 Who is Thumkin (French Dance Song),
No. 24 Old King Cole (Traditional), No. 115 Pizzicato "The Fourth Does the Picking",
No. 116 Chop Sticks*

Own choice

No AGMS approval required

LIST B**First Book of Classical and Romantic Pieces****boosey.com**

Folk Tune (Mozart), Minuet from Flute Sonata No. 4 in (J. S. Bach), Theme (Carl M. Weber)

Suzuki Violin School Book 1

Song of the Wind, Gavotte (Gossec), Twinkle Twinkle 1st & 2nd Variations

12 Pieces For Violin and Piano – Eleanor Murray and Sebastian Brown**boosey.com**

No. 1 Bourrée, No. 2 Pastorale

Own choice

No AGMS approval required

LIST C**String Builder Book 1 – Samuel Applebaum****Belwin Mill, Allans**

*No. 65 The Spaceship, No. 72 Thanksgiving Song, No. 77 Smooth Sailing,
No. 78 Long Long Ago, No. 81 The Quarter Rest & No. 82 Thoughts of Christmas (both as one),
No. 83 Good Morning, No. 88 Watching the Sheep, No. 90 Nelly Bly,
No. 134 An Overnight Hike (Wohlfahrt), No. 140 The Spooks & No. 141 In the Cave (both as one)*

Own choice

No AGMS approval required

SIGHT READING**7 Marks**

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

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

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

PITCH

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

GENERAL KNOWLEDGE**6 Marks**

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales: 5 notes ascending from the tonic to the dominant

Tempo: ♩ = 50

Bowing: Separate bow for each note with a loud tone

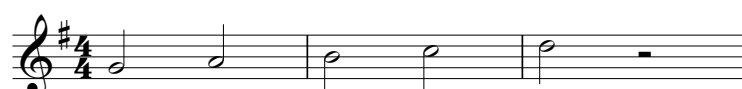
Major:

C



Major:

G



Major:

D

**Exercises:** Please refer to the Exercise Book

The examiner will request one or two for performance

PERFORMANCE

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

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

Memory work is encouraged but is not essential.

LIST A: Choose any one piece from the given repertoire list**20 Marks****LIST B:** Choose any one piece from the given repertoire list**20 Marks****LIST C:** Choose any one piece from the given repertoire list**20 Marks****REPERTOIRE LIST****LIST A****Course for Strings Book 1 – Samuel Applebaum****Belwin***Skip a Step, No. 120 Study for Right Hand Pizzicato***Elementary Studies Op. 54 – Wohlfahrt****Schirmer***No. 1, 6, 10*

Learn to Play a Stringed Instrument – Ralph Matesky & Ardelle Womack

alfred.com

*No. 2 (page 31A), No. 4 & 5 (page 33A) both as one,**No. 1, 2, 3, 4, 5 (page 36A - 37A) any two of the five as one***Progressive Studies Book 1 – Carse**

Augener

*No. 10, 11, 12***Own choice***No AGMS approval required***LIST B****Violin Method from Third to First position – Freda Dinn**

Schott 10966

*No. 50 The Happy Clown, The Vicar of Bray, Sur Le Pont De Nantes (French Folk Song),**Gavotte Facile (C. Ruegger)***Learn to Play a Stringed Instrument – Ralph Matesky & Ardelle Womack**

alfred.com

*No. 8 (page 34A) & No. 9A (page 35A) both as one, Pizzicato harmony for 'Jingle Bells'***Suzuki Violin School***Musette (J. S. Bach), March in D (C. P. E. Bach), The Wonder Blossom (Beethoven)***Own choice***No AGMS approval required***LIST C****Herbert Howell***A Croon***F. T. Percival**

Allans

*Meditation***P. Buck***Romance***Own choice***No AGMS approval required***SIGHT READING****7 Marks**

Sight read a short simple phrase of 2 bars in simple time

Generally consisting of minims

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

Clap or tap a short two-bar phrase played twice by the examiner.

No note value shorter than a crotchet.

PITCH

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

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

- Scales:** One octave ascending and descending
 Tempo: ♩ = 50
 Bowing: Separate whole bow for each note with a loud tone
- Major:** C, G, D & A
- Exercises:** Please refer to the Exercise Book
 The examiner will request one or two for performance

PERFORMANCE

Three pieces to be performed, contrasting in mood and style.
 Accompaniment: The use of piano or backing track accompaniment is optional.
 Memory work is encouraged but is not essential.

- LIST A:** Choose any one piece from the given repertoire list **20 Marks**
LIST B: Choose any one piece from the given repertoire list **20 Marks**
LIST C: Choose any one piece from the given repertoire list **20 Marks**

REPERTOIRE LIST**LIST A**

- The Really Easy Violin Book – Faber** **fabermusic.com**
No. 4 Spine Chiller, No. 5 Javanese Gongs, No. 9 Snakes and Ladders
- Young Violinists Repertoire Book 1 – Faber** **fabermusic.com**
No. 10 Pony Trot
- Own choice**
No AGMS approval required

LIST B

- The Really Easy Violin Book – Faber** **fabermusic.com**
No. 7 Dinosaur Plod, No. 8 Hen Party, No. 12 The Chaffinch
- Young Violinists Repertoire Book 1 – Faber** **fabermusic.com**
No. 2 Fanfare
- Own choice**
No AGMS approval required

LIST C**Abacadabra Book 1****A & C Black, London**

*Little Bird (page 10), Andrew Mine Jasper Mine (page 11), Twinkle Twinkle (page 13),
Frere Jacques (page 20), Baa Baa Black Sheep (page 22)*

Microjazz for Starters (violin) – Christopher Norton**boosey.com**

No. 10 Rolling Along

The Fiddler's Nursery**Stainer & Bell**

No. 7 Free from Care

Own choice

No AGMS approval required

SIGHT READING**7 Marks**

Sight read a short simple phrase of 8 bars in $\frac{4}{4}$ time or 8 bars or more in $\frac{2}{4}$ or $\frac{3}{4}$ time.

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, G or F Major only.

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

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

PITCH

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

GENERAL KNOWLEDGE**6 Marks**

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

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory except exercises)

Scales:	One octave ascending and descending Tempo: MM = 72 with one note per beat Bowing: Détaché or legato
Major:	C, G, E, F & B \flat
Melodic minor:	G & E
Arpeggios:	One octave ascending and descending Tempo: MM = 72 with one note per beat Bowing: Separate whole bow for each note
Major:	C, G, E, F & B \flat
Minor:	G & E
Exercises:	Please refer to the Exercise Book under Grade One Exercises The examiner will request one or two for performance

PERFORMANCE

Three pieces required: A, B and C.

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

Memory work is encouraged but is not essential.

LIST A: Choose any one piece from the given repertoire list	20 Marks
LIST B: Choose any one piece from the given repertoire list	20 Marks
LIST C: Choose any one piece from the given repertoire list	20 Marks

REPERTOIRE LIST**LIST A**

Progressive Studies Book 1 – Carse	Augener
<i>No. 1, 2, 3, 7, 10</i>	
Forty Studies Op. 54 – Wohlfahrt	Peters, Schirmer
<i>No. 1, 2, 3, 5, 6, 7, 10</i>	
Sixty Studies Op. 45 Book 1 – Wohlfahrt	Allans, UE
<i>No. 1, 2, 4</i>	
Sixty Studies Op. 45 Book 2 – Wohlfahrt	Allans, UE
<i>No. 31</i>	

Violin School – Hermann**Peters, B&H***No. 6, 7, 8, 9, 10 (choose any two as one)***Own choice***No AGMS approval required***LIST B****Young Violinists Repertoire Book 1****fabermusic.com***No. 4 March, No. 5 Gavotte, No. 6 Andante, No. 13 Rigaudon***Violin Music for Beginners****Editio Musica Budapest***Marcia (Sugár), French Troubadur Song (Járdányi)***Violin School Volume 2 – Suzuki***Chorus, Musette***Twenty Tunes for Beginners – Palmer & Best****Allans, OUP***Gavotte, Two Bourrées***Own choice***No AGMS approval required***LIST C****Young Violinists Repertoire Book 1****fabermusic.com***No. 9 Pipers Tune, No. 14 Waltz, No. 15 Mailed (May Song)***The Really Easy Violin Book****fabermusic.com***No. 10 Skye, No. 13 Troika***Violin School Volume 1 – Suzuki***Allegretto, Andantino***Young Violinists Repertoire Book 1****fabermusic.com***No. 9, 14, 15***Solos for Festival and Fun****MB, MMC***Belle Nuit, Meadowlands, Valse from Coppelia***Own choice***No AGMS approval required***SIGHT READING****7 Marks**

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

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory except exercises)

Scales:	Two octaves ascending and descending
	a) Separate bows in upper half of bow (♩ = MM 96)
	b) Four notes slurred using whole bow (♩ = MM 96)
Major:	C, G, A & B \flat
Melodic minor:	G & A
Arpeggios:	Two octaves ascending and descending
	Tempo: MM = 72 with one note per beat
	Bowing: Separate whole bow for each note
Major:	C, G, A & B \flat
Minor:	G & A
Exercises:	Please refer to the Exercise Book under Grade Two Exercises
	The examiner will request one or two for performance

PERFORMANCE

Three pieces required: A, B and C.

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

Memory work is encouraged but is not essential.

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

REPERTOIRE LIST**LIST A**

Foundation Studies Violin Book 1 – Wohlfahrt	Allans, UE
<i>No. 10, 13</i>	
Studies Op. 20 – Kayser	Peters
<i>No. 1, 3, 4, 5, 6, 7</i>	
Studies Op. 45 Book 1 – Wohlfahrt	Schirmer, Allans
<i>No. 6, 17, 20</i>	
Studies Op. 54 Book 1 – Wohlfahrt	Peters, Fisher
<i>No. 30, 31, 32</i>	
Own choice	

LIST B

Old Masters for Young Players Book 1	Schott
<i>Liebeslied, Sarabande, Andante Cantabile, La Villageoise, Two Minuets, Gavotte & Musette</i>	
Chesterian String Series Volume 1	Chester
<i>Gavotte, Two German Dances, The Lark</i>	
Young Violinists Repertoire Book 1	fabermusic.com
<i>No. 8, 11, 16, 17, 22</i>	
Suzuki Violin School Volume 2	Bosworth
<i>Hunter's Chorus, Long, Long Ago</i>	
Own choice	
<i>No AGMS approval required</i>	

LIST C

Young Violinists Repertoire Book 1	fabermusic.com
<i>No. 8, 11, 17, 22</i>	
Microjazz for Starters – Violin	boosey.com
<i>No. 8 Rustic Dance, No. 12 Wind Up</i>	
Suzuki Violin School Volume 1	Bosworth
<i>Gavotte</i>	
Six Easy Pieces – Edward Elgar	fabermusic.com
<i>No. 1, 2, 3, 4, 6</i>	
Violin Method 1st to 3rd Position – Freda Dinn	Schott
<i>No. 36, 37, 41</i>	
Own choice	
<i>No AGMS approval required</i>	

SIGHT READING**7 Marks**

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

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

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE THREE

Examination time: 20 Minutes.

Minimum pass mark 65%

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory except exercises)

Scales: Two octaves ascending and descending

a) Détaché (♩ = MM 132)

b) Four notes slurred (♩ = MM 132)

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

Melodic minor: G, A, B \flat , B, C & D

Harmonic minor: G & A

Arpeggios: Two octaves ascending and descending

a) Détaché (♩ = MM 96)

b) Four notes slurred (♩ = MM 96)

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

Minor: G, A, B \flat , B, C & D

Exercises: Please refer to the Exercise Book under Grade Three Exercises
The examiner will request one or two for performance

PERFORMANCE

Three pieces required: A, B and C.

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

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

20 Marks

REPERTOIRE LIST**LIST A**

Progressive Studies Book 1 – Adam Carse <i>No. 5, 6, 8, 10</i>	Stainer & Bell Ltd.
Progressive Studies Book 2 – Adam Carse <i>No. 2, 3, 4, 5, 6</i>	Stainer & Bell Ltd.
Progressive Studies Book 3 – Adam Carse <i>No. 5</i>	Stainer & Bell Ltd.
Studies Op. 20 – Kayser <i>No. 4</i>	Any Edition
Sixty Studies Op. 45 – Wohlfahrt <i>No. 30, 31, 32, 34, 35</i>	Schirmer
Studies Op. 32 Book 2 – Sitt <i>No. 20, 22, 23, 24, 26, 27</i>	Fischer, Schirmer
Own choice <i>No AGMS approval required</i>	

LIST B

Chester String Series Volume 3 <i>Aire Round, Nobody's Gigge, Trumpet Air and Jigg</i>	Schott
Violin Series <i>Andante Cantabile</i>	Schott
Kreisler <i>Chanson Louis XVIII in the style of Couperin</i>	Schott
Die Alte Geige <i>Minuetto (Albrechtsberger)</i>	Universal
Suzuki Violin School Volume 3 <i>Gavotte (Martini), Minuet (Bach), Gavotte in G minor</i>	
Old Masters for Young Players Book 1 <i>Two Dances, Gavotte & Musette, Sarabanda, Rondo</i>	Schott
Own choice <i>No AGMS approval required</i>	

LIST C

24 Easy Little Concert Pieces Book 2 <i>Traumerei, Overture and Rondino, Polish Style</i>	boosey.com
Suzuki Violin School Volume 2 <i>Two Grenadiers, Theme, Gavotte (from Mignon), Gavotte, Minuet</i>	
Let Us Have Music for Violin Volume 2 – <i>Hatikwah, None but the Lonely Heart</i>	Carl Fisher
Eight Pieces in 3rd Position – Stone <i>Pastoral, Intermezzo</i>	Novello

Thomas	Allans
<i>Entr'acte Gavotte</i>	
Chester String Series Volume 3	Chester
<i>Romance (Schumann)</i>	
Carse	Augener
<i>Sonatina in G minor – 1st and 2nd movements</i>	
Violin Series	Schott
<i>Variations on “Lulle Me Beyond Thee” (Pearson)</i>	
Own choice	
<i>No AGMS approval required</i>	

SIGHT READING**7 Marks**

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

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

No accidentals. Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Quavers, crotchets, minims and dotted minims may be used.
INTERVALS	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.
TONALITY	Hum or sing and then identify as major or minor, a short diatonic phrase of 5 to 7 notes played twice by the examiner. No dotted rhythms used.

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory except exercises)

Scales:	Two octaves ascending and descending
	a) Détaché (♩ = MM 126)
	b) Slurred one bar to a bow (♩ = MM 132)
Major:	G, A ^b , A, B ^b , & B
Melodic minor:	G, A, & B
Harmonic minor:	G, A, & B
Chromatic:	Two octaves ascending and descending
	Slurred four notes to a bow (♩ = MM 80)
	G (commence on open G)
Arpeggios:	Two octaves ascending and descending
	a) Détaché (♩ = MM 100)
	b) Slurred three notes to a bow (♩ = MM 96)
Major:	G, A ^b , B ^b & B
Minor:	G & B ^b
Dominant 7th:	Two octaves ascending and descending
	a) Détaché (♩ = MM 84)
	b) Slurred four notes to a bow (♩ = MM 84)
	Commence on G (in C)
	Commence on A (in D)
Diminished 7th:	Two octaves ascending and descending
	a) Détaché (♩ = MM 84)
	b) Slurred four notes to a bow (♩ = MM 84)
	Commence on G
	Commence on B ^b
Exercises:	Please refer to the Exercise Book under Grade Four Exercises
	The examiner will request one or two for performance

PERFORMANCE

Three pieces required: A, B and C.

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

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

20 Marks

REPERTOIRE LIST**LIST A****Studies Op. 20 – Kayser**

No. 1, 2, 3, 4, 6, 7, 8, 13, 28, 29, 32

Progressive Studies Book 3 – Carse

No. 7, 9, 10, 12

Sixty Studies Op. 45 – Wohlfahrt

No. 38, 47, 49, 57, 58

Special Studies Op. 36 – Mazas

No. 2

Fourteen Melodic Studies – Neil Mackay

No. 4, 6

Own choice

No AGMS approval required

LIST B**Sonatas Op. 5 – Corelli**

Schott

No. 3 in C major 4th movement, No. 6 in A major 3rd movement,

No. 8 in E minor 1st and 2nd movements

J. C. Pepush

Sonata No. 6 in G Major

Vivaldi

Sonata Op. 2 No. 8 in G major – 1st and 2nd movements,

Concerto Op. 3 No. 6 in A minor 1st and 2nd movements

Suzuki Violin School Volume 3

Gavotte in D, Bourrée, Sonata in G KV56 Rondo (Mozart),

Sonata in C KV60 2nd and 3rd movements (Mozart)

Own choice

No AGMS approval required

LIST C**Kreisler***Andantino in the Style of Martini***Chester String Series Book 3***Waltz (Schubert), Romance and Harvest Song: No. 5 & 6 (Schumann)***First Solo Pieces Book 2****Schott 12367***The Spinning Top Op. 22 (Bizet)***Anon. (Traditional)****Carl Fischer***Londonderry Air***Session Time for Strings (West Side Story – Bernstein)****boosey.com***No. 7 I Feel Pretty***Suzuki Violin School Volume 3***Humoresque, Gavotte (Becker)***Let Us Have Music for Violin Volume 2****Carl Fisher***Andantino, Melody in F***Sonata Miniature – Rueger****Rubank***Air Antique***Own choice***No AGMS approval required***SIGHT READING****7 Marks**

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

Quavers and occasional accidentals will be used.

Phrasing must be observed.

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

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

INTERVALS

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

TONALITY

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

GENERAL KNOWLEDGE**6 Marks**

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

Scale formation, tetrachords, notation, rests, key signatures, time signatures, accents, syncopation, terminology, signs, binary form, intervals, tones and semitones.

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory except exercises)

- Scales:** Three octaves ascending and descending
- a) Détaché (♩ = MM 144)
 - b) Slurred one bar to a bow (♩ = MM 144)
 - c) Spiccato (♩ = MM 72)

Major: G, A, B \flat Melodic minor: G, A, B \flat Harmonic minor: G, A, B \flat

- Chromatic:** Three octaves ascending and descending
- Four notes slurred (♩ = MM 60)
- B \flat

- Arpeggios:** Three octaves ascending and descending
- a) Détaché (♩ = MM 112)
 - b) Three notes slurred (♩ = MM 92)

Major: G, A, B \flat Minor: G, A, B \flat

- Dominant 7th:** Two octaves ascending and descending
- Four notes slurred (♩ = MM 54)
- Commence on G (in C)
- Commence on B \flat (in E \flat)

- Diminished 7th:** Two octaves ascending and descending
- Four notes slurred (♩ = MM 54)
- Commence on B
- Commence on G

- Exercises:** Please refer to the Exercise Book under Grade Five Exercises
- The examiner will request one or two for performance

PERFORMANCE

Three pieces required: A, B and C.

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

Memory work is encouraged but is not essential.

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

20 Marks

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

20 Marks

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

20 Marks

REPERTOIRE LIST**LIST A****Forty-two Studies – Kreutzer**

No. 4, 5, 6, 10, 12

Special Studies Op. 36 Book 1 – Mazas

No. 1, 2, 3, 5, 6, 8, 9

Studies Op. 20 – Kayser

No. 7, 8, 12, 16, 17

Thirty Six Studies – Fiorillo

No. 3, 15, 16

Studies Op. 45 Book 2 – Wohlfahrt

No. 42, 43, 46, 47, 50, 53

Own choice

LIST B**Sonata No. 2 for Flute and Harpsichord – J. S. Bach**

Sicilienne

Sonatas Op. 5 – Corelli

No. 9 in A major: Preludio and Giga, No. 11 in E major: Vivace and Gavotta,

Sonata E minor (Francoeur) 1st movement

Sonatas for Violin and Harpsichord Op. 1 – Handel

Barenreiter

No. 3 in F major: 4th mov, No. 4 in D major 4th mov, No. 6 in G minor 4th mov.

Sonata Op. 137 – Schubert

No. 1 in D major 1st movement, No. 3 in G minor 1st movement

Sonatina – Werner

Editio Musica.Budapest.Z8267

No. 5 in G major: Allegro Assai, No. 6 in F major: Allegro Assai

Suzuki Violin School Volume 5

Gavotte (Bach), German Dance (Dittersdorf)

Old Masters for Young Players Book 3

Schott

La Jeunesse (Jean Loillet), Matelotte (William Boyce), Sarabanda and Gavotte (Telemann)

Own choice

LIST C

Old Masters for Young Players Book 3	Schott
<i>Romance (Schubert), The Lotus Flower (Schumann)</i>	
Bach	OUP
<i>Chorale: Jesu, Joy of Man's Desiring</i>	
Forbes	OUP
<i>Sheep may Safely Graze</i>	
Haydn	Schirmer 02297½
<i>Serenade from string 4-et in F major Hob.III/17</i>	
Chesterian Violin Series II	Chester
<i>Norwegian Dance (Rebel)</i>	
Serenade Op. 48 – Tchaikovsky	Fischer B.934
<i>Valse</i>	
Sonatina No. 4 in F major – Telemann	Allans
<i>Vivace, Cantabile and Presto movements</i>	
Own choice	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

The candidate will be asked to identify and describe the following items as found in their chosen pieces: **Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.**

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE SIX

Examination time. 25 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory except exercises)

Scales: Three octaves ascending and descending
 a) Détaché (♩ = MM 96)
 b) Spiccato (♩ = MM 96)
 c) Six notes slurred (♩ = MM 96)

Major: G, A, B \flat Melodic minor: G, A, B \flat Harmonic minor: G, A, B \flat

Chromatic: Two octaves ascending and descending
 Four notes slurred (♩ = MM 84)
 B \flat & B

Arpeggios: Three octaves ascending and descending
 a) Détaché (♩ = MM 72)
 b) Spiccato (♩ = MM 72)
 c) Three notes slurred (♩ = MM 72)

Major: G, A, B \flat Minor: G, A, B \flat

Dominant 7th: Two octaves ascending and descending
 Four notes slurred (♩ = MM 72)
 Commence on A (in D)
 Commence on D (in G)

Diminished 7th: Two octaves ascending and descending
 Four notes slurred (♩ = MM 72)
 Commence on A
 Commence on D

Double Stops:	Two octaves ascending and descending Separate bows (♩ = MM 66)
Major:	G Major in 3rds or F major in 6ths (either one) A Major In octaves
One String Scale:	Any major scale starting from open string up to 3rd position One octave ascending and descending
Exercises:	Please refer to the Exercise Book under Grade Six Exercises The examiner will request one or two for performance

PERFORMANCE

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

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

Memory work is encouraged but is not essential.

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

REPERTOIRE LIST**LIST A****42 Studies – Kreutzer**

No. 8, 10, 11, 12, 16

Special Studies Op. 36 Book 1 – Mazas

No. 25, 26

Studies Op. 36 Book 2 – Mazas

No. 28, 36, 38, 39, 41

36 Studies – Fiorillo

No. 6, 7, 9, 10, 11, 12, 20, 21

Studies Op. 20 – Kayser

No. 27, 28, 29, 33

Own Choice**LIST B****Bach**

Sonata in G major (BWV 1021) 2nd or 4th movements

Sonata Op. 5 No. 10 – Corelli

Sarabande and Giga

Bärenreiter**Schott**

Sonata Op. 1 No. 1 – Geminiani <i>1st & 2nd movements</i>	Bärenreiter
Sonatas Op. 1 – Handel <i>No. 1 in A major 3rd & 4th movements, No. 2 in G minor 1st & 2nd movements, No. 2 in G minor 3rd & 4th movements, No. 3 in F major 3rd & 4th movements, No. 4 in D major 1st & 2nd movements, No. 4 in D major 3rd & 4th movements, No. 5 in A major 1st & 2nd movements</i>	Barenreiter
Sonata Op. 137 – Schubert <i>No. 1 in D major 3rd movement, No. 2 in A minor 1st movement</i>	Henle
Concerto in A minor Op. 3 No. 6 – Vivaldi <i>First movement or Third movement</i>	Peters
Mozart <i>Sonata in E minor 1st movement KV304</i>	Henle, Bärenreiter
Own Choice	

LIST C

Bach <i>Air on G String</i>	Schott
Hungarian Dances – Brahms edited by Paul Klengel <i>No. 1 in G minor, No. 2 in A minor, No. 4 (Original No. 5) in E minor</i>	Peters
Vaughan Williams <i>Fantasia on Greensleeves</i>	OUP
Concerto No. 2 KV 211 – Mozart <i>1st movement (no Cadenza required)</i>	Peters
Suzuki Violin School Volume 5 <i>Country Dance (Weber), Giga (Veracini)</i>	
Elgar <i>Chanson de Matin</i>	Novello
Popular Pieces (arranged by Watson Forbes) <i>Andaluza Spanish Dance No. 5 (Granados), Gopak (Mussorgsky), Humoresque Op. 10 No.2 (Tchaikovsky), Slumber Song Op. 124 No. 2 (Schumann)</i>	OUP
Sonatina in G minor Op. 100 – Dvorak <i>Finale movement</i>	
Sonatina in G minor Op. D408 – Schubert <i>Finale movement</i>	Wiener Urtext
Concertino Op. 24 in G major – Rieding <i>1st movement</i>	Bosworth
Concertino Op. 25 in D major – Rieding <i>1st movement</i>	Bosworth
Four English Sketches – Rowley <i>No. 4</i>	Williams
Romance in F major Op. 40 – Vieuxtemps <i>No. 1</i>	Carl Fischer
Own Choice	

LIST D

La Vida Apasionada Suite	margaretbrandmanmusic.com.au
<i>Tango Apasionada, Bossa Sonora</i>	
Margaret Brandman	margaretbrandmanmusic.com.au
<i>The Ram in Spring</i>	
Tartiniana Seconda (1957) – Dallapiccola	Suvini Zerboni
<i>No. 2 Tempo di Bourrée, No. 4 Presto</i>	
Five Little Pieces – Tucapsky	Robertson
<i>No. 1 Polka, No. 3 Valse, No. 5 Caprice</i>	
Albumstücke – Shostakovich	Peters
<i>No. 6 Frühlingswalzer, No. 7 Romanze</i>	
Ten Preludes Op. 34 – Shostakovich	Peters
<i>No. 5 Largo Op. 34 No. 17, No. 6 Allegretto op. 34 No. 18, No. 7 Andantino Op. 34 No. 19</i>	
Own choice	
<i>Twentieth century composition with piano accompaniment (from 1950)</i>	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

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

Form; ornaments; abbreviations; terms; keys; modulations; compound, inverted, diatonic or chromatic intervals; plagal, perfect and interrupted cadences.

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: GRADE SEVEN

Examination Time: 35 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory except exercises)

Scales:	Three octaves ascending and descending
	a) Détaché (♩ = MM 112)
	b) Spiccato (♩ = MM 112)
	c) Legato 21 notes to a bow (♩ = MM 112)
Major:	B, C, E & F
Melodic minor:	B, C, E & F
Harmonic minor:	B, C, E & F
Chromatic:	Three octaves ascending and descending
	a) Détaché (♩ = MM 96)
	b) Spiccato (♩ = MM 96)
	c) Legato 21 notes to a bow (♩ = MM 96)
	G, A & B \flat
Arpeggios:	Three octaves ascending and descending
	a) Détaché (♩ = MM 96)
	b) Spiccato (♩ = MM 96)
	c) Slur nine notes to a bow (♩ = MM 92)
Major:	B, C, E, F
Minor:	B, C, E, F
Dominant 7th:	Three octaves ascending and descending
	Slur 12 notes to a bow (♩ = MM 92)
	Commence on G (in C)
	Commence on C (in F)
	Commence on D (in G)
Diminished 7th:	Three octaves ascending and descending
	Slur 12 notes to a bow (♩ = MM 92)
	Commence on G
	Commence on B \flat
	Commence on D

Double Stopping:	Two octaves ascending and descending Slur two chords to a bow (♩ = MM 72)
Major:	B \flat or A in thirds (either one) F or E \flat in sixths (either one) A or D in octaves (either one)
Exercises:	Please refer to the Exercise Book under Grade Seven Exercises The examiner will request one or two for performance

PERFORMANCE

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

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

REPERTOIRE LIST

LIST A

24 Studies Op. 37 – Dont

No. 1, 4, 8

42 Studies – Kreutzer

No. 3, 6, 7, 14, 17, 20, 24, 35

36 Studies – Fiorillo

No. 5, 6, 21, 22

24 Caprices – Rode

No. 2, 6, 10, 18

Own Choice

LIST B

Arne

Sonata in B flat major

OUP

Sonata No. 2 in A major BWV 1015 – Bach

3rd movement

Bärenreiter

Sonata No. 6 in G major BWV 1019 – Bach

1st movement

Bärenreiter

Sonata No. 1 in D major – Corelli

1st & 3rd Movements

Schott

Sonata No. 1 in A major – Handel

1st & 2nd movements

Henle

Sonata No. 3 in F major – Handel

1st & 2nd movements

Henle

Sonata No. 1 in G major KV301 – Mozart <i>2nd & 3rd movements</i>	Barenreiter
Sonata No. 5 in A major KV305 – Mozart <i>2nd & 3rd movements</i>	Barenreiter
Golden Sonata in G minor – Purcell <i>1st & 2nd movements</i>	OUP
Concerto in E major BWV1042 – Bach <i>2nd movement</i>	Barenreiter
Concerto in A minor BWV1014 <i>1st movement</i>	Barenreiter
Concerto in G major Hob7A/4 – Haydn <i>1st or 2nd & 3rd movements</i>	Bärenreiter
Concerto No. 2 in B flat major KV207 – Mozart <i>1st or 2nd & 3rd movements</i>	Peters
Concerto No. 3 in G major KV216 – Mozart <i>1st or 2nd & 3rd movements</i>	Peters
Concerto No. 23 in G major – Viotti <i>1st or 2nd & 3rd movements</i>	Peters
Concerto No. 8 Op. 13 in E minor – Rode <i>2nd movement</i>	Peters
NOTE: Cadenzas are not required for the above concerto list	
Own Choice	

LIST C: CLASSICAL

Tchaikovsky <i>Melody Op. 42 No. 3</i>	IMC
Sarasate <i>Playera Op. 23 No. 1</i>	Lengnick
Kreisler <i>Liebesfreud or Liebeslied</i>	Schott
Wieniawski <i>Romance sans Paroles Op. 9</i>	Schirmer
Own Choice	

LIST D

La Vida Apasionada Suite <i>Morning Star Cha Cha Cha, Danza de la Alegria, Primavera Waltz, Jucaro Rhumba D'Amor</i>	margaretbrandmanmusic.com.au
Margaret Brandman <i>In Two Minds</i>	margaretbrandmanmusic.com.au
Own choice: 20th century composition (from 1950) with piano accompaniment	
<i>No AGMS approval required, however you may send to AGMS for approval if unsure of level.</i>	

SIGHT READING**7 Marks**

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

Modulations and accidentals will be included.

EAR TESTS**7 Marks**

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

GENERAL KNOWLEDGE**6 Marks**

Candidates will be expected to:

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE

100 Marks

VIOLIN: GRADE EIGHT (PROFICIENCY)

Examination Time. 45 Minutes

Minimum pass mark 65%

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory except exercises)

Scales:	Three octaves ascending and descending
	a) Détaché (♩ = MM 104)
	b) Spiccato (♩ = MM 104)
	c) Legato 21 notes slurred (♩ = MM 104)
Major:	All Keys
Melodic minor:	All Keys
Harmonic minor:	Ab, Bb, C#, F#
Chromatic:	Three octaves ascending and descending
	Thirty-six notes slurred (♩ = MM 96)
	G, A & Bb
Double Stopping:	Two octaves ascending and descending
	Two chords slurred (♩ = MM 80)
	G major in 3rds or B melodic minor in 3rds (either one)
	F major in 6ths or G melodic minor in 6ths (either one)
	Bb major in octaves or G melodic minor in octaves (either one)
Arpeggios:	Three octaves ascending and descending
	a) Détaché (♩ = MM 104)
	b) Spiccato (♩ = MM 104)
	c) Legato 9 notes slurred (♩ = MM 104)
Major:	All Keys
Minor:	All Keys

Dominant 7ths:	Three octaves ascending and descending 12 notes slurred (♩ = MM 104) Commence on G (in C) Commence on A \flat (in D \flat) Commence on B \flat (in E \flat) Commence on C (in F)
Diminished 7th:	Three octaves ascending and descending 12 notes slurred (♩ = MM 104) Commence on B (of C) Commence on C (of D \flat) Commence on C \sharp (of D) Commence on D (of E \flat)
Exercises:	Please refer to the Exercise Book under Grade Seven Exercises The examiner will request one or two for performance

PERFORMANCE

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

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

REPERTOIRE LIST

LIST A

Forty-Two Studies – Kreutzer <i>No. 7, 13, 34, 35, 38</i>	Peters, Belwin
Thirty-Six Studies – Fiorillo <i>No. 9, 10, 20, 23, 26, 28, 34, 29</i>	IMC, Belwin
Twenty-Four Caprices – Rode <i>No. 1, 2, 3, 4, 5, 8, 9</i>	Peters, IMC
Twenty-four Etudes and Caprice Op. 35 – Dont <i>No. 2, 5, 3, 13</i>	
Own Choice	

LIST B

Sonata No. 2 in A major BWV 1015 – Bach <i>1st and 2nd movements</i>	Barenreiter
Partita No. 2 in D minor BWV 1004 – Bach <i>Allemanda and Corrente</i>	Barenreiter
Partita No. 3 in E major BWV 1006 – Bach <i>Bouree and Gigue</i>	Barenreiter
Sonatina Op. 100 in G major – Dvorak <i>1st movement</i>	Lengnick
Sonata No. 1 in G major KV301 – Mozart <i>1st movement</i>	Barenreiter
Sonata No. 5 in A major KV305 – Mozart <i>1st movement</i>	Barenreiter
Concert Sonata Op. 8 No. 2 in E minor <i>1st and 2nd movements</i>	Peters
Wieniawski <i>Legend Op. 17</i>	Peters
Own Choice	

LIST C

Concerto No. 2 in E major BWV 1042 – Bach <i>1st movements</i>	Bärenreiter
Concerto in C major Hob7A/1 – Haydn <i>1st movement</i>	Peters
Concerto in E minor Op. 64 – Mendelssohn <i>2nd movement</i>	Peters
Concerto No. 5 in A major KV219 – Mozart <i>1st movement</i>	Peters
Concerto No. 4 in D major KV218 – Mozart <i>1st movement</i>	Schott Urtext
Concerto Op. 9 No. 7 in A minor – Rode <i>1st movement</i>	IMC
Concerto No. 22 in A minor – Viotti <i>1st movement</i>	Schott
Own Choice	

NOTE: No cadenzas are required for the above list

LIST D

Three Fantastic Dances – Shostakovich <i>No. 2 or No. 3</i>	boosey.com
Aus der Heimat – Smetana <i>1st movement</i>	Peters
Debussy <i>La Fille aux Cheveux de Lin</i>	Durand

Debussy*La plus que lente***Durand****La Vida Apasionada Suite***Summer Samba, Tristeza del corazon Roto***margaretbrandmanmusic.com.au****Margaret Brandman***Binna Burra Dreaming, The Eastern Spinebill***margaretbrandmanmusic.com.au****Ravel***Piece en forme d'Habanera***Allans****Six Solos – Leonard***No. 1 or No. 2***Billaudot****Granados/Kreisler***Spanish Dance***Schott****Own Choice:***A twentieth century composition with piano accompaniment.***SIGHT READING****7 Marks**

The candidate will be asked to:

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

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

The Candidate will be asked to clap or tap a four bar passage played twice by the examiner Dotted rhythms and semiquavers will be used.

PITCH

The Candidate will be asked to hum or sing a two bar phrase played twice by the examiner in a key to suit the candidate. The phrase will be either chromatic or diatonic, including one or two quaver groups.

HARMONY

The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.

CADENCES

The Candidate will be asked to name the cadences in a passage in a major key as played by the examiner. Pauses will be played at the cadence points. The passage will consist of a melody comprised of four phrases. Only the four cadences will be harmonized.

GENERAL KNOWLEDGE**6 Marks**

Candidates will be expected to:

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE**100 Marks**

VIOLIN: RECITAL CERTIFICATE C.Mus.AGMS

Performance length: 25 Minutes

Minimum pass mark 70%

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

NOTES

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

ASSESSMENT

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

RECITAL PROGRAM

Four Lists required: A, B, C, D

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

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

ACADEMIC DRESS

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

VIOLIN: ASSOCIATE DIPLOMA A.Mus.AGMS

PRE-REQUISITE AGMS Proficiency Certificate.

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

PART ONE: THEORETICAL

Distinction: 90 marks and above

THEORY OF MUSIC EXAMINATION

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

PART TWO: PRACTICAL

Examination Time: 50 Minutes

NOTES

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 30 minutes and not more than 40 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- If own choice pieces are presented, no approval is needed but if you are unsure of the standard you may apply for approval.
- One of the list pieces must be played from memory. Any performance from memory beyond this is entirely optional.
- Pieces may be performed with a backing track.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

ASSESSMENT

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

Pass: 70 – 89 Marks

Distinction: 90 - 95 Marks

High Distinction: 96 - 100 Marks

PERFORMANCE

Select four contrasting pieces from four different lists below

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

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

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

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

REPERTOIRE**LIST A**

Sonata No. 1 in B minor BWV 1014 – J.S. Bach	Barenreiter
<i>3rd & 4th movements</i>	
Sonata No. 6 in G major BWV 1019 – J. S. Bach	Barenreiter
<i>4th & 5th movements</i>	
Sonata Op. 12 No. 1 in D major – Ludwig van Beethoven	Henle
<i>3rd movement</i>	
Sonata Op. 12 No. 2 in A major – Ludwig van Beethoven	Henle
<i>3rd movement</i>	
Sonata in C minor opus 45 – Edward Grieg	Peters
<i>3rd movement</i>	
Sonata in B flat major KV 454 – W. A. Mozart	Barenreiter
<i>1st & 2nd movements</i>	
Sonata in E flat major KV 481 – W. A. Mozart	Barenreiter
<i>1st movement</i>	
Sonata in A major Op. 162 D.574 – Franz Schubert	IMC
<i>1st movement</i>	
Sonata Op. 1 No. 10 in G minor – Giuseppe Tartini	Carisch
<i>2nd & 3rd movements</i>	
Concert Sonata Op. 8 No. 2 in E minor – F. M. Veracini	Peters
<i>last movement</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST B

Concerto No. 1 Op. 26 – Max Bruch	Peters
<i>1st and 2nd movements</i>	
Charles de Beriot	Peters
<i>Concerto No. 7 in G major</i>	
Concerto No. 4 in D major KV218 – W. A. Mozart	Schott
<i>2nd and 3rd movements</i>	
Concerto No. 5 in A major KV219 – W. A. Mozart	Barenreiter
<i>2nd and 3rd movements</i>	

Concerto Op. 64 in E minor – Felix Mendelssohn <i>1st and 2nd movements</i>	Peters
Concerto Op. 48 in G minor – Dmitry Kabalewski <i>1st and 2nd movements</i>	Sikorski
Concerto No. 7 Op. 9 in A minor – Pierre Rode <i>1st movement</i>	Peters
Concerto No. 9 in A minor – Charles de Beriot <i>2nd & 3rd movements</i>	Fischer
Concerto No. 22 in A minor – Giovanni Battista Viotti <i>1st & 2nd movements</i>	Fischer
Own choice <i>AGMS approval required</i>	

LIST C

10 Preludes – Dmitry Shostakovich <i>Prelude No. 5 or 6</i>	Boosey
Hungarian Dances – Johannes Brahms arr. Joseph Joachim <i>any one</i>	Lengnick
Pablo Sarasate <i>Malaguena opus 21 No. 1</i>	IMC
Antonin Dvorak <i>Romance in F Op. 11</i>	Lengnick
La Vida Apasionada Suite <i>Any four pieces to count as one work</i>	margaretbrandmanmusic.com.au
Pablo de Sarasate <i>Romanza Andaluza Op. 22 No. 1</i>	IMC
Fritz Kreisler <i>Sicilienne and Rigaudon</i>	Schott
Spanish Dances Op. 23– Pablo de Sarasate <i>No. 1 or No. 6</i>	Lengnick
Swedish Dances – Max Bruch <i>No. 5 or No. 6</i>	Peters
Own choice <i>One twentieth century composition (post 1950) with piano accompaniment.</i> <i>AGMS approval required</i>	

LIST D

Partita No. 1 BWV 1002 in B minor – J. S. Bach <i>Allemanda & Double</i>	Barenreiter
Partita No. 2 BWV 1004 in D minor – J. S. Bach <i>Sarabanda and Giga</i>	Barenreiter
Partita No. 3 BWV 1006 in E major – J. S. Bach <i>Preludio & Loure</i>	Bärenreiter
Sonata No. 1 BWV 1001 in G minor – J. S. Bach <i>Siciliana and Presto</i>	Barenreiter

Sonata No. 2 BWV 1003 in A minor – J. S. Bach

Andante & Allegro

Barenreiter

Sonata No. 3 BWV 1005 in C major – J. S. Bach

Largo & Allegro assai

Barenreiter

Own choice

One unaccompanied composition (AGMS approval required)

VIOLIN: LICENTIATE DIPLOMA L.Mus.AGMS

PRE- REQUISITES

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

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

PART ONE: THEORETICAL

(Distinction 90 marks and above)

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

PART TWO: PRACTICAL

Examination Time: 60 Minutes

NOTES

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 35 minutes and not more than 45 minutes playing time.
- It is a requirement that the candidate presents a balanced program that includes works of different styles and contrasting moods. Evidence of creativity and a personal style will be expected.
- If own choice pieces are presented, no approval is needed but if you are unsure of the standard you may apply for approval.
- One of the list pieces must be played from memory. Any performance from memory beyond this is entirely optional.
- Pieces may be performed with a backing track.
- Detailed Program notes should be compiled and presented by the candidate. This should include a Bio about the Performer and notes about Composers, form and structure, keys and modulations and interesting features of the works performed.
- Candidates are to provide a copy of each work for the use of examiners.

ASSESSMENT

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

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

PERFORMANCE

Select four contrasting pieces from four different lists below.

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

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

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

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

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

REPERTOIRE**LIST A**

Sonata No. 1 Op. 78 in G major – Johannes Brahms	Henle
<i>1st & 2nd movements</i>	
Sonata No.1 Op. 78 in G major – Johannes Brahms	Henle
<i>2nd & 3rd movements</i>	
Sonata in E flat major KV481 – W.A. Mozart	Barenreiter
<i>2nd & 3rd movements</i>	
Sonata in E flat major KV 481 – W. A. Mozart	Barenreiter
<i>1st movement</i>	
Sonata Op. 12 No. 3 in E flat major – Ludwig van Beethoven	Henle
<i>1st & 2nd movements</i>	
Sonata Op. 30 No. 2 in C minor – Ludwig van Beethoven	Henle
<i>3rd & 4th movements</i>	
Sonata in A major – César Franck	Peters
<i>1st & 2nd movements</i>	
Sonata in A major – César Franck	Peters
<i>2nd & 3rd movements</i>	
Giuseppe Tartini	Schirmer
<i>Sonata in G minor (The Devil's Trill)</i>	
Sonata in A major Op. 162 D.574 – Franz Schubert	IMC
<i>1st movement</i>	
Own Choice	
<i>AGMS approval required</i>	

LIST B**NOTE:** Cadenzas are required for List B

Concerto Op. 64 in E minor – Felix Mendelssohn <i>2nd & 3rd movements</i>	Peters
Concerto Op. 61 in D major – Ludwig van Beethoven <i>1st movement</i>	IMC
Concerto Op. 61 in D major – Ludwig van Beethoven <i>3rd movement</i>	IMC
Concerto Op. 48 in G minor – Dmitry Kabalevsky <i>2nd and 3rd movements</i>	Sikorski
Concerto – Aram Khachaturian <i>1st or 3rd movements</i>	boosey.com
W. A Mozart <i>Concerto in A major KV219 Complete</i>	Schirmer
W. A Mozart <i>Adagio in E major K261 and Rondo in C major K373 (both)</i>	Peters
Concerto No. 1 in G minor Op. 26 – Max Bruch <i>2nd and 3rd movements</i>	IMC
Concerto No. 4 in D minor – Henry Vieuxtemps <i>2nd movement & Finale</i>	Peters
Henryk Wieniawski <i>Concerto No. 2 in D minor Op. 22 (Finale)</i>	IMC
Concerto No. 3 in B minor Op. 61 – Camille Saint Saens <i>(last movement)</i>	Durand
Charles de Beriot <i>Concerto Op. 104 No. 9 (complete)</i>	Peters
Own choice <i>AGMS approval required</i>	

LIST C

Franz Schubert <i>Rondo in B minor Op. 70 D895</i>	Henle
Hungarian Dances – Brahms/Joachim <i>No. 2 & 5 (both as one)</i>	Butorac
Charles de Beriot <i>Air with Variations Op. 1 No. 1</i>	Schott
Edward Elgar <i>La Capricieuse Op. 17</i>	Breitkopf
Niccoló Paganini/Fritz Kreisler <i>La Campanella Op. 7</i>	IMC
Antonin Dvorak/Fritz Kreisler <i>Slavonic Dances No. 3</i>	Lengnick
Fritz Kreisler <i>Praeludium and Allegro</i>	Schott

Henryk Wieniawski <i>Polonaise Op. 4 in A major</i>	IMC
Henryk Wieniawski <i>Polonaise in D Op. 21</i>	IMC
Romantic Pieces – Antonin Dvorak <i>Op. 75 No. 2, No. 3 or No. 4</i>	Simrock
La Vida Apasionada Suite <i>Entire Suite to count as one work</i>	margaretbrandmanmusic.com.au
Pablo de Sarasate <i>Zigeunerweisen Op. 20 No. 1 or No. 4 (either one)</i>	Lengnick
Own choice <i>AGMS approval required</i>	

LIST D

24 Caprices Op. 1 – Niccoló Paganini <i>No. 13, and 14 both pieces</i>	IMC
Sonata No. 1 BWV 1001 in G minor – J. S. Bach <i>Adagio and Fuga</i>	Barenreiter
Sonata No. 2 BWV 1003 in A minor – J. S. Bach <i>Grave & Fuga</i>	Bärenreiter
Fritz Kreisler <i>Caprice Viennoise</i>	Schott
Lenox Berkeley <i>Elegy and Toccata</i>	Chester
Eugené Ysaye <i>Six Sonatas Op. 27 No. 2</i>	Schirmer
Sonata Op. 44 in G major – P. Ben Haim <i>all three movements</i>	IMP
Sergei Prokofiev <i>Sonata Op. 115 in D</i>	boosey.com
Own Choice <i>AGMS approval required</i>	

VIOLIN: FELLOWSHIP DIPLOMA F.Mus AGMS

PRE- REQUISITE

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

REQUIREMENTS

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

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

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

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

TEACHER OF MUSIC EXAMINATION OUTLINES



CERTIFICATE OF TEACHING C.T.Mus.AGMS

Examination Time: 60 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITE

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

PART ONE: WRITTEN FOLIO

40 Marks

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

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

The written folio should include the following:

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

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

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

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

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

TOTAL MARKS POSSIBLE**100 Marks**

ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITES

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

PART ONE: WRITTEN FOLIO

40 Marks

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

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

The written folio should include the following:

- How to keep students motivated and the place & purpose of music examinations**
- Construction and care of the instrument, including the different materials they are made from both currently and historically, and how to advise parents/students on purchasing an appropriate instrument**
- Compare and contrast two schools and/or styles technique**

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

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

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

- Using the programmes prepared in PART ONE section C, select **one piece from each Grade** to perform.
 - **Grade 3** – Select 1 work to perform from the prepared programme.
 - **Grade 4** – Select 1 work to perform from the prepared programme.
 - **Grade 5** – Select 1 work to perform from the prepared programme.
 - **Grade 6** – Select 1 work to perform from the prepared programme.
- **Discuss and demonstrate** the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.

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

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

TOTAL MARKS POSSIBLE**100 Marks**

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

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITES

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

PART ONE: WRITTEN FOLIO

40 Marks

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

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

SECTION C: History & development of the instrument (1000 - 2000 word limit) **(8 Marks)**

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

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

The written folio should include the following:

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

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

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

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

- Using the programmes prepared in PART ONE section C, select **one piece from each Grade** to perform.
 - **Grade 7** – Select 1 work to perform from the prepared programme.
 - **Grade 8** – Select 1 work to perform from the prepared programme.
 - **Certificate C.Mus.AGMS** – Select 1 work to perform from the prepared programme.
- Discuss and demonstrate the various **technical challenges** in the pieces after each performance and discuss how best to teach and correct these.

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

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

TOTAL MARKS POSSIBLE**100 Marks**

REFERENCE BOOKS

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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