



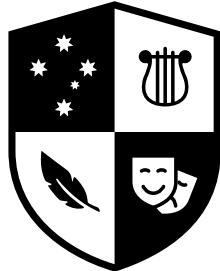
AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH

# VIOLIN

Comprehensive

2026  
SYLLABUS

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# AUSTRALIAN GUILD OF MUSIC & SPEECH

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## Violin Syllabus (Comprehensive) 2026

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## **FOREWORD**

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

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

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

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

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

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

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

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

Yours in the arts,

**The AGMS Board of Directors.**

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## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

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## **COURSE RATIONALE**

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

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

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

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

Possible pathways after successful completion includes:

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

## **LEARNING GOALS**

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

### **For practical music**

- For **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:

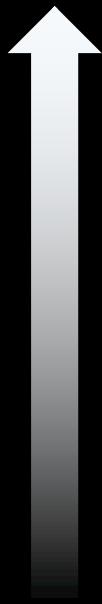
- Comprehensive** (included in this syllabus) includes:
  - Technical work** (Please see relevant grade in this syllabus for full details).
  - Pieces** (number of pieces varies according to grade). Please see relevant grade for full details.
  - Supporting tests**: aural, sight reading, and general 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
Grades	Intermediate level of performance and technique	Grade Five
		Grade Four
		Grade Three
Steps	Developing level of performance and technique	Grade Two
		Grade One
		Step Three (Preliminary)
Steps	Beginning elements to set the foundations of success in your instrument	Step Two (Elementary)
		Step One (Preparatory)

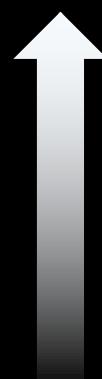


### Teacher of Music

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

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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:

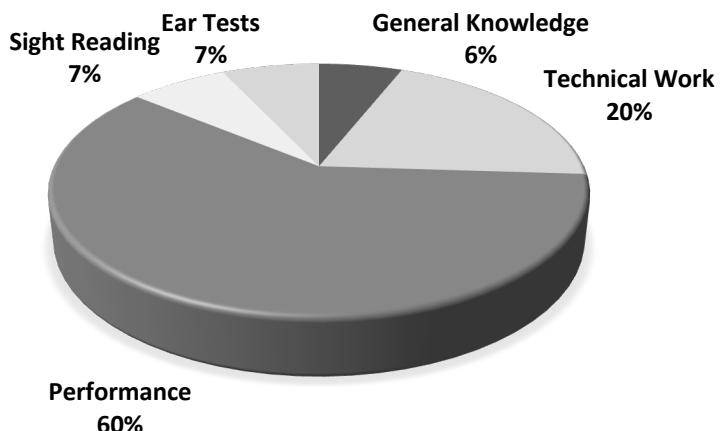
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

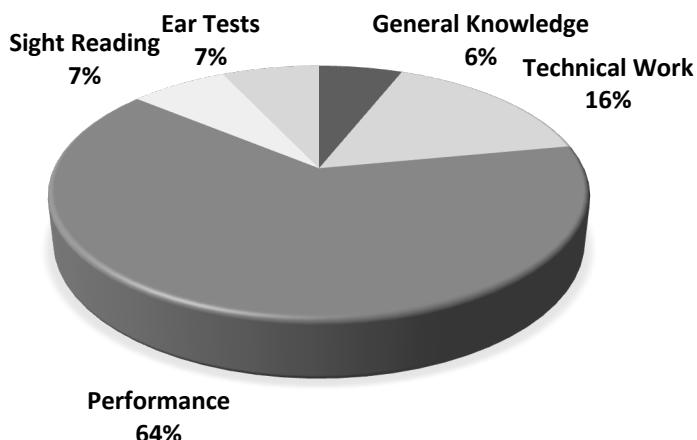
### PRACTICAL MUSIC (Weighting)

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

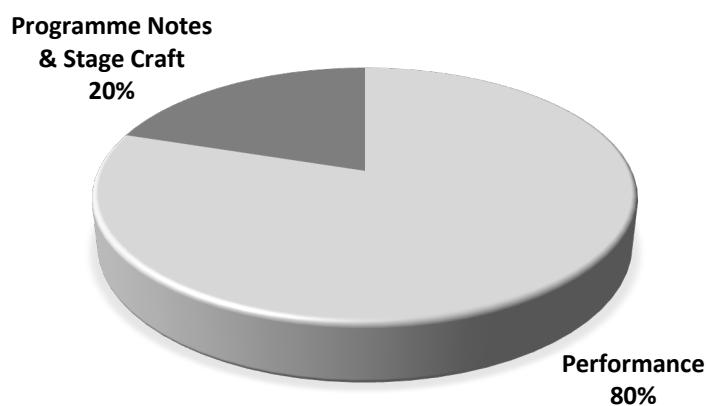
#### Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)



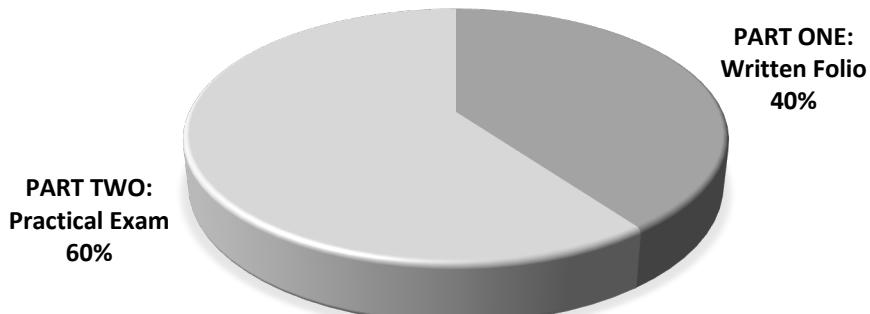
SECTION	MARKS (WEIGHTING)	
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

**Grade 6 to Grade 8 Marks (Weighting)**

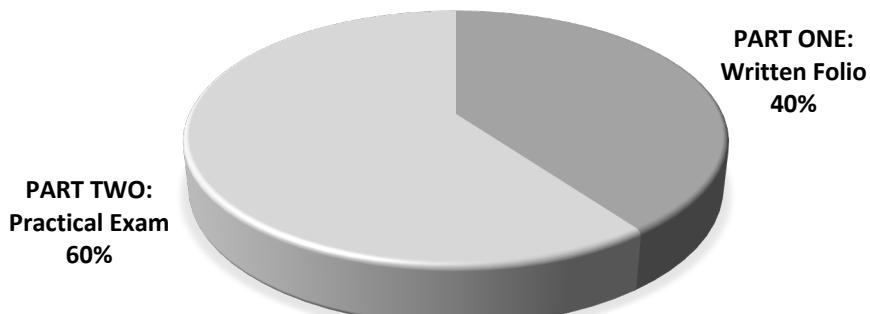
SECTION	MARKS (WEIGHTING)	
Technical Work		16
Performance	List A (16 Marks)	
	List B (16 Marks)	
	List C (16 Marks)	64
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

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

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

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

SECTION	MARKS (WEIGHTING)	
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)	
<b>TOTAL</b>		<b>100</b>

**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)	
<b>TOTAL</b>		<b>100</b>

**Authentication strategies**

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

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

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

## MARKING SCHEME

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

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

## Grade 6 to Grade 8 Marking Scheme

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

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

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

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

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

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

**Teacher of Music**

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

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

**CERTIFICATE**

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

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

### **THEORY PREREQUISITE FOR PRACTICAL SUBJECTS**

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

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

### **VALIDITY POLICY**

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

### **APPLICATION and EXAMINATION ENTRY**

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

### **FEES, REFUNDS, TRANSFER**

#### **FEE LIST**

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

### **FEE REFUND**

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

### **EXAMINATION RE-ENTRY**

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

### **CONCESSIONAL RE-ENTRY**

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

### **TRANSFER OF FEES**

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

## **ATTENDANCE AT EXAMINATIONS, ABSENT**

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

### **ABSENT CANIDATES**

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

## **EXAMINATION PROCEDURE & OTHER ATTRIBTUES**

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### **IN-PERSON EXAMINATION**

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

### **LIVE ONLINE EXAMINATION**

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

### **RECORDED EXAMINATION**

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

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

### **ACCOMPANIMENTS FOR EXAMINATION**

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

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

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

### **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

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

## EXAMINER

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### EXAMINER'S DECISION & APPEALS PROCESS

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

### EXAMINER REQUIREMENTS & RELIABILITY POLICY

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

## **PRACTICAL MUSIC EXAMINATION OUTLINES**

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**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 tonicTempo:  $\text{♩} = 50$ 

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 dominantTempo:  $\text{♩} = 50$ 

Bowing: Separate bow for each note with a loud tone

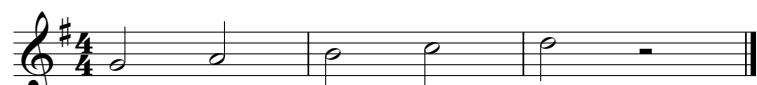
Major:

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 Howells***A Croon***F. T. Percival***Meditation*

Allans

**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 descendingTempo:  $\text{♩} = 50$ 

Bowing: Separate whole bow for each note with a loud tone

Major: C, G, D &amp; 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](http://fabermusic.com)*No. 4 Spine Chiller, No. 5 Javanese Gongs, No. 9 Snakes and Ladders***Young Violinists Repertoire Book 1 – Faber**[fabermusic.com](http://fabermusic.com)*No. 10 Pony Trot***Own choice***No AGMS approval required***LIST B****The Really Easy Violin Book – Faber**[fabermusic.com](http://fabermusic.com)*No. 7 Dinosaur Plod, No. 8 Hen Party, No. 12 The Chaffinch***Young Violinists Repertoire Book 1 – Faber**[fabermusic.com](http://fabermusic.com)*No. 2 Fanfare***Own choice***No AGMS approval required*

**LIST C**

<b>Abracadabra Book 1</b>	<b>A &amp; C Black, London</b>
<i>Little Bird (page 10), Andrew Mine Jasper Mine (page 11), Twinkle Twinkle (page 13), Frere Jacques (page 20), Baa Baa Black Sheep (page 22)</i>	
<b>Microjazz for Starters (violin) – Christopher Norton</b>	<b>boosey.com</b>
<i>No. 10 Rolling Along</i>	
<b>The Fiddler's Nursery</b>	<b>Stainer &amp; Bell</b>
<i>No. 7 Free from Care</i>	
<b>Own choice</b>	
<i>No AGMS approval required</i>	

**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♭  
 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♭  
 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**

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

**Violin School – Hermann***No. 6, 7, 8, 9, 10 (choose any two as one)***Own choice***No AGMS approval required***Peters, B&H****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**

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

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

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR****OPTION 2**

This option is for:

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

Programme notes:

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

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

**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 descendinga) Separate bows in upper half of bow ( $\text{♪} = \text{MM 96}$ )b) Four notes slurred using whole bow ( $\text{♪} = \text{MM 96}$ )Major: C, G, A & B $\flat$ 

Melodic minor: G &amp; 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 &amp; 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**

No. 10, 13

**Studies Op. 20 – Kayser****Peters**

No. 1, 3, 4, 5, 6, 7

**Studies Op. 45 Book 1 – Wohlfahrt****Schirmer, Allans**

No. 6, 17, 20

**Studies Op. 54 Book 1 – Wohlfahrt****Peters, Fisher**

No. 30, 31, 32

**Own choice**

**LIST B**

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

**LIST C**

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

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

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

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

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR**

**OPTION 2**

This option is for:

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

Programme notes:

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

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

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

**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♭, B, C & D

Melodic minor: G, A, B♭, 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♭, B, C & D

Minor: G, A, B♭, 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**

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

**LIST B**

<b>Chester String Series Volume 3</b>	<b>Schott</b>
<i>Aire Round, Nobodye's Gigge, Trumpet Air and Jigg</i>	
<b>Violin Series</b>	<b>Schott</b>
<i>Andante Cantabile</i>	
<b>Kreisler</b>	<b>Schott</b>
<i>Chanson Louis XVIII in the style of Couperin</i>	
<b>Die Alte Geige</b>	<b>Universal</b>
<i>Minuetto (Albrechtsberger)</i>	
<b>Suzuki Violin School Volume 3</b>	
<i>Gavotte (Martini), Minuet (Bach), Gavotte in G minor</i>	
<b>Old Masters for Young Players Book 1</b>	<b>Schott</b>
<i>Two Dances, Gavotte &amp; Musette, Sarabanda, Rondo</i>	
<b>Own choice</b>	
<i>No AGMS approval required</i>	

**LIST C**

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

<b>Thomas</b>	<b>Allans</b>
<i>Entr'acte Gavotte</i>	
<b>Chester String Series Volume 3</b>	<b>Chester</b>
<i>Romance (Schumann)</i>	
<b>Carse</b>	<b>Augener</b>
<i>Sonatina in G minor – 1st and 2nd movements</i>	
<b>Violin Series</b>	<b>Schott</b>
<i>Variations on "Lull Me Beyond Thee" (Pearson)</i>	
<b>Own choice</b>	
<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**

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.
<b>TONALITY</b>	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 ( $\downarrow$  = MM 126)
- b) Slurred one bar to a bow ( $\downarrow$  = MM 132)

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

Melodic minor: G, A, & B

Harmonic minor: G, A, & B

**Chromatic:** Two octaves ascending and descending

Slurred four notes to a bow ( $\downarrow$  = MM 80)

G (commence on open G)

**Arpeggios:** Two octaves ascending and descending

- a) Détaché ( $\downarrow$  = MM 100)
- b) Slurred three notes to a bow ( $\downarrow$  = MM 96)

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

Minor: G & B $\flat$

**Dominant 7th:** Two octaves ascending and descending

- a) Détaché ( $\downarrow$  = MM 84)
- b) Slurred four notes to a bow ( $\downarrow$  = MM 84)

Commence on G (in C)

Commence on A (in D)

**Diminished 7th:** Two octaves ascending and descending

- a) Détaché ( $\downarrow$  = MM 84)
- b) Slurred four notes to a bow ( $\downarrow$  = MM 84)

Commence on G

Commence on B $\flat$

**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**

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

**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♭

**Melodic minor:** G, A, B♭

**Harmonic minor:** G, A, B♭

**Chromatic:** Three octaves ascending and descending

- Four notes slurred (♩ = MM 60)
- B♭

**Arpeggios:** Three octaves ascending and descending

- a) Détaché (♩ = MM 112)
- b) Three notes slurred (♩ = MM 92)

**Major:** G, A, B♭

**Minor:** G, A, B♭

**Dominant 7th:** Two octaves ascending and descending

- Four notes slurred (♩ = MM 54)
- Commence on G (in C)
- Commence on B♭ (in E♭)

**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**

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

**SIGHT READING****7 Marks**

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

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

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

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

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR**

**OPTION 2**

This option is for:

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

Programme notes:

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

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

**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♭

**Melodic minor:** G, A, B♭

**Harmonic minor:** G, A, B♭

**Chromatic:** Two octaves ascending and descending

Four notes slurred (♩ = MM 84)

B♭ & 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♭

**Minor:** G, A, B♭

**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.

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

## **REPERTOIRE LIST**

### **LIST A**

#### **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*

**Bärenreiter**

#### **Sonata Op. 5 No. 10 – Corelli**

*Sarabande and Giga*

**Schott**

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

**LIST C**

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

**LIST D**

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

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

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

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR**

**OPTION 2**

This option is for:

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

Programme notes:

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

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

**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♭

**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♭

Commence on D

**Double Stopping:** Two octaves ascending and descending  
 Slur two chords to a bow (♩ = MM 72)

**Major:** B♭ or A in thirds (either one)  
 F or E♭ 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**

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

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

## **REPERTOIRE LIST**

### **LIST A**

#### **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**

<b>Arne</b>	<b>OUP</b>
<i>Sonata in B flat major</i>	
<b>Sonata No. 2 in A major BWV 1015 – Bach</b>	<b>Bärenreiter</b>
<i>3rd movement</i>	
<b>Sonata No. 6 in G major BWV 1019 – Bach</b>	<b>Bärenreiter</b>
<i>1st movement</i>	
<b>Sonata No. 1 in D major – Corelli</b>	<b>Schott</b>
<i>1st &amp; 3rd Movements</i>	
<b>Sonata No. 1 in A major – Handel</b>	<b>Henle</b>
<i>1st &amp; 2nd movements</i>	
<b>Sonata No. 3 in F major – Handel</b>	<b>Henle</b>
<i>1st &amp; 2nd movements</i>	

<b>Sonata No. 1 in G major KV301 – Mozart</b>	<b>Barenreiter</b>
<i>2nd &amp; 3rd movements</i>	
<b>Sonata No. 5 in A major KV305 – Mozart</b>	<b>Barenreiter</b>
<i>2nd &amp; 3rd movements</i>	
<b>Golden Sonata in G minor – Purcell</b>	<b>OUP</b>
<i>1st &amp; 2nd movements</i>	
<b>Concerto in E major BWV1042 – Bach</b>	<b>Barenreiter</b>
<i>2nd movement</i>	
<b>Concerto in A minor BWV1014</b>	<b>Barenreiter</b>
<i>1st movement</i>	
<b>Concerto in G major Hob7A/4 – Haydn</b>	<b>Bärenreiter</b>
<i>1st or 2nd &amp; 3rd movements</i>	
<b>Concerto No. 2 in B flat major KV207 – Mozart</b>	<b>Peters</b>
<i>1st or 2nd &amp; 3rd movements</i>	
<b>Concerto No. 3 in G major KV216 – Mozart</b>	<b>Peters</b>
<i>1st or 2nd &amp; 3rd movements</i>	
<b>Concerto No. 23 in G major – Viotti</b>	<b>Peters</b>
<i>1st or 2nd &amp; 3rd movements</i>	
<b>Concerto No. 8 Op. 13 in E minor – Rode</b>	<b>Peters</b>
<i>2nd movement</i>	

NOTE: Cadenzas are not required for the above concerto list

**Own Choice**

### LIST C: CLASSICAL

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

### LIST D

<b>La Vida Apasionada Suite</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Morning Star Cha Cha Cha, Danza de la Alegria, Primavera Waltz, Jucaro Rhumba D'Amor</i>	
<b>Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>In Two Minds</i>	
<b>Own choice:</b> 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 & B♭

**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)

B♭ 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

<b>Dominant 7ths:</b>	Three octaves ascending and descending 12 notes slurred ( $\downarrow$ = 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)
<b>Diminished 7th:</b>	Three octaves ascending and descending 12 notes slurred ( $\downarrow$ = MM 104) Commence on B (of C) Commence on C (of D $\flat$ ) Commence on C $\sharp$ (of D) Commence on D (of E $\flat$ )
<b>Exercises:</b>	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.

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

## **REPERTOIRE LIST**

### **LIST A**

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

**LIST B**

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

**LIST C**

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

NOTE: No cadenzas are required for the above list

**LIST D**

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

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

**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**

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

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

Candidates will be expected to:

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

**OPTION 1:**

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

- in person examinations
- live online examinations

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

**OR**

**OPTION 2**

This option is for:

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

Programme notes:

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

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

## **VIOLIN: RECITAL CERTIFICATE C.Mus.AGMS**

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Performance length: 25 Minutes

Minimum pass mark 70%

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

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### **PRE-REQUISITE** AGMS Proficiency Certificate.

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

#### **PART ONE: THEORETICAL**

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**

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

**LIST B**

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

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

**LIST C**

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

**LIST D**

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

**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**

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### **PRE- REQUISITES**

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

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

### **PART ONE: THEORETICAL**

(Distinction 90 marks and above)

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

### **PART TWO: PRACTICAL**

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Examination Time: 60 Minutes

#### **NOTES**

- A concert standard of performance will be expected.
- Candidates should prepare a Program of not less than 35 minutes and not more than 45 minutes playing time.
- 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**

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

**LIST B**

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

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

**LIST C**

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

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

**LIST D**

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

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

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### **PRE- REQUISITE**

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

### **REQUIREMENTS**

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

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

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

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

## **TEACHER OF MUSIC EXAMINATION OUTLINES**

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

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**

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

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**

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

Candidates are to prepare the following for the practical examination:

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

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

**b. Repertoire: Perform & then explain how to teach**

- Using the programmes prepared in PART ONE section C, select **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**

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

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.

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

Candidates are to prepare the following for the practical examination:

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

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

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

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

Candidates are to prepare the following for the practical examination:

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

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

<b>TOTAL MARKS POSSIBLE</b>	<b>100 Marks</b>
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**REFERENCE BOOKS****RUDIMENTS**

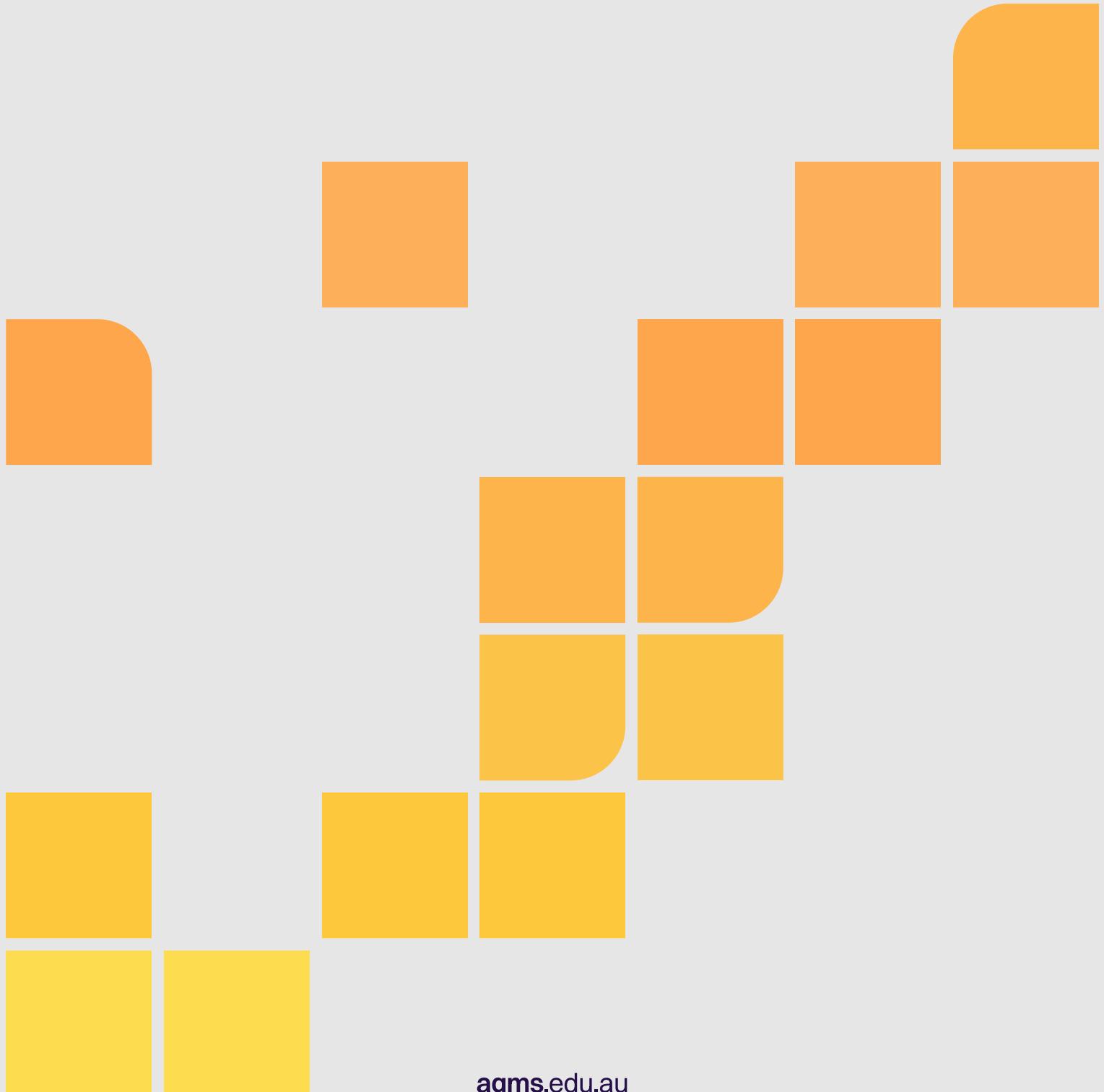
A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

**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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