



AUSTRALIAN
GUILD OF MUSIC
& SPEECH

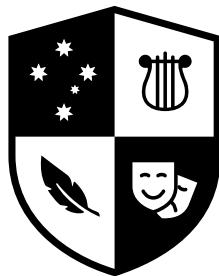
SAXOPHONE



Comprehensive

2026
SYLLABUS

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AUSTRALIAN GUILD OF MUSIC & SPEECH

Saxophone Syllabus (Comprehensive) 2026

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FOREWORD

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

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

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

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

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

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

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

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

Yours in the arts,

The AGMS Board of Directors.

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SYLLABUS & EXAMINATION POLICY OVERVIEW



COURSE RATIONALE

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

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

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

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

Possible pathways after successful completion includes:

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

LEARNING GOALS

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

For practical music

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

For teacher of music

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

EXAMINATIONS AVAILABLE

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

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

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

Practical Music

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

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

Teacher of Music

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

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

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

OUTLINE OF ASSESSMENT

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

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

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

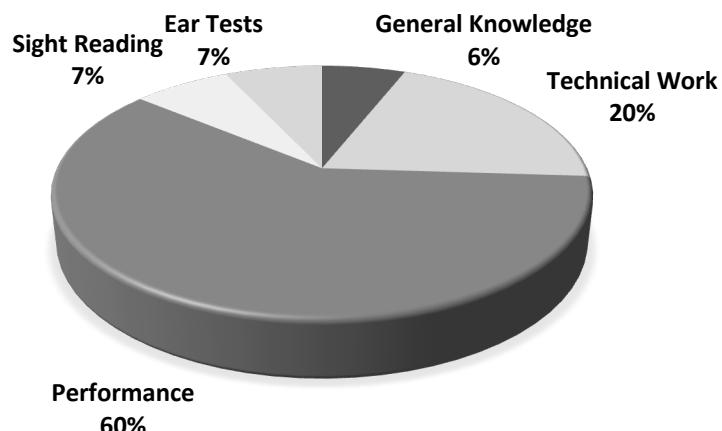
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has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

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

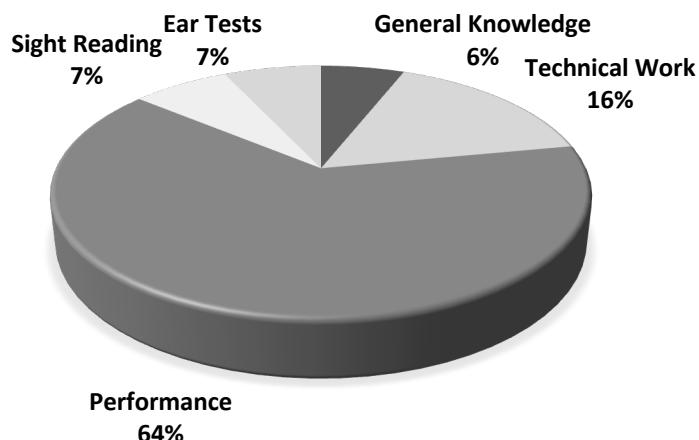
PRACTICAL MUSIC (Weighting)

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

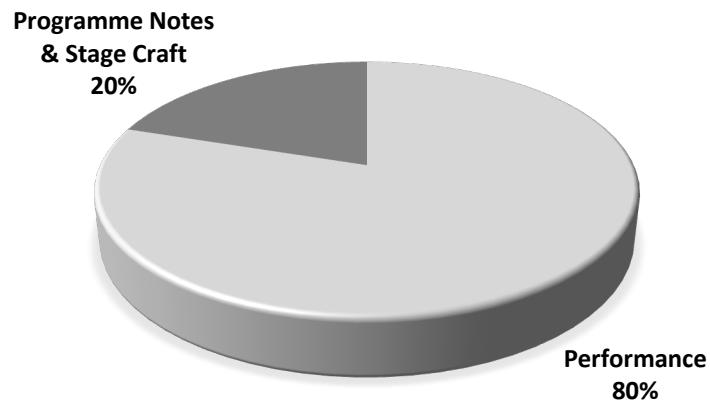
Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)



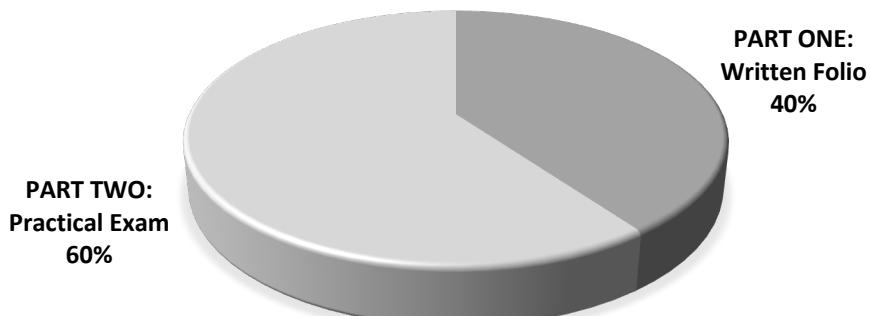
SECTION	MARKS (WEIGHTING)	
Technical Work		20
Performance	List A (20 Marks)	
	List B (20 Marks)	
	List C (20 Marks)	60
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

Grade 6 to Grade 8 Marks (Weighting)

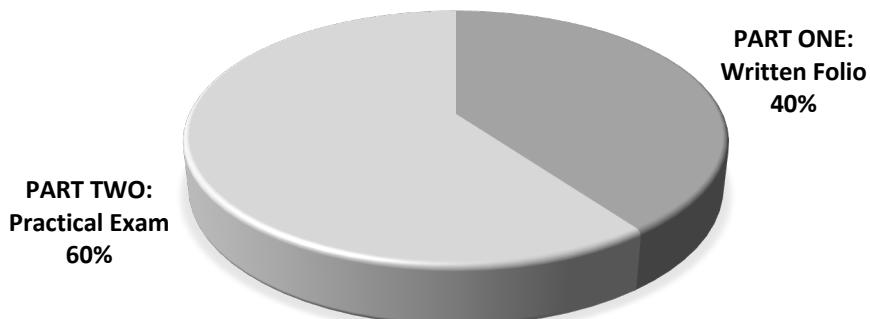
SECTION	MARKS (WEIGHTING)
Technical Work	16
Performance	List A (16 Marks)
	List B (16 Marks)
	List C (16 Marks)
	List D (16 Marks)
Sight Reading	7
Ear Tests	7
General Knowledge	6
TOTAL	100

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

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

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

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

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

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

Authentication strategies

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

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

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

MARKING SCHEME

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

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

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

Grade 6 to Grade 8 Marking Scheme

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

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

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

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

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

Practical Music

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

Details are below:

LEVEL	Grade Eight (Proficiency)	
	Grade Seven	
	Grade Six	
	Grade Five	
	Grade Four	
	Grade Three	
	Grade Two	
	Grade One	
	Step Three (Preliminary)	
	Step Two (Elementary)	
MARK	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:

LEVEL	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	
MARK	0-64	NGS (Not Grade Standard)

CERTIFICATE

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

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

THEORY PREREQUISITE FOR PRACTICAL SUBJECTS

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

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

VALIDITY POLICY

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

APPLICATION and EXAMINATION ENTRY

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

FEES, REFUNDS, TRANSFER

FEE LIST

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

FEE REFUND

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

EXAMINATION RE-ENTRY

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

CONCESSIONAL RE-ENTRY

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

TRANSFER OF FEES

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

ATTENDANCE AT EXAMINATIONS, ABSENT

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

ABSENT 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

IN-PERSON EXAMINATION

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

LIVE ONLINE EXAMINATION

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

RECORDED EXAMINATION

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

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

ACCOMPANIMENTS FOR EXAMINATION

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

EXAMINATION WORKS CHOSEN FOR PERFORMANCE

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

IMPROVISATION

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

WORKS AVAILABILITY

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

OWN CHOICE ITEMS

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

INSTRUMENTS

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

GENERAL KNOWLEDGE

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

MEMORY

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

MUSIC REPEATS

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

PHOTOCOPIES

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

PENCIL MARKS

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

NATIONAL AWARDS & SPECIAL CERTIFICATES

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

ACCESSIBILITY POLICY

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

EXAMINER

EXAMINER'S DECISION & APPEALS PROCESS

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

EXAMINER REQUIREMENTS & RELIABILITY POLICY

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

PRACTICAL MUSIC EXAMINATION OUTLINES



SAXOPHONE: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Values/Rhythms Covered: **Range:****Long Note:** Any note from the Range.Duration: 8 -10 beats at $\text{♩} = 72$ MM**Scales:** Ascending and descendingTempo: $\text{♩} = 80$ MM with one note per beat

Articulation: All Tongued, All Slurred

Chromatic: G1 to C#2

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: Own choice**20 Marks****LIST B:** Own choice**20 Marks****LIST C:** Own choice**20 Marks****REPERTOIRE LIST****LIST A****A Tune A Day – C. Paul Herfurth****boosey.com***Pg. 5 Lesson 3 No. 5 (with repeat) $\text{♩} = 100-120$ MM, Lesson 5a No. 2 $\text{♩} = 108$ MM***Learn as You Play Saxophone – P. Wastall****boosey.com***Pg. 6 Ex. 4, Pg. 8 Ex. 1, 2 or 3***The Yamaha Advantage: Alto Saxophone****Charles Dumont & Sons***Pg. 8 Hot Cross Buns, Pg. 9 Merrily We Roll Along*

LIST B

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 4 No. 3 Skipping Along – top line only, Pg. 5 Melody, Ex. No. 7, Ex. No. 8</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 7 Saint Margarita's Lullaby, Chanson De Nuit</i>	

LIST C

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 4 Folk Song – top line only, Melody 1 & 4 (both)</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 7 Chow-Mein Cha-Cha, Pg. 9 Minuetto, Pg. 11 Chorale Melody,</i>	
<i>Pg. 11 Heroic Song in a Phrygian Mode</i>	
Own Choice	
<i>Candidates may choose a piece of a comparable level of technical and musical challenge as the recommended list selections. No AGMS approval required.</i>	

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

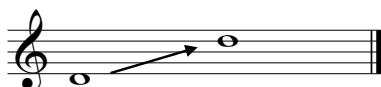
SAXOPHONE: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Values/Rhythms Covered:  with corresponding rests**Range:****Long Note:** Any note from the Range.Duration: 8 -10 beats at $\text{♩} = 72$ MM**Scales:** One octave ascending and descendingTempo: $\text{♩} = 80$ MM with one note per beat

Articulation: All Tongued; All Slurred

Major: D

Pentatonic: D

Chromatic: D1 to D2

Arpeggios: One octave ascending and descendingTempo: $\text{♩} = 80$ MM with one note per beat

Articulation: All Tongued; All Slurred

Major: D

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: Own choice**20 Marks****LIST B:** Own choice**20 Marks****LIST C:** Own choice**20 Marks**

REPERTOIRE LIST**LIST A**

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 13 Lesson 6 Melody, Pg. 14 No. 3, Pg. 15 No 7 (with repeat) & No. 8 (both)</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 14 Ex. 2, Pg. 15 Ex. 4, Pg. 16 Ex. 2, Pg 16 Ex. 3</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 13 Klosé Technique Study</i>	

LIST B

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 6 Oats and Beans – Top line only, Pg. 9 Lightly Row</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 15 Ffigysbren, Pg. 15 Integer Vitae</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 9 Love Somebody, Pg. 11 When the Saints Go Marching In</i>	

LIST C

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 14 Russian Folk Song, Pg. 15 Evening Song (Schumann)</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 13 Mexican Madness – top line only</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 8 Rock Time – Top line only</i>	
Own Choice	
<i>Candidates may choose a piece of a comparable level of technical and musical challenge as the recommended list selections. No AGMS approval required.</i>	

SIGHT READING**7 Marks**

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

Consisting of minims and crotchets.

EAR TESTS**7 Marks**

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

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

GENERAL KNOWLEDGE**6 Marks**

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

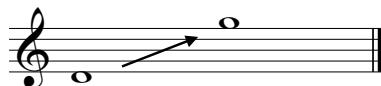
SAXOPHONE: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Values/Rhythms Covered:  with corresponding rests**Range:****Long Note:**

Any note from the Range.

Duration: 8 -10 beats at $\text{♩} = 72$ MM**Scales:**

One octave ascending and descending

Tempo: $\text{♩} = 80$ MM with one note per beat

Articulation: All tongued; All Slurred

Major: G, D & F

Blues Scale: D

Chromatic: G1 to G2

Arpeggios:

One octave ascending and descending

Tempo: $\text{♩} = 80$ MM with one note per beat

Articulation: All tongued; All Slurred

Major: G, D & F

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: Own choice.**20 Marks****LIST B:** Own choice.**20 Marks****LIST C:** Own choice.**20 Marks**

Candidates may choose pieces of a suitable standard from any suitable book.

REPERTOIRE LIST**LIST A**

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 31 Etude No. 4 ♩ = 180 MM</i>	
Rubank: Elementary Method for Saxophone – Hovey	Rubank Publications
<i>Pg. 9 Lesson 8 No. 5, Pg. 10 No. 2, Pg. 11 No. 1</i>	
80 Graded Studies for The Saxophone Book 1 – Davies & Harris	Fabermusic.com
<i>Pg. 2 No. 7, Pg. 3 No. 8</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 20 Unit 8 No. 1 or No. 3</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 16 No. 57 Scale Study & Pg. 17 No. 63 Scale Study (both)</i>	

LIST B

A Tune A Day – C. Paul Herfurth	boosey.com
<i>Pg. 18 Old English, Long Ago, Pg. 19 Rueben & Rachel, Pg. 23 Yankee Doodle</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Pg. 23 Andante – with accompaniment, Pg. 29 A Little Piece</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 16 The Blue Danube – top line only, Pg. 23 No. 97 Can-Can (Offenbach)</i>	
A Tune a Day Performance Pieces: Alto Saxophone	Boston
<i>Early One Morning, Lullaby (Brahms), Banana Boat Song</i>	

LIST C

To be performed with the accompaniment

A Tune a Day Performance Pieces: Alto Saxophone	Boston
<i>Babu Sau, Mama Don't Allow, Steal Away, Underneath the Arches, Bring Me Sunshine</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 16 No. 59 This Old Man, Pg. 21 No. 82 Camptown Races</i>	
Own Choice	
<i>Candidates may choose a piece of a comparable level of technical and musical challenge as the recommended list selections. No AGMS approval required.</i>	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

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

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

GENERAL KNOWLEDGE**6 Marks**

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

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

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

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

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

TOTAL MARKS POSSIBLE**100 Marks**

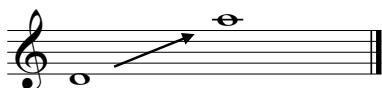
SAXOPHONE: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Values/Rhythms Covered: o , d with corresponding rests**Range:****Long Note:**

Any note from the range

Duration: 12 beats at $\text{J} = 72$ MM**Scales:**

One octave ascending and descending

Tempo: $\text{J} = 92$ MM with one note per beat

Articulation: All Tongued; All Slurred

Major: F & G

Harmonic minor: A

Melodic minor: A

Blues Scale: A

Chromatic: D1 to D2

Arpeggios:

One octave ascending & descending

Tempo: $\text{J} = 92$ MM with one note per beat

Articulation: All tongued; All Slurred

Major: F & G

Minor: A

Recommended book for Scale and Arpeggio Development:**Scales Are Cool – Saxophone (Grade 1) – Andy Firth**andyfirthmusic.com**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

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:**

Unaccompanied Solo/Study

Rubank: Elementary Method for Saxophone – Hovey	Rubank Publications
<i>Pg. 11 Lesson 10 No. 1 Eighth Notes, Pg. 12 Lesson 11 No. 1 Eighth Notes,</i>	
<i>Pg. 14 Lesson 13 No. 7</i>	
Rubank: Supplementary Studies for Saxophone – R Endresen	Rubank Publications
<i>Ex. No. 1</i>	
80 Graded Studies for The Saxophone Book 1 – Davies & Harris	Fabermusic.com
<i>Study No. 9, Study No. 10, Study No. 11</i>	
Learn as You Play Saxophone – P. Wastall	boosey.com
<i>Unit 8 choose from:</i>	
<i>Ex. 1, Ex. 2, Ex. 3 – any two exercises</i>	
The Yamaha Advantage: Alto Saxophone	Charles Dumont & Sons
<i>Pg. 30 No. 133 Scale Study – with repeat, No. 136 The Duck,</i>	
<i>Pg. 32 No. 147 A New Jingle – with repeat</i>	

LIST B

To be performed with piano accompaniment or backing track if piano is not available

E. Rousseau	musicnotes.com
<i>Advance of the Alto</i>	
Play Easy Classics for Alto Saxophone Book 1 – A. Firth	andyfirthmusic.com
<i>Ode to Joy, Theme from the Emperor String Quartet, Largo,</i>	
<i>In the Hall of the Mountain King, See the Conquering Hero Comes</i>	
A Tune a Day Performance Pieces: Alto Saxophone	boosey.com
<i>Over the Hills, The Keel Row</i>	

LIST C

To be performed with the accompaniment

A Tune a Day Performance Pieces: Alto Saxophone	Boston
<i>Catch a Falling Star, Ding Dong Merrily on High, Nobody Knows,</i>	
<i>Diamonds are a Girl's Best Friend</i>	
Play Easy Saxophone with Andy Firth	andyfirthmusic.com
<i>Midnight Blue, Lights! Camera! Action!, Wolfgang Swings</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>No approval is necessary but if you are not sure of the standard you may apply for approval.</i>	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

RHYTHM The Candidate will be asked to clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a quaver.

INTERVALS The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C. The candidate can use either letter names, degree names, solfa, or intervals (unison, 3rd, or 5th) when answering.

PITCH The Candidate will be asked to state which is the higher or lower of any two notes played consecutively by the examiner.

PITCH The Candidate will be asked to 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**

SAXOPHONE: GRADE TWO

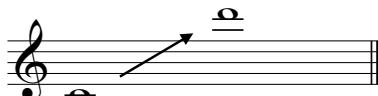
Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Values/Rhythms: 
with appropriate rests

New Time Signature: **Range:****Long Note:**

Any note from the range

Duration: 12 beats at $\text{♩} = 72$ MM**Sustained Scale:** Just the 2nd octave in minims, all tongued. $\text{♩} = 60$ MM**Major:** C**Scales:** Tempo: $\text{♩} = 100$ MM with 1 note per beat

Ascending and descending

Articulation: All Tongued; All Slurred; All Staccato

Major: C & D (Two octaves)F, G & B \flat (One octave)**Harmonic minor:** D (Two octaves)

E (One octave)

Melodic minor: D (Two octaves)

E (One octave)

Pentatonic: C (Two octaves)**Blues Scale:** D (Two octaves)**Chromatic:** D (Two octaves)**Arpeggios:** Tempo: $\text{♩} = 100$ MM with 1 note per beat

Ascending and descending

Articulation: All Tongued; All Slurred; All Staccato

Major: C & D (Two octaves)F, G & B \flat (One octave)**Minor:** D (Two octaves)

E (One octave)

Recommended book for Scale and Arpeggio Development:**Scales Are Cool: Saxophone (Grade 2) – Andy Firth**andyfirthmusic.com

PERFORMANCE

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

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**

Unaccompanied Solo/Study

Rubank: Elementary Method for Saxophone – Hovey

Rubank Publications

Pg. 18 Lesson 17 No. 3, Pg. 20 Lesson 19 No. 4

Rubank: Supplementary Studies for Saxophone – R Endresen

Rubank Publications

Pg. 3 Ex. No. 4, Pg. 5 Ex. No. 7, Pg. 6 Ex. No. 9

80 Graded Studies for The Saxophone Book 1 – Davies & Harris

Fabermusic.com

Pg. 5 Study No. 15, No. 16, Pg. 6 No. 17

Learn as You Play Saxophone – P. Wastall

boosey.com

Pg. 38 Unit 16 Ex. 1, 2, & 3 (all three), Pg. 42 Unit 17 Study No. 1

52 Melodic Etudes for Saxophone Book 1 – A. Firth

andyfirthmusic.com

Windmills, Soaring

The Jimmy Dorsey Saxophone Method

Alfred Music

Pg. 31 No. 1, Pg. 36 No. 2, No. 3, Pg. 37 No. 4

LIST B

To be performed with piano accompaniment

My Favourite Concert Pieces: Alto Saxophone – B. Cockcroft

reedmusic.com

Adagio in G Minor (Albinoni), Traumerai (Schumann)

Saxophone Solos Volume 1

Chester Music

Lullaby for Saxophone, In Memorial to Scott Fitzgerald

Play Easy Classics for Alto Saxophone Book 1 – A. Firth

andyfirthmusic.com

Swan Lake (P.I Tchaikovsky), Habanera from "Carmen" (G. Bizet),

Morning Mood (E. Grieg), Radetzky March (J. Strauss ii)

LIST C

To be performed with the accompaniment

A Tune A Day Performance Pieces: Alto Saxophone	Boston
<i>Try a Little Tenderness, Bill Bailey, John Brown's Body, Fig Leaf Rag</i>	
H. Mancini	Fentone Music
<i>The Pink Panther Theme</i>	
Play More Alto Saxophone with Andy Firth Book 1	andyfirthmusic.com
<i>Mambo No.5.5, Mexican Mayhem, Piece 'a Cake</i>	
Disney Greats – Alto Saxophone	halleonard.com
<i>Bare Necessities, Arabian Nights, It's a Small World</i>	
Play Easy Saxophone with Andy Firth	andyfirthmusic.com
<i>The Bat Cave, AJ's Boogie Woogie, In the Market Place</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>No approval is necessary but if you are not sure of the standard you may apply for approval.</i>	

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a short passage with no note shorter than a crotchet and with no accidentals. In the keys of C, G and F Majors only. In $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked to clap or tap a four-bar simple passage played twice by the examiner in $\frac{2}{4}$ time. Undotted minims, crotchets, and quavers.
INTERVALS	The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C.
PITCH	The Candidate will be asked to 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**

SAXOPHONE: 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)

Values/Rhythms: $\text{o}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d} \cdot \text{d}, \text{d} \text{d}, \text{d} \text{d} \text{d} \text{d}$

with appropriate rests

Range:



Long Note: Any note from the range
Duration: 14 beats at $\text{d} = 72$ MM

Sustained Scale: Just the 2nd octave in minims, all tongued. $\text{d} = 60$ MM

Major: E \flat

Scales: Tempo: $\text{d} = 100$ MM with 2 notes per beat (quavers)

Ascending and descending

Articulation: All Tongued; All Slurred; All Staccato

Major: C, D & E \flat (Two octaves)

F, G, B \flat & A (One octave)

Harmonic minor: G & B (One octave)

Melodic minor: D (Two octaves)

E (One octave)

Pentatonic: C (Two octaves)

Blues Scale: C (Two octaves)

Chromatic: C (Two octaves)

Arpeggios: Tempo: $\text{d} = 100$ MM with 1 note per beat

Ascending and descending

Articulation: All tongued; All slurred

Major: C, D & E \flat (Two octaves)

F, G, B \flat & A (One octave)

Minor: G & B (One octave)

Recommended book for Scale and Arpeggio Development:

Scales Are Cool: Saxophone (Grade 3) – Andy Firth

andyfirthmusic.com

PERFORMANCE

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

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**

Unaccompanied Solo/Study

Rubank: Supplementary Studies for Saxophone – R Endresen

Rubank Publications

Pg. 12 Ex. No. 20, Ex. No. 21, Pg. 14 Ex. No. 24, Pg. 16 Ex. No. 27

80 Graded Studies for The Saxophone Book 1 – Davies & Harris

Fabermusic.com

Pg. 7 Study No. 21, Pg. 9 No. 24, Pg. 10 No. 28

52 Melodic Etudes for Saxophone Book 1 – A. Firth

andyfirthmusic.com

*Show Time, Swingin' on a Saturday Night, The Golden Spinning Wheel,
Blue Waltz*

The Jimmy Dorsey Saxophone Method

Alfred Music

Pg. 47 No. 10, Pg. 48 No. 11, No. 12

LIST B

To be performed with piano accompaniment

My Favourite Concert Pieces: Alto Saxophone – B. Cockcroft

reedmusic.com

The Swan, Chanson de Martin, The Liberty Bell

J. S. Bach arr: E. Rousseau

Alfred Music

Arioso

Play Easy Classics for Alto Saxophone Book 2 – A. Firth

andyfirthmusic.com

*Nocturne Op. 9 No. 2 (F. Chopin), Eine Kleine Nachtmusik (W. A. Mozart),
1812 Overture (P. I. Tchaikovsky), Für Elise (L. Van Beethoven)*

LIST C

To be performed with the accompaniment

Jazz Incorporated Volume 1 – K. Bailey	Kerinbaileymusic.com.au
<i>Snappy Rag, Moonlight Air, Blue Mood</i>	
Play More Alto Saxophone with Andy Firth Book 1	andyfirthmusic.com
<i>The Return of Mr. Bullfrog, Kinda Blue</i>	
Jazz & Blues Playalong Solos for Alto Saxophone	halleonard.com
<i>Cry Me a River, Harlem Nocturne, Moonglow</i>	
Play Easy Saxophone with Andy Firth	andyfirthmusic.com
<i>The Entertainer, The Falling Leaves</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>No approval is necessary but if you are not sure of the standard you may apply for approval.</i>	

SIGHT READING**7 Marks**

The Candidate will be asked to 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 $\frac{1}{8} = \text{MM } 100$.
No accidentals. Phrasing must be observed.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked to clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Quavers, crotchets, minims and dotted minims may be used.
INTERVALS	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.
TONALITY	The Candidate will be asked to 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**

Arpeggios:	Tempo: $\text{♩} = 100$ MM with 2 notes per beat (quavers)
	2 octaves ascending and descending
	Articulation: All Tongued; All Slurred; All Staccato; 2 Slurred/2 Tongued
Major:	B♭, E♭ & E (Two octaves)
	A & A♭ (One octave)
Minor:	C & C♯ (Two octaves)
	G & F♯ (One octave)

Recommended book for Scale and Arpeggio Development:**Scales Are Cool: Saxophone (Grade 4) – Andy Firth**andyfirthmusic.com**PERFORMANCE**

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

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**

Unaccompanied Solo/Study

Rubank: Supplementary Studies for Saxophone – R Endresen**Rubank Publications***Pg. 18 Ex. No. 30, Pg. 20 Ex. No. 33, Pg. 22 Ex. No. 35***80 Graded Studies for The Saxophone Book 1 – Davies & Harris**[Fabermusic.com](http://fabermusic.com)*Study No. 37, Study No. 38, Study No. 40***52 Melodic Etudes for Saxophone Book 1 – A. Firth**andyfirthmusic.com*The Big Parade, March to Glory, Rev it Up!, Mission Improbable,**Mozart Goes to the Bahamas, Who Knows?***LIST B**

To be performed with piano accompaniment

My Favourite Concert Pieces: Alto Saxophone – B. Cockcroftreedmusic.com*Pg. 10 Gavotte, Pg. 14 Overture to Carmen, Pg. 16 Haydn Concerto***Concert & Contest Collection for Saxophone – H. Voxman****Rubank***Pg. 4 Minuet & Trio K.250 – no repeats but with D.C.***Play Easy Classics for Alto Saxophone Book 2 – A. Firth**andyfirthmusic.com*Air on a G String (J.S Bach), Theme from Beethoven's 5th Symphony (L. Van Beethoven),**Rondo Alla Turca (W.A Mozart), Blue Danube Waltz (J. Strauss)*

Solos For the Alto Saxophone Player – L. Teal

Shirmer

*Pg. 4 Sicilienne, Pg. 15 Minuet – no repeats but with DC***Andy Firth**

andyfirthmusic.com

*Evergreen***LIST C**

To be performed with the accompaniment

Jazz Incorporated Volume 1 – K. Bailey

kerinbaileymusic.com.au

*Devil May Care, Jumbuck Jive***Play More Alto Saxophone with Andy Firth Book 1**

andyfirthmusic.com

*Change, Rockin' Through the Night, I've Got a Feeling, Dixieland Parade***Teacher on Tap Book 2 – R. Percival**

teacherontap.com

*Scherzo***Altitude – P. Marshall**

reedmusic.com

*Rock Salt, Go Ga Rag***John Harle's Sax Album**

boosey.com

*In a Sentimental Mood***Play Latin: Alto Saxophone**

fabermusic.com

*Mambo Jambo***Own Choice***Teachers may substitute an own choice piece of the same level.**No approval is necessary but if you are not sure of the standard you may apply for approval.***SIGHT READING****7 Marks**

The Candidate will be asked to 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**

The Candidate will be asked to 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

The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th & Major 6th), starting on any note around middle C.

TONALITY

The Candidate will be asked to 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**

SAXOPHONE: GRADE FIVE

Examination time. 20 Minutes.

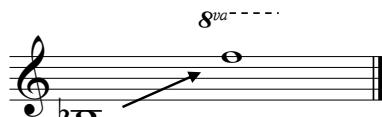
Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Range:**Long Notes:**

TWO notes from the range

Duration: 16 beats at $\text{♩} = 72$ MM

One note to be chosen from C#1 to C#2 AND

One note to be chosen from C#3 to F3

Sustained Scale:Just the 2nd register, ascending only, in minims all tongued at mf $\text{♩} = 72$ MM

Major:

F

Scales:Tempo: $\text{♩} = 69$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs;

All Staccato; 2 Slurred/2 Tongued

Major:

C (Full range from C1 to F3)

B, E \flat & E (Two octaves)A & A \flat (One octave)

Harmonic minor:

(Two octaves)

F# & G# (One octave)

Melodic minor:

(Two octaves)

F# & G# (One octave)

Blues Scale:

F (Two octaves)

Chromatic:

(Two octaves)

Scales in 3rds:Tempo: $\text{♩} = 69$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs;

All Staccato; 2 Slurred/2 Tongued

Major:

D, B \flat & E \flat (Two octaves)

A (One octave)

Dominant Sevenths: Tempo: $\text{♩} = 69$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

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

Starting on: C & D (Two octaves)
A (One octave)

Broken Chords: Tempo: $\text{♩} = 69$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

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

Major: F, B \flat & E \flat (Two octaves)
Minor: D & E (Two octaves)

Arpeggios: Tempo: $\text{♩} = 69$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

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

Major: C (Full range from C1 to F3)
B, E \flat & E (Two octaves)
A & A \flat (One octave)

Minor: C & C \sharp (Two octaves)
F \sharp & G \sharp (One octave)

PERFORMANCE

Three pieces required: List A, B and C.

Select three contrasting pieces from three different lists below.

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 one piece from the given repertoire list to perform

20 Marks

REPERTOIRE LIST

LIST A

Unaccompanied Solo/Study

80 Graded Studies for The Saxophone Book 1 – Davies & Harris

Fabermusic.com

Study No. 43, Study No. 45

52 Melodic Etudes for Saxophone Book 2 – A. Firth

andyfirthmusic.com

Oh Cisco!, Tumble Weeds, Blue Flame Tango, Greasy Rag

Zodiac – B. Cockcroft	reedmusic.com
<i>Libra</i>	
Rubank Advanced Method for Saxophone Volume 1 – H. Voxman	Rubank Publications
<i>Pg. 42 Study No. 25 – No repeats, Pg. 50 Studies No. 18 & 19 – both</i>	
The Solo Suites No. 1, 2 & 3 – A. Firth	andyfirthmusic.com
<i>Solo Suite No. 1 Op. 811 (A) Third Movement: The Brush Turkeys</i>	

LIST B

To be performed with piano accompaniment

My Favourite Concert Pieces: Alto Saxophone – B. Cockcroft	reedmusic.com
<i>Pg. 18 Meditation from Thais</i>	
Solo For Alto Saxophone: 41 Recital Pieces – ed. Patrick	Carl Fischer
<i>Arioso (J.S Bach), Adagio (W.A Mozart)</i>	
A. Firth	andyfirthmusic.com
<i>An Allegro on An Arpeggio, Arioso (An Angel's Song)</i>	
Saxophone Solos Book 2 – P. Harvey	Chester Music
<i>Pg. 6 Allegro (G. F. Handel), Pg. 4 Badinerie (J. S. Bach)</i>	
John Harle's Sax Album	boosey.com
<i>Pg. 1 Vocalise, Pg. 12 Romance</i>	
Teacher on Tap Book 3 – R. Percival	teacherontap.com
<i>Polonaise d'Acciaccatura</i>	

LIST C

To be performed with the accompaniment

Jazz Incorporated Volume 1 – K. Bailey	kerinbaileymusic.com.au
<i>A Wily Bossa</i>	
Play More Alto Saxophone with Andy Firth Book 1	andyfirthmusic.com
<i>Retro-Groove</i>	
Play More Alto Saxophone with Andy Firth Book 2	andyfirthmusic.com
<i>Londonderry Air</i>	
P. Desmond	Warner Bros
<i>Take Five</i>	
One Foot in the Groove: Alto Saxophone – A. Firth	andyfirthmusic.com
<i>A Shot in the Dark, Close to Me, Cruisin' – use the ossia at bar 7 to 71 if needed, Forever & Ever</i>	
John Harle's Sax Album	boosey.com
<i>Baker Street</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>No approval is necessary but if you are not sure of the standard you may apply for approval.</i>	

SIGHT READING**7 Marks**

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

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked 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 quaver.
INTERVALS	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C.
PITCH	The Candidate will be asked to 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	The Candidate will be asked to identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	The Candidate will be asked to 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

SAXOPHONE: GRADE SIX

Examination time. 25 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Range:

Long Notes: TWO notes from the range

Duration: 16 beats at $\text{♩} = 72$ MM

One note to be chosen from E1 to B-flat 2 AND

One note to be chosen from D3 to F-sharp 3

Scales: Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

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

Major: F (Full range from F1 to F3 & down to B-flat 1 & up to F1 again)

B-flat, D-flat, E & B (Two octaves)

A-flat & F-sharp (One octave)

Harmonic minor: F, B-flat, C-sharp & D-sharp (Two octaves)

G & G-sharp (One octave)

Melodic minor: F, B-flat, C-sharp & D-sharp (Two octaves)

G & G-sharp (One octave)

Blues Scale: E-flat & E (Two octaves)

Whole Tone: C & C-sharp (Two octaves)

Chromatic: F-sharp 1 to F-sharp 3 (Two octaves)

Sustained Scale: 2nd octave in minims all tongued mf $\text{♩} = 72$ MM

Major: F-sharp

Scales in 3rds:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers) Ascending and descending Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	B \flat (Two octaves) A (One octave)
Dominant Sevenths:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers) Ascending and descending Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Starting on:	E \flat , D, B & F \sharp (Two octaves) A \flat (One octave)
Broken Chords:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers) Ascending and descending Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	B \flat , E \flat & E (Two octaves)
Minor:	C & C \sharp (Two octaves)
Arpeggios:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers) Two octaves ascending and descending Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	F (Full range from F1 to F3 & down to B \flat 1 & up to F1 again) B \flat , D \flat , E & B (Two octaves) A \flat & F \sharp (One octave)
Minor:	F, B \flat , C \sharp & D \sharp (Two octaves) G & G \sharp (One octave)

PERFORMANCE

Four pieces required: List A, B, C and D.
Select four contrasting pieces from four different lists below.
Memory work is encouraged but is not essential.

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

REPERTOIRE LIST**LIST A**

Unaccompanied Solo/Study

80 Graded Studies for The Saxophone Book 2 – Davies & Harris	Fabermusic.com
<i>Study No. 68, Study No. 71, Study No. 72</i>	
52 Melodic Etudes for Saxophone Book 2 – A. Firth	andyfirthmusic.com
<i>The Woodpecker, Mainly Mozart, Ice Castles, Beedlee Bop Bop!</i>	
52 Melodic Etudes for Saxophone Book 3 – A. Firth	andyfirthmusic.com
<i>Daybreak, Allegro Vertigo, Poco Allegro, Shifting Major Scales</i>	
Zodiac – B. Cockcroft	reedmusic.com
<i>Sagittarius</i>	
20 Modern Studies – J.Rae	Universal Editions
<i>Helix, Snookie Dookie</i>	
50 Études For Saxophone – G. Lacour	G.Billaudot
<i>Pg. 18 No.25</i>	
Études Variées – M. Mule	Leduc
<i>Study No. 1</i>	
The Solo Suites No. 1, 2 & 3 – A. Firth	andyfirthmusic.com
<i>Solo Suite No. 1 Op. 811 (A) Fourth Movement: Daybreak</i>	
The Solo Suites No. 1, 2 & 3 – A. Firth	andyfirthmusic.com
<i>Solo Suite No. 3 Op. 811 (C) Second Movement: An Intent to Invent</i>	

LIST B

To be performed with piano accompaniment

My Favourite Concert Pieces: Alto Saxophone – B. Cockcroft	reedmusic.com
<i>Pg. 14 Clair de Lune</i>	
Solo For Alto Saxophone: 41 Recital Pieces – ed. Patrick	Carl Fischer
<i>Largo & Allegro – no repeat (A. Vivaldi), Minuet & Dance of the Blessed Spirits (C Von Gluck)</i>	
Solos for the Alto Sax Player – Larry Teal	Schirmer
<i>Pg. 4 Sicilienne & Allegro – complete without repeats, Pg. 18 Rondo in D (W. A. Mozart)</i>	
Rubank Advanced Method for Saxophone Volume 1 – H. Voxman	Rubank Publications
<i>Pg. 70 Allegro Brillante</i>	
John Harle's Sax Album	boosey.com
<i>Pg. 16 Allegro (J.S Bach)</i>	
Pieces Classiques Cébères – M. Mule	Leduc
<i>Pg. 8 Petite Valse (L. Van Beethoven)</i>	
Andy Firth	andyfirthmusic.com
<i>Birthday Fugue</i>	

LIST C

To be performed with the accompaniment

Solo For Alto Saxophone: 41 Recital Pieces – ed. Patrick	Carl Fischer
<i>Minuet from L'Arlésienne</i>	
Solos for the Alto Sax Player – Larry Teal	Schirmer
<i>Fantasy Piece, Nocturne (Chopin)</i>	
R. Wiedoeft	Hunt
<i>Valse Vanite</i>	
Pieces Characteristiques En Form De Suite for Alto Saxophone & Piano – P. Dubois	Leduc
<i>A L'espagnole</i>	
M. Ravel	Leduc
<i>Piece En Forme De Habanera for Alto Saxophone</i>	
A. Firth	andyfirthmusic.com
<i>Valse Petite</i>	

LIST D

Gershwin By Special Arrangement: Alto Saxophone	Warner Chappell
<i>I Got Rhythm</i>	
Be Bop for Student Chops – A. Firth	andyfirthmusic.com
<i>Be Bop's Here to Stay, Affirmation, Bird Food</i>	
One Foot in The Groove: Alto Saxophone – A. Firth	andyfirthmusic.com
<i>Hip Bop, Late Night LA</i>	
Play Latin: Alto Saxophone	fabermusic.com
<i>Tico-Tico</i>	
12 Jazz Etudes Based on Popular Standards Book 2: Alto Saxophone – A. Firth	andyfirthmusic.com
<i>Oh So Sweet!, Don't Be a Bad Girl</i>	
Play More Saxophone with Andy Firth Book 2	andyfirthmusic.com
<i>The Groovy Swan, Air on a G Swing</i>	
L. Davidson	reedmusic.com
<i>The Listener, Hoe Down</i>	
A. Firth	andyfirthmusic.com
<i>Driftin' Away</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>No approval is necessary but if you are not sure of the standard you may apply for approval.</i>	

SIGHT READING**7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

EAR TESTS**7 Marks**

RHYTHM	The Candidate will be asked 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 quaver.
INTERVALS	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Minor, 3rd, Major 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
PITCH	The Candidate will be asked to 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	The Candidate will be asked to identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	The Candidate will be asked to 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

SAXOPHONE: GRADE SEVEN

Examination Time: 35 Minutes.

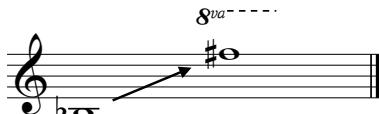
Minimum pass mark 65%

Suggested co-requisite:

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Range:**Long Notes:**

TWO notes from the range

Duration: 16 beats at $\text{♩} = 72$ MMOne note to be chosen from B_b1 to B_b2 ANDOne note to be chosen from D3 to F[#]3**Sustained Scale:**Just the 2nd octave in minims, all tongued at mf $\text{♩} = 72$ MMMelodic minor: F[#]**Scales:**Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers)

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;

2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

Major: B_b, E_b, D_b, G_b & B (Two octaves)Harmonic minor: C, B_b, E_b & F[#] (Two octaves)G[#] (One octave)Melodic minor: C, B_b, E_b & F[#] (Two octaves)G[#] (One octave)Blues Scale: E_b & E (Two octaves)Whole Tone: F & F[#] (Two octaves)**Chromatic:**Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers) andSemi-quaver triplets at $\text{♩} = 52$ MM

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;

2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

B_b1 to F[#]3 (Two octaves)

Scales in 3rds:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers)
	Ascending and descending
	Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	E♭ & E (Two octaves)
	A♭ (One octave)
	E & G (Two octaves)
Broken Chords:	Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers)
	Ascending and descending
	Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	B, E & F♯ (Two octaves)
Minor:	B♭ & E♭ (Two octaves)
Arpeggios:	Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers)
	Ascending and descending
	Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major:	B, E & F♯ (Two octaves)
Minor:	B♭ & E♭ (Two octaves)
Dominant Sevenths:	Tempo: $\text{♩} = 84$ MM with 4 notes per beat (semi-quavers)
	Ascending and descending
	Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Starting on:	B♭, D♭, B, F & F♯ (Two octaves)
Diminished:	Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers)
	Three octaves ascending and descending
	Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato; 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Starting on:	B, C & C♯ (Two octaves)
	(E.g. G diminished: G, B♭, D♭, F♭)

PERFORMANCE

Four pieces required: List A, B, C and D.

Select four contrasting pieces from four different lists below.

Memory work is encouraged but is not essential.

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

16 Marks

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

16 Marks

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

16 Marks

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

16 Marks

REPERTOIRE LIST**LIST A**

Unaccompanied Solo/Study

80 Graded Studies for The Saxophone Book 2 – Davies & Harris

[Fabermusic.com](http://fabermusic.com)

Study No. 75, Study No. 76, Study No. 77

52 Melodic Etudes for Saxophone Book 3 – A. Firth

andyfirthmusic.com

This & That, In-D-cision, Barking Mad, Here & There

Zodiac – B. Cockcroft

reedmusic.com

Capricorn, Aquarius

Tango-Études For Alto Saxophone – A. Pizzolla

[Lemoine](http://lemoine.com)

Pg. 8 No.4

20 Modern Studies – J.Rae

[Universal Editions](http://universal-editions.com)

Switch Back, Cyclone

Scaling the Heights: Alto Saxophone – R. Purcell

[Astute Music](http://astutemusic.com)

Hoe Down, Cut to the Chase, Mulling it Over

The Solo Suites No. 1, 2 & 3 – A. Firth

andyfirthmusic.com

Solo Suite No. 1 Op. 811 (A) Fifth Movement: The Web Weaver's Waltz

The Solo Suites No. 1, 2 & 3 – A. Firth

andyfirthmusic.com

Solo Suite No. 3 Op. 811 (C) Fourth Movement: Love of My Life

LIST B

To be performed with piano accompaniment

J. Boismortier

CLP

Sonata Op. 91 No. 4

R. Schumann

[Lemoine](http://lemoine.com)

Adagio Et Allegro

Pieces Classiques Cébères – M. Mule

[Leduc](http://leduc.com)

Pg. 4 Orphée (Gluck)

Solos for the Alto Saxophone Player – L. Teal

[Schirmer](http://schirmer.com)

Pg. 2 Canzonetta, Pg. 13 Gypsy Rondo

Sonata In C Minor RV 53 – Vivaldi arr. Leonard

CLP

1st & 2nd Movements

LIST C

To be performed with the accompaniment

Concert and Contest Pieces for E flat Alto Saxophone – H. Voxman	halleonard.com
<i>Elégie (J. Ed Baret), Fantasie Mauresque (Combelle), Concertante (Paladihe), First Concertino (Guilhau)</i>	
A Jolivet	Leduc
<i>Fantasie Improptu</i>	
Histories – J. Ibert	
<i>No. ii Le Petit Ane Blanc, No vii Bajo La Mesa</i>	
Études Pour Saxophone Et Piano – C. Koechlin	Billaudot
<i>Etude 1</i>	
V. Monti arr. B. Cockcroft	reedmusic.com
<i>Czardas</i>	
A. Firth	andyfirthmusic.com
<i>The Matilda Variations</i>	

LIST D

R. Gilmour	reedmusic.com
<i>Jog</i>	
Play More Saxophone with Andy Firth Book 2	andyfirthmusic.com
<i>Chico, Chico, Chico, How Can I Stop the Rain?</i>	
L. Davidson	reedmusic.com
<i>Autumn Cannonball</i>	
12 Jazz Etudes Based on Popular Standards Book 2: Alto Saxophone – A. Firth	andyfirthmusic.com
<i>Now I Can See, Red & Gold</i>	
A. Firth	andyfirthmusic.com
<i>Eechie Wowa!, Aria and Rock</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level. (AGMS approval is required)</i>	

SIGHT READING**7 Marks**

The Candidate will be asked to 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	The Candidate will be asked 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	The Candidate will be asked to 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	The Candidate will be asked to 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	The Candidate will be asked to identify as major, minor, diminished, or augmented, triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	The Candidate will be asked to 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

SAXOPHONE: GRADE EIGHT (PROFICIENCY)

Examination Time. 50 Minutes

Minimum pass mark 65%

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

TECHNICAL WORK**16 Marks**

(All Technical Work from memory)

Range:

Long Notes: TWO notes from the range
 Duration: 16 beats at $\text{♩} = 72$ MM
 One note to be chosen from B_b1 to C_#2 AND
 One note to be chosen from C_#3 to F_#3

Sustained Scale: Just the 2nd octave in minims, all tongued at mf $\text{♩} = 72$ MM
Major: C_#

Scales: Tempo: $\text{♩} = 100$ MM with 4 notes per beat (semi-quavers)
 Ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
Major: Any scale
Harmonic minor: Any scale
Melodic minor: Any scale
Blues Scale: E_b & E (Two octaves)
Whole Tone: E, F & F_# (Two octaves)

Chromatic: Three octaves Ascending and descending
 Tempo: $\text{♩} = 112$ MM with 4 notes per beat (semi-quavers)
 Articulation: All T; All S; 2 S / 2 T; 2 T / 2 S AND
 Semi-quaver triplets at $\text{♩} = 60$ MM
 Articulation: All T; All S
 B_b1 to G3

Scales in 3rds: Tempo: $\text{♩} = 100$ MM with 4 notes per beat (semi-quavers)
 Ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in Pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
 Major: B, F#, F & D \flat (Two octaves)
 Melodic minor: D, E & F (Two octaves)

Broken Chords: Tempo: $\text{♩} = 100$ MM with 4 notes per beat (semi-quavers)
 Ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
 Major: B, E & F \sharp (Two octaves)
 Minor: B \flat & E \flat (Two octaves)

Dominant Sevenths: Tempo: $\text{♩} = 100$ MM with 4 notes per beat (semi-quavers)
 Ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
 Starting on: E \flat , E, B \flat & F \sharp (Two octaves)

Diminished: Tempo: $\text{♩} = 92$ MM with 4 notes per beat (semi-quavers)
 Ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
 Starting on: G, F & F \sharp (Two octaves)
 (E.g. G diminished: G, B \flat , D \flat , F \flat)

Arpeggios: Tempo: $\text{♩} = 100$ MM with 4 notes per beat (semi-quavers)
 Three octaves where possible ascending and descending
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
 Major: Any arpeggio
 Minor: Any arpeggio

PERFORMANCE

Time limit of 25 minutes **80 Marks**

Four pieces required: List A, B, C and D.

Select four contrasting pieces from each of the lists below.

Memory work is encouraged but is not essential.

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

REPERTOIRE LIST**LIST A**

Unaccompanied Solo/Study

80 Graded Studies for The Saxophone Book 2 – Davies & Harris <i>Study No. 80</i>	fabermusic.com
52 Melodic Etudes for Saxophone Book 3 – A. Firth <i>Rock Toccata</i>	andyfirthmusic.com
Tango-Études For Alto Saxophone – A. Pizzolla <i>Pg. 2 No. 1</i>	Lemoine
Solos From the Unaccompanied Works of J. S. Bach Arranged for Oboe or Saxophone <i>Presto from Sonata No. 1 in G minor</i>	Mel Bay
12 Fantasies for Saxophone – G. Telemann <i>Fantasy No. 1 in A Major</i>	Billaudot
Études Variées – M. Mule <i>Study No. 16, Study No. 18</i>	Leduc
3 Pieces for Solo Jazz Saxophone – A. Firth <i>Movement 2: Time for Paul – Any “C”4s can be played 8ve basso</i>	andyfirthmusic.com
Charlie Parker Omni-Book: E flat Version <i>Pg. 48 Donna Lee, Pg. 74 Now's the Time</i>	Atlantic Music
The Solo Suites No. 1, 2 & 3 – A. Firth <i>Solo Suite No. 1 Op. 811 (A) First Movement: Ebb & Flow</i>	andyfirthmusic.com
The Solo Suites No. 1, 2 & 3 – A. Firth <i>Solo Suite No. 2 Op. 811 (B) First Movement: Determination, Third Movement: Awakening, Fourth Movement: Loss</i>	andyfirthmusic.com
Own Choice <i>Teachers may substitute an own choice piece of the same level.</i>	

LIST B

To be performed with piano accompaniment

A. Vivaldi arr. Leonard <i>Sonata Rv 28</i>	CLP
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Solos for the Alto Saxophone Player – L. Teal	Schirmer
<i>Pg. 16 Minuet (W. A. Mozart) – no repeats but with DC</i>	
D. Milhaud	Salabert
<i>Scaramouche Suite – Brazilia</i>	
P. Vellones	Lemoine
<i>Rapsodie</i>	
Five Famous Handel Violin Sonatas – G. F. Handel	Carl Fischer
<i>Sonata Op. 1 No. 12</i>	
Traditional/composed & arranged by Andy Firth	andyfirthmusic.com
<i>The Carnival of Venice Variations</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	

LIST C

To be performed with the accompaniment

Tango-Études For Alto Saxophone – A. Pizzolla	Lemoine
<i>Pg. 9 No. 5</i>	
Play More Saxophone with Andy Firth Book 2 – A. Firth	andyfirthmusic.com
<i>Funk Skunk, Sax in the City</i>	
R. Korsakoff arr. B. Cockcroft	reedmusic.com
<i>Flight of the Bumble Bee</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	

LIST D

B. Cockcroft	reedmusic.com
<i>Black & Blue</i>	
M. Kay	reedmusic.com
<i>Habanera</i>	
12 Jazz Etudes Based on Popular Standards Book 2: Alto Saxophone – A. Firth	andyfirthmusic.com
<i>The Worm That Turned, I Can't Forget You</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</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**

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

GENERAL KNOWLEDGE**6 Marks**

Candidates will be expected to:

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

OPTION 1:

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

- in person examinations
- live online examinations

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

OR

OPTION 2

This option is for:

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

Programme notes:

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

TOTAL MARKS POSSIBLE

100 Marks

SAXOPHONE: RECITAL CERTIFICATE C.Mus.AGMS

Performance length: 25 Minutes

Minimum pass mark 70%

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

NOTES

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

ASSESSMENT

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

RECITAL PROGRAM

Four Lists required: A, B, C, D

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

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.

TOTAL MARKS POSSIBLE

100 Marks

SAXOPHONE: ASSOCIATE DIPLOMA A.Mus.AGMS

PRE-REQUISITE AGMS Proficiency Certificate.

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

PART ONE: THEORETICAL

Distinction: 90 marks and above

THEORY OF MUSIC EXAMINATION

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

PART TWO: PRACTICAL

Examination Time: 50 Minutes

NOTES

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

ASSESSMENT

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

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

PERFORMANCE

Select four contrasting pieces, two from each list below.

LIST A: Choose any one piece from List 1 to perform

LIST B: Choose any one piece from List 1 to perform

LIST C: Choose any one piece from List 2 to perform

LIST D: Choose any one piece from List 2 to perform

REPERTOIRE LIST**LIST 1**

Unaccompanied Solo/Study

Tango-Études For Alto Saxophone – A. Pizzolla

Lemoine

Pg. 6 No. 3

Six Suites for Violincello: Transcribed for Saxophone – J. S. Bach arr. Kynaston

Advance Music

Any Four Movements from Suite No. 4 for Solo Alto Saxophone

3 Pieces for Solo Jazz Saxophone – A. Firth

andyfirthmusic.com

Movement 1: Introduction & Be Bop

Charlie Parker Omni-Book: E flat Version

Atlantic Music

Parker's Mood – Accompanied or Unaccompanied

Backing Track Available from www.andyfirthmusic.com

52 Melodic Etudes Book 3 – A. Firth

andyfirthmusic.com

Chromataclism

Études-Caprices for Saxophone – E. Bozza

Leduc

No.12

The Solo Suites No. 1, 2 & 3 – A. Firth

andyfirthmusic.com

Solo Suite No. 3 Op. 811 (C) First Movement: Scribbling and Scoring

Own Choice

Teachers may substitute an own choice piece of the same level.

Approval from the AGMS in writing needs to be in place well before the examination.

LIST 2

To be performed with piano accompaniment

P. Dubois

Leduc

Sonatine

A. Ghidoni

Leduc

Fantasy

A Glazunov/A. Petiot

Leduc

Concerto In E flat Op. 109

P. Stanhope

reedmusic.com

Phospheric Variations

F. Schubert arr. Saiano	IMC
<i>Sonatina In A minor D 385 Op. 132</i>	
C. P. E Bach arr. Leonard	CLP
<i>Sonata No. 6 In E Major BWV 1035</i>	
Five Famous Handel Violin Sonatas – G. F. Handel arr. Patrick	Carl Fischer
<i>Sonata Op. 1 No. 6</i>	
P. Hindemith arr. Londeix	Schott
<i>Sonata</i>	
A. Firth	andyfirthmusic.com
<i>Rhapsody In Jazz, Treacherous Tango</i>	
Own Choice	
<i>Teachers may substitute an own choice piece of the same level.</i>	
<i>Approval from the AGMS in writing needs to be in place well before the examination.</i>	

TOTAL MARKS POSSIBLE**100 Marks**

SAXOPHONE: LICENTIATE DIPLOMA L.Mus.AGMS

PRE- REQUISITES

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

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

PART ONE: THEORETICAL

(Distinction 90 marks and above)

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

PART TWO: PRACTICAL

Examination Time: 60 Minutes

NOTES

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

ASSESSMENT

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

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

PERFORMANCE

Select four contrasting pieces from four different lists below.

LIST A: Choose any one piece from List 1 to perform

LIST B: Choose any one piece from List 1 to perform

LIST C: Choose any one piece from List 2 to perform

LIST D: Choose any one piece from List 2 to perform

REPERTOIRE LIST**LIST 1**

Unaccompanied Solo/Study – All works chosen must be the complete work as published

B. Cockcroft	<i>Beat Me!, Ku Ku, Rock Me!</i>	reedmusic.com
V. Morosco	<i>Blue Caprice</i>	morsax.com
A. Pasculli arr. Tse	<i>Le Api – Alto Saxophone Version</i>	reedmusic.com
J. S. Bach arr. Tse	<i>Chromatic Fantasy</i>	reedmusic.com
N. Paganini Advanced Studies	<i>Study No. 20</i>	reedmusic.com
3 Pieces for Solo Jazz Saxophone – A Firth	<i>All 3 Movements</i>	andyfirthmusic.com
L. Berio	<i>Sequenza IXb for Solo Alto Saxophone</i>	Universal
F. Daneels	<i>Suite Pour Saxophone Solo</i>	Schott
52 Melodic Etudes for Saxophone Book 3 – Firth	<i>Escape from the Mountains of Fire</i>	andyfirthmusic.com
P. Bonneau	<i>Caprice en Forme de Valse for Solo Saxophone</i>	Leduc
Own Choice	<i>Teachers may substitute an own choice piece of the same level.</i> <i>Approval from the AGMS in writing needs to be in place well before the examination.</i>	

LIST 2

To be performed with piano accompaniment – *All works chosen must be the complete work as published*

P. Creston	<i>Sonata Op. 19</i>	Shawnee
J. Ibert	<i>Concertino De Camera</i>	Leduc
D. Milhaud	<i>Scaramouche Suite For Alto Saxophone & Piano</i>	Salabert
R. Muczynski	<i>Sonata No. 29</i>	Schirmer
P. Dubois	<i>Concerto</i>	Leduc
R. Bourty	<i>Divertimento for Alto Saxophone and Piano</i>	Leduc
A. Firth	<i>Tycho, Tycho, Tycho</i>	andyfirthmusic.com
A Firth	Concerto For Alto Saxophone Op. 810 (The Crossover Concerto)	andyfirthmusic.com
M. Orlovich	<i>Crazy Logic</i>	reedmusic.com
S. Greenbaum	<i>Sonata</i>	reedmusic.com
W. Lovelock	<i>Sonata (for Peter Clinch)</i>	reedmusic.com
Own Choice	<i>Teachers may substitute an own choice piece of the same level.</i> <i>Approval from the AGMS in writing needs to be in place well before the examination.</i>	

TOTAL MARKS POSSIBLE**100 Marks**

SAXOPHONE: FELLOWSHIP DIPLOMA F.Mus AGMS

PRE- REQUISITE

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

REQUIREMENTS

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

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

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

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

TEACHER OF MUSIC EXAMINATION OUTLINES



CERTIFICATE OF TEACHING C.T.Mus.AGMS

Examination Time: 60 minutes

Minimum pass mark 70%

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

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

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

PRE-REQUISITE

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

PART ONE: WRITTEN FOLIO **40 Marks**

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

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

The written folio should include the following:

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

PART TWO: PRACTICAL EXAM**60 Marks**

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

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

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

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

TOTAL MARKS POSSIBLE**100 Marks**

ASSOCIATE DIPLOMA OF TEACHING A.T.Mus.AGMS

Examination Time: 90 minutes

Minimum pass mark 70%

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

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

- **Part one** is the **written folio**. A comprehensive document that includes how to keep students motivated, the place & purpose of music examinations, 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**

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

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

The written folio should include the following:

- a. **How to keep students motivated and the place & purpose of music examinations**
- b. **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**
- c. **Compare and contrast two schools and/or styles of breathing techniques, including optimum value for students**

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

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

PART TWO: PRACTICAL EXAM **60 Marks**

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

Candidates are to prepare the following for the practical examination:

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

- Present (play) **all technical work** as set for AGMS Grade 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
 - Development and importance of embouchure
- 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.

PART TWO: PRACTICAL EXAM **60 Marks**

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

Candidates are to prepare the following for the practical examination:

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

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

b. Repertoire: Perform & then explain how to teach

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

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

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

TOTAL MARKS POSSIBLE**100 Marks**

REFERENCE BOOKS**SAXOPHONE**

A Tune A Day	C. Paul Herfurth	boosey.com
Learn as You Play Saxophone	P. Wastall	boosey.com
The Yamaha Advantage: Alto Saxophone		Charles Dumont & Sons
80 Graded Studies for The Saxophone Book 1	Davies & Harris	fabermusic.com
Rubank: Elementary Method for Saxophone	Hovey	Rubank Publications
A Tune a Day Performance Pieces: Alto Saxophone		Boston
Rubank: Supplementary Studies for Saxophone	R Endresen	Rubank Publications
E. Rousseau: Advance of the Alto		musicnotes.com
Play Easy Classics for Alto Saxophone Book 1	A. Firth	andyfirthmusic.com
Play Saxophone with Andy Firth Book 1		boosey.com
52 Melodic Etudes for Saxophone Book 1	A. Firth	andyfirthmusic.com
The Jimmy Dorsey Saxophone Method		alfredmusic.com
My Favourite Concert Pieces: Alto Saxophone	B. Cockcroft	reedmusic.com
Saxophone Solos Volume 1		Chester Music
J. S. Bach arr: E. Rousseau		alfred.com
Play Easy Classics for Alto Saxophone Book 2	A. Firth	andyfirthmusic.com
Concert & Contest Collection for Saxophone	H. Voxman	Rubank Publications
Zodiac	B. Cockcroft	reedmusic.com
Rubank Advanced Method For Saxophone Volume 1	H. Voxman	Rubank Publications
Solo For Alto Saxophone: 41 Recital Pieces – ed. Patrick		Carl Fischer
A. Firth: An Allegro on An Arpeggio	A. Firth	andyfirthmusic.com
A. Firth : Arioso (An Angel's Song)	A. Firth	andyfirthmusic.com
John Harle's Sax Album		boosey.com
Saxophone Solos Book 2	P. Harvey	Chester Music
Teacher on Tap Book 3	R. Percival	teacherontap.com
Jazz Incorporated Volume 1	K. Bailey	kerinbaileymusic.com.au
Play Saxophone with Andy Firth Book 2	A. Firth	andyfirthmusic.com
P. Desmond: Take Five	P. Desmond	Warner Bros
One Foot in the Groove: Alto Saxophone	A. Firth	andyfirthmusic.com
80 Graded Studies for The Saxophone Book 2	Davies & Harris	fabermusic.com
52 Melodic Etudes for Saxophone Book 2	A. Firth	andyfirthmusic.com
52 Melodic Etudes for Saxophone Book 3	A. Firth	andyfirthmusic.com
20 Modern Studies	J. Rae	Universal Editions
50 Études For Saxophone	G. Lacour	G.Billaudot
Études Variées	M. Mule	Leduc
Pieces Classiques Cébères	M. Mule	Leduc
Andy Firth: Birthday Fugue	A. Firth	andyfirthmusic.com
Tango-Études For Alto Saxophone	A. Pizzolla	Lemoine
Scaling the Heights: Alto Saxophone	R. Purcell	Astute Music
J. Boismortier: Sonata Op. 91 No. 4	J. Boismortier	CLP
R. Schumann: Adagio Et Allegro	R. Schumann	Lemoine
Sonata In C Minor arr. Leonard		CLP

Solos From the Unaccompanied Works of J. S. Bach Arranged for Oboe or Saxophone		Mel Bay
12 Fantasies for Saxophone	G. Telemann	Billaudot
3 Pieces for Solo Jazz Saxophone	A. Firth	andyfirthmusic.com
Charlie Parker Omni-Book: E flat Version		Atlantic Music
A. Vivaldi arr. Leonard: Sonata Rv 28		CLP
Scaramouche Suite	D. Milhaud	Salabert
Rapsodie	P. Vellones	Lemoine
Five Famous Handel Violin Sonatas	G. F. Handel	Carl Fischer
The Carnival Di Venice Arranged For E flat Horn/Alto Sax Solo	W. Seddon	Wright & Round Ltd
R. Korsakoff arr. B. Cockcroft : Flight of the Bumble Bee		reedmusic.com
Six Suites for Violincello: Transcribed for Saxophone – J. S. Bach arr. Kynaston		Advance Music
3 Pieces for Solo Jazz Saxophone	A. Firth	andyfirthmusic.com
Études-Caprices for Saxophone	E. Bozza	Leduc
Sonatine	P. Dubois	Leduc
Fantasy	A. Ghidoni	Leduc
A Glazunov/A. Petiot : Concerto In E flat Op. 109		Leduc
Phospheric Variations	P. Stanhope	reedmusic.com
F. Schubert arr. Saiano Sonatina In A minor D 385 Op. 132		IMC
C. P. E Bach arr. Leonard : Sonata No. 6 In E Major BWV 1035		CLP
Five Famous Handel Violin Sonatas – G. F. Handel arr. Patrick		Carl Fischer
P. Hindemith arr. Londeix: Sonata		Schott
Rhapsody In Jazz	A. Firth	andyfirthmusic.com
12 Jazz Etudes Based on Popular Standards	A. Firth	andyfirthmusic.com
Beat Me!	B. Cockcroft	reedmusic.com
Ku Ku	B. Cockcroft	reedmusic.com
Rock Me!	B. Cockcroft	reedmusic.com
Blue Caprice	V. Morosco	morsax.com
A. Pasculli arr. Tse : Le Api – Alto Saxophone Version		reedmusic.com
J. S. Bach arr. Tse : Chromatic Fantasy		reedmusic.com
Advanced Studies	N. Paganini	reedmusic.com
Sequenza IXb for Solo Alto Saxophone	L. Berio	Universal
Suite Pour Saxophone Solo	F. Daneels	Schott
Caprice en Forme de Valse for Solo Saxophone	P. Bonneau	Leduc
Sonata Op.19	P. Creston	Shawnee
Concertino De Camera	J. Ibert	Leduc
Sonata No.29	R. Muczynski	Schirmer
Concerto	P. Dubois	Leduc
Divertimento for Alto Saxophone and Piano	R. Bourty	Leduc
Moto Perpetuo for Clarinet and Funk Band (Arr. for Alto Saxophone by Andy Firth)		andyfirthmusic.com
Tycho, Tycho, Tycho	A. Firth	andyfirthmusic.com
Concerto for Alto Saxophone Op. 520 (The Crossover Concerto) A Firth		andyfirthmusic.com
Crazy Logic	M. Orlovich	reedmusic.com
Sonata	S. Greenbaum	reedmusic.com
Sonata (for Peter Clinch)	W. Lovelock	reedmusic.com

RUDIMENTS

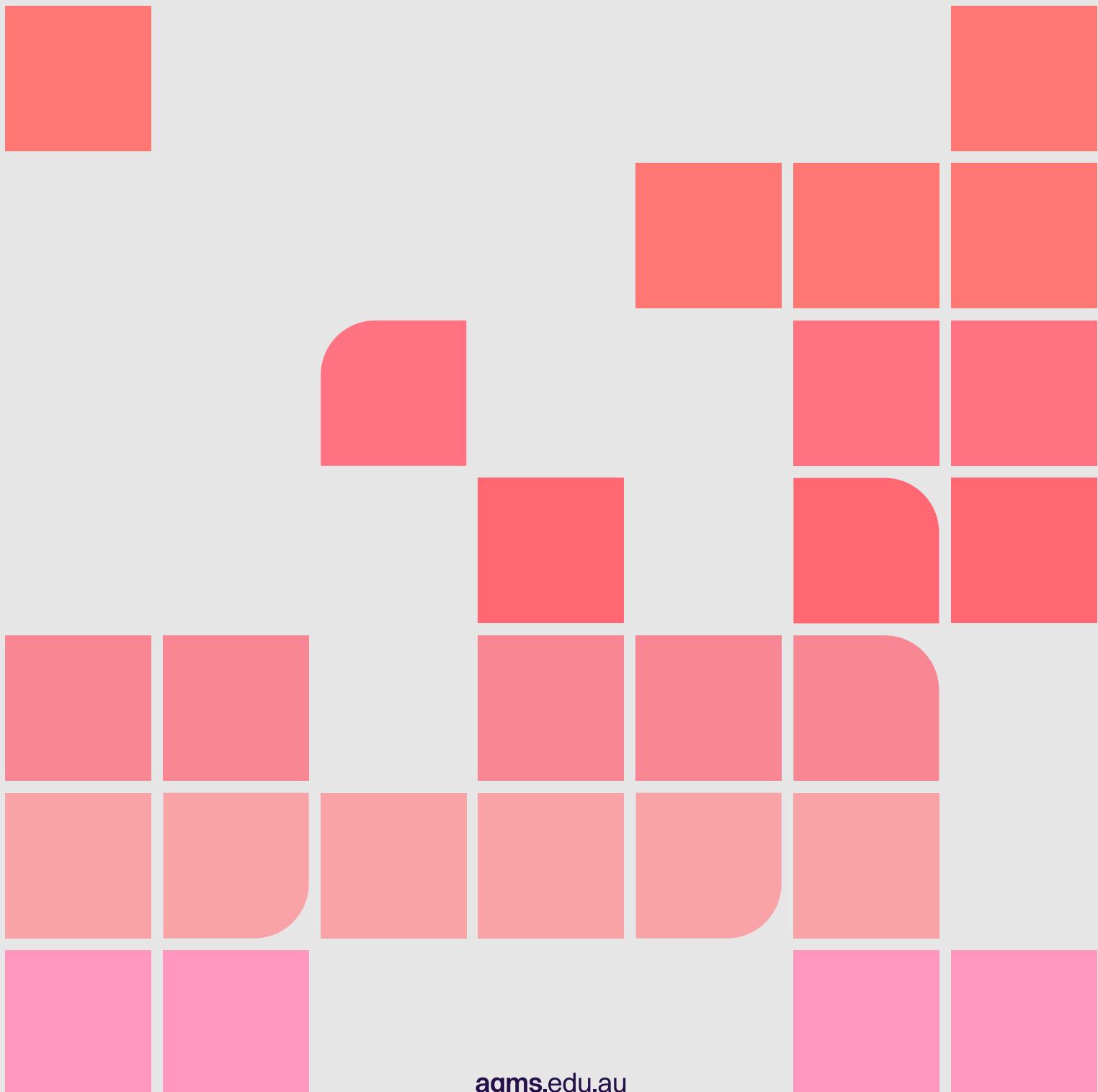
A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

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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