



**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**



# **PIANOFORTE**

**2025  
SYLLABUS**

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# Education & Examinations

Category	Syllabus
Keyboards	Pianoforte
	Contemporary Piano
	Light Classical Piano
	Electronic Keyboard
	Electronic Organ
	Accordion
Vocal	Vocal
Guitar	Modern Guitar
	Classical Guitar
Woodwind	Clarinet
	Jazz Clarinet
	Saxophone
	Flute
	Recorder
	Oboe
	Bassoon
Brass	Trumpet
Strings	Violin
Any Instrument	Performance
	Recording Artist
	Adult Musician
Theory of Music	Theory of Music

## For Students

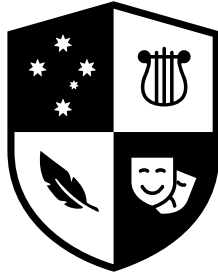
Complete Practical Exams	Scales, pieces, ear tests, general knowledge and sight reading
Music Theory Exams	Notation, history, harmony, instrument knowledge and creativity
Performance Exams	Introduce, perform and programme notes with analysis
Recording Artist Exams	Showcase on Social Media platforms
Adult Musician Exams	A tailored and guided journey for adults
Step 1 – Step 3 Grade 1 – Grade 8 C.Mus.AGMS – A.Mus.AGMS L.Mus.AGMS – F.Mus.AGMS	

## For Teachers

Teaching Qualifications	Pedagogical framework to inspire and enhance your students
C.T.Mus.AGMS – A.T.Mus.AGMS – L.T.Mus.AGMS	

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# AUSTRALIAN GUILD OF MUSIC & SPEECH

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## Pianoforte Syllabus 2025

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This syllabus edition reviewed by  
**Sophie Kerrigan, Dr Kay Hartwig and Helen Little**  
under the direction of the  
**AGMS Academic Advisory Committee**

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## FOREWORD

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

“ *Empowering your success  
is our passion* ”

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

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

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

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

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

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

Yours in the arts,

**The AGMS Board of Directors.**

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## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

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## COURSE RATIONALE

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

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

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

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

Possible pathways after successful completion includes:

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

## LEARNING GOALS

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

For **practical music**

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

**For teacher of music**


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

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

**Practical Music**

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

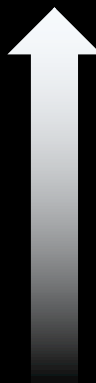
CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
<b>Certificate</b>	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
<b>Grades</b>	Advanced level of performance and technique	Grade Eight (Proficiency Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
	Developing level of performance and technique	Grade Three
		Grade Two
		Grade One
<b>Steps</b>	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
<b>Diploma</b>	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)
<b>Certificate</b>	A comprehensive, high-quality pedagogical framework for educators to mould solid foundations for the next generations of musicians at a developing level.	C.T.Mus.AGMS (Certificate – Teacher of Music)





## OUTLINE OF ASSESSMENT

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

There are **three** modes of practical examination available.

They are as follows:

MODE	DESCRIPTION
<b>In-Person</b>	Perform live to an examiner at an arranged time scheduled by the AGMS. This is subject to availability of the examiner and location.
<b>Live Online</b>	Perform live to an examiner online at an arranged time by the AGMS.
<b>Recorded</b>	From <b>C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS &amp; F.Mus.AGMS</b> – optionally video record in one take – your complete performance. Upload and submit for examination.

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

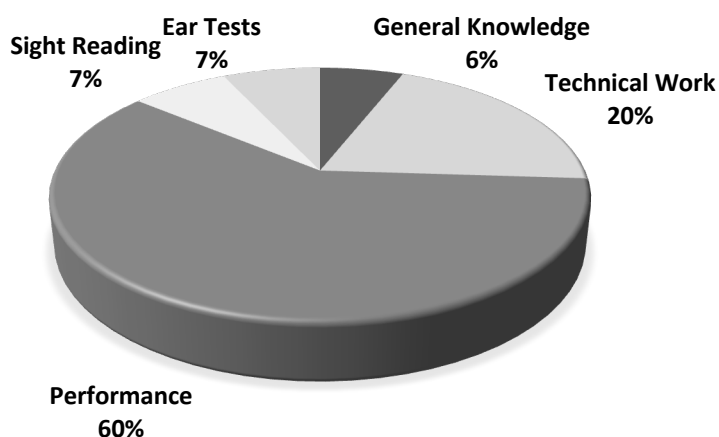
The only exception(s) to above, is as follows:

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

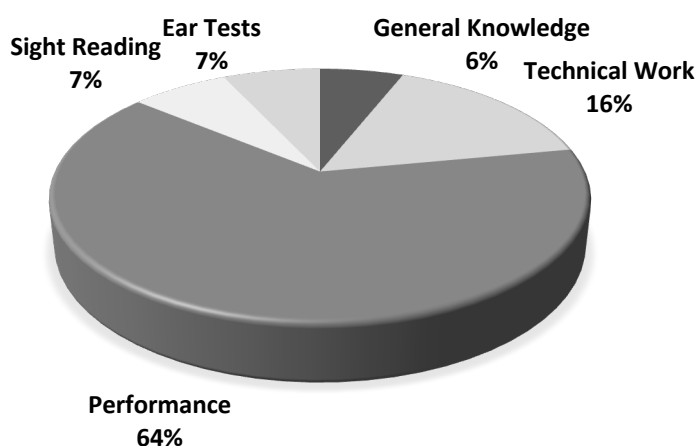
In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

### PRACTICAL MUSIC (Weighting)

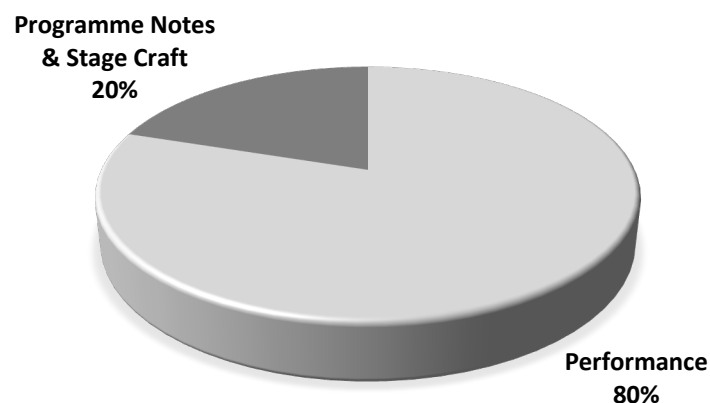
Following outlines, the marks (weighting) for each level.

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

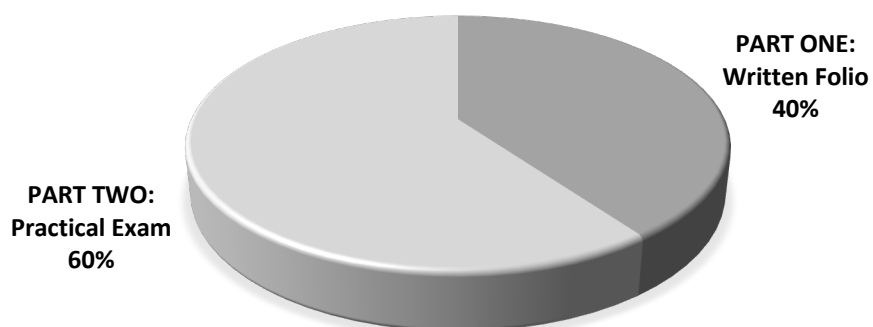
SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

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

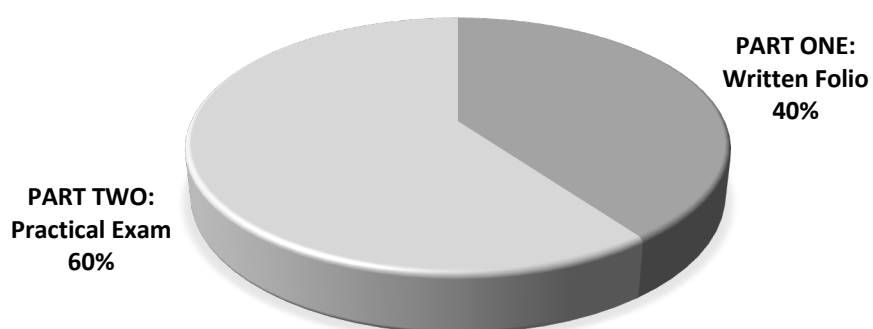
SECTION		MARKS (WEIGHTING)
Technical Work		16
Performance	List A (16 Marks)	64
	List B (16 Marks)	
	List C (16 Marks)	
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

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

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

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

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

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

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

**Authentication strategies**

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

## MARKING SCHEME

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

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

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

## Grade 6 to Grade 8 Marking Scheme

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

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

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	80-76	75-72	71-56	51-1	0
<b>Pieces (80 Marks)</b>	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation generally correct with good technical control of the instrument.	Mostly correct notation, rhythm and intonation.	Many stumbles with several incorrect notational work that detracted from the overall performance	Not attempted.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse	Rhythmic pulse not well controlled with resulting lack of rhythmic flow.	Not attempted.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo incorrect for the style of music presented, indicating a lack of understanding of the music or insufficient technical skills.	Not attempted.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	An understanding of style and genre not demonstrated at all in the music.	Not attempted.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamic range not appropriate for the music presented.	Not attempted.
Mark Range	20-19	18	17-14	13-1	0
<b>Programme Notes / General Impression (20 Marks)</b>	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.AMGS Marking Scheme

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



**Practical Music**

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

Details are below:

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

**Teacher of Music**

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

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

**CERTIFICATE**

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

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

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

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

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

### **VALIDITY POLICY**

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

## **APPLICATION and EXAMINATION ENTRY**

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

## **FEES, REFUNDS, TRANSFER**

### **FEE LIST**

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

**FEE REFUND**

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

**EXAMINATION RE-ENTRY**

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

**CONCESSIONAL RE-ENTRY**

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

**TRANSFER OF FEES**

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

**ATTENDANCE AT EXAMINATIONS, ABSENT**

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

**ABSENT CANDIDATES**

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

## **EXAMINATION PROCEDURE & OTHER ATTRIBUTES**

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### **IN-PERSON EXAMINATION**

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

### **LIVE ONLINE EXAMINATION**

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

### **RECORDED EXAMINATION**

This is to be a one-take recording of the complete performance. No editing allowed. The video must clearly show the candidate and have clear sound. Once completed – upload the video and send a link for the video to the **AGMS** for examination.

### **ACCOMPANIMENTS FOR EXAMINATION**

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

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

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

### **WORKS AVAILABILITY**

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

### **OWN CHOICE ITEMS**

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

**IMPROVISATION**

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

**INSTRUMENTS**

Instruments used for performance should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well. Instruments which may be used are acoustic piano, 88-note digital piano with weighted keys and keyboard (up to grade 2).

**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. Candidates with 90 marks and above from their examination are put forward for consideration to be invited to receive a national award. There are also opportunities to receive **scholarships**, and **prizes** at this **Award and Concert Presentation**.

## **ACCESSIBILITY POLICY**

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

## **EXAMINER**

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### **EXAMINER'S DECISION & APPEALS PROCESS**

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

### **EXAMINER REQUIREMENTS & RELIABILITY POLICY**

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



**PIANOFORTE: STEP ONE (PREPARATORY)**

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Examination Time: 10 minutes

Minimum pass mark 65%

**Suggested supplementary text: Download only****agms.edu.au****Pianoforte Mastery – Preparatory Step One: Technical, Ear & Sightreading Workbook**

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

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

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

Major: C & G

**Chords:** Right Hand: Root Position.  
Left Hand: Single tonic note.

Major: C & G

**PERFORMANCE**

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**Three** contrasting pieces to be performed in total.

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

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

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

**REPERTOIRE LIST**

**Piano Odyssey – Series 1, Step One (Preparatory)** **agms.edu.au**

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

**Accent on Solos Level 1 – William Gillock** **halleonard.com.au**

*Witch, State Fair, Clocks and Watches, Winter Wind*

**Alfred's Premier Piano Course Lesson 1B** **alfred.com**

*The Boat Dock, Walk to School, Snorkelling, Opening Day*

**Alfred's Recital Book Level 1A** **alfred.com**

*Hymn of Praise, Pastorale, My Secret Place, Who Built the Ark*

**Alfred's Recital Book Level 1B** **alfred.com**

*The Old Mill, Soaring, Camptown Races, For He's a Jolly Good Fellow, Limerick Tune*

**Animals Have Feelings Too** **halleonard.com.au**

*Bear Determination, Tired Turtle*

**Bastien Piano Basics Performance Level 1** **halleonard.com.au**

*Animal Band, Sleepy Witch, Trapeze Artist*



<b>The Best of Martha Mier</b>	alfred.com
<i>Pink, Rainbow Colours, The Sleepy Cat</i>	
<b>A Dozen A Day Book 1 – Burnam</b>	halleonard.com.au
Choose any two of the following: (pages 5 to 8): <i>Cartwheels, Walking, Running, The Splits, Jumping, Hopping on the Right Foot, Hopping on the Left Foot, Skipping, Deep Breathing</i>	
<b>Encore on Keys Level 2</b>	encoremusiceducation.com.au
<i>Bean Stalk Rag, Dolphins, Heel and Toe</i>	
<b>Everybody's Perfect Masterpieces Volume 1</b>	alfred.com
<i>March in C, Bagatelle in G, Allegretto</i>	
<b>Famous &amp; Fun Deluxe Collection Book 1 Early Elementary - Carol Matz</b>	alfred.com
<i>Supercalafragilisticexpialidocious, Can You Feel the Love Tonight, On Wings of Song, Theme from Swan Lake, Trumpet Concerto in E Flat, The Lion Sleeps Tonight</i>	
<b>Favourite Classic Melodies Primer Level – James Bastien</b>	halleonard.com.au
<i>Liebestraum, Symphony No. 1</i>	
<b>Hal Leonard Popular Piano Solos Level 1, 2<sup>nd</sup> Edition</b>	halleonard.com.au
<i>Let's Go Fly a Kite, I Just Can't Wait to be King, My Heart Will Go On</i>	
<b>Hal Leonard Student Piano Library Piano Lessons Book 2</b>	halleonard.com.au
<i>Ode to Joy, Carmen's Tune</i>	
<b>Hipno – Bradley Eustace</b>	bradleyeustace.com
<i>Fantasy on Aura Lee, Jingle Blues, Millennium, Ode to Hipno, Twinkle Snap</i>	
<b>The Joy of First Classics Book 1</b>	halleonard.com.au
<i>Entrée, Complaint</i>	
<b>John Thompson's Easiest Piano Course Part One</b>	halleonard.com.au
<i>Down the River, Theme from New World Symphony, Bugles, The Banjo Picker, Princess Waltz</i>	
<b>Just for You Book 1 – Dennis Alexander</b>	alfred.com
<i>Tennis Anyone, Perfect Balance</i>	
<b>Learn the Piano with Dulcie Holland Book</b>	Modern Music Craft
<i>Quaver Study and March of the Soldier Ants (both as one), A Waltz for the Gumnuts</i>	
<b>Leila Fletcher Music Lessons Have Begun for the Piano</b>	halleonard.com.au
<i>The Halloween Pumpkin, My Bonnie, The Rocking Horse, Morning Song</i>	
<b>Succeeding at the Piano Grade 1A 2<sup>nd</sup> Edition– Helen Marlais</b>	halleonard.com.au
<i>Goldfish, Running Down the Field, Jazz Band Jam, Mozart and His Sister, Cuckoo Crazy, Melody by Haydn</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	supersonicspiano.com
<i>Happy and Sad, Running Scared, That's Hot, Texting, Secret Agent, Chit Chat, In the Dark, The Chase, That's So Sad</i>	
<b>Own Choice</b>	
<i>Teachers may substitute an own choice piece of the same level.</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**

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

**PITCH**

The Candidate will be asked to 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**

Candidates may wish to submit a folio to cover their general knowledge.

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

- The Brace
- Bar lines
- Double Bar Line
- Stave or Staff
- Clefs
- Semibreves, Minims and Crotchets

**PIANOFORTE: STEP TWO (ELEMENTARY)**

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Examination Time: 10 minutes

Minimum pass mark 65%

**Suggested supplementary text: Download only****agms.edu.au****Pianoforte Mastery – Elementary Step Two: Technical, Ear & Sightreading Workbook**

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

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

**Similar Motion:** Hands separately; One octave ascending and descending.  
Legato touch.

Tempo: MM = 90 bpm with one note per beat.

Major: C &amp; G

Natural minor: A

**Chords:** Right Hand: Root Position.  
Left Hand: Single tonic note.

Major: C &amp; G

Minor: A

**PERFORMANCE**

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**Three** pieces to be performed in total.**LIST A:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST B:** Choose any one piece from the given repertoire list to perform.**20 Marks****LIST C:** Choose any one piece from the given repertoire list to perform.**20 Marks****REPERTOIRE LIST****Piano Odyssey – Series 1, Step Two (Elementary)****agms.edu.au**

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

**Animals Have Feelings Too****halleonard.com.au***Understanding Whale, Cheerful Chihuahua, A Giraffe Can Laugh, Cry of the Wolf***Catherine Rollin****alfred.com***Sneaky Skeleton***Bela Bartok – First Term at the Piano****Any Edition***No 1,3,5***D'Groove – Bradley Eustace****bradleyeustace.com***Aquarium, Amazing Grace, Sad, Scarborough Fair*

<b>Easy Exercises Op 139 – Czerny</b> <i>No. 2, 3, 4, 5</i>	alfred.com
<b>Easy Studies Op 777 – Czerny</b> <i>No. 1, 2, 3</i>	alfred.com
<b>Famous and Fun Deluxe Collection Book 2</b> <i>A Whole New World, James Bond Theme, Star Wars, Auld Lang Syne, All I Have to Do is Dream</i>	alfred.com
<b>Finger Paintings Book 3 – Dennis Alexander</b> <i>Lavender Waltz, Sound the Fanfare, Sun Fun</i>	alfred.com
<b>First Grade Studies – John Thompson</b> <i>Spinning Wheel, Raindrops, The Cuckoo</i>	alfred.com
<b>First Instructor Op. 599 Studies – Czerny</b> <i>No. 11, 14, 16</i>	alfred.com
<b>First Year Pieces – Thomas Dunhill</b> <i>Melody in C, On the Riverbank, Swaying Branches, Jock Plays the Bagpipes</i>	halleonard.com.au
<b>Five Finger Boogie – David Carr Glover</b> <i>Two Cent Boogie, Pop Gun Boogie, Swat a Fly</i>	alfred.com
<b>Hal Leonard Piano Lessons Book 2</b> <i>Bingo, No One to Walk With, Painted Rocking Horse, Tick Tock the Jazz Clock, Circle Dance, Stompin', First Light</i>	halleonard.com.au
<b>Hipno – Bradley Eustace</b> <i>Scarborough Fair</i>	bradleyeustace.com
<b>John Thompson's Easiest Piano Course Part Two</b> <i>Sunrise, The Ballet Dancer, Lightly Row, The Pipers are Coming, Once Upon a Time, The Wishing Star, The Skater, Prelude Op. 28 No. 20</i>	halleonard.com.au
<b>John Thompson First Classics</b> <i>Minuet in G (Johann Sebastian Bach), Theme from The Surprise Symphony (Joseph Haydn), Lullaby (Johannes Brahms), Musette (Johann Sebastian Bach)</i>	halleonard.com.au
<b>Just For You Book 1 – Alexander Dennis</b> <i>Strolling Along, Tally Ho</i>	alfred.com
<b>Just Imagine Book 1 – Martha Mier</b> <i>Rain Dance, Chinese Water Lilies, Ladybug Waltz</i>	alfred.com
<b>Learn the Piano with Dulcie Holland Book 2</b> <i>Up in the Morning, A Good Tree to Climb, Ferris Wheel, Drifting Down the River</i>	halleonard.com.au
<b>Musical Miniatures – Margaret Goldston</b> <i>Toccata, Rondino</i>	alfred.com
<b>Piano Time Jazz Book 1 – Pauline Hall</b> <i>Driving Force, Hop Skip, and Jump, Friday Night Rag, Tick Tock Boogie</i>	halleonard.com.au
<b>Succeeding at the Piano Grade 1A 2<sup>nd</sup> Edition– Helen Marlais</b> <i>Parade March, The Haunted House, German Folk Song, Canoe on the Lake, Riding Free</i>	halleonard.com.au
<b>Supersonics Piano – Daniel McFarlane</b> <i>Dungeon Run, Off the Beat, Going Undercover, Skeleton March, Tiptoes, Finger Twister, I'm Grumpy, Jimmy Jams, Rock It!</i>	supersonicspiano.com
<b>Own Choice</b> <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 short simple phrase for the Right Hand. 2 bars in  $\frac{4}{4}$  time  
OR 4 bars in  $\frac{3}{4}$  time. The phrase will consist of minims and crotchets. All in the 5-finger position.

**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 shorter than a crotchet.

**PITCH**

The Candidate will be asked to 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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Clefs
- Braces
- Bar lines and Double Bar lines
- Staff or stave
- Semibreves, Minims, Crotchets
- Accidentals
- Simple time signatures
- Dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*)

**PIANOFORTE: STEP THREE (PRELIMINARY)**

Examination Time: 15 minutes

Minimum pass mark 65%

**Suggested supplementary text: Download only****agms.edu.au****Pianoforte Mastery – Preliminary Step Three: Technical, Ear & Sightreading Workbook**

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

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

**Similar Motion:** Hands separately; One octave ascending and descending.  
Legato touch.

Tempo: MM = 80 bpm with two notes per beat.

Major: C, G &amp; D

Natural minor: A

Harmonic minor: A

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

Major: C &amp; G

**Broken Chords:** Hands separately; one octave ascending. Legato touch.  
Tempo: MM = 40 bpm with three notes per beat.

Major: C

Right Hand:

Left Hand:

**Chords:** Right Hand: Root Position  
Left Hand: Single tonic note.  
C, G, D, Am

**PERFORMANCE**

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Three pieces to be performed in total.

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

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

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

**REPERTOIRE LIST**

**Piano Odyssey – Series 1, Step Three (Preliminary)** **agms.edu.au**

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

**Accent on Solos – William Gillock** **halleonard.com.au**

*Little Grey Donkey, Indian War Chant, Little Flower Girl of Paris, Gypsy Camp, Gavotte*

**Bela Bartok – First Term at the Piano** **Any Edition**

*No 2, 4*

**The Beat Mix – Grant Arnold** **grantarnold.com**

*A Little Spanish, Neat 'n' Tidy, Chirpy*

**Better Than a Box of Chocolates – Learne Faint** **australiancomposers.com.au**

*Banksia Bunyips, Wattle Fairies, Dragons, Wizards, Fairies*

**Bradley Eustace** **bradleyeustace.com**

*Piano Rock*

**Dance Miniatures – Margaret Goldston** **alfred.com**

*Ballet Lesson, First Prom, Indian Warrior, Jazzy Jumpin, Little Tango, Swing Your Partner, Tap Dancer*

**D'Groove – Bradley Eustace** **bradleyeustace.com**

*Rockin' On*

**Easy Exercises Op 139 – Czerny** **alfred.com**

*No. 3, 6, 9, 16, 17, 18*

**Easy Studies Op 777 – Czerny** **alfred.com**

*No. 4, 8, 17*

**Elementary Studies Op. 176 – Duvernoy** **alfred.com**

*No. 3*

**Elementary Studies Op. 17 – Felix Le Couppey** **alfred.com**

*No. 2, 17*

**Encore on Keys – Achiever Piano Level 1** **encoremusiceducation.com.au**

*From the Top, March Slave, Matador*

**Encore on Keys – Accent Series Level 2** **encoremusiceducation.com.au**

*Cloudland Waltz, New World Symphony, When the Saints*

**Everybody's Perfect Masterpieces Volume 1** **alfred.com**

*Arioso, Allegretto in D*

**Famous & Fun Deluxe Collection – Carol Matz** **alfred.com**

*Egyptian Ballet Dance, Rondeau, Splish Splash, Boulevard of Broken Dreams, Eye of the Tiger*

**First Instructor Op. 599 Studies – Czerny** **alfred.com**

*No. 12, 17*

<b>Getting to Preliminary – Second Edition</b>	<b>halleonard.com.au</b>
<i>Canon 12, Dance Ancienne, Foofoo's Blues, Anyone Home?, Canzonetta, Chinese Song, Joke</i>	
<b>Getting to Preliminary 'The New Mix'</b>	<b>halleonard.com.au</b>
<i>Royal March of the Lion, Banana Waltz, Owl at Midnight, The Good the Bad the Ugly, Baby Elephant Walk, Meet the Flintstones, Radetzky March, Wotcha Doin'?</i>	
<b>Helen Perris</b>	<b>helenperris.bandcamp.com</b>
<i>Urangan Pier: Sunset</i>	
<b>Jane Stavrinoudis</b>	<b>alfred.com</b>
<i>Latin Mood, That Bass Line</i>	
<b>John Thompson's Easiest Piano Course First Disney Songs</b>	<b>halleonard.com.au</b>
<i>Reflection, Chim Chim Cheree, Beauty and the Beast</i>	
<b>Just For You Book 1 – Alexander Dennis</b>	<b>alfred.com</b>
<i>Strolling Along, Gentle Thoughts, Scottish Dance, Cinnamon Popcorn, Circus Waltz, Close Your Eyes</i>	
<b>Just Imagine Bk 1 – Martha Mier</b>	<b>alfred.com</b>
<i>Little Grey Owl, The Jolly Clown</i>	
<b>Just Imagine Bk 2 – Martha Mier</b>	<b>alfred.com</b>
<i>Little White Church, Monkey on a Carousel</i>	
<b>The Joy of First Classics Book 1</b>	<b>halleonard.com.au</b>
<i>Old German Dance (Praetorius), Little Sonata 1 Moderato (Wilton), Minuetto (Wilton), Song Without Words (Spindler), Bagatelle (Diabelli), Bourree (Graupner), Rondino (Rameau), Elegy (Reinecke), King William's March (Clarke), Landler (Schubert)</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Walking Doll (Goedicke), Playground Gallop (Kalmanoff), Scherzo (Kirchner)</i>	
<b>Koala on the Keys – Anna White Haun</b>	<b>alfred.com</b>
<i>Creepy the Crocodile, Kangaroo Hop, The Black Swan</i>	
<b>Lions and Friends – Margaret Goldston</b>	<b>alfred.com</b>
<i>Playful Cubs, Chitter Chatter, Friends, Shuffle Along, Laughing Party, The Wild Escape</i>	
<b>Mikrokosmos Vol 1 – Bela Bartok</b>	<b>halleonard.com.au</b>
<i>No. 22, 26, 28, 29, 31, 33, 34, 36</i>	
<b>Musical Miniatures – Margaret Goldston</b>	<b>alfred.com</b>
<i>Sonata in Baroque Style, Prelude</i>	
<b>Piano Fun Book 2 – Roderick MacFarlane</b>	<b>halleonard.com.au</b>
<i>Liquorice Allsorts, The Mosquito Jungle Jog, Sinister Blues, Return of the Ape</i>	
<b>Piano Time Pieces Book 1 – Pauline Hall</b>	<b>halleonard.com.au</b>
<i>The Witch's Lair</i>	
<b>Piano Time Pieces Book 2 – Pauline Hall</b>	<b>halleonard.com.au</b>
<i>Gigue, Waltzing Matilda</i>	
<b>Piano Time Jazz Book 1 – Pauline Hall</b>	<b>halleonard.com.au</b>
<i>Friday Night Rag, Living it up, Creepy Crawly, Driving Force, Tango for Starters, Temper Tantrum Tango</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Elevate One, Elevate Two, Sparky, Run, Top C Turvy, Jump On Up, Robotico, Jack and the Beanstalk, Creepy Crawlies, Eternal Light, Drive, Fortress</i>	
<b>The Bean Bag Zoo – Catherine Rollin</b>	<b>alfred.com</b>
<i>The Bean Bag Bull</i>	
<b>Twenty-Four Little Pieces. Op. 39 – Kabalevsky</b>	<b>halleonard.com.au</b>
<i>No. 12, 13, 15, 16</i>	



**Own Choice:**

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

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

The Candidate will be asked to sight read a short simple phrase for either left or right hand alone.

Two bars in  $\frac{4}{4}$  time or 4 bars in  $\frac{3}{4}$  time. Consisting of minims and crotchets. All in the 5-finger position.

**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 shorter than a crotchet.

**PITCH**

The Candidate will be asked to 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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Braces
- Bar Lines and 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*).

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.

**PIANOFORTE: GRADE ONE**

Examination time: 15 Minutes.

Minimum pass mark 65%

**Suggested supplementary text: Download only****agms.edu.au****Pianoforte Mastery – First Grade: Technical, Ear & Sightreading Workbook**

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

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

**Similar Motion:** Hands together; Two octaves ascending and descending.  
Legato touch.

Tempo: MM = 76 with two notes per beat.

Major: C, G &amp; D

Natural minor: A

Harmonic minor: A

Melodic minor: A

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

Tempo: MM = 66 with two notes per beat.

Major: D

Harmonic minor: A

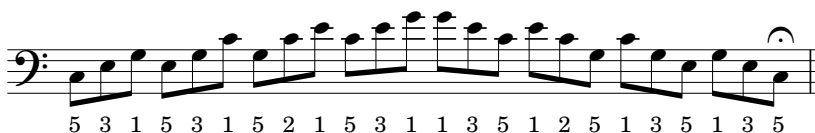
**Broken Chords:** Hands separately; one octave ascending & descending; Legato touch.  
Tempo: MM = 52 with three notes per beat

Major: C &amp; G

Right Hand:



Left Hand:



Right Hand:



Left Hand:



**Chords:** Right Hand: Any position of the triad. Left Hand: Tonic note.

C, G, D, G7, Am

## **PERFORMANCE**

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- **Three** pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- 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 1: STUDIES**

<b>Piano Odyssey – Series 1, First Grade</b>	<b>agms.edu.au</b>
<i>Study Op. 101 No. 65, Finger Fitness</i>	
<b>Burgmuller – 25 Progressive Studies Op. 100</b>	<b>Any Edition</b>
<i>No. 1, 2</i>	
<b>The Classical Piano Method Repertoire Collection 2</b>	<b>halleonard.com.au</b>
<i>The First Lessons on the Piano Op. 125, No. 3 (Diabelli)</i>	
<b>Czerny Practical Method of Beginners (First Instructor Op. 599 Studies)</b>	<b>Any Edition</b>
<i>No. 23, 26</i>	
<b>Czerny 24 Five Finger Exercises (Easy Studies Op. 777)</b>	<b>Any Edition</b>
<i>No. 1, 3, 7</i>	
<b>Elementary Studies Book 1 Op. 137 – Bertini H.</b>	<b>Any Edition</b>
<i>No. 1, 2, 12, 14</i>	
<b>Elementary Studies Op. 176 – Duvernoy</b>	<b>alfred.com</b>
<i>No. 1, 4, 5, 6</i>	
<b>First Favorite Classics Solo Book 1</b>	<b>alfred.com</b>
<i>Etude (Gurlitt)</i>	
<b>First Favorite Classics Solo Book 2</b>	<b>alfred.com</b>
<i>Etude (Schytte), Study Op. 108 No. 12 (Schytte)</i>	
<b>Getting to Grade 1</b>	<b>halleonard.com.au</b>
<i>Arabesque</i>	
<b>The Joy of First Classics Book 1</b>	<b>halleonard.com.au</b>
<i>Arabesque, Playful Dialogue</i>	
<b>Louis Kohler Children's Exercises and Melodies Op. 218</b>	<b>Any Edition</b>
<i>No. 20, 26, 28</i>	
<b>Piano Time Pieces Book 2 – Pauline Hall</b>	<b>halleonard.com.au</b>
<i>Tarantella</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Elevate Five, The Snow Swirls</i>	

**Technical Skills Level 4 – Ed. Jane Magrath**

alfred.com

*Etude Op. 70 No. 23 (Berens), Etude Op 108 No 22 (Schytte), Etude – Gliding with Ease (Kuhner)***Own Choice***Piece must be of an appropriate length and standard***LIST 2: BAROQUE****Piano Odyssey – Series 1, First Grade**

agms.edu.au

*Danse Gallante, Largo***Children's Bach – J. S. Bach**

halleonard.com.au

*No. 1***Exploring Piano Classics Preparatory Level**

alfred.com

*Air (Handel)***First Favourite Classics Solo Book Two**

alfred.com

*Menuet in D Minor (Lully), The Cuckoo (Couperin)***Getting to Grade One Second Edition**

halleonard.com.au

*Minuet P2, Courtly Dance, Gigue, Minuet P27, Ecosaise in G, Sonatina Op. 3 No. 1***Hal Leonard Student Piano Library Classical Themes Level 3**

halleonard.com.au

*Trumpet Tune (Purcell)***I Know That Theme from the Classics Book 2**

halleonard.com

*Bourree (J.S. Bach), Sarabande (Corelli), Passepied (Handel)***The Joy of First Classics Book 1**

halleonard.com.au

*The Lute Player, Christmas Pastoral, Air, King William's March***The Joy of First Classics Book 2**

halleonard.com.au

*Danse Galante (Telemann)***The Joy of Recital Time**

halleonard.com.au

*Gavotte (Turk)***Keys to Stylistic Mastery Book 1 – Dennis Alexander**

alfred.com

*Gigue (Telemann), Chorale (J.S. Bach)***Masterworks Classics Level 3 Ed. McGrath**

alfred.com

*Menuet en Rondeau (Rameau), Passepied in C major (Handel), Air (Bach)***Succeeding with the Masters – The Festival Collection Book 1**

halleonard.com.au

*Old German Dance (Praetorius), Intrada (Peuerl), Allemande***Own Choice***Piece must be of an appropriate length and standard***LIST 3: CLASSICAL****Piano Odyssey – Series 1, First Grade**

agms.edu.au

*Gypsy Dance, Minuet***Alfred's Basic Piano Library Repertoire Book Level 2**

alfred.com

*Allemande (Haydn), Variation on a Theme (Mozart)***First Favorite Classics Solo Book 1**

alfred.com

*Russian Folk Song (Beethoven), Fanfare (Duncombe), Minuet in G Major (Haydn), Cradle Song (Kirnberger)***First Favorite Classics Solo Book 2**

alfred.com

*Ecosaise (Hummel), Minuet in D Minor (Mozart), German Dance in F Major (Beethoven)*

<b>Getting to Grade 1</b>	<b>halleonard.com.au</b>
<i>Minuet (Reinagle), Gigue (Arnold), Minuet (Mozart), Eccossaise (Beethoven), Russian Folk Song, Sonatina in C (Duncombe)</i>	
<b>Hal Leonard Student Piano Library Classical Themes</b>	<b>halleonard.com.au</b>
<i>Entr'acte from Rosamunde (Schubert), Turkish March from The Ruins of Athens (Beethoven)</i>	
<b>The Joy of First Classics Book 1</b>	<b>halleonard.com.au</b>
<i>Allegro K3 (Mozart), Sonatina No. 2 (Latour), Dance Sonatina (Attwood)</i>	
<b>The Joy of First Classics Book 2</b>	<b>halleonard.com.au</b>
<i>Scherzetto (Reinagle)</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Landler (Mozart)</i>	
<b>Keys to Stylistic Mastery Book 1– Clarfield and Alexander</b>	<b>alfred.com</b>
<i>German Dance (Franz Joseph Haydn)</i>	
<b>Piano Time Pieces Book 2 – Pauline Hall</b>	<b>halleonard.com.au</b>
<i>The Princess and the Spinning Wheel</i>	
<b>Sonatina Masterworks Book 1</b>	<b>alfred.com</b>
<i>Sonatina in C Major (Duncombe), Sonatina No. 1 in C Major First Movement (Latour), Sonatina in C Major (Haslinger), Sonatina in C Major Op. 34 No. 1 (Andre),</i>	
<b>Succeeding with the Masters – The Festival Collection Book 1</b>	<b>fjhmusic.com</b>
<i>Minuet (Hook), Song (Diabelli), Allegro (Reinagle)</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, First Grade</b>	<b>agms.edu.au</b>
<i>Carefree Stroll, Melody for the Left Hand</i>	
<b>Alfred's Basic Piano Library Repertoire Book Level 2</b>	<b>alfred.com</b>
<i>Interlude (Bischoff), Sonatina (Bolck)</i>	
<b>First Favorite Classics Solo Book 1</b>	<b>alfred.com</b>
<i>The Chase Op. 117 No. 15 (Gurlitt)</i>	
<b>First Favorite Classics Book 2</b>	<b>alfred.com</b>
<i>Eccossaise (Schubert), Song Without Words (Kohler)</i>	
<b>Getting to Grade 1 – Second Edition</b>	<b>halleonard.com.au</b>
<i>Melody in C (Le Couppey)</i>	
<b>Hal Leonard Student Piano Library Classical Themes Level 3</b>	<b>halleonard.com.au</b>
<i>La Donna e' Mobile (Verdi)</i>	
<b>The Joy of First Classics Book 1</b>	<b>halleonard.com.au</b>
<i>Little Piece (Schumann), Romantic Story (Gurlitt)</i>	
<b>Keys to Stylistic Mastery Book 1 – Clarfield &amp; Alexander</b>	<b>alfred.com</b>
<i>Little Piece Op. 68 No. 5 (Schumann), March Op. 140 No. 1 (Gurlitt), Melody (Thome)</i>	
<b>Masterworks Classics Level 3</b>	<b>halleonard.com.au</b>
<i>The Music Box Op. 140 No. 8 (Gurlitt) The Bear (Rebikov)</i>	
<b>Succeeding with the Masters – The Festival Collection Book 1</b>	<b>fjhmusic.com</b>
<i>A Song (Goedicke), The Young Dancer Op 117, No. 7 (Gurlitt), Kitten Play Op 117, No 9 (Gurlitt), Valsette (Vogel), Spring Waltz (Spindler)</i>	

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Piano Odyssey – Series 1, First Grade</b>	<b>agms.edu.au</b>
<i>Dance, Frozen Falls, Happy Triads, Ziggy the Cat, Chloe's Lullaby, Armada, Night Sky, Desert Dream, Happy Days</i>	
<b>Alfred's Basic Piano Library Repertoire Book Level 2</b>	<b>alfred.com</b>
<i>Remembrance (Bartok) Blues Adagio (Lethco)</i>	
<b>Arnold, Grant</b>	<b>grantarnold.com</b>
<i>Happy Triads</i>	
<b>The Beat Mix – Grant Arnold</b>	<b>grantarnold.com</b>
<i>Rocking Train</i>	
<b>Better Than a Box of Chocolates – Learne Faint</b>	<b>australiancomposers.com.au</b>
<i>The Jazzy Dragon</i>	
<b>Bradley Eustace</b>	<b>bradleyeustace.com</b>
<i>Ziggy the Cat</i>	
<b>Essential Piano Solos Grade 1 – Mark Matthews</b>	<b>remarkablemusic.net</b>
<i>A minor Blue, Dreamy Daze, Exam Stress!, Gabby's Gig</i>	
<b>First Favorite Classics Solo Book 2</b>	<b>alfred.com</b>
<i>Song for Children Volume 1 (Bartok)</i>	
<b>First Term at the Piano – Bela Bartok</b>	<b>Any Edition</b>
<i>No. 6, 9, 14</i>	
<b>Getting to Grade 1 'The New Mix'</b>	<b>halleonard.com.au</b>
<i>Calypso Rhumba, Secret Agent, Sesame Street Theme</i>	
<b>Getting to Grade One – Second Edition</b>	<b>halleonard.com.au</b>
<i>Mini Hit (Schmitz), Creeping Crocodiles (Sebba), Samba in Sixths (Schwertberger), Play Song (Bartok), Smooth and Crunchy (Milne), Friday (Bennett), Dance (Goedicke), The Lost Cat (Bartok), A Toy Shop Tune (Bartok)</i>	
<b>Hal Leonard Student Piano Library Classical Themes Level 3</b>	<b>halleonard.com.au</b>
<i>The Merry Widow Waltz (Franz Lehar)</i>	
<b>Hot Trax – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Blue Mountain Blues, River Dance</i>	
<b>Jazzin' Around 2 – Kerin Bailey</b>	<b>kerinbailey.com.au</b>
<i>Raggy Blues</i>	
<b>Jazzin' Around 3 – Kerin Bailey</b>	<b>kerinbailey.com.au</b>
<i>Scooby Do Wup</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Parade of the Tin Soldiers</i>	
<b>Just For You Book 1- Dennis Alexander</b>	<b>alfred.com</b>
<i>Indian War Dance, Dance with Me, Step Right Up</i>	
<b>Jazz, Rags and Blues Bk. 1 – Martha Mier</b>	<b>boosey.com</b>
<i>Just Struttin'</i>	
<b>Jazz, Rags and Blues Bk. 2 – Martha Mier</b>	<b>boosey.com</b>
<i>Slippin' Around</i>	
<b>Junior Trax – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Scooting Riding Skating</i>	
<b>Keys to Stylistic Mastery Book 1– Clarfield and Alexander</b>	<b>alfred.com</b>
<i>Miniature Sonatina (Dennis Alexander)</i>	

<b>Really Easy Jazzin' About – Pam Wedgwood</b>	<b>Faber Music</b>
<i>Wise Guy, Garage Sale</i>	
<b>Succeeding with the Masters – The Festival Collection Book 1</b>	<b>fjhmusic.com</b>
<i>The Hungarian Song (Bartok), Arabia (Tansman), The Shepherd Plays (Salutrinskaya)</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Urban Beat, Truckin', Behind Enemy Lines, Winter's Day, Coconutty, Armada, Time Is Up, Yeah I'm Cool, Melancholia: 1</i>	
<b>Koala on the Keys – Anna White Haun</b>	<b>alfred.com</b>
<i>In the Dreamtime, Botany Bay, Click Go the Shears, Waltzing Matilda (Arr. By Anna White)</i>	
<b>Kool Jazzy Tunes – Glen Carter-Varney</b>	<b>printmusicworks.com.au</b>
<i>Ants in your Pants, Muffins for Free</i>	
<b>Microjazz Collection 1 – Christopher Norton</b>	<b>boosey.com</b>
<i>A Short Walk, Ragtime, Stairway, Tut Tuttin'</i>	
<b>Mikrokosmos Vol. 1 – Bela Bartok</b>	<b>boosey.com</b>
<i>No. 24, 25, 30, 32</i>	
<b>Piano Fun Book 2 – Roderick MacFarlane</b>	<b>halleonard.com.au</b>
<i>A Dog's Tale, Flat Chat, Bent Spoon Swing, Butterfly Rock</i>	
<b>Piano School Grade One</b>	<b>keyboardkidz.com.au</b>
<i>Lullaby, Waltzing Matilda, When the Saints</i>	
<b>Piano Time Pieces Book 2</b>	<b>halleonard.com.au</b>
<i>Rollercoaster Ride</i>	
<b>Six Children's Pieces – Dmitri Shostakovich</b>	<b>boosey.com</b>
<i>No 1 2, 3</i>	
<b>Upgrade Jazz 0-1 Wedgwood</b>	<b>fabermusic.com</b>
<i>Doodlin'</i>	
<b>24 Little Pieces Op. 39 – Dimitri Kabalevsky</b>	<b>boosey.com</b>
<i>Country Dance, Hopping</i>	
<b>Own Choice</b>	
<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. Hands separately.

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

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.

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

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Braces
- Bar lines and Double Bar lines
- Terminology
- Rest and Note Values
- Accidentals
- Time signatures
- Clefs
- Staves
- Key Signatures
- Dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

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



**PIANOFORTE: GRADE TWO**

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Examination time: 15 Minutes.

Minimum pass mark 65%

**Suggested supplementary text: Download only****agms.edu.au****Pianoforte Mastery – Second Grade: Technical, Ear & Sightreading Workbook**

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

**TECHNICAL WORK**

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

**Similar Motion:** Hands together; two octaves ascending and descending.  
Legato touch.

Tempo: MM = 84 with two notes per beat.

Major: D &amp; A

Harmonic minor: D &amp; E

Melodic minor: D &amp; E

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

Tempo: MM = 66 with two notes per beat.

Major: D &amp; A

Harmonic minor: D &amp; E

**Arpeggios:** Hands separately; two octaves ascending & descending.  
Root position only. Legato touch.

Tempo: MM = 50 with three notes per beat.

Major: D &amp; A

Minor: D &amp; E

**Chords:** Right Hand: Any position of the triad. Left Hand: Tonic octave or single note.

D, A, Dm, Em, Dm7, Em7

**PERFORMANCE**

- **Three** pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- 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 1: STUDIES**

<b>Piano Odyssey – Series 1, Second Grade</b>	<b>agms.edu.au</b>
<i>Study Op. 24 No. 3, Galloping Goblins</i>	
<b>Bertini – Elementary Studies Book 1 Op. 137</b>	<b>Any Edition</b>
<i>No. 3, 5, 6, 7</i>	
<b>Burgmuller – 25 Progressive Studies Op. 100</b>	<b>Any Edition</b>
<i>No. 3, 5, 10, 18</i>	
<b>Czerny – 100 Progressive Studies for the Piano</b>	<b>hal Leonard.com.au</b>
<i>Op. 139 No. 19, 20, 25, 31</i>	
<b>Czerny – 24 Five Finger Exercises Op. 777</b>	<b>Any Edition</b>
<i>No. 16, 19, 20, 21, 22</i>	
<b>Czerny – Practical Method for Beginners Op 599</b>	<b>hal Leonard.com.au</b>
<i>No. 30, 39, 40, 41, 43, 45, 72</i>	
<b>Duvernoy – Elementary Studies Op. 120</b>	<b>Any Edition</b>
<i>No. 1, 2, 6</i>	
<b>Duvernoy – Elementary Studies Op. 176</b>	<b>Any Edition</b>
<i>No. 7, 9, 12, 13, 16, 17</i>	
<b>Concone – Twenty-Five Melodic Studies Opus 24</b>	<b>hal Leonard.com.au</b>
<i>No. 1, 2, 3, 8</i>	
<b>Helen Perris</b>	<b>helenperris.bandcamp.com</b>
<i>Urangan Pier Sunrise</i>	
<b>Heller Selected Studies Op. 45 and 46</b>	<b>hal Leonard.com.au</b>
<i>Study in A Minor Op. 45 No. 2</i>	
<b>Heller – Studies Op. 125</b>	<b>hal Leonard.com.au</b>
<i>No. 12</i>	
<b>The Joy of First Classics Bk. 1</b>	<b>hal Leonard.com.au</b>
<i>L'Épineuse (Couperin)</i>	
<b>The Joy of First Classics Bk. 2</b>	<b>hal Leonard.com.au</b>
<i>Gypsy Legend (Chovan), At the Playground (Nielsen)</i>	
<b>Loeschhorn, Albert – Op. 65</b>	<b>hal Leonard.com.au</b>
<i>No. 8, 15</i>	
<b>Mastering the Piano – Level 2</b>	<b>alfred.com</b>
<i>Distant Bells (Streabbog)</i>	

<b>Piano Etudes Book 2 – Olson L.</b>	<b>alfred.com</b>
<i>No. 2, 6, 7, 11, 12, 17</i>	
<b>Real Repertoire Studies for Piano Grades 2-4</b>	<b>fabermusic.com</b>
<i>Etude Op. 17 No. 6 (LeCoupey)</i>	
<b>Studies Op. 50 – Louis Kohler</b>	<b>Any Edition</b>
<i>No. 1, 2, 5, 6, 18</i>	
<b>100 Short Studies for Piano Op 71 – Theodor Kirchner</b>	<b>halleonard.com.au</b>
<i>No. 26</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Hacked</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 2: BAROQUE**

<b>Piano Odyssey – Series 1, Second Grade</b>	<b>agms.edu.au</b>
<i>The Village Prophet, Fantasia</i>	
<b>An Introduction to His Keyboard Works – Handel, G.F.</b>	<b>alfred.com</b>
<i>Gavotte in G Minor</i>	
<b>Bach, C.P.E.</b>	<b>Any Edition</b>
<i>Allegro in G, March in D</i>	
<b>Bach J.S. – 12 Little Preludes</b>	<b>halleonard.com.au</b>
<i>No. 2, 3</i>	
<b>Children's Bach – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 8, 12, 13, 14</i>	
<b>Getting to Grade Two</b>	<b>halleonard.com.au</b>
<i>Musette (J.S. Bach), Sarabande</i>	
<b>The Joy of First Classics Bk. 1</b>	<b>halleonard.com.au</b>
<i>Musette (J.S. Bach), Pastorale (Burgmuller), Rondoletto (Brunner)</i>	
<b>The Joy of First Classics Bk. 2</b>	<b>halleonard.com.au</b>
<i>Gavotte (Turk)</i>	
<b>Keys to Stylistic Mastery Book 2 – Clarfield and Alexander</b>	<b>alfred.com</b>
<i>Menuett (Telemann), Fuga (Pachelbel), The Prince of Denmark's March (Clarke)</i>	
<b>Mastering the Piano Level 2</b>	<b>alfred.com</b>
<i>Minuet in G Major BWV Anhang 114 (J.S. Bach)</i>	
<b>Relaxing Music for Piano Solo</b>	<b>halleonard.com.au</b>
<i>Dance of the Spirits (Von Gluck), Minuet from Water Music (Handel)</i>	
<b>Scarlatti, D.</b>	<b>halleonard.com.au</b>
<i>Minuet in E Minor</i>	
<b>Steibelt, Daniel</b>	<b>Any Edition</b>
<i>Adagio</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: CLASSICAL**

<b>Piano Odyssey – Series 1, Second Grade</b>	<b>agms.edu.au</b>
<i>Dance in F Major, Never a Dull Moment</i>	
<b>Andre, A.</b>	<b>Schirmer</b>
<i>Sonatina in C, Rondo in C</i>	
<b>Beethoven, Ludwig V.</b>	<b>Any Edition</b>
<i>Sonatina in G 1<sup>st</sup> or 2<sup>nd</sup> Mov, Ecossaise</i>	
<b>Classic Album</b>	<b>alfred.com</b>
<i>Minuet in C (Haydn), Minuetto Giocoso (Haydn), Andante in F (Mozart), Minuet in G (Mozart)</i>	
<b>Clementi, Muzio</b>	<b>Any Edition</b>
<i>Sonatina in C Major Op. 36 No. 1 First Movement or Second Mov. (Clementi)</i>	
<b>Diabelli, Anton</b>	<b>Any Edition</b>
<i>Sonatina Op. 168 No. 3 1st Movement</i>	
<b>Haydn, J. – Beginning to Play Haydn</b>	<b>alfred.com</b>
<i>Minuet (from Sonatina No. 2)</i>	
<b>The Joy of First Classics Bk. 1</b>	<b>halleonard.com.au</b>
<i>Sonata (Scarlatti)</i>	
<b>The Joy of First Classics Bk. 2</b>	<b>halleonard.com.au</b>
<i>Bruleska (Mozart), Sonatina</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Contredanse (Beethoven)</i>	
<b>Keys to Stylistic Mastery Book 2 – Clarfield and Alexander</b>	<b>alfred.com</b>
<i>Bagatelle Op. 125 No. 10 (Diabelli), Waltz in E flat Major (Clementi)</i>	
<b>Kohler, Louis</b>	<b>Any edition</b>
<i>Sonatina Op. 300 1st Mov.</i>	
<b>Kuhlau, F.</b>	<b>Any Edition</b>
<i>Sonatina in C Op. 55 No. 1 1st or 2nd Mov, Op. 55 No. 2 1st mov.</i>	
<b>Mastering the Piano Level 2</b>	<b>alfred.com</b>
<i>Sonatina in C Major 1st Movement (Clementi)</i>	
<b>More Classics to Moderns Book 1</b>	<b>halleonard.com.au</b>
<i>Sonatina in G Major (Attwood)</i>	
<b>Playel, J.</b>	<b>imslp.org</b>
<i>Sonatina in C</i>	
<b>Twelve Easy Pieces for Piano Solo – J. Haydn</b>	<b>alfred.com</b>
<i>No 5. Adagio Cantabile. No 6. Vivace, No 12. Andante Con Moto</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, Second Grade</b>	<b>agms.edu.au</b>
<i>Soldier's March, The Sick Doll</i>	
<b>Album for the Young Op. 68 – Schumann Robert</b>	<b>Any Edition</b>
<i>No. 1, 2, 3, 6, 16</i>	
<b>Album for the Young Op. 39 – Tchaikovsky P.</b>	<b>Any Edition</b>
<i>Morning Prayer, The Sick Doll, Mother's Song, The Doll's Burial, The New Doll, Old French Song</i>	

<b>The Joy of First Classics Bk. 1</b> <i>Russian Polka, Elegy, Autumn Leaf</i>	halleonard.com.au
<b>The Joy of First Classics Bk. 2</b> <i>Romanza (Steibelt), Nocturne (Graeff), First Love (Guilmant), Valse (Sibelius), Dedication (Granados)</i>	halleonard.com.au
<b>The Joy of Recital Time</b> <i>Romantic Story</i>	halleonard.com.au
<b>Just for You Book Two – Alexander Dennis</b> <i>Ballad, Tuesday's Child</i>	alfred.com
<b>Keys to Stylistic Mastery Book 2- Clarfield and Alexander</b> <i>Longing Op. 140 No. 11 (Gurlitt), Valse Op. 40 No. 1 (Sibelius)</i>	alfred.com
<b>Liszt, Franz</b> <i>La Cloche Sonne</i>	Any Edition
<b>Pensees Lyriques Op. 40 – Sibelius Jean</b> <i>Valse</i>	halleonard.com.au
<b>Piano Time Pieces Book 2 – Pauline Hall</b> <i>Russian Winter</i>	halleonard.com.au
<b>Sonatina Masterworks Book 1</b> <i>Sonatina in C Major First Movement (le Couppey), Sonatina in C Major Op. 57 No. 1 First Movement (Biehl)</i>	alfred.com

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Piano Odyssey – Series 1, Second Grade</b> <i>In the Forest Op. 51 No. 4, Rhapsody in Blue, Two for One, Sibling Blues, It Wasn't Me, Motor Mania, Reflections, Heart Racer</i>	agms.edu.au
<b>Barzurk – Bradley Eustace</b> <i>Motor Mania, Tribal Dance, Sakura</i>	bradleyeustace.com
<b>The Beat Mix – Grant Arnold</b> <i>Heart Racer</i>	grantarnold.com
<b>Better Than a Box of Chocolates – Learne Faint</b> <i>Fire Dance at the Billabong</i>	australiancomposers.com.au
<b>Bradley Eustace</b> <i>Rhapsody in Blue</i>	bradleyeustace.com
<b>Contest Winners Book 2</b> <i>Elegy (Tingley)</i>	alfred.com
<b>Contest Winners Book 3</b> <i>Our Day to Share</i>	alfred.com
<b>Cool, Catchy, Calm – Margaret Brandman</b> <i>The Rainbow Serpent, Baby Blues (Easy Straight 8ths or Standard Swing 8ths), Flowing Ribbons, Over the Hills and Far Away, Toccata – It's a Rap, At the Day's End – Easy, Okey-Dokey Rock, Stayin' Cool</i>	margaretbrandmanmusic.com.au
<b>Easy Little Peppers – Elissa Milne</b> <i>Groovy Movie, Mozzie, Who's Been Bouncing on my Bed?, Starlight, Cat's Whiskers</i>	fabermusic.com
<b>Episodes – Tcherepnin</b> <i>No. 1, 5, 11</i>	Any edition
<b>Essential Piano Solos Grade 2 – Mark Matthews</b> <i>Before the Dawn, Grounded, Pretty as a Picture, Wally the Wombat</i>	remarkablemusic.net

<b>Grant Arnold</b>	<a href="http://grantarnold.com">grantarnold.com</a>
<i>The Bottom Note, Turkish Delight, Persistence</i>	
<b>Getting to Grade Two</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Chargrin d'Enfant, The Clown, Tango (Habanera), Fiesta, Cat's Whiskers, Two Part Intention</i>	
<b>Helen Perris</b>	<a href="http://helenperris.bandcamp.com">helenperris.bandcamp.com</a>
<i>Urangan Pier: Sunrise</i>	
<b>Jazzin' Around 2 – Kerin Bailey</b>	<a href="http://kerinbailey.com.au">kerinbailey.com.au</a>
<i>Two-part Invention</i>	
<b>Jazz, Rags and Blues Bk. 1 – Martha Mier</b>	<a href="http://boosey.com">boosey.com</a>
<i>Ragtime Do Si Do</i>	
<b>The Joy of Boogie and Blues</b>	Yorktown Music Press Inc.
<i>House of the Rising Sun</i>	
<b>The Joy of Boogie and Blues Bk. 2</b>	Yorktown Music Press Inc.
<i>Smokey on the Rocks, Aunt Rhody Boogie, The Boll Weevil Boogie</i>	
<i>The Blues Ain't Nothin'</i>	
<b>The Joy of Recital Time</b>	Yorktown Music Press Inc.
<i>Glow Worm Variations, Riding the Hobby Horse, Gypsy Tango, Country Gardens</i>	
<b>Junior Trax – Margaret Brandman</b>	<a href="http://margaretbrandmanmusic.com.au">margaretbrandmanmusic.com.au</a>
<i>Come Clap Your Hands, Jingle Jangle, The Jumping Flea</i>	
<b>Just for You Book Two – Alexander Dennis</b>	<a href="http://alfred.com">alfred.com</a>
<i>Autumn Splendor, Ballade, Fiesta Fever, Morning Mist, Bright Red, Tuesday's Child</i>	
<b>Keys to Stylistic Mastery- Clarfield and Alexander</b>	<a href="http://alfred.com">alfred.com</a>
<i>Shepherd Playing on his Pipe Op. 31 No. 8 (Rebikov)</i>	
<b>Kool Jazzy Tunes – Glen Carter-Varney</b>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<i>Top Dog Ted, Waltz for Lu Lu</i>	
<b>Kotchie, Jocelyn E – Another Pinch and A Stronger Dash</b>	<a href="http://songrealm.com">songrealm.com</a>
<i>Dark Phantom, Tip-Toe Tango</i>	
<b>Kullak</b>	<a href="http://boosey.com">boosey.com</a>
<i>Witches' Dance Op. 4 No. 2</i>	
<b>Microjazz 1 – Christopher Norton</b>	<a href="http://boosey.com">boosey.com</a>
<i>Open Space</i>	
<b>Microjazz 2 – Christopher Norton</b>	<a href="http://boosey.com">boosey.com</a>
<i>A Sad Song</i>	
<b>Microstyles Bk. 1 – Christopher Norton</b>	<a href="http://boosey.com">boosey.com</a>
<i>In the Bag, Down South</i>	
<b>Microstyles Bk. 2 – Christopher Norton</b>	<a href="http://boosey.com">boosey.com</a>
<i>Foot Tapper, Galloping, Metal Merchant</i>	
<b>Musical Cameos – Bartok Bela</b>	<a href="http://boosey.com">boosey.com</a>
<i>No. 4, 7, 8, 9, 10, 12</i>	
<b>Piano Fun – Roderick MacFarlane</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Dance of the Red Sox</i>	
<b>Piano Fun Book 2 – Roderick MacFarlane</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Sydney Stomp, Sydney Sleuth, Charmed I'm Sure, Pixie Parade, Look Left, Jaws 5, Pete and Dave</i>	
<b>Piano Time Pieces Book 2</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Gypsy Tango, Grandmother's Footsteps, You Can't Keep a Horse in a Lighthouse</i>	
<b>Really Easy Jazzin' About – Pam Wedgwood</b>	<a href="http://fabermusic.com">fabermusic.com</a>
<i>Night Patrol, Popcorn, Moonlight Shadows, The Jumping Bean, Jammy Dodger</i>	
<i>Washing-up Blues, A Sad Little Tale</i>	

<b>Rock, Rhythm and Rag Book Four</b>	<b>halleonard.com</b>
<i>Regal Rock, Biscuit Boogie, Soft Shoo-In</i>	
<b>Rollin, Catherine</b>	<b>alfred.com</b>
<i>Tendresse</i>	
<b>Six Dance pieces for Piano – Last Joan</b>	<b>boosey.com</b>
<i>Any One</i>	
<b>Studio Ghibli Recital Repertoire Elementary Volume 1</b>	<b>zen-on.co.jp</b>
<i>Always with Me, Starting the Job, Reprise, Summer of Farewells</i>	
<b>Summer Vacation – Catherine Rollin</b>	<b>alfred.com</b>
<i>Bike Ride, Carefree, School's Out, Sleep-over Party, Water Chase</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Mutiny on the High Seas, Reflections, Stomp, Loneliness, Funky Chicken, Pretty Piece, Walkin' the Dog, Daydreaming, The Space Around</i>	
<b>15 Children's Pieces – Dimitri Kabalevsky</b>	<b>boosey.com</b>
<i>No. 1 A Little Song</i>	
<b>24 Little Pieces Op. 39 – Dimitri Kabalevsky</b>	<b>boosey.com</b>
<i>No. 20 The Clown, No. 23 Waltz</i>	
<b>Own Choice</b>	
<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 short passage with no note shorter than a crotchet and with no accidentals. Hands together in the keys of C, G and F Majors only. In  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$  time.

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

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C.
<b>PITCH</b>	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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Note and Rest Values
- Staff or Staves
- Clefs
- Accidentals
- Articulations
- Time Signatures
- Key Signatures
- Terminology
- Signs and Symbols

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



**PIANOFORTE: GRADE THREE**

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Examination time: 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Preliminary Grade Theory Examination (or higher) be passed in conjunction with grade three practical.

**Suggested supplementary text: Download only**[agms.edu.au](http://agms.edu.au)**Pianoforte Mastery – Third Grade: Technical, Ear & Sightreading Workbook**

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

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

**Similar Motion:** Hands together; two octaves ascending and descending.  
Legato touch.

Tempo: MM = 100 with two notes per beat.

Major: E &amp; F

Harmonic minor: F &amp; G

Melodic minor: F &amp; G

**Chromatic:** Hands separately; two octaves ascending and descending.  
Legato touch.

Tempo: MM = 100 with two-notes per beat.

C

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

Tempo: MM = 84 with two notes per beat.

Major: E &amp; F

Harmonic minor: F &amp; G

**Arpeggios:** Hands together; two octaves ascending & descending.  
Root Position only. Legato touch.

Tempo: MM = 52 with three notes per beat

Major: E &amp; F

Minor: F &amp; G

**Chords:** Right Hand: Any position of the triad. Left Hand: Tonic octave or single note.

E, F, E7, F7, Fm, Gm, Fm7, Gm7

**PERFORMANCE**

- **Three** pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- 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 1: STUDIES**

<b>Piano Odyssey – Series 1, Third Grade</b>	<b>agms.edu.au</b>
<i>Study in E minor, Insistent Triads</i>	
<b>Berens, H.</b>	<b>Any Edition</b>
<i>Study in A Minor Op. 88 No. 6</i>	
<b>Burgmuller – 25 Progressive Studies Op. 100</b>	<b>Any Edition</b>
<i>No. 4, 7, 9, 15</i>	
<b>Easy exercises Op. 139 – Czerny</b>	<b>Any Edition</b>
<i>No. 42, 43, 50</i>	
<b>Elementary Studies Op. 120 F. – Duvernoy</b>	<b>Any Edition</b>
<i>No. 3, 4, 5, 8</i>	
<b>Elementary Studies Op. 176 – Duvernoy</b>	<b>Any Edition</b>
<i>No. 18, 19, 24, 25</i>	
<b>Etudes Book 2 – L. Olson</b>	<b>Any Edition</b>
<i>No. 8, 9, 13, 16</i>	
<b>First Instructor Op. 599 – Czerny</b>	<b>Any Edition</b>
<i>No. 50, 55, 61, 63, 85</i>	
<b>Getting to Grade Three</b>	<b>halleonard.com.au</b>
<i>Ballade, Study in A minor</i>	
<b>Heller Selected Studies Op 45 &amp; 46</b>	<b>halleonard.com.au</b>
<i>Op. 45 No. 2, Op. 46 No. 1, 2, 4, 5, 7</i>	
<b>Le Couppey, Felix</b>	<b>Any Edition</b>
<i>Study in C Op. 20 No. 2</i>	
<b>Lemoine H.</b>	<b>Any Edition</b>
<i>Op. 37 No. 7, 23, 34</i>	
<b>Loeschhorn, Albert</b>	<b>Any Edition</b>
<i>Op. 65 No. 19, 35, Op. 66 No. 19, 25</i>	
<b>Mayer, C.</b>	<b>Any Edition</b>
<i>Study in E Minor Op. 340 No. 13</i>	
<b>Piano Music by Women Composers Book 1</b>	<b>halleonard.com.au</b>
<i>Etude in C Major Op. 50 No. 16 (Farrenc)</i>	
<b>Studies Op. 29 – Henri Bertini</b>	<b>Any Edition</b>
<i>No. 5, 7, 8, 11, 13, 17</i>	

<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Agent X, Mega March, Monster Chase</i>	
<b>Tuneful Technique W. – Lovelock</b>	<b>Any Edition</b>
<i>No. 1, 2, 5</i>	
<b>18 Characteristic Studies Op. 109 – Friedrich Burgmüller</b>	<b>Any Edition</b>
<i>No. 1, 7</i>	
<b>25 Studies Op. 100 – Henri Bertini</b>	<b>Any Edition</b>
<i>No. 6, 12, 13, 14, 15, 16, 18</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 2: BAROQUE**

<b>Piano Odyssey – Series 1, Third Grade</b>	<b>agms.edu.au</b>
<i>Hallelujah Chorus, Theatre Tune</i>	
<b>An introduction to His Keyboard Works – G.F. Handel</b>	<b>alfred.com</b>
<i>Minuet in F Major, Air in B flat Major, Sonatina in G Major, Sonatina in B flat Major</i>	
<b>Children's Bach – J. S Bach</b>	<b>halleonard.com.au</b>
<i>No. 17, 18, 19</i>	
<b>Getting to Grade Three</b>	<b>halleonard.com.au</b>
<i>Polonaise in G minor</i>	
<b>Hummel, Johann</b>	<b>Any Edition</b>
<i>Contredanse</i>	
<b>The Joy of First Classics Bk. 1</b>	<b>Any Edition</b>
<i>Carillions (Kirnberger)</i>	
<b>Purcell, Henry</b>	<b>Any Edition</b>
<i>Hornpipe in E Minor, Hornpipe in D Minor</i>	
<b>Sixty Sonatas Vol. 2 – D. Scarlatti</b>	<b>halleonard.com</b>
<i>No. XXXIV</i>	
<b>Telemann, G.P.</b>	<b>Any Edition</b>
<i>Aria in G</i>	
<b>12 Small Preludes – J. S Bach</b>	<b>Any Edition</b>
<i>Bk. 1 No. 8</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: CLASSICAL**

<b>Piano Odyssey – Series 1, Third Grade</b>	<b>agms.edu.au</b>
<i>Viennese Waltz, Eine Kleine Nachtmusik</i>	
<b>Beethoven, Ludwig</b>	<b>Any Edition</b>
<i>Bagatelle in A minor Op. 119 No. 9, Waltzes 1 or 2, Sonatina in G (Any one mov.), Sonatina in F 1st or 2nd Mov.</i>	
<b>Clementi, Muzio</b>	<b>Any Edition</b>
<i>Sonatina Op. 36 No. 2 1st or 3rd Mov, Sonatina Op. 36 No. 3 3rd Mov.</i>	
<b>Czerny, Carl</b>	<b>Any Edition</b>
<i>Sonatina Op. 163 (Any one mov.)</i>	

<b>Diabelli, Anton</b>	<b>Any Edition</b>
<i>Sonatina Op. 168 No. 1 1st Mov, Sonatina Op. 168 No. 3 1st Mov.</i>	
<b>Dussek, Jan</b>	<b>Any Edition</b>
<i>Sonatina Op. 20 No. 1 1st or 2nd Mov.</i>	
<b>Getting to Grade Three</b>	<b>halleonard.com.au</b>
<i>Sonatina</i>	
<b>Haydn, J. – Beginning to Play Haydn</b>	<b>Alfred.com</b>
<i>Scherzo (from Sonatina No 4), Allegro in F Major, Andante in C Major, Andantino in E flat Major</i>	
<b>Haydn, J. – Twelve Easy Pieces for Piano Solo</b>	<b>Any Edition</b>
<i>No. 1, 7, 8, 10, 11</i>	
<b>Haydn, J. – Sonatinas for Young Pianists</b>	<b>Any Edition</b>
<i>Scherzo in F Hob. XVI/9 (3rd Mov.)</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Two German Dances (Both) Variations on a Folk Tune, Variations on an Austrian Folk Song</i>	
<b>Klavierstucke – W. A. Mozart</b>	<b>halleonard.com.au</b>
<i>No. 12 Andantino</i>	
<b>Mozart, W. A. – Classic Album</b>	<b>alfred.com</b>
<i>Andante in F</i>	
<b>Mozart, W. A. – Viennese Sonatinas</b>	<b>Any Edition</b>
<i>1st Mov. in F</i>	
<b>Pleyel, J.</b>	<b>Any Edition</b>
<i>Sonatina in C (Any one mov.)</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, Third Grade</b>	<b>agms.edu.au</b>
<i>Prelude from Serenade, Radetzky March</i>	
<b>Album for the Young – Robert Schumann</b>	<b>Any Edition</b>
<i>Op. 68 No. 7, 8, 11, 20</i>	
<b>Album for the Young Op. 39 – P. Tchaikovsky</b>	<b>Any Edition</b>
<i>March of the Tin Soldiers, Mazurka, Polka, Neapolitan Dance Song, The Nurse's Story</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Mazurka Op. 7 No. 5</i>	
<b>Getting to Grade Three</b>	<b>halleonard.com.au</b>
<i>Finale from Carnival of the Animals, Wild Rider, Romanze</i>	
<b>The Joy of First Classics Bk. 1</b>	<b>Any Edition</b>
<i>Waltz P78</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>The Marionette's Funeral March, Valse Impromptu</i>	
<b>Lichner, H.</b>	<b>Any Edition</b>
<i>Sonatina Op. 4 No. 1 1st Mov, Sonatina in F Op. 4 No. 2 1st, 2nd or 3rd Mov.</i>	
<b>Lyric Pieces – E. Grieg</b>	<b>Any Edition</b>
<i>Op. 12 No. 2, 4, 7, 13</i>	

**Piano Music by Women Composers Book 1**

halleonard.com.au

*Adagio Cantabile (Egeberg), Religioso (Egeberg),  
Viennese Waltz in G Major Op. Posthumous No. 5 (Hartman)*

**Schmitt**

Any Edition

*Sonatina in C Op. 83 1st or 2nd Mov*

**Own Choice**

*Piece must be of an appropriate length and standard*

**LIST 5: 20TH & 21ST CENTURY/MODERN****Piano Odyssey – Series 1, Third Grade**

agms.edu.au

*Jupiter, Steamboat Willie, Fishy Fairy, Groovin' Piano, Mist, Circus Fun,  
Peacock Strut, The Shepherd*

**Better Than a Box of Chocolates – Learne Faint**

australiancomposers.com.au

*Day Dreams*

**Blues and Boogie Woogie – Margaret Brandman**

margaretbrandmanmusic.com.au

*Boogie Down the Nile*

**Cool, Catchy, Calm – Margaret Brandman**

margaretbrandmanmusic.com.au

*At the Day's End – standard, Stayin' Cooler*

**Emotions – Alfonso Demasi**

demasimusic.com

*No. 1 Primo*

**Essential Piano Solos Grade 3 – Mark Matthews**

remarkablemusic.net

*La Cascade, Daylight, Definitely Maybe, Everglades, I Wonder*

**Getting to Grade Three – The New Mix**

halleonard.com.au

*Let the Good Times Roll, The Secrets of My Heart, Mamma Mia, St Thomas, Midnight Snack,  
Moon River, Fascinating Rhythm, You and Me, Petite Reverie, Clocks*

**Getting to Grade Three**

halleonard.com.au

*Fleeting Vision, The Sea is Angry, Toccata, Teasing Song, Melody, Late Night*

**Glen Carter-Varney – Kool Jazzy Tunes**

glencartervarney.com.au

*Ted Goes to Town, Waltz for Lu Lu (version 2), The Saints for Two (either part)*

**Goldston, Margaret**

alfred.com

*Enchanted Isle*

**Grant Arnold**

grantarnold.com

*Ping Pong Jazz, Composer Cat, Lost in the Mist, Morning Song, Twilight*

**Helen Perris**

helenperris.bandcamp.com

*Peacock Strut*

**Imagery – Sharon Choi**

sharon-choi.com

*Dear May, Melancholy, The Soloist, Exotic Night, Special Task, Morning Dewdrop,  
A Journey to the Space, At Home, Never Look Back, An Old Temple, Ride on the Wave*

**Jazzin' Around 2 – Kerin Bailey**

kerinbailey.com.au

*Little Song*

**Jazz Rags & Blues Book 3 – Martha Mier**

alfred.com

*Persistent Rhythm, Fickle Fourths, What a Glorious Day*

**The Joy of Boogie and Blues**

halleonard.com.au

*Deep Blue Sea Boogie, Good Night Boogie, Moonshine Sonata, Rock Island Line,  
The Timber, Worried Man Blues*

**The Joy of Boogie and Blues Bk. 2**

halleonard.com.au

*Rocky Romance, Jimmy Crack Corn Boogie, The Saints Boogie, Strolling in the Moonlight, Darlin'*

<b>The Joy of Movie Music – Stephen Duro</b> <i>Romeo and Juliet Love Theme</i>	halleonard.com.au
<b>The Joy of Recital Time</b> <i>Mountain Dance, Mill in the Forest, Country Gardens</i>	halleonard.com.au
<b>Just for You Book Two – Dennis Alexander</b> <i>Flirtatious, Lazy 6th Blues, Star Gazing</i>	alfred.com
<b>Just for You Book Three – Dennis Alexander</b> <i>Judy's Waltz, Raggedy Rag, Nocturne in E Flat</i>	alfred.com
<b>Kabalevsky, Dimitri – 15 Children's Pieces</b> <i>No. 3 A Sad Little Tale</i>	boosey.com
<b>Lovelock, William</b> <i>The Spinning Wheel</i>	Any Edition
<b>Microjazz 2 – Christopher Norton</b> <i>Shoehorn Blues, Highly Strung, Promises, Mix 'n Match, Imps, Haiku, Take Your Time, Fine Line, Beguine, Boogie</i>	boosey.com
<b>The Microstyles Collection – Christopher Norton</b> <i>A Spy Story, Giveaway, Bubble Gum, Fax Blues, Misty Day, Plus Fives, Sunny Side Up, In The Sun, Feeling Lazy, Island Song, A Chromatic Outing</i>	boosey.com
<b>More Microjazz 1 – Christopher Norton</b> <i>Washing Blues, Face in the Crowd</i>	boosey.com
<b>Piano Fun – Roderick MacFarlane</b> <i>Grandma and Pop, Piano Fun</i>	halleonard.com.au
<b>Piano Music by Women Composers Book 1</b> <i>Minuet in F Major (Beach), Hide and Seek Op. 92 No. 3 (Bonis), Orientale in E Minor Op. 123 No. 9 (Chaminade), Aubade in E Minor Op. 126 No. 2 (Chaminade)</i>	halleonard.com.au
<b>Rock, Rhythm and Rag Book Four</b> <i>Oak Leaf Rag, Sharing</i>	halleonard.com.au
<b>Sally Greenaway</b> <i>The Shepherd's Lament, Perhaps Tomorrow</i>	sallygreenaway.com.au
<b>Shostakovitch, Dmitri</b> <i>Dance from Dance of the Dolls</i>	boosey.com
<b>Six Sketches – Kerin Bailey</b> <i>Serenity, Winter Sun</i>	kerinbailey.com.au
<b>Sonny Chua</b> <i>Midnight Snack</i>	halleonard.com.au
<b>Sonny Chua</b> <i>T- Rex Hungry</i>	sheetmusicdirect.com
<b>Studio Ghibli Recital Repertoire Intermediate Volume 1</b> <i>Merry Go Round of Life, The Theme of Marco and Gina, Reprise</i>	zen-on.co.jp
<b>Summer Vacation – Catherine Rollin</b> <i>By a Quiet Stream, Summertime Daydream</i>	alfred.com
<b>Supersonics Piano – Daniel McFarlane</b> <i>Agent X, Mega March, Monster Chase, Battle of the Ants, Funk, Salsa, Mist, The Space Between, The Last Stand, A Sailing Man</i>	supersonicspiano.com
<b>Twelve Timely Pieces – Margaret Brandman</b> <i>Celtic Country Dance, No. 5 is Alive</i>	margaretbrandmanmusic.com.au
<b>Two Easy Pieces – Peter Sculthorpe</b> <i>Left Bank Waltz, Sea Chant</i>	Any Edition

**10 Easy Pieces for Piano – Bela Bartok****Any Edition***No. 2***15 Children's Pieces Dimitri Kabalevsky****boosey.com***No. 7 Toccata, No. 10 Scherzo***32 Piano Pieces – Bela Bartok****boosey.com***No. 19 or 12***Own Choice***Teachers may substitute an own choice piece of the same level.***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 by both hands at the moderate speed of ♩ = 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 will 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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Terms
- Time Signatures
- Key Signatures
- Scale Formation
- Tetrachords
- Tones and Semitones
- Signs

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

## PIANOFORTE: GRADE FOUR

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Examination time. 20 Minutes.

Minimum pass mark 65%

### Suggested co-requisite:

The AGMS recommends the Grade One Theory Examination (or above) be passed in conjunction with Grade Four practical.

### Suggested supplementary text: Download only

agms.edu.au

#### Pianoforte Mastery – Fourth Grade: Technical, Ear & Sightreading Workbook

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

## TECHNICAL WORK

**20 Marks**

### SCALES (All Technical Work from memory)

**Similar Motion:** Hands together; two octaves ascending and descending.  
 Legato touch; Staccato touch at examiner's discretion.  
 Tempo: MM = 63 with four notes per beat.

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

Harmonic minor: C & G

Melodic minor: C & G

**Chromatic:** Hands together; two octaves ascending and descending  
 Legato touch. Tempo: MM = 63 with four notes per beat.  
 C & C $\sharp$

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

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

Harmonic minor: C & G

**Arpeggios:** Hands together; two octaves ascending & descending.  
 Root Position only.  
 Legato touch.  
 Tempo: MM = 52 bpm with three notes per beat.

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

Minor: C & G

**Chords:** Right Hand: Any position of the triad. Left Hand: Tonic octave or single note.  
 B $\flat$ , E $\flat$  & A $\flat$ , B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, B $\flat$ M7, E $\flat$ M7, A $\flat$ M7, Cm, Gm, C m7, G m7



**PERFORMANCE**

- **Three** pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- 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 1: STUDIES**

<b>Piano Odyssey – Series 1, Fourth Grade</b>	<b>agms.edu.au</b>
<i>Gracefulness, Dizzy Dog</i>	
<b>Albert Studies for the Piano – Loeschhorn</b>	<b>Any Edition</b>
<i>Op. 65 No. 47</i>	
<b>Albert Studies for the Piano – Loeschhorn</b>	<b>Any Edition</b>
<i>Op. 66 No. 21</i>	
<b>Bartok, Bela – Mikrokosmos Vol. 3</b>	<b>Any Edition</b>
<i>Study in Chords No. 69</i>	
<b>Bertini, Henri</b>	<b>Any Edition</b>
<i>Studies Op. 29 No 6, 12, 14, 16,</i>	
<b>Bertini, Henri</b>	<b>Any Edition</b>
<i>Studies Op. 100 No. 18</i>	
<b>Burgmüller, Friedrich – 25 Progressive Studies</b>	<b>Any Edition</b>
<i>Op. 100 No. 8, 12, 20</i>	
<b>Burgmüller, Friedrich – 18 Characteristic Studies</b>	<b>Any Edition</b>
<i>Op. 109 No. 2, 6</i>	
<b>Cool, Catchy, Calm – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Downunder Blues, Salsa Cubana</i>	
<b>Czerny – School of Velocity</b>	<b>Any Edition</b>
<i>Op. 299 No. 1, 2, 3, 4</i>	
<b>Czerny – Studies</b>	<b>Any Edition</b>
<i>Op. 636 No. 3, 5, 6, 8, 10, 19</i>	
<b>Czerny – Studies</b>	<b>Any Edition</b>
<i>Op. 849 No. 1, 3, 6, 7, 11, 15, 16, 18</i>	
<b>Easy Exercises – Czerny</b>	<b>Any Edition</b>
<i>Op. 139 No. 81, 86, 90</i>	
<b>Duvernoy, F. – Elementary Studies</b>	<b>Any Edition</b>
<i>Op. 120 No. 7</i>	
<b>Etudes Enfantines – H. Lemoine</b>	<b>Any Edition</b>
<i>Op. 37 No. 28, 31, 35, 37, 44, 45</i>	
<b>Felix Le Coupey – 25 Progressive Studies Op 20</b>	<b>Kalmus</b>
<i>No. 3, 7, 19</i>	

<b>First Instructor – Czerny</b>	<b>Any Edition</b>
<i>Op. 599 No. 50, 55, 61, 85, 63</i>	
<b>Getting to Grade Four Second Edition</b>	<b>halleonard.com.au</b>
<i>Study in A Flat Op. 47 No. 23 (Heller), Etude in A Minor Op. 27 No. 3 (Kabalevsky)</i>	
<b>Heller S. – Selected Studies Op. 45 &amp; 46</b>	<b>halleonard.com.au</b>
<i>Op. 45 No. 9, 14, 19 Op. 46 No. 12</i>	
<b>Heller S. – 30 Etudes Progressives</b>	<b>Any Edition</b>
<i>Op. 46 No. 1, 10, 11, 12, 23</i>	
<b>Heller S. – 25 Studies for Rhythm and Expression</b>	<b>Any Edition</b>
<i>Op. 47 No. 8, 12, 19</i>	
<b>Jocelyn E Kotchie</b>	<b>songrealm.com</b>
<i>Mozziecrobaties</i>	
<b>Kabalevsky, Dimitri – 15 Children’s Pieces</b>	<b>boosey.com</b>
<i>No 8 Etude</i>	
<b>Succeeding with the Masters – The Festival Collection Book 4</b>	<b>halleonard.com.au</b>
<i>Dedicated Most Humbly to the Right-Hand Little Finger (Turk), Etude in A Minor Op. 47 No. 3 (Heller)</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>The Machine I: Awakening, Storm the Castle, Predator</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 2: BAROQUE**

<b>Piano Odyssey – Series 1, Fourth Grade</b>	<b>agms.edu.au</b>
<i>French Suite. Te Deum: Prelude</i>	
<b>Bach, J. S. – French Suites</b>	<b>Any Edition</b>
<i>No. 2 Minuet, No. 3 Minuet, No. 4 Air, No. 5 Air or Gavotte, No. 6 Minuet or Gavotte</i>	
<b>Bach, J. S. – Two Part Inventions</b>	<b>Any Edition</b>
<i>No. 1 or 4</i>	
<b>Bach, J. S. – 12 Small Preludes</b>	<b>Any Edition</b>
<i>Bk. 1 No. 8, Bk. 2 No. 3 or 5</i>	
<b>Bach, J. S. – 48 Preludes and Fugues Bk. 1</b>	<b>Any Edition</b>
<i>Prelude No. 1</i>	
<b>Getting to Grade Four Second Edition</b>	<b>halleonard.com.au</b>
<i>Little Prelude in F BWV 927 (J. S. Bach), Allegro in A Major (W. F. Bach), Courante from Suite in F HGii 142/G179 (Handel), Chaconne (Fischer)</i>	
<b>Handel, G.F.</b>	<b>Any Edition</b>
<i>Bouree in G, Courante in F, Prelude in G</i>	
<b>Handel, G. F. – An Introduction to His Keyboard Works</b>	<b>alfred.com</b>
<i>Saraband</i>	
<b>Handel, G. F. – Suites</b>	<b>Any Edition</b>
<i>No. 4 Sarabande, No. 10 Allegro, No. 11 Sarabande with Variations, No. 16 Gigue</i>	
<b>Henry Purcell and His Contemporaries – Henry Purcell</b>	<b>Any Edition</b>
<i>No. 4, 16</i>	
<b>The Joy of Recital Time</b>	<b>halleonard.com.au</b>
<i>Festival Rondo</i>	

**Scarlatti, D. – Sixty Sonatas**

Any Edition

*Vol. 1 No. XXIII, Vol. 2 No. XLVIII***Succeeding with the Masters – The Festival Collection Book 4**

halleonard.com.au

*The Little Trifle (Couperin), Bourree in A Minor (Krebs),**Ciaccona with Five Variations (Pachelbel)***Own Choice***Piece must be of an appropriate length and standard***LIST 3: CLASSICAL****Piano Odyssey – Series 1, Fourth Grade**

agms.edu.au

*German Dance in B flat Major, Gavotte in D Major***Beethoven, Ludwig**

Any Edition

*Bagatelle in F Op. 33 No. 3, Bagatelle in G Minor Op. 119 No 1, Rondo in C**Waltzes 7, 8, 9, 11, 13***Clementi, Muzio**

Any Edition

*Sonatina Op. 36 No. 3 1st Mov, Sonatina Op. 36 No. 4 2nd Mov,**Sonatina Op. 37 No. 2 1st Mov, Sonatina Op. 38 No. 1 1st Mov.***Diabelli, Anton**

Any Edition

*Sonatina Op. 151 No. 3 1st Mov, Sonatina Op. 168 No. 4 1st Mov,**Sonatina Op. 168 No. 5 1st Mov.***Getting to Grade Four Second Edition**

halleonard.com.au

*Rondo Sonatina in F 2<sup>nd</sup> Movement (Beethoven), Sonata in D Hob XVI:37 Finale (Haydn)**Sonatina in C Op. 36 No. 3 1<sup>st</sup> Movement (Clementi)***Haydn J.**

Schroeder &amp; Gunther

*Arietta and Variation, Sonata in B flat Hob XVI/2, Minuet and Trio,**Sonata Hob XVI/11 1st and 2nd Mov.***Haydn The First Book for Pianists**

alfred.com

*Scherzo in F Hob. XVI/9 3rd Mov.***Haydn, J. – Twelve Easy Pieces for Piano Solo**

Any Edition

*No. 9***Johann Ladislau Dussek Sonatinas Op. 20**

Any Edition

*Sonatina Op. 20 No. 2 1st Mov, Sonatina Op. 20 No. 4 1st Mov.***Kuhlau, F.**

Any Edition

*Sonatina Op. 55 No. 4 Last Mov, Sonatina Op. 55 No. 5 1st Mov.***Merkel, Gustav**

Any Edition

*Sonatina in F 1st Mov.***Mozart, W. A.**

Any Edition

*Eine Kleine Nachtmusik 3rd Mov, Rondo No 3 in F, Sonata K282 2nd Mov,**Sonata K 545 3rd Mov, Sonatina in C 1st Mov.***Schumann, R. – Kinder Sonata**

Any Edition

*Op. 118 No. 1 1st Mov.***Succeeding with the Masters – The Festival Collection Book 4**

halleonard.com.au

*Sonatina in C Major Op 168 No3 3<sup>rd</sup> Movement (Diabelli)***Own Choice***Piece must be of an appropriate length and standard*

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, Fourth Grade</b>	<b>agms.edu.au</b>
<i>The Cricket and the Bumble-Bee, Blue Danube</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Mazurka Op. 7 No. 1</i>	
<b>Getting to Grade Four</b>	<b>halleonard.com.au</b>
<i>Watchman's Song (Grieg)</i>	
<b>Getting to Grade Four Second Edition</b>	<b>halleonard.com.au</b>
<i>Elfin Dance Op. 12 No. 4 (Grieg), The Evening Bell No. 4 from Bocetos (Granados),</i>	
<i>Siciliano from Album for the Young Op. 68 No. 11 (Schumann),</i>	
<i>The Witch from Album for The Young Op. 39 No. 20 (Tchaikovsky),</i>	
<i>Prelude in B Minor Op. 28 No. 6 (Chopin)</i>	
<b>Grieg, E. – Lyric Pieces</b>	<b>Any Edition</b>
<i>Op. 12 No. 2, 3, 4, 5</i>	
<b>Grieg, E. – Lyric Pieces</b>	<b>Any Edition</b>
<i>Op. 43 No. 2</i>	
<b>Mastering the Piano Level 2</b>	<b>alfred.com</b>
<i>The Happy Farmer</i>	
<b>Pieces for Children – Felix Mendelssohn</b>	<b>Any Edition</b>
<i>Op. 72 No. 2</i>	
<b>Schumann, Robert</b>	<b>Any Edition</b>
<i>Waltz Op. 124 No. 4</i>	
<b>Schumann, Robert – Album for the Young Op. 68</b>	<b>Any Edition</b>
<i>No. 12, 18, 29</i>	
<b>Succeeding with the Masters – The Festival Collection Book 4</b>	<b>halleonard.com.au</b>
<i>Boys Round Dance Op. 36 No. 3B (Gade), Spinning Song Op. 14 No. 4 (Ellmenreich)</i>	
<b>Tchaikovsky, P. – Album for the Young Op. 39</b>	<b>Any Edition</b>
<i>Winter Morning Waltz, Song of the Lark</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Piano Odyssey – Series 1, Fourth Grade</b>	<b>agms.edu.au</b>
<i>Maple Leaf Rag, Gaelic Blessing, Guardians II, Monsoon, The Three Sisters,</i>	
<i>Dr. Beat, Standard Procedure, Zig Zag</i>	
<b>Australian Women's Anthology Vol 1</b>	<b>australiancomposers.com.au</b>
<i>The Adventurous Platypus, Farewell</i>	
<b>The Beatles – 18 Fab Four Favorites arranged by Phillip Keveren</b>	<b>halleonard.com.au</b>
<i>In My Life Norwegian Wood</i>	
<b>Bartok, Bela – For Children</b>	<b>boosey.com</b>
<i>No. 21</i>	
<b>Bartok, Bela – Mikrokosmos Vol. 5</b>	<b>boosey.com</b>
<i>Peasant Dance</i>	
<b>Bartok, Bela – Musical Cameos</b>	<b>boosey.com</b>
<i>No. 13</i>	

<b>Bartok, Bela – 10 Easy Pieces for Piano</b> <i>No. 3</i>	<b>boosey.com</b>
<b>Carter-Varney, Glen – Kool Piano</b> <i>Dragon Train, The Lonely Doll</i>	<b>glencartervarney.com.au</b>
<b>Carter-Varney, Glen – Kool Shades of Blue</b> <i>Klues for Blues</i>	<b>glencartervarney.com.au</b>
<b>Contest Winners Book 3</b> <i>Distant Star, Summer's Nocturne, Morning Dew</i>	<b>alfred.com</b>
<b>Essential Piano Solos Grade 4 – Mark Matthews</b> <i>Bling, Did I Mention, Here's Hoping, Kaji's Theme</i>	<b>remarkablemusic.net</b>
<b>Getting to Grade Four 2nd Edition</b> <i>Witches in the Wind (Adams), The Grove (Lutoslawski), Dance Op. 27 No. 21 (Kabalevsky), Moon on The Mountain (Milne), Clockwork Doll from Six Children's Pieces No. 6 (Shostakovich), Semplice from Red Blues (Vine), Foxtrot II from Easy Dances I (Seiber), Cha Cha Cha from Melodic en Rhythme (Hengeveld), Cool Bananas (Milne), Prayer of the Matador from Lyric Pieces for the Young (Dell Joio), Canon from 'For Children Vol 2' (Bartok), Diversions No. 2 from Diversions (Bennett)</i>	<b>hal Leonard.com.au</b>
<b>Grant Arnold</b> <i>Jessie's Jig, Song For Australia (piano solo), Abandoned, Dangerous!, Pop Song, Zig Zag</i>	<b>grantarnold.com</b>
<b>Imagery – Sharon Choi</b> <i>A Day in Brazil, Cyber City, Reverie, Once Upon a Time, I See the Light Over There You and Me</i>	<b>sharon-choi.com</b>
<b>Jazzin' Around 1 – Kerin Bailey</b> <i>Disco Kid, Melinda's Mini March</i>	<b>kerinbailey.com.au</b>
<b>Jazz Menagerie Bk. 2 – Catherine Rollin</b> <i>Kitten 'n' Mousin' on the Keys</i>	<b>alfred.com</b>
<b>Jazz, Rags &amp; Blues Book 3 – Martha Mier</b> <i>Worrisome Blues, Railroad Street Blues</i>	<b>alfred.com</b>
<b>Jocelyn E Kotchie</b> <i>Diddly Squat</i>	<b>songrealm.com</b>
<b>The Joy of Boogie and Blues</b> <i>Blues in C, Honky Tonky, Jazz Ostinato, Lonesome Road, One-Track Toccata, Rolling Stone, Sailor's Boogie, Saint James Infirmary Blues, Whistling the Blues</i>	<b>hal Leonard.com.au</b>
<b>The Joy of Recital Time</b> <i>Prelude for Lili, Serenade</i>	<b>hal Leonard.com.au</b>
<b>The Joy of Recital Time</b> <i>Tarantella, The Saints Boogie</i>	<b>hal Leonard.com.au</b>
<b>Just for You Book Two – Dennis Alexander</b> <i>Montana Rag, Soft-Shoe Sally</i>	<b>alfred.com</b>
<b>Just For You Book Three – Dennis Alexander</b> <i>Gentle Hearts, Jumpin' the Ivories</i>	<b>alfred.com</b>
<b>Kabalevsky, Dimitri – 15 Children's Pieces</b> <i>No. 12 Sonatina, No. 13 A Short Story, No. 14 Novelette</i>	<b>boosey.com</b>
<b>Norton, Christopher – The Microstyles Collection</b> <i>Rhapsody, On the Run, Misty-Eyed, Moving Along, Last Tango, Give it Time Cha Cha, Rocking Turkey, A Whimsey</i>	<b>boosey.com</b>

<b>Piano Fun – Roderick MacFarlane</b>	<b>halleonard.com.au</b>
<i>Carousel Vamp, Gemma's Dance, Piano on Fire, Dreaming</i>	
<b>Pride and Prejudice – Dario Marianelli</b>	<b>sheetmusicplus.com</b>
<i>Georgiana</i>	
<b>River Flows in You and Other Eloquent Songs for Solo Piano</b>	<b>halleonard.com.au</b>
<i>Glasgow Love Theme, Primavera</i>	
<b>Satie, Erik – Trois Gnossiennes</b>	<b>Any Edition</b>
<i>No. 2, 3</i>	
<b>Selections from 100 Greatest Pop Songs</b>	<b>halleonard.com.au</b>
<i>Yesterday</i>	
<b>Shostakovich, Dmitri – Dance of the Dolls</b>	<b>boosey.com</b>
<i>No. 3 Romance, No. 6 Hurdy Gurdy, No. 7 Clockwork Doll</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<b>supersonicspiano.com</b>
<i>Fairytale, Autumn Mood, Steppin' Out, Monsoon, Night Flyer, Feel the Funk, Behind the Mask, Epic, The Space Above</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**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. Both hands together. Quavers and occasional accidentals will be used. Phrasing must be observed.

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

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	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.
<b>TONALITY</b>	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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Scale Formation
- Tetrachords
- Note And Rest Values
- Key Signatures
- Time Signatures
- Accents
- Syncopation
- Terminology
- Signs
- Binary Form
- Intervals
- Tones and Semitones

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

**PIANOFORTE: GRADE FIVE**

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Examination time. 20 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Two Theory Examination (or above) be passed in conjunction with Grade Five practical.

**Suggested supplementary text: Download only**[agms.edu.au](http://agms.edu.au)**Pianoforte Mastery – Fifth Grade: Technical, Ear & Sightreading Workbook**

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

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

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**SCALES** (All Technical Work except chord progressions to be performed from memory)

**Similar Motion:** Hands together; four octaves ascending and descending. Legato touch.  
Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.  
Tempo: MM = 84 bpm with four notes per beat

Major: B & D $\flat$

Harmonic minor: B & C $\sharp$

Melodic minor: B & C $\sharp$

Chromatic: B & E $\flat$

**Contrary Motion:** Hands together starting from unison; two octaves; Legato touch.  
Tempo: MM = 60 with four notes per beat

Major: B & D $\flat$

Harmonic minor: B & C $\sharp$

**Staccato 3rds:** Hands Separately; Two octaves; Use the 2nd and 4th fingers on C and E  
Tempo: MM = 84 bpm with two notes per beat

Major: C

**Arpeggios:** Hands together; Four octaves ascending & descending. Legato touch.  
Root Position & 1st Inversion.  
Tempo: MM = 52 bpm with four notes per beat

Major: B & D $\flat$

Minor: B & C $\sharp$



**Chords:** Right Hand: Root Position. Left Hand: Tonic octave or single note.  
B, D $\flat$ , B6, D $\flat$ 6, Bm, C $\sharp$ m, Bm6 & C $\sharp$ m6

**Chord Progressions:** Performance by memory is not required; Primary Triads only.  
The examiner will ask for one of the following progressions in one key:

- Perfect cadence progression (I-IV-V-I)
- Plagal cadence progression (I-IV-I)

Major: C  
Minor: C

## **PERFORMANCE**

- **Three** pieces required – please use the following lists and choose a total of three pieces.
- Each piece should be from a different list.
- 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 1: STUDIES**

<b>Piano Odyssey – Series 1, Fifth Grade</b> <i>Impatience, Winter</i>	<b>agms.edu.au</b>
<b>Bertini, Henri – Studies</b> <i>Op. 29 No. 2, 3, 4, 19, 20</i>	<b>Any Edition</b>
<b>Berens School of Velocity Op. 61</b> <i>Op. 61 No. 8, 12, 13</i>	<b>alfred.com</b>
<b>Buds and Blossoms Op. 107 – Gurlitt</b> <i>No. 3, 11</i>	<b>Any Edition</b>
<b>Burgmüller, Friedrich – 25 Progressive Studies</b> <i>Op. 100 No. 21, 24, 25</i>	<b>Any Edition</b>
<b>Burgmüller, Friedrich – Studies</b> <i>Op. 105 No. 3, 4</i>	<b>Any Edition</b>
<b>Burgmüller, Friedrich – Studies</b> <i>Op. 107 No. 3, 4</i>	<b>Any Edition</b>
<b>Burgmüller, Friedrich – 18 Characteristic Studies</b> <i>Op. 109 No. 4, 5, 9, 13, 15</i>	<b>Any Edition</b>
<b>Czerny – Studies</b> <i>Op. 718 No. 1, 3, 5, 16</i>	<b>Any Edition</b>
<b>Czerny – School of Velocity</b> <i>Op. 299 No. 5, 6, 7, 9, 10, 17</i>	<b>Any Edition</b>
<b>Czerny – Studies</b> <i>Op. 849 No. 18, 20, 21, 23</i>	<b>Any Edition</b>

<b>Duvernoy, F. – Elementary Studies Op. 120</b>	<b>Any Edition</b>
<i>No. 9, 11</i>	
<b>Getting to Grade Five</b>	<b>halleonard.com.au</b>
<i>Etude (Khatchurian)</i>	
<b>Heller S. – 25 Melodious Studies</b>	<b>Any Edition</b>
<i>Op. 45 No. 7, 12, 13, 18, 19</i>	
<b>Heller S. – 30 Etudes Progressives</b>	<b>Any Edition</b>
<i>Op. 46 No. 6, 7, 8, 9</i>	
<b>Heller S. – 25 Studies for Rhythm and Expression</b>	<b>Any Edition</b>
<i>Op. 47 No. 13, 14</i>	
<b>Hunten, Franz</b>	<b>Any Edition</b>
<i>Study in E Minor</i>	
<b>Kabalevsky, Dimitri – 10 Children’s Pieces Bk. 2</b>	<b>boosey.com</b>
<i>Study in F Op. 27</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 2: BAROQUE**

<b>Piano Odyssey – Series 1, Fifth Grade</b>	<b>agms.edu.au</b>
<i>Prelude BWV926, La Rejouissance</i>	
<b>Bach, Johann Sebastian</b>	<b>Any Edition</b>
<i>Gigue BWV 990 Sarabande con Partite in C</i>	
<b>Clavichord Pieces Vol. 1 – Francois Couperin</b>	<b>Alfred.com</b>
<i>Le Reveille</i>	
<b>English Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 1 Bouree I or II</i>	
<b>French Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 2 Air, Allemande or Courante, No. 3 Allemande, No. 5 Courante, No. 6 Allemande or Courante</i>	
<b>Getting to Grade Five</b>	<b>halleonard.com.au</b>
<i>Sonata in C minor (Pescetti), Invention in F major (Bach), Sonata in G 2<sup>nd</sup> Mov. (Marcello)</i>	
<b>Handel, G. F.</b>	<b>Any Edition</b>
<i>Sonatina in A Minor</i>	
<b>Handel, G.F Suites</b>	<b>Any Edition</b>
<i>No. 4 Courante, No. 14 Allegro, No. 16 Allemande</i>	
<b>Henry Purcell and His Contemporaries – Henry Purcell</b>	<b>Any Edition</b>
<i>No. 1, 9</i>	
<b>An Introduction to His Keyboard Works – G. F. Handel</b>	<b>alfred.com</b>
<i>Toccata P30, Allegro in G Major P43</i>	
<b>Kuhnau</b>	<b>Any Edition</b>
<i>Prelude from Partita No. 3</i>	
<b>Pieces de Clavecin – Jean Rameau</b>	<b>sheetmusicplus.com</b>
<i>Gigue en Rondeau in E Minor</i>	
<b>Sixty Sonatas D. Scarlatti</b>	<b>halleonard.com.au</b>
<i>Vol. 1 No. I, Vol. 2 No. XXXIII</i>	
<b>Two Part Inventions – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 3, 6, 8, 9, 10, 11, 12</i>	

**Zipoli, Domenico**

Any Edition

*Gavotta from Suite in B Minor, Gigue in G Minor***24 Pieces Vol. 1 – Arcangelo Corelli**

alfred.com

*Giga in D Minor, Pastorale in G***48 Preludes and Fugues Book I – J. S. Bach**

Any Edition

*Prelude No. 9***Own Choice***Piece must be of an appropriate length and standard***LIST 3: CLASSICAL****Piano Odyssey – Series 1, Fifth Grade**

agms.edu.au

*Allegro, Allegro ma non troppo (Symphony No. 6)***Beethoven, Ludwig**

Any Edition

*Bagatelle Op. 119 No. 3, Fur Elise, Waltzes 14 or 15***Beethoven, Ludwig – Sonatas**

Any Edition

*Op. 2 No. 1 3rd Mov, Op. 2 No. 2 3rd Mov, Op. 2 No. 3 3rd Mov, Op. 14 No. 1 2nd Mov.**Op. 49 No. 2 1st or 2nd Mov.***Clementi, Muzio**

Any Edition

*Sonatina Op. 36 No. 4 1st Mov, Sonatina Op. 36 No. 6 1st or 2nd Mov,**Sonatina Op. 37 No. 1 1st or 2nd Mov.***Getting to Grade Five**

halleonard.com.au

*Fur Elise (Beethoven), Scherzo in B flat (Schubert), Allegro from Op. 20 No. 1 1st Mov. (Vanhel),**Sonatina in C Op. 20 No. 1 1st Movement (Kuhlau)***Haydn, J. – Sonatas**

alfred.com

*Sonata Hob XVI/1 1st Mov, Sonata Hob XVI/7 Complete, Sonata Hob XVI/9 Complete***The Joy of Sonatinas**

halleonard.com.au

*Sonatina in Classical Style III***Kuhlau, F**

Any Edition

*Sonatina Op. 20 No. 1 1st Mov., Sonatina in A Op. 59 No. 1 1st Mov.***Mozart, W. A. – Sonatas**

Any Edition

*K280 2nd Mov, K330 2nd Mov, K331 2nd Mov, K545 2nd Mov.***Mozart, W. A. – Sonatinas**

Any Edition

*No. 2 2nd or 4th Mov, No. 4 3rd Mov***Schubert, Franz**

Any Edition

*Scherzo in B flat No. 1 of Two Scherzos without opus number***Sonatinas for Young Pianists – J. Haydn**

Any Edition

*Scherzo in F Hob XVI/9 (3rd Mov.)*

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, Fifth Grade</b>	agms.edu.au
<i>Waltz in A minor, Also Sprach Zarathustra</i>	
<b>Brahms, Johannes</b>	Any Edition
<i>Waltz in A flat Major Op. 39 No. 15</i>	
<b>Buds and Blossoms – Gurlitt</b>	Any Edition
<i>Op. 107 No. 1, 10</i>	
<b>Chopin, F. – Mazurkas</b>	Any Edition
<i>Op. 17 No. 1, 2, Op. 24 No. 1, Op. 67 No. 2, 3</i>	
<b>Chopin, Frederic – Preludes</b>	Any Edition
<i>Prelude in C Minor Op. 28 No. 20</i>	
<b>Chopin, F. –Waltzes</b>	Any Edition
<i>Waltz in A Minor (Posthumous)</i>	
<b>Getting to Grade Five</b>	halleonard.com.au
<i>Poetic Tone Picture (Grieg), Le Petit Negre (Debussy), Knight Rupert Op. 68 No. 12 (Schumann), Op. 12 No. 1 (Grieg)</i>	
<b>Grieg, E. – Poetic Tone Pictures</b>	Any Edition
<i>Op. 3 No. 1, 5, 6</i>	
<b>Illinsky, A.</b>	Any Edition
<i>Berceuse Op. 13 No. 7 (G flat Major)</i>	
<b>Liszt, Franz</b>	Any Edition
<i>Consolation No. 1</i>	
<b>Mendelssohn, Felix</b>	Any Edition
<i>Piece for Children Op. 72 No. 2</i>	
<b>Mendelssohn, Felix – Songs Without Words</b>	Any Edition
<i>Op. 19 No. 4, 6, Op. 30 No. 9, 12</i>	
<b>Relaxing Music for Piano</b>	Any Edition
<i>To A Wild Rose</i>	
<b>Schumann, Robert – Robert Schumann</b>	Any Edition
<i>Op. 15 No. 2, 11, Op. 68 No. 17, 27, 28, 30</i>	
<b>Schumann, Robert – Album for the Young Op. 124</b>	Any Edition
<i>No. 5</i>	
<b>Schumann, Robert – Woodland (Forest Scenes) Op. 82</b>	Any Edition
<i>No. 3, 6, 8</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Piano Odyssey – Series 1, Fifth Grade</b>	agms.edu.au
<i>Puttin' On the Ritz, Tears, Scallywag, Riff Raff Rock, For Elise, The Pride of Union Street, Incantation, Spiderweb Salsa</i>	
<b>Bela Bartok 10 Easy Pieces for Piano</b>	halleonard.com.au
<i>No. 5</i>	
<b>Blues and Boogie Woogie – Margaret Brandman</b>	margaretbrandmanmusic.com.au
<i>Swingin' Bear Boogie</i>	

<b>Bruce Rowland</b> <i>Jessica's Theme</i>	<a href="http://Pianozone.com.au">Pianozone.com.au</a>
<b>Contest Winners Book 3</b> <i>Virtuosic Rag</i>	<a href="http://alfred.com">alfred.com</a>
<b>DemBach – Alfonso Demasi</b> <i>Largo</i>	<a href="http://demasimusic.com">demasimusic.com</a>
<b>Dmitri Shostakovich Dance of the Dolls</b> <i>No. 2 Gavotte, No. 6 Hurdy Gurdy, No. 7 Dance</i>	<a href="http://boosey.com">boosey.com</a>
<b>Emotions – Alfonso Demasi</b> <i>No. 3 Terza</i>	<a href="http://demasimusic.com">demasimusic.com</a>
<b>Essential Piano Solos Grade 5 – Mark Matthews</b> <i>Be Natural, City Lights, Lyghtshow, Paintings in the Sky, The Stand Off, Tranquility</i>	<a href="http://remarkablemusic.net">remarkablemusic.net</a>
<b>Fusion – Bradley Eustace</b> <i>Prelude</i>	<a href="http://bradleyeustace.com">bradleyeustace.com</a>
<b>Getting to Grade Five</b> <i>Petites Litanies de Jesus, Lefthand Drive – Bailey, Miniature Op. 8 No. 10 Goedicke, Blackberry Jam Milne, Petites Litanies de Jesus Grovlez</i>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<b>Glen Carter-Varney – Kool Piano</b> <i>Prelude: Noosa Waters</i>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<b>Glen Carter-Varney – Kool Shades of Blue</b> <i>Free Man's Blues</i>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<b>Glen Carter-Varney – Summer Dreaming</b> <i>Turtles</i>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<b>Grant Arnold</b> <i>Immensity, Wild Horses, It's Always You - That I Remember</i>	<a href="http://grantarnold.com">grantarnold.com</a>
<b>Imagery – Sharon Choi</b> <i>Rosemary Waltz</i>	<a href="http://sharon-choi.com">sharon-choi.com</a>
<b>Jazzin' Around 1 – Kerin Bailey</b> <i>Melissa's Mood, Waltz for Wendy</i>	<a href="http://kerinbailey.com.au">kerinbailey.com.au</a>
<b>Jazzin' Around 3 – Kerin Bailey</b> <i>Riff-Raff Rock, Summer Rain</i>	<a href="http://kerinbailey.com.au">kerinbailey.com.au</a>
<b>Jazzin' Around 4 – Kerin Bailey</b> <i>Boogie Rock, Giant Strides</i>	<a href="http://kerinbailey.com.au">kerinbailey.com.au</a>
<b>Jazzin' Around 5 – Kerin Bailey</b> <i>Little Ripper Rag, Mellow Mood</i>	<a href="http://kerinbailey.com.au">kerinbailey.com.au</a>
<b>Jazz Rags &amp; Blues Book 4 – Martha Mier</b> <i>Katy's Dance, Mr. Trumpet Man, Good Time Rag</i>	<a href="http://alfred.com">alfred.com</a>
<b>The Jazz Piano Player Collection</b> <i>My Funny Valentine, I Could Write a Book</i>	<a href="http://fabermusic.com">fabermusic.com</a>
<b>Jazzy Piano 2 – B. Bonsor</b> <i>Wistful Prelude, Girl on a Catwalk</i>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<b>Jocelyn E Kotchie</b> <i>Diving for Cover</i>	<a href="http://songrealm.com">songrealm.com</a>
<b>Just for You Book 4 – Dennis Alexander</b> <i>Lullaby for Ryan, Purple Moon, Tropical Nights, Nostalgic Waltz, Tarantella Fantastico, Notturmo in E flat Major</i>	<a href="http://alfred.com">alfred.com</a>

<b>The Joy of Boogie and Blues</b> <i>"Bill Bailey" Rag, Blue Waltz, Cotton Mill Blues, The Meet, Frankie and Johnny, Safari, Spiritual Boogie, Swingin' Molly, Walkin' in the Rain</i>	Yorktown Music Press Inc.
<b>The Joy of Boogie and Blues Bk. 2</b> <i>Sunrise Serenade, Heliotroupe Bouquet</i>	Yorktown Music Press Inc.
<b>Kool Piano – Glen Carter-Varney</b> <i>Prelude Noosa Waters</i>	glencartervarney.com.au
<b>La Tempesta – Alfonso Demasi</b> <i>The Calm</i>	demasimusic.com
<b>Margaret Brandman</b> <i>Sarabande for Piano</i>	margaretbrandmanmusic.com.au
<b>The Microstyles Collection – Christopher Norton</b> <i>Oriental Flower, Omnibus, Heavy Work</i>	boosey.com
<b>Museum Masterpieces – Catherine Rollin</b> <i>The Starry Night, The Great Wave of Kanagawa, Water Lillies</i>	alfred.com
<b>Piano Works of Miriam Hyde- Signature Series</b> <i>Reverie</i>	All Music Publishing
<b>Pictures of Childhood – Aram Khachaturian</b> <i>No. 4, 6, 8</i>	boosey.com
<b>Poulenc, Francis</b> <i>Suite Francaise No. 6</i>	Any Edition
<b>Pride and Prejudice – Dario Marianelli</b> <i>Stars and Butterflies, Leaving Netherfield</i>	sheetmusicplus.com
<b>Prokofiev, Tarantelle</b> <i>Vision Fugitive Op. 22 No. 10</i>	Any Edition
<b>Rumanian Folk Dances – Bela Bartok</b> <i>No. 1</i>	Any Edition
<b>Sally Greenaway</b> <i>Barock 'n Roll, Encore de Lírico, Mechanical Brain</i>	sallygreenaway.com.au
<b>Scenes From Childhood – Sonny Chua</b> <i>Night Walker, The Last Voyage</i>	Any Edition
<b>Six Children's Pieces – Dmitri Shostakovitch</b> <i>Lyrical Waltz, Prelude</i>	boosey.com
<b>Snow Moon and Flowers – Peter Sculthorpe</b> <i>Snow and Moon</i>	Any Edition
<b>Supersonics Piano – Daniel McFarlane</b> <i>The Chase, Undercurrent Version 2, Walk On By, Winter, First Strike, The Space Beyond, Captain Cool</i>	supersonicspiano.com
<b>Trois Gnossiennes – Eric Satie</b> <i>No. 1</i>	Any Edition
<b>Yiruma</b> <i>River Flows in You</i>	halleonard.com.au
<b>100 Light Classics for Solo Piano</b> <i>Somewhere My Love, Summertime, River Flows In You</i>	halleonard.com.au
<b>Own Choice</b> <i>Piece must be of an appropriate length and standard</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**

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	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.
<b>PITCH</b>	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.
<b>HARMONY</b>	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.
<b>TONALITY &amp; CADENCE</b>	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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Terminology
- Key and Time Signatures
- Modulations
- Scale Formations
- Tetrachords
- Binary And Ternary Form
- Articulation
- Signs

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

**PIANOFORTE: GRADE SIX**

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Examination time. 25 Minutes.

Minimum pass mark 65%

**Suggested co-requisite:**

The AGMS recommends the Grade Three Theory Examination (or above) be passed in conjunction with Grade Six practical.

**Suggested supplementary text: Download only**[agms.edu.au](http://agms.edu.au)**Pianoforte Mastery – Sixth Grade: Technical, Ear & Sightreading Workbook**

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

**TECHNICAL WORK****16 Marks**

**SCALES** (All Technical Work except chord progressions to be performed from memory)

**Similar Motion:**

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

Major: B $\flat$  & F $\sharp$

Harmonic minor: B $\flat$  & F $\sharp$

Melodic minor: B $\flat$  & F $\sharp$

Chromatic: E & F

**Contrary Motion:**

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

Major: B $\flat$  & F $\sharp$

Harmonic minor: B $\flat$  & F $\sharp$

**Staccato 6ths**

Hands separately.  
Tempo: MM = 96 bpm with two notes per beat

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

**Double Octaves:**

Hands together; two octaves.  
Tempo: MM = 96 bpm with two notes per beat

Major: B $\flat$  & F $\sharp$

Harmonic Minor: B $\flat$  & F $\sharp$



<b>Arpeggios:</b>	Hands together; four octaves ascending & descending. Legato touch. Root Position & first inversion. Minimum Tempo: MM = 60 with four notes per beat
Major:	B $\flat$ & F $\sharp$
Minor:	B $\flat$ & F $\sharp$
<b>Dominant 7ths:</b>	Hands together; four octaves ascending & descending. Root Position only. Minimum Tempo: MM = 60 with four notes per beat
In the keys of:	B $\flat$ & F $\sharp$
<b>Chords:</b>	Right Hand: Root Position. Left Hand: Tonic octave.
All Major:	C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ G $\flat$
All Minor:	Am, Em, Bm, F $\sharp$ m, C $\sharp$ m, G $\sharp$ m, Dm, Gm, Cm, Fm, B $\flat$ m, E $\flat$ m  B $\flat$ $^{\circ}$ (B $\flat$ dim), A $\flat$ $^{\circ}$ (A $\flat$ dim) B $\flat$ + (B $\flat$ aug), A $\flat$ + (A $\flat$ aug)
<b>Chord Progressions:</b>	Performance by memory is optional; Primary Triads only. The examiner will ask for one of the following progressions in one key:
	<ul style="list-style-type: none"> <li>• Perfect cadence progression (I-IV-V7-I)</li> <li>• Plagal cadence progression (I-V-I-IV-I)</li> </ul>
Major:	D
Minor:	G

## PERFORMANCE

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- **Four** pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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

**REPERTOIRE LIST****LIST 1: STUDIES**

<b>Piano Odyssey – Series 1, Sixth Grade</b>	<b>agms.edu.au</b>
<i>Allegro Agitato, Down the Gurgler</i>	
<b>Bertini, Henri – Studies Op. 29</b>	<b>Any Edition</b>
<i>No. 22, 23, 24</i>	
<b>Bertini, Henri – Studies Op. 32</b>	<b>Any Edition</b>
<i>No. 8, 9</i>	
<b>Bertini, Henri – Studies Op. 36</b>	<b>Any Edition</b>
<i>No. 6</i>	
<b>Bertini, Henri</b>	<b>Any Edition</b>
<i>Study in C Minor</i>	
<b>Buds and Blossoms Op. 107 – Gurlitt</b>	<b>Any Edition</b>
<i>No. 1, 2, 4, 6</i>	
<b>Czerny 24 Easy Studies for the Left-Hand Op. 718</b>	<b>alfred.com</b>
<i>No. 17, 20</i>	
<b>Heller Twenty-Five Studies for the Piano Op. 47</b>	<b>Any Edition</b>
<i>Op. 47 No. 6, 18</i>	
<b>Heller Thirty Progressive Studies for the Piano Op. 46</b>	<b>Any Edition</b>
<i>Op. 46 No. 18, 21, 24, 26</i>	
<b>Loeschhorn, Albert</b>	<b>Any Edition</b>
<i>Op. 66 No. 7, 22</i>	
<b>Studies Op. 107 – Friedrich Burgmüller</b>	<b>Any Edition</b>
<i>No. 1, 2, 6, 10, 11</i>	
<b>School of Velocity Op. 299 – Czerny</b>	<b>Any Edition</b>
<i>No. 8, 11, 12, 13, 14, 18, 21, 23, 24, 25, 29</i>	
<b>Selected Studies – Grade 6 Section of the Book</b>	<b>Any Edition</b>
<i>A Gay Study, Octave Study, Study in C Minor, Gradus ad Parnassum, Study No 19, Study in D Major, Study in E, Study in A Minor</i>	
<b>Studies Op. 849 – Czerny</b>	<b>Any Edition</b>
<i>No. 15, 25</i>	
<b>Twelve Studies Op. 105 – Friedrich Burgmüller</b>	<b>Any Edition</b>
<i>No. 1, 2, 5</i>	
<b>18 Characteristic Studies Op. 109 – Friedrich Burgmüller</b>	<b>Any Edition</b>
<i>No. 10, 11, 12, 16, 17</i>	
<b>25 Melodious Studies – S. Heller</b>	<b>Any Edition</b>
<i>Op. 45 No. 15, 16, 20</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 2: BAROQUE**

<b>Piano Odyssey – Series 1, Sixth Grade</b>	agms.edu.au
<i>Courante in E minor, Toccata &amp; Fugue in D minor</i>	
<b>An Introduction to His Keyboard Works – G. F. Handel</b>	alfred.com
<i>Allemande in G Minor P54</i>	
<b>Album of 14 Easy Pieces – G. F. Handel</b>	Any Edition
<i>No. 9, 12</i>	
<b>Bach, J. C.</b>	Any Edition
<i>Sonata Op. 17 No. 4 1st Mov.</i>	
<b>Daquin</b>	Any Edition
<i>The Cuckoo</i>	
<b>English Suites – J. S. Bach</b>	Any Edition
<i>No. 2 Bouree No. 1, No. 3 Sarabande or Gigue, No. 4 Gigue</i>	
<b>French Suites – J. S. Bach</b>	Any Edition
<i>No. 3 Gigue, Sarabande, Bouree II, No. 5 Allemande, Gigue</i>	
<b>Partitas – J. S. Bach</b>	Any Edition
<i>No. 5 Courante</i>	
<b>Scarlatti, D.</b>	Schirmer
<i>Sonata in D L463</i>	
<b>Sixty Sonatas – D. Scarlatti</b>	Schirmer
<i>Vol. 1 No. IX, XIII, XXIX, Vol. 2 No. LIX</i>	
<b>Suites – G. F. Handel</b>	alfred.com
<i>No. 2 Allegro, No. 3 Courante, No. 4 Courante, No. 7 Allegro, No. 8 Allemande or Gigue, No. 10 Gigue, No. 16 Courante</i>	
<b>Two Part Inventions – J. S. Bach</b>	Any Edition
<i>No. 2, 13</i>	
<b>Three Part Inventions – J. S. Bach</b>	Any Edition
<i>No. 4, 5, 6, 11, 14, 15</i>	
<b>48 Preludes and Fugues Book I – J. S. Bach</b>	Any Edition
<i>Any Prelude except 1, 2, 6, 9, 10, 11</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: CLASSICAL**

<b>Piano Odyssey – Series 1, Sixth Grade</b>	agms.edu.au
<i>Rondo, Marriage of Figaro</i>	
<b>Beethoven, Ludwig</b>	Any Edition
<i>Bagatelle Op. 33 No. 2, Bagatelle Op. 119 No. 1, Bagatelle Op. 126 No. 5 Rondo in A Major</i>	
<b>Beethoven, Ludwig – Sonatas</b>	Any Edition
<i>Op. 2 No. 1 1st Mov, Op. 10 No. 3 3rd Mov, Op. 14 No. 2 3rd Mov, Op. 22 3rd Mov.</i>	
<i>Op. 26 2nd Mov, Op. 31 No. 3 3rd Mov, Op. 49 No. 1 2nd Mov, Op. 49 No. 2 1st Mov.</i>	
<i>Op. 79 1st Mov.</i>	
<b>Beethoven, Ludwig – Sonatinas</b>	Any Edition
<i>No. 1 3rd Mov, No. 4 Complete</i>	
<b>Beginning to Play Haydn – J. Haydn</b>	alfred.com
<i>Allegretto in A Major</i>	

<b>Clementi, Muzio Op. 36</b>	<b>Any Edition</b>
<i>Rondo Allegro Vivace 3<sup>rd</sup> Movement from Sonatina in F Major Op. 36 No. 4</i>	
<i>Presto 1<sup>st</sup> Movement from Sonatina in G Major Op. 36 No. 5</i>	
<b>Haydn, J. – Sonatas</b>	<b>Any Edition</b>
<i>Hob XVI/27 3rd Mov, Hob XVI/32 3rd Mov, Hob XVI/37 3rd Mov, Hob XVI/47 3rd Mov.</i>	
<b>Klavierstücke – W. A. Mozart</b>	<b>sheetmusicplus.com</b>
<i>No. 13 KV 312, No. 17 KV 205</i>	
<b>Kuhlau, F.</b>	<b>Any Edition</b>
<i>Sonatina Op. 88 No. 3 Complete</i>	
<b>Mozart, W. A.</b>	<b>Any Edition</b>
<i>Fantasia in D Minor K397, Six Variations in G on a Theme of Salieri K180</i>	
<b>Mozart, W. A. – Sonatas</b>	<b>Any Edition</b>
<i>K279 1st Mov, K310 3rd Mov, K311 1st Mov, K330 3rd Mov, K331 3rd Mov, K545 1st Mov.</i>	
<b>Schubert, Franz</b>	<b>Any Edition</b>
<i>Sonata Op 120 2nd Mov.</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 4: ROMANTIC**

<b>Piano Odyssey – Series 1, Sixth Grade</b>	<b>agms.edu.au</b>
<i>Symphony No. 3 in C minor, Puck</i>	
<b>Brahms, Johannes</b>	<b>Any edition</b>
<i>Waltz Op. 39 No. 2</i>	
<b>Buds and Blossoms – Gurlitt</b>	<b>Any Edition</b>
<i>Op. 107 No. 2, 4</i>	
<b>Chopin, F. – Mazurkas</b>	<b>Any Edition</b>
<i>Op. 6 No. 1, Op. 17 No. 4, Op. 24 No. 3, Op. 30 No. 2, Op. 41 No. 2</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Prelude Op. 28 No. 4 and 6 (Both as one), No. 15</i>	
<b>Chopin, F. – Waltzes</b>	<b>Any Edition</b>
<i>Op. 69 No. 1</i>	
<b>Field, J.</b>	
<i>Nocturne in B flat</i>	
<b>Grieg, E. – Lyric Pieces</b>	<b>Any Edition</b>
<i>Op. 43 No. 4, Op. 54 No. 4, 5, Op. 71 No. 3</i>	
<b>Liszt, Franz</b>	<b>Any Edition</b>
<i>Consolation No. 4</i>	
<b>Songs Without Words – Felix Mendelssohn</b>	<b>Any Edition</b>
<i>Op. 19 No. 1, Op. 30 No. 11, Op. 38 No. 18, Op. 53 No. 19, 20, 22</i>	
<b>Schubert, Franz – Two Scherzi</b>	<b>Any Edition</b>
<i>No. 2</i>	
<b>Scenes from Childhood – Robert Schumann</b>	<b>Any Edition</b>
<i>Op. 15 No. 5, 10</i>	
<b>Scriabin, Alexander – Preludes</b>	<b>Any Edition</b>
<i>Op. 9 No. 1, Op. 11 Volume 4 No. 2, 4, 6</i>	

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Piano Odyssey – Series 1, Sixth Grade</b>	<b>agms.edu.au</b>
<i>Gymnopedie No. 1, Monkeys Spinning Monkeys, Waltzing Matilda, In the Groove, Sunshade Boogie, The Sands of Time, You Dirty Rat, Nocturne</i>	
<b>Albeniz, Isaac</b>	<b>Any Edition</b>
<i>Op. 165 Malaguena</i>	
<b>Anna Robinson</b>	<b>flyingivoriesmusic.com.au</b>
<i>Eva's Showstopper</i>	
<b>Australian Women's Anthology Vol. 1</b>	<b>australiancomposers.com.au</b>
<i>Red Sky, Raindrops</i>	
<b>Bela Bartok – Rumanian Christmas Carols</b>	<b>Any Edition</b>
<i>No. 6, 7</i>	
<b>Bela Bartok – Ten Easy Pieces for Piano</b>	<b>Any Edition</b>
<i>No. 10</i>	
<b>Benjamin, A.</b>	<b>boosey.com</b>
<i>Jamaican Rhumba</i>	
<b>Bradley Eustace – Fusion</b>	<b>bradleyeustace.com</b>
<i>Cosmoses, Sunshade Boogie (Duet or Solo version)</i>	
<b>The Children's Corner Suite – Debussy</b>	<b>Any Edition</b>
<i>The Little Shepherd, Le Petit Negre</i>	
<b>Complete Advanced Piano Solos Arranged by Dan Coates</b>	<b>alfred.com</b>
<i>Anne's Theme, Arthur's Theme, Beauty and the Beast</i>	
<b>Contemporary Piano Method Bk 2B – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Roumanian Ride, Spiderswing, Benny's Beguine, Make Mine Mambo</i>	
<b>Contemporary Piano Method Bk 3 – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Evanescence</i>	
<b>Contest Winners Book 3</b>	<b>alfred.com</b>
<i>Storm Mountain</i>	
<b>DemBach – Alfonso Demasi</b>	<b>demasimusic.com</b>
<i>Andantino, Allegretto</i>	
<b>Dmitri Shostakovich – Dances of the Dolls</b>	<b>boosey.com</b>
<i>No. 1 Lyrical Waltz, No. 3 Romance</i>	
<b>Emotions – Alfonso Demasi</b>	<b>demasimusic.com</b>
<i>No. 2 Secondo</i>	
<b>Essential Piano Solos Grade 6 – Mark Matthews</b>	<b>remarkablemusic.net</b>
<i>Jewel Sea, Mad Max 2!, Time of Legends</i>	
<b>Favorite Pop Piano Solos – 27 Hits, Standards and Themes</b>	<b>halleonard.com.au</b>
<i>Forrest Gump (Main Title), When She Loved Me, Ballade for Adeline, Fields of Gold, Grenade</i>	
<b>Five Bagatelles – Ferguson</b>	<b>boosey.com</b>
<i>No. 3</i>	
<b>Gangster Suite – Sonny Chua</b>	<b>sonnychua.com</b>
<i>You Dirty Rat</i>	
<b>Glen Carter-Varney – Kool Shades of Blue</b>	<b>glencartervarney.com.au</b>
<i>Free Man's Blues, Mean Machine</i>	
<b>Glen Carter-Varney – Kool Piano</b>	<b>glencartervarney.com.au</b>
<i>Glider in the Sky</i>	

<b>Grant Arnold</b>	<b>grantarnold.com</b>
<i>Desiree, Melodie Romantique (Full Version), Wandering Waltz, Looking Back</i>	
<b>Imagery – Sharon Choi</b>	<b>sharon-choi.com</b>
<i>The Thunderstorm</i>	
<b>Jazzin' Around – Kerin Bailey</b>	<b>kerinbailey.com.au</b>
<i>Miss Miles, Darren's Dilemma</i>	
<b>The Jazz Piano Player Collection</b>	<b>fabermusic.com</b>
<i>They Can't Take That Away from Me, I've Got You Under My Skin</i>	
<b>Jazz Rags &amp; Blues Book 4 – Martha Mier</b>	<b>alfred.com</b>
<i>Last Chance Blues, Tuxedo Jazz, Jackson Street Blues, Birmingham Blues</i>	
<b>Jazzy Piano 2 – Bonsor</b>	<b>sheetmusicplus.com</b>
<i>Dreamy, Feelin' Good</i>	
<b>The Joy of Boogie and Blues</b>	<b>halleonard.com.au</b>
<i>Another Shade of Blue, Ballad Improvisation, "Dark Eyed" Boogie</i>	
<b>The Joy of Boogie and Blues Bk. 2</b>	<b>halleonard.com.au</b>
<i>Club Sayonara, Shortnin' Bread Boogie, Blackberry Jam, The Memory of a Waltz</i>	
<b>The Joy of Jazz</b>	<b>halleonard.com.au</b>
<i>Maple Leaf Rag, China Jumps, Flamingo Bay, Big City Pastorale, Daffy Doodles, Blues Without Words</i>	
<b>The Joy of Jazz Book 2</b>	<b>halleonard.com.au</b>
<i>Well Git It!, Champagne Rag, A Lover's Lullaby, On the Sunny Side of the Street</i>	
<b>Kabalevsky, Dimitri</b>	<b>boosey.com</b>
<i>Sonata in C 1st Mov.</i>	
<b>Kool Piano – Glen Carter-Varney</b>	<b>glencartervarney.com.au</b>
<i>Glider in the Sky</i>	
<b>Kotchie, J.</b>	<b>songrealm.com</b>
<i>Battle of Camlann, Ceann-Uidhe (Journey's End)</i>	
<b>Latin Preludes – Christopher Norton</b>	<b>boosey.com</b>
<i>No. 1, 2, 3, 4, 5</i>	
<b>Love Never Dies (Vocal Piano Edition) – Andrew Lloyd Webber</b>	<b>halleonard.com.au</b>
<i>Once upon Another Time</i>	
<b>Mikrokosmos Volume 5 – Bela Bartok</b>	<b>Any Edition</b>
<i>No. 135</i>	
<b>More Disney Songs for Classical Piano – Phillip Keveren</b>	<b>halleonard.com.au</b>
<i>Feed the Birds, Ratatouille Main Theme</i>	
<b>Mrs Millie's Paintings – Alfonso Demasi</b>	<b>demasimusic.com</b>
<i>Mrs Millie's Cat</i>	
<b>Piano Works of Miriam Hyde – Signature Series</b>	<b>halleonard.com.au</b>
<i>Woodland Sketch</i>	
<b>Ragazzi – Bradley Eustace</b>	<b>bradleyeustace.com</b>
<i>Greensleeves</i>	
<b>River Flows in You and Other Eloquent Songs for Piano Solo</b>	<b>halleonard.com.au</b>
<i>Comptine D'Un Autre Ete, The John Dunbar Theme</i>	
<b>Rock Preludes – Christopher Norton</b>	<b>boosey.com</b>
<i>No. 2, 6</i>	
<b>Sally Greenaway</b>	<b>sallygreenaway.com.au</b>
<i>Dawn of Evening</i>	

**Satie, Erik – Trois Gymnopedies****Any Edition***Any One***Spanish Dances E. – Granados****Any Edition***Op. 37 No. 5***Supersonics Piano – Daniel McFarlane****supersonicspiano.com***Down in the Willow Garden, Lift Me Up, In the Groove, Light Up My Life,  
Rebellion, Reflections in Blue***Twelve Timely Pieces – Margaret Brandman****margaretbrandmanmusic.com.au***Snowgums in the Moonlight***Yiruma****halleonard.com.au***Wait There, Do You Dream, When the Love Falls, Love Me***100 Light Classics for Piano Solo****halleonard.com.au***Brian's Song, Cinema Paradiso, Dance of the Sugar Plum Fairy, Theme from Jurassic Park,  
Nessum Dorma, Somewhere in my Memory, Tara's Theme***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**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked general questions based upon the music in the examination pieces:

- Form
- Ornaments
- Abbreviations
- Terms
- Keys
- Modulations
- Compound, Inverted, Diatonic or Chromatic Intervals
- Plagal, Perfect and Interrupted Cadences

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



**PIANOFORTE: GRADE SEVEN**

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Examination Time: 35 Minutes.

Minimum pass mark 65%

**Additional Requirement:**

To receive the grade Seven certificate, grade four theory (or above) must be completed.

**TECHNICAL WORK****16 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)

**Similar Motion:** Hands together; four octaves ascending and descending. Legato touch. Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion. Minimum tempo: MM = 104 bpm with four notes per beat.

Major: C#, F & G $\flat$ Harmonic minor: B $\flat$ , E $\flat$  & G#Melodic minor: B $\flat$ , E $\flat$  & G#

Chromatic: B &amp; D

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

Major: C# &amp; F

Harmonic Minor: B $\flat$  & E $\flat$ 

Chromatic: D

**Double Octaves:** Hands together in similar motion  
Tempo: MM = 104 bpm with two notes per beat

Major: C# &amp; F

Harmonic Minor: B $\flat$  & E $\flat$ 

**Scales in 3rds:** Hands together similar motion  
Left hand finger 5 on C, Right hand finger 3 on E/ E $\flat$   
Tempo: MM = 96 bpm with four notes per beat

Major: C

Harmonic Minor: C

<b>Scales in 6ths:</b>	<p>Hands together similar motion:</p> <p>Right hand finger 1 on C, Left hand finger 3 on E/ Eb</p> <p>Tempo: MM = 96 bpm with four notes per beat</p>
Major:	C
Harmonic Minor:	C
<b>Arpeggios:</b>	<p>Similar motion hands together; Legato touch.</p> <p>Four octaves ascending and descending.</p> <p>Root Position, first inversion &amp; second inversion.</p> <p>Minimum tempo: MM = 72 with four notes per beat.</p>
Major:	C# & F
Minor:	Bb & Eb
<b>Dominant 7ths:</b>	<p>Hands together; four octaves ascending &amp; descending.</p> <p>Root Position only.</p> <p>Minimum Tempo: MM = 72 bpm with four notes per beat</p>
In the keys of:	C# & F
<b>Diminished 7ths:</b>	<p>Hands together; four octaves ascending &amp; descending.</p> <p>Root Position and all inversion.</p> <p>Minimum Tempo: MM = 72 bpm with four notes per beat</p>
In the keys of:	Bb & Eb
<b>Chords:</b>	Right Hand: Any position. Left Hand: Tonic octave.
Major 6th:	All keys
Minor 6th:	All keys
Major 7th:	All keys
Minor 7th:	All keys
Diminished:	C, C#, D, Eb, E & F
Augmented:	C, C#, D, Eb, E & F
<b>Chord Progression:</b>	<p>Performance by memory is optional.</p> <p>The examiner will ask for one or two of the following progressions:</p> <ul style="list-style-type: none"> <li>○ Perfect cadence progression (I-IV-Ic-V7-I)</li> <li>○ Plagal cadence progression (I-Ib-V-I-IV-I)</li> <li>○ Interrupted cadence progression (I-IIb-V7 VI)</li> </ul>
Major:	Eb
Minor:	F#

**PERFORMANCE**

- **Four** pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- Memory work is encouraged but is not essential.

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

**REPERTOIRE LIST****LIST 1: STUDIES**

<b>Jackie Sharp</b>	<b>sheetmusicplus.com</b>
<i>Autumn Leaves</i>	
<b>Buds and Blossoms – Gurlitt</b>	<b>Any Edition</b>
<i>Op. 107 No. 7, 8</i>	
<b>Gradus ad Parnassum – Muzio Clementi</b>	<b>Any Edition</b>
<i>Book 1 No. 9, 12, 17, 23, 24</i>	
<i>Book 2 No. 28, 31</i>	
<i>Book 3 No. 65</i>	
<b>Jocelyn E Kotchie</b>	<b>songrealm.com</b>
<i>The Night it Speaks</i>	
<b>Le Perfectionnement Studies – Czerny</b>	<b>Any Edition</b>
<i>Op. 755 No. 9</i>	
<b>School of Velocity for the Piano – Berens</b>	<b>Any Edition</b>
<i>Study in A Minor Op. 61 No. 2</i>	
<b>School of Velocity – Czerny</b>	<b>Any Edition</b>
<i>Op. 299 No. 31, 34, 35, 36, 38, 40</i>	
<b>Twenty Little Studies Moritz Moszkowski</b>	<b>Any Edition</b>
<i>Op. 91 Book 2 No. 8, 10, 11, 14, 16, 17, 18, 19</i>	
<b>12 Etudes – Friedrich Burgmüller</b>	<b>Any Edition</b>
<i>Op. 105 No. 6, 7, 8, 9, 10</i>	
<b>25 Melodious Studies – S. Heller</b>	<b>Any Edition</b>
<i>Op. 45 No. 24</i>	
<b>25 Studies for the Piano – S. Heller</b>	<b>Any Edition</b>
<i>Op. 47 No. 24, 25</i>	
<b>30 Etudes Progressives – S. Heller</b>	<b>Any Edition</b>
<i>Op. 46 No. 12, 13, 14, 29</i>	
<b>33 Etudes progressives et doigtées – Albert Loeschhorn</b>	<b>Any Edition</b>
<i>Op. 66 No. 32</i>	
<b>Own Choice</b> – Piece must be of an appropriate length and standard	

**LIST 2: BAROQUE**

<b>English Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 3 Allemande and Gigue, No. 4 Prelude, No. 5 Prelude</i>	
<b>French Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 2 Sarabande and Gigue, No. 3 Courante and Sarabande, No. 6 Gavotte Polonaise and Bouree</i>	
<b>Fantasia in C – G.F. Handel</b>	<b>Any Edition</b>
<i>Prelude and Fugue No. 8 in F Minor, Theme and Variations (Harmonious Blacksmith) Suite No. 3 in D Minor Presto</i>	
<b>Partitas – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 1 Prelude and Allemande, No. 5 Prelude, No. 5 Gigue</i>	
<b>Sixty Sonatas – D. Scarlatti</b>	<b>halleonard.com.au</b>
<i>Vol. 1 No. VII, VIII, XVIII</i>	
<b>Soler, Antonio</b>	<b>Any Edition</b>
<i>Sonata No. 84 in D Allegro</i>	
<b>Sonata No. 10 in D – Pietro Paradisi</b>	<b>Any Edition</b>
<i>Toccata in A</i>	
<b>48 Preludes and Fugues – J. S. Bach</b>	<b>Any Edition</b>
<i>Book 1: No. 2, 5, 6, 16, 21 Book 2: No. 2, 7, 9, 15</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: CLASSICAL**

<b>Beethoven, Ludwig</b>	<b>Any Edition</b>
<i>Rondo in C, Six Easy Variations in G Major</i>	
<b>Haydn J.</b>	<b>Any Edition</b>
<i>Fantasia in C</i>	
<b>Haydn J. – Sonatas</b>	<b>Any Edition</b>
<i>Hob XVI/27 1st and 2nd Mov, Hob XVI/35 1st and 2nd Mov, Hob XVI/36 1st Mov.</i>	
<b>Klavierstücke – W. A. Mozart</b>	<b>Any Edition</b>
<i>No. 11. KV 616 Andante, No. 14 KV 400 Allegro</i>	
<b>Mozart W. A. – Sonatas</b>	<b>Any Edition</b>
<i>K280 1st Mov, K330 1st Mov, K332 1st Mov, K333 1st Mov, K576 Last Mov.</i>	
<b>Mozart W. A. – Variations</b>	<b>Any Edition</b>
<i>K24: 8 Variations on “Laat ons Juichen”, K180: 6 Variations on “Mio Caro Adone”</i>	
<b>Piano Variations – Beethoven</b>	<b>Any Edition</b>
<i>WoO 70: 6 Variations on “Duet by Paisiello”, WoO 72: 8 Variations on “Romance by Gretry”. WoO: 77 6 Easy Variations on “Original Theme”, Op. 76 6 Variations on “Original Theme”</i>	
<b>Schubert Franz</b>	<b>Any Edition</b>
<i>Sonata Op. 120 1st Mov.</i>	
<b>Six Bagatelles – Beethoven</b>	<b>Any Edition</b>
<i>Op. 126 No. 3 and 4, No. 5 and 6</i>	

**Sonatas – Beethoven****Any Edition**

*Op. 2 No. 1 Last Mov, Op. 7 2nd Mov, Op. 10 No. 1 1st or 3rd Mov, Op. 10 No. 2 1st Mov,  
Op. 13 2nd or 3rd Mov, Op. 14 No. 1, 1st or last Mov, Op. 14 No. 2 1st Mov,  
Op. 27 No. 1 1st Mov, Op. 79 Last Mov.*

**Three Sonatinas: 1783 – Beethoven****Any Edition**

*Sonatina in E flat No. 1 1st Mov, Sonatina in F Minor No. 2 1st Mov,  
Sonatina in D No. 3 2nd Mov.*

**Themes and Variations – Mozart****Any Edition**

*6 Variations on an air “Mio Caro Adone”*

**Own Choice**

*Piece must be of an appropriate length and standard*

**LIST 4: ROMANTIC****Brahms, Johannes****Any Edition**

*Intermezzo Op. 76 No. 4 in B flat*

**Consolations – Franz Liszt****Any Edition**

*No. 5, 6*

**Debussy – Suite Bergamasque****Any Edition**

*Claire de Lune*

**Lyric Pieces – E. Grieg****Any Edition**

*Op. 38 No. 1, Op. 43 No. 1, Op. 47 No. 2, Op. 54 No. 3*

**Mazurkas – F. Chopin****Any Edition**

*Op. 33 No. 1, Op. 33 No. 2, Op. 41 No. 1, Op. 59 No. 2*

**Nocturnes – F. Chopin****Any Edition**

*Op. 15 No. 3, Op. 32 No. 2, Op. 55 No. 1*

**Preludes – F. Chopin****Any Edition**

*Op. 28 No. 15, 21, 22, 45*

**Polonaises – F. Chopin****Any Edition**

*Op. 40 No. 2*

**Schubert, Franz****Any Edition**

*Impromptu Op. 142 No. 2, Adagio from Sonata in C minor D958*

**Schumann, Robert****Any Edition**

*Arabesque Op. 18, The Prophet Bird*

**Songs Without Words – Felix Mendelssohn****Any Edition**

*Op. 102 No. 46*

**Tchaikovsky, P.**

*Humoresque Op. 10 No. 2*

**Waltzes – F. Chopin****Any Edition**

*Op. 34 No. 2*

**12 Etudes – Friedrich Burgmüller****Any Edition**

*Op. 105 No. 11*

**25 Melodious Studies – S. Heller****Any Edition**

*Op. 45 No. 21*

**LIST 5: 20TH & 21ST CENTURY/MODERN**

<b>Albeniz, Isaac</b>	<b>Any Edition</b>
<i>Tango Op. 165 No. 2</i>	
<b>Australian Women's Anthology Vol 1</b>	<b>australiancomposers.com.au</b>
<i>Soliloquy</i>	
<b>Bartok, Bela</b>	<b>Any Edition</b>
<i>Bagatelle Op. 6 No. 2</i>	
<b>Bartok, Bela – Mikrokosmos Volume 6</b>	<b>Any Edition</b>
<i>No. 149, 150</i>	
<b>Carter-Varney, Glen</b>	<b>glencartervarney.com.au</b>
<i>The Artamidae</i>	
<b>Carter-Varney, Glen – Kool Piano</b>	<b>glencartervarney.com.au</b>
<i>Dancing Girl</i>	
<b>Complete Advanced Piano Solos Arranged by Dan Coates</b>	<b>alfred.com</b>
<i>Can You Read My Mind, Canon in D, Colours of the Wind, Heart, I Say A little Prayer, Karen's Theme, Send in The Clowns, Desperado</i>	
<b>Debussy, Claude – Preludes Book 1 For The Piano</b>	<b>Any Edition</b>
<i>No. 8 The Girl with The Flaxen Hair</i>	
<b>DemBach – Alf Damasi demasimusic.com</b>	
<i>Any Two Pieces</i>	
<b>Eustace, Bradley – Ragazzi</b>	<b>bradleyeustace.com</b>
<i>A Tribute to Diana</i>	
<b>Eustace, Bradley – Spiritus</b>	<b>bradleyeustace.com</b>
<i>Bali Spirit, X-Theme</i>	
<b>Favorite Pop Piano Solos: 27 Hits, Standards and Themes</b>	<b>halleonard.com.au</b>
<i>Hidden Away, I Will, Let it Be, On My Own, Time to Say Goodbye</i>	
<b>Ferguson, Howard – Five Bagatelles</b>	<b>boosey.com</b>
<i>No. 2</i>	
<b>George Botsford &amp; Winifred Attwell</b>	<b>musicnotes.com</b>
<i>Black and White Rag</i>	
<b>Greenaway, Sally</b>	<b>sallygreenaway.com.au</b>
<i>Sin Luz, New Years' Invention</i>	
<b>Ibert, Jacques – Histoires</b>	<b>Any Edition</b>
<i>No. VIII Le Cage de Cristal, The Little White Donkey</i>	
<b>The Jazz Piano Player Collection</b>	<b>fabermusic.com</b>
<i>You Make Me Feel So Young, Let's Call the Whole Thing Off</i>	
<b>Jazzy Piano 2 – Bonsor, B.</b>	<b>halleonard.com.au</b>
<i>Willie Wagglesticks Walkabout</i>	
<b>Joplin, Scott – Complete Piano Rags</b>	<b>halleonard.com.au</b>
<i>Swipesy, Weeping Willow, Palm Leaf Rag, Rose Leaf Rag</i>	
<b>The Joy of Boogie and Blues Bk. 2</b>	<b>halleonard.com.au</b>
<i>Maple Leaf Rag, China Jumps, Flamingo Bay, Big City Pastorale, Daffy Doodles, Blues Without Words</i>	
<b>The Joy of Movie Music</b>	<b>halleonard.com.au</b>
<i>Cinema Paradiso, Schindler's List</i>	
<b>Koelling, Carl</b>	<b>Any Edition</b>
<i>Rhapsodie Mignonne Op. 410</i>	

<b>La Vida Apasionada Suite – Margaret Brandman</b> <i>Summer Samba, Primavera Waltz, Bossa Sonora</i>	<b>margaretbrandmanmusic.com.au</b>
<b>Le Gallienne, Dorian</b> <i>Jinker Ride, Nocturne</i>	<b>Any Edition</b>
<b>Margaret Brandman</b> <i>Mandala Song – Concert version</i>	<b>australianmusiccentre.com.au</b>
<b>More Disney Songs for Classical Piano – Phillip Keveren</b> <i>Bella Note, The Bells of Notre Dame</i>	<b>halleonard.com.au</b>
<b>Mrs Millie’s Paintings – Alf Damasi</b> <i>Mrs Millie’s Cheeky Bottom</i>	<b>demasimusic.com</b>
<b>Night Pieces – Peter Sculthorpe</b> <i>Stars</i>	<b>Any Edition</b>
<b>Pattern Preludes – C. Barratt</b> <i>Etude Fantasia</i>	<b>boosey.com</b>
<b>Piano Rags Book 2 – Scott Joplin</b> <i>Rose Leaf Rag, Paragon Rag, Pine Apple Rag</i>	<b>halleonard.com.au</b>
<b>Prokofiev, Serge – Visions Fugitives</b> <i>No. 1 and 2, No. 6 and 10, No. 16 and 17</i>	<b>Any Edition</b>
<b>Rachmaninoff, Serge</b> <i>Prelude Op. 3 No. 2</i>	<b>Any Edition</b>
<b>Ravel, Maurice</b> <i>Sonatine 2nd Mov.</i>	<b>Any Edition</b>
<b>Reger, Max</b> <i>Murmoresque Op. 20 No. 1</i>	<b>Any Edition</b>
<b>Ryuchi Sakamoto</b> <i>Merry Christmas Mr Lawrence</i>	<b>musicnotes.com</b>
<b>Stravinsky, Igor</b> <i>Scherzo</i>	<b>Any Edition</b>
<b>Supersonics Piano – Daniel McFarlane</b> <i>Lost, Jingle Jangle</i>	<b>supersonicspiano.com</b>
<b>Tcherepnone, A. – Bagatelles</b> <i>Op. 5 No. 1, 2, 3</i>	<b>Any Edition</b>
<b>Three Novelettes – Francis Poulenc</b> <i>No. 1 in C Major, No. 3 in E Minor</i>	<b>Any Edition</b>
<b>Three Sketches – Frank Bridge</b> <i>No. 3</i>	<b>Any Edition</b>
<b>Yiruma</b> <i>Kiss the Rain, One Day I Will, Shining Smile, Falling</i>	<b>halleonard.com.au</b>
<b>100 Light Classics for Piano Solo</b> <i>Classical Gas, Theme from Jurassic Park, Prelude II</i>	<b>halleonard.com.au</b>

**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**

<b>RHYTHM</b>	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.
<b>INTERVALS</b>	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.
<b>PITCH</b>	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.
<b>HARMONY</b>	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.
<b>TONALITY &amp; CADENCE</b>	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 may wish to submit a folio to cover their general knowledge.

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

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



**PIANOFORTE: GRADE EIGHT (PROFICIENCY)**

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Examination Time. 45 Minutes

Minimum pass mark 65%

**Additional Requirement:**

To receive the grade eight certificate, grade five theory (or above) must be completed.

**TECHNICAL WORK****16 Marks****SCALES** (All Technical Work except chord progressions to be performed from memory)

- Candidates are to select one of the given key sets below.
- Present all technical work using the chosen key set.
- Candidates may only use one key set.
- Swapping between sets for different sections of scales is not permitted.
- The examiner may use the enharmonic equivalent name for scales. E.g. G flat/F sharp.

**Set 1:** C, E, G $\flat$  & B**Set 2:** G, D, B $\flat$  & A $\flat$ **Set 3:** A, C $\sharp$ , F & E $\flat$ **Similar Motion:** Hands together; Legato touch.

Four octaves ascending and descending.

Staccato touch and gradation of tone (Crescendo ascending and decrescendo descending) is required at the examiner's discretion.

Minimum tempo: MM = 108 bpm with four notes per beat.

Major: Present all scales from the chosen key set.

Harmonic minor: Present all scales from the chosen key set.

Melodic minor: Present all scales from the chosen key set.

Chromatic: Present all scales from the chosen key set.

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

Tempo: MM = 76 bpm with four notes per beat

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

Chromatic: Present the chosen key set.

**Scales in 10ths:** Hands together; four octaves ascending and descending.

Minimum tempo: MM = 100 bpm with four notes per beat.

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

**Double Octaves:** Hands together; two octaves ascending and descending.  
Minimum tempo: MM = 108 bpm with four notes per beat.

Major: Present the chosen key set.

Harmonic Minor: Present the chosen key set.

**Arpeggios:** Hands together; Legato touch.  
Four octaves ascending and descending.  
Root Position & all inversions.  
Minimum tempo: MM = 84 with four notes per beat.

Major: Present the chosen key set.

Minor: Present the chosen key set.

Dominant 7<sup>th</sup> of: Present the chosen key set.

Diminished 7<sup>th</sup> of: Present the chosen key set.

**Chords:** Right Hand: Any position of the triad.  
Left Hand: Tonic octave.

Major: Present the chosen key set.

Minor: Present the chosen key set.

Major 6th: Present the chosen key set.

Minor 6th: Present the chosen key set.

Major 7th: Present the chosen key set.

Minor 7th: Present the chosen key set.

Diminished: Present the chosen key set.

Augmented: Present the chosen key set.

**Chord Progression:** Performance by memory is optional.  
Choose 1 Major from the key set as well as the parallel minor.  
Prepare all 3 cadence progressions in the chosen Major & parallel minor keys.

The examiner will ask for one or two of the following progressions:

- Perfect cadence progression (I-VI-IIb-Ic-V7-I)
- Plagal cadence progression (I-V7-Ib-IV-I)
- Interrupted cadence progression (I-IIb-ic-V7-VI)

Major: Present the chosen key.

Minor: Present the parallel minor of the chosen key.

E.g. If you select B Major, the parallel minor is B minor.

**PERFORMANCE**

Time limit of 25 minutes

**80 Marks**

- **Four** pieces required – please use the following lists and choose a total of four pieces.
- Each piece should be from a different list.
- 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 1: BAROQUE**

**Bach J. S. – English Suites** **Any Edition**

*No. 1 Prelude and Allemande, No. 2 Prelude, No. 4 Prelude and Allemande,  
No. 5 Sarabande and Gigue, No. 6 Prelude, No. 6 Sarabande and Gigue*

**Bach J. S. – French Suites** **Any Edition**

*No. 5 Courante Sarabande and Bouree, No. 6 Courante Sarabande and Gigue*

**Bach J. S. – Partitas** **Any Edition**

*No. 1 Courante and Sarabande, No. 2 Courante and Sarabande, No. 3 Fantasia,  
No. 3 Sarabande and Burlesque, No. 5 Sarabande and Gigue, No. 6 Allemande and Sarabande*

**Bach J. S. – 48 Preludes and Fugues** **Any Edition**

*Book 1: No. 1, 9, 10, 11, 13, 14, 17, 18, 22, 23*

*Book 2: No. 24*

**Handel, G.F.**

*Suite No. 1 Allemande Courante and Gigue, Suite No. 2 Complete,  
Suite No. 3 Prelude Allemande and Courante, Suite No. 4 Allegro Courante and Sarabande,  
Suite No. 6 Largo Allegro and Gigue, Suite No. 8 Prelude Allegro and Allemande*

**Scarlatti, Domenico – Sixty Sonatas** **halleonard.com.au**

*Vol. 1 No. XXV and XXX,*

*Vol. 2 No. LIII and LIV*

**Own Choice**

*Piece must be of an appropriate length and standard*

**LIST 2: CLASSICAL**

**Beethoven, Ludwig – Sonatas** **Any Edition**

*Op. 2 No. 2 1st Mov. Op. 7 1st Mov, Op. 10 No. 1 Last Mov, Op. 10 No. 2 Last Mov,  
Op. 10 No. 3 Last Mov, Op. 22 1st or 4th Mov, Op. 26 Last Mov, Op. 27 No.1 Last Mov,  
Op. 27 No. 2 Last Mov, Op. 28 1st Mov, Op. 31 No. 1 1st Mov, Op. 31 No. 2 1st Mov,  
Op. 31 No. 3 2nd and 3rd Mov. Op. 79 Complete*

<b>Beethoven, Ludwig – Variations</b>	<b>Any Edition</b>
<i>WoO 63: 9 Variations on “March by Dressler”, WoO 68: 12 Variations on “Theme by Haibel”, WoO 76: 8 Easy Variations on “Trio by Sussmayr”, WoO 78: 7 Variations on “God Save the King”, WoO 79: 5 Variations on “Rule Britannia”</i>	
<b>Clementi, Muzio</b>	<b>Any Edition</b>
<i>Capriccio Op. 34 No. 1, Sonata Op. 7 No. 3 Complete, Sonata Op 13 No 6 Complete</i>	
<b>Haydn, Joseph – Sonatas</b>	<b>Any Edition</b>
<i>Hob XVI/34 1st and 2nd Mov, Hob XVI/48 1st Mov, Hob XVI/50 1st and 2nd Mov.</i>	
<b>Hummel, Johann</b>	<b>Any Edition</b>
<i>La Galante: Rondeau Brilliant Op. 120, Rondo in E flat Op. 11</i>	
<b>Mozart, W. A.</b>	<b>Any Edition</b>
<i>Fantasia in C Minor K396, Rondo in A Minor K511, Rondo in D Major K485</i>	
<b>Mozart, W. A. – Sonatas</b>	<b>Any Edition</b>
<i>K283 2nd and 3rd Mov, K284 1st or Last Mov, K309 1st Mov, K310 1st Mov, K330 2nd and 3rd Mov, K331 1st Mov, K457 1st Mov, K533 1st Mov, K570 1st and 2nd Mov, K576 1st Mov.</i>	
<b>Mozart, W. A. – Variations</b>	<b>Any Edition</b>
<i>K353 12 Variations on “La Belle Françoise”, K500 12 Variations on an original “Allegretto”</i>	
<b>Schubert, Franz</b>	<b>Any Edition</b>
<i>Sonata Op. 122 1st Mov, Sonata Op. 143 1st Mov.</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: ROMANTIC**

<b>Burgmüller, Friedrich – 12 Etudes</b>	<b>Any Edition</b>
<i>Op. 105 No. 12</i>	
<b>Brahms, Johannes</b>	<b>Any edition</b>
<i>Capriccio in D Minor Op. 116 No. 7, Capriccio in G Minor Op. 116 No. 3</i>	
<b>Brahms, Johannes – Intermezzos</b>	<b>Any edition</b>
<i>Op. 10 No. 3, Op. 76 No. 6, Op. 76 No. 7, Op. 116 No. 4, Op. 116 No. 6, Op. 117 No. 1, Op. 119 No. 1</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Etude Op. 10 No. 6, Op. 25 No. 2, Three Posthumous Etudes No. 1 or 2</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Mazurka Op. 7 No. 4, Op. 24 No. 4, Op. 50 No. 3, Op. 63 No. 3</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Nocturne Op. 32 No. 1, Op. 37 No. 1, Op. 37 No. 2</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Polonaises Op. 26 No. 2</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Prelude Op. 28 No. 13</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Waltz Op. 70 No. 3</i>	
<b>Field, John</b>	<b>Any Edition</b>
<i>Nocturne No. 8 in E flat Major</i>	

**The Library of Piano Classics 2****The Library of Piano Classics 2**

*Flower Song (Lange), Nocturne in D flat Major Op. 27 No. 2 (Chopin),  
 Reverie (Debussy), Largo (Dvorak), The Dying Poet (Gottschalk),  
 Intermezzo Op. 118 No. 2 (Brahms) Ballade in D Minor Op. 10 No. 1 (Brahms)*

**Liszt, Franz****Any Edition***Consolations No. 2, 3***Liszt, Franz****Any Edition***Valse Oubliee No. 1 in F sharp***Lyric Pieces – Edvard Grieg****Any Edition***Op. 40 No. 5, Op. 43 No. 6, She Dances Op. 57 No. 5***Mastering the Piano Level 6 – Bigler and Watts****alfred.com***Wedding Day at Troldhaugen Op. 65 No. 6, Nocturne in C Sharp Minor KK Iva/16 (Chopin)***Mendelssohn, Felix – Songs Without Words****Any Edition***Op. 19 No. 3, Op. 38 No. 6, Op. 67 No. 4***Mendelssohn, Felix – Three Fantasies****Any Edition***Op. 16 No. 2, Op. 16 No. 3***Rachmaninoff, Serge – Preludes****Any Edition***Op. 23 No. 3, Op. 23 No. 6, Op. 23 No. 10, Op. 32 No. 12***Ravel, Maurice****Any Edition***Sonatine 1st Mov.***Schubert, Franz****Any Edition***Impromptu Op. 90 No. 3, Impromptu Op. 142 No. 3, Musical Moments Op. 94 No. 4***Schumann, Robert – Forest Scenes****Any Edition***Op. 82 No. 8 or 9***Schumann, Robert****Any Edition***Faschingsschwank Op. 26 No. 4, Op. 19***Schumann, Robert****Any Edition***Novelette in D Minor Op. 21, Romance in F sharp Major Op. 28 No. 2***Scriabin, Alexander****Any Edition***Two Pieces Op. 57 Both required***Sibelius, Jean****Any Edition***Romance in D flat***Tchaikovsky, Peter****Any Edition***The Seasons, March or October***Own Choice***Piece must be of an appropriate length and standard***LIST 4: 20TH & 21ST CENTURY****Albeniz, Isaac****Any Edition***Cordoba Op. 232 No. 4, Evocation No. 1, Sequentillas Op. 232 No. 5***Bartok Romanian Folk Dances Sz. 56****alfred.com***No. 1 and 5, No. 4 and 6***Bridge, Frank – Three Sketches****Any Edition***Rosemary***Britten, Benjamin****boosey.com***Notturmo/Night Piece*

<b>Complete Piano Rags – Scott Joplin</b>	<b>halleonard.com.au</b>
<i>Peacherine, Elite Syncopations, The Strenuous Life, The Sycamore</i>	
<b>Debussy</b>	<b>Any Edition</b>
<i>Arabesque No. 1 or No. 2, La plus Que Lente from Suite Bergamasque, Sarabande from Pour le Piano</i>	
<b>Debussy</b>	<b>Any Edition</b>
<i>Preludes Book 1 No. 1, 2, 6</i>	
<i>Preludes Book 2 No. 5</i>	
<b>Essential Piano Solos Grade 8 – Mark Matthews</b>	<b>remarkablemusic.net</b>
<i>In Suspence</i>	
<b>Gershwin Complete Works for Piano Solo</b>	<b>alfred.com</b>
<i>I got Rhythm, Fascinating Rhythm</i>	
<b>Hyde, Miriam</b>	<b>Any Edition</b>
<i>The Poplar Avenue, Water Nymph</i>	
<b>Kabalevsky, Dimitri – Sonatas</b>	<b>Any Edition</b>
<i>Op. 13 No. 1 1st or 2nd mov, Op. 13 No. 2 4th Mov.</i>	
<b>Lennox Berkley – Six Preludes</b>	<b>halleonard.com.au</b>
<i>No. 5</i>	
<b>Mikrokosmos Volume 6 – Bela Bartok</b>	<b>Any Edition</b>
<i>No. 142, 148, 151, 153</i>	
<b>Piano Rags Book 2 – Scott Joplin</b>	<b>halleonard.com.au</b>
<i>Elite Syncopations, Bethena</i>	
<b>Piano Works of Miriam Hyde- Signature Series</b>	<b>halleonard.com.au</b>
<i>Water Nymph, Scherzo Fantastico, The Polar Avenue</i>	
<b>Pieces Pittoresque – A. Chabrier</b>	<b>Any Edition</b>
<i>No. 4, 6</i>	
<b>Poulenc, Francis</b>	<b>Any Edition</b>
<i>Impromptu No. 3 from Album of Six Pieces, Pastoral from Three Pieces Movements</i>	
<i>Perpetuals No. 3, Three Novelettes: No. 2 in B flat Minor</i>	
<b>Prokofiev, Serge</b>	<b>Any Edition</b>
<i>Prelude Op. 12 No. 7, Scherzo Humoristique Op. 12 No. 9, Rigaudon Op. 12 No. 3</i>	
<b>Ravel, Maurice</b>	<b>Any Edition</b>
<i>Le Tombeau de Couperin</i>	
<b>Sculthorpe, Peter</b>	<b>Any Edition</b>
<i>Sonatine for Piano 1st and 2nd Mov. or 3rd Mov.</i>	
<b>Shostakovitch, Dimitri</b>	<b>boosey.com</b>
<i>Three Fantastic Dances 1, 2, 3</i>	
<i>Prelude No. 5</i>	
<b>Sinding, Christian</b>	<b>Any Edition</b>
<i>Rustle of Spring</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 5: CONTEMPORARY**

<b>Alf Demasi</b>	<b>demasimusic.com</b>
<i>Pensieri Profondi</i>	
<b>Australian Women's Anthology Vol 1</b>	<b>australiancomposers.com.au</b>
<i>Remnant</i>	
<b>Complete Advanced Piano Solos Arranged by Dan Coates</b>	<b>alfred.com</b>
<i>The Greatest Love of All, Hey There, I Believe I Can Fly, In This Life, Tears in Heaven</i>	
<i>New York New York, Unbreak My Heart</i>	
<b>La Tempesta – Alf Demasi</b>	<b>demasimusic.com</b>
<i>The Storm</i>	
<b>The Magritte Collection II – Barbara Arens</b>	<b>sheetmusicplus.com</b>
<i>La Légende des Guitares</i>	
<b>Mrs Millie's Paintings – Alf Demasi</b>	<b>demasimusic.com</b>
<i>Mrs Millie's Triumph</i>	
<b>Yiruma</b>	<b>hal Leonard.com.au</b>
<i>Sunny Rain, 'Till I Find You</i>	
<b>100 Light Classics for Piano Solo</b>	<b>hal Leonard.com.au</b>
<i>The Entertainer, Bohemian Rhapsody, Prelude III</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

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

The candidate will be asked to:

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

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

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

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

Candidates may wish to submit a folio to cover their general knowledge. 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

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

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



**PIANOFORTE: CERTIFICATE C.Mus.AGMS**

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Examination Time. 50 Minutes, Performance length: 25 Minutes

Minimum pass mark 70%

**Additional Requirement:**

To receive the Certificate of Performance, grade five theory (or above) must be completed.

**NOTES**

- The examination will consist of a **25-minute Recital**.
- **Programme notes** are required with detailed information about the works performed. These should be submitted to examiners at the examination or uploaded online.
- It is recommended that candidates should have achieved Grade Eight or equivalent before entering for this Certificate.
- Teachers and Candidates may invite an audience to attend.

**PERFORMANCE****80 Marks**

Candidates are to perform a balanced program including:

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

**REPERTOIRE LIST****LIST 1: BAROQUE****French Suites – J. S. Bach****Any Edition***No. 1, 2, 3, 4 Choose 3 dances from one suite***English Suites – J. S. Bach****Any Edition***No. 4 Choose any 3 dances***48 Preludes and Fugues – J. S. Bach****Any Edition***Book 1: No. 15, 19, Book 2: No. 1, 3, 6, 11, 12, 19, 20***Own Choice***Piece must be of an appropriate length and standard*

**LIST 2: CLASSICAL**

*Candidates perform 2 movements from any of the following:*

<b>Beethoven, Ludwig – Sonatas</b>	<b>Any Edition</b>
<i>Op. 2 No. 1, Op. 2 No. 2, Op. 10 No. 1, Op. 10 No. 2, Op. 13, Op. 14 No. 1, Op. 14 No. 2, Op. 22, Op. 27 No. 1, Op. 27 No. 2, Op. 31 No. 1, Op. 31 No. 2, Op. 54, Op. 78, Op. 90</i>	
<b>Clementi, Muzio</b>	<b>Any Edition</b>
<i>Sonata Op. 12 No. 4</i>	
<b>Haydn, J. – Sonatas</b>	<b>Any Edition</b>
<i>Hob XVI/23, Hob XVI/32, Hob XVI/34, Hob XVI/50, Hob XVI/52</i>	
<b>Mozart, W. A.</b>	<b>Any Edition</b>
<i>Fantasia in C Minor K475, Sonata K280, Sonata K281, Sonata K310, Sonata K331, Sonata K332, Sonata K333</i>	
<b>Schubert, Franz</b>	<b>Any Edition</b>
<i>Sonata Op. 120, Sonata Op. 122, Sonata Op. 143, Sonata Op. 147, Sonata Op. 164</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 3: ROMANTIC**

<b>Chopin, F. – Mazurkas</b>	<b>Any Edition</b>
<i>Op. 33 No. 2</i>	
<b>Chopin, F. – Nocturnes</b>	<b>Any Edition</b>
<i>Op. 9 No. 1, Op. 9 No.2, Op. 62 No. 2, Op. 48 No. 2</i>	
<b>Chopin, F. – Waltzes</b>	<b>Any Edition</b>
<i>Grand Valse Brillante Op. 18</i>	
<b>Grieg – Lyric Pieces</b>	<b>Any Edition</b>
<i>Op. 43 Bk. 3 No. 6 To Spring</i>	
<b>Mendelssohn, Felix – Songs Without Words</b>	<b>Any Edition</b>
<i>Op. 19 No. 3, Op. 19 No. 5, Op. 53 No. 6</i>	
<b>Sinding, C.</b>	<b>Any Edition</b>
<i>Rustle of Spring</i>	
<b>Tchaikovsky</b>	<b>alfred.com</b>
<i>Dance of the Reed Flutes from The Nutcracker Suite Op. 71a edited by Maurice Hinson</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 4: 20TH & 21ST CENTURY**

<b>Benjamin, A.</b>	<b>Any Edition</b>
<i>Jamaican Rumba</i>	
<b>Charles Williams</b>	<b>Any Edition</b>
<i>Dream of Olwen</i>	
<b>Clive Richardson</b>	<b>Any Edition</b>
<i>London Fantasia</i>	

<b>The Complete Gershwin Keyboard Works</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Prelude No. 1, Prelude No. 3 (Spanish Prelude), An American in Paris</i>	
<b>Granados</b>	<b>Any Edition</b>
<i>Playera Spanish Dance No. 5</i>	
<b>M. De Falla</b>	<b>Any Edition</b>
<i>Ritual Fire Dance from Love the Magician</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard</i>	

**LIST 5: CONTEMPORARY**

<b>Alfonso Demasi – Emotions</b>	<a href="http://demasimusic.com">demasimusic.com</a>
<i>Complete work</i>	
<b>Alfonso Demasi – La Tempesta</b>	<a href="http://demasimusic.com">demasimusic.com</a>
<i>The Storm &amp; The Calm (Both)</i>	
<b>Alfonso Demasi – Mrs Millie’s Paintings</b>	<a href="http://demasimusic.com">demasimusic.com</a>
<i>Complete Work</i>	
<b>Bradley Eustace</b>	<a href="http://bradleyeustace.com">bradleyeustace.com</a>
<i>House of the Rising Sun</i>	
<b>Contemporary Piano Method Bk 4 – Margaret Brandman</b>	<a href="http://margaretbrandmanmusic.com.au">margaretbrandmanmusic.com.au</a>
<i>First Star at Twilight</i>	
<b>Glen Carter-Varney – Kool Piano</b>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<i>Prelude and Dancing Girl (both)</i>	
<b>Glen Carter-Varney – Kool Shades of Blue</b>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<i>Shades of Blue, Blue Samba Solo or Duet: either part</i>	
<b>Glen Carter-Varney</b>	<a href="http://glencartervarney.com.au">glencartervarney.com.au</a>
<i>The Golden Gecko and The Kingfisher (both)</i>	
<b>Jackie Sharp</b>	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>
<i>Etude Appassionata</i>	
<b>John Williams arr. Gustavo Herrer</b>	<a href="http://tomplay.com">tomplay.com</a>
<i>Star Wars Imperial March (Upper Advanced Level) for Piano Solo</i>	
<b>Josh Taylor</b>	<a href="http://jtmpiano.com">jtmpiano.com</a>
<i>Tabby Suite: Cat and Mouse</i>	
<b>La Vida Apasionada Suite – Margaret Brandman</b>	<a href="http://margaretbrandmanmusic.com.au">margaretbrandmanmusic.com.au</a>
<i>Tristeza del corazon Roto</i>	
<b>Lionel Richie arr. Mike Garson</b>	<a href="http://tomplay.com">tomplay.com</a>
<i>Hello (Upper Advanced Level) for Piano Solo</i>	
<b>Pirates of the Caribbean (Piano Solo) Dead Man’s Chest</b>	<a href="http://halleonard.com.au">halleonard.com.au</a>
<i>Wheel of Fortune</i>	
<b>Sally Greenaway</b>	<a href="http://sallygreenaway.com.au">sallygreenaway.com.au</a>
<i>The Advent of Cinema, Flood, In Memoriam</i>	
<b>Sonny Chua</b>	<a href="http://musicnotes.com">musicnotes.com</a>
<i>Genesis: Study No. 1 (The Beginning)</i>	
<b>Sting arr. Mark Garson</b>	<a href="http://tomplay.com">tomplay.com</a>
<i>Fields of Gold (Upper Advanced Level) for Piano Solo</i>	
<b>Supersonics Piano – Daniel McFarlane</b>	<a href="http://supersonicspiano.com">supersonicspiano.com</a>
<i>AntiMelancholicus</i>	

**Twenty-Four Contemporary Pieces for Solo Piano****Any Edition***Etude No. 11 (Glass), The Inescapable Light 1 (Lennox)***Ultimate Jazz Showstoppers – D. Brubeck****Any Edition***Blue Rondo a la Turk***Wedgwood Blue – Pamela Wedgwood****fabermusic.com***I'd Forgotten that Feeling, Wedgwood Blue (all 3 movements to count as one)***Own Choice***Piece must be of an appropriate length and standard***PRESENTATION, PROGRAMME NOTES AND SUMMARY****20 Marks**

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

**PROGRAMME NOTES**

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

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

**ACADEMIC DRESS**

Successful Candidates will be entitled to wear the appropriate Academic Gown, hat and stole for the 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**

## **PIANOFORTE: ASSOCIATE DIPLOMA A.Mus.AGMS**

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Examination Time: 50 Minutes, Performance length: 30 - 40 Minutes

Minimum pass mark 70%

**PRE-REQUISITE** AGMS Proficiency Certificate.

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

### **PART ONE: THEORETICAL**

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Distinction: 90 marks and above

#### **THEORY OF MUSIC EXAMINATION**

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

### **PART TWO: PRACTICAL**

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Examination Time: 50 Minutes

#### **NOTES**

- A concert standard of performance will be expected.
- Candidates should prepare a Program of **not less than 30 minutes and not more than 40 minutes** playing time.
- 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**

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- 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****80 Marks**

Select **four** contrasting pieces from four different lists below, however it is mandatory that the candidate selects one of the major works with several movements: \* these are marked with an asterisk.

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

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

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

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

**REPERTOIRE LIST****LIST 1: BAROQUE**

<b>Bach, Johann Sebastian</b>	<b>Any Edition</b>
<i>Italian Concerto 1st Mov.</i>	
<b>Bach, Johann Sebastian – English Suites</b>	<b>Any Edition</b>
<i>No. 3 Prelude, * No. 4 Complete</i>	
<b>* Bach, Johann Sebastian – French Suites</b>	<b>Any Edition</b>
<i>No. 1, 2, 3, 4 Complete</i>	
<b>Bach, Johann Sebastian – Partitas</b>	<b>Any Edition</b>
<i>* No. 1 Complete, No. 2 Sinfonia, No. 4 Overture, No. 6 Toccata</i>	
<b>Bach, Johann Sebastian – 48 Preludes and Fugues</b>	<b>Any Edition</b>
<i>Book 1: No. 15, 19, Book 2: No. 1, 3, 6, 11, 12, 19, 20</i>	
<b>Handel, G.F.</b>	<b>Any Edition</b>
<i>Grand Fugue No. 3, Grand Fugue No. 4, * Suite No. 4, 5, 7, 8, 13 Complete</i>	
<b>Scarlatti, D. – Sixty Sonatas</b>	<b>Schirmer</b>
<i>Vol. 1: No. XI and XII, Vol. 2: No. XXXI and XXXII</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 2: CLASSICAL**

<b>* Beethoven, Ludwig – Sonatas</b>	<b>Any Edition</b>
<i>Op. 2 No. 1 Complete, Op. 2 No. 2 Complete, Op. 10 No. 1 Complete, Op. 10 No. 2 Complete</i>	
<i>Op. 13 Complete, Op. 14 No. 1 Complete, Op. 14 No. 2 Complete, Op. 22 Complete</i>	
<i>Op. 27 No. 1 Complete, Op. 27 No. 2 Complete, Op. 31 No. 1 Complete, Op. 31 No. 2 Complete,</i>	
<i>Op. 54 Complete, Op. 78 Complete, Op. 90 Complete</i>	
<b>Beethoven, Ludwig – Variations</b>	<b>Any Edition</b>
<i>WoO 71: 12 Variations on “Dance by Wranitzky”, WoO 73: 10 Variations on “Duet by Salieri”,</i>	
<i>WoO 75: 7 Variations on “Quartet by Winter”</i>	
<b>* Clementi, Muzio</b>	<b>Any Edition</b>
<i>Sonata Op. 12 No. 4 Complete</i>	
<b>* Haydn, J. – Sonatas</b>	<b>Any Edition</b>
<i>Hob XVI/23 Complete, Hob XVI/32 Complete, Hob XVI/34 Complete, Hob XVI/50 Complete,</i>	
<i>Hob XVI/52 Complete</i>	

<b>* Mozart, W. A.</b>	<b>Any Edition</b>
<i>Fantasia in C Minor K475 Complete, Sonata K280 Complete, Sonata K281 Complete, Sonata K310 Complete, Sonata K331 Complete, Sonata K332 Complete, Sonata K333 Complete</i>	
<b>Mozart, W. A. – Variations</b>	<b>Any Edition</b>
<i>K179 12 Variations on “Minuet from Oboe Concerto No 1”, K352 8 Variations on “Dio D’Amor”, K398 6 Variations on “Salve Tu Domine”, K3455 10 Variations on “Les Hommes Pieusement”, K460 10 Variations on “Dio Come Un Agnello”, K373 9 Variations on “Minuet”</i>	
<b>* Schubert, Franz</b>	<b>Any Edition</b>
<i>Sonata Op. 120 Complete, Sonata Op. 122 Complete, Sonata Op. 143 Complete, Sonata Op. 147 Complete, Sonata Op. 164 Complete</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 3: ROMANTIC**

<b>Albeniz, Isaac</b>	<b>UMI</b>
<i>Sevillanas Op. 181, Serenade Espagnole, Tango Op. 165 No. 2</i>	
<b>Brahms, Johannes</b>	<b>Any edition</b>
<i>Ballade in D Minor Op. 116, Rhapsody in G Minor Op. 70 No. 2</i>	
<b>Brahms, Johannes – Intermezzos</b>	<b>Any edition</b>
<i>Op. 117 No. 2, Op. 118 No. 4, Op. 119 No. 2</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Berceuse Op. 57, Eccossaise Op. 72 No. 3, Tarantella Op. 43</i>	
<b>Chopin, F. – Impromptus</b>	<b>Any Edition</b>
<i>Op. 36, Op. 51</i>	
<b>Chopin, F. – Mazurkas</b>	<b>Any Edition</b>
<i>Op. 33 No. 2</i>	
<b>Chopin, F. – Nocturnes</b>	<b>Any Edition</b>
<i>Op. 9 No. 1, Op. 62 No. 2, Op. 48 No. 2</i>	
<b>Chopin, F. – Polonaises</b>	<b>Any Edition</b>
<i>Op. 26 No. 1</i>	
<b>Chopin, F. – Waltzes</b>	<b>Any Edition</b>
<i>Op. 34 No. 1</i>	
<b>Grieg, Edvard</b>	<b>Any Edition</b>
<i>* From Holberg’s Time Op. 40 Complete, Wedding Day at Trolldhaugen</i>	
<b>Liszt, Franz – Liebestraume (Drei Notturnos)</b>	<b>Any Edition</b>
<i>No. 1 or No. 3</i>	
<b>Rachmaninoff, Sergei – Preludes</b>	<b>Any Edition</b>
<i>Op. 23 No. 4 or 5, Op. 23 No. 5, Op. 32 No. 1, Op. 32 No. 5, Op. 32 No. 10, Polichinelle</i>	
<b>Schubert, Franz – Impromptus</b>	<b>Any Edition</b>
<i>Op. 90 No. 1, Op. 142 No. 4, Op. 142 No. 1</i>	
<b>Schumann, Robert – Fantasiestucke</b>	<b>Any Edition</b>
<i>Op. 12 No. 2, Op. 12 No. 3</i>	
<b>Schumann, Robert – Faschingsschwank</b>	<b>Any Edition</b>
<i>Op. 26 Allegro or Finale, Op. 99</i>	

<b>Schumann, Robert</b>	<b>Any Edition</b>
<i>Novelette Op. 21 No. 1</i>	
<b>Scriabin, Alexander – Etudes</b>	<b>Any Edition</b>
<i>Op. 2 No. 1, Op. 8 No. 11</i>	
<b>Tchaikovsky, Peter – The Seasons</b>	<b>Any Edition</b>
<i>October, November, December</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 4: 20TH & 21ST CENTURY**

<b>Bartok, Bela</b>	<b>Any Edition</b>
<i>Bagatelle Op. 6 No. 10, Three Burlesques (Any One)</i>	
<b>Debussy – Children’s Corner Suite</b>	<b>Any Edition</b>
<i>Serenade of the Dolls</i>	
<b>Debussy – Preludes</b>	<b>Any Edition</b>
<i>Book 1: No. 3, 5, 10, Book 2: No. 3</i>	
<b>Delius, Frederick – Three Preludes</b>	<b>halleonard.com.au</b>
<i>No. 1</i>	
<b>Faure, Gabriel – Six Barcarolles</b>	<b>Any Edition</b>
<i>No. 1 in A Minor Op 26, No. 4 in A flat Major Op 44</i>	
<b>Faure, Gabriel</b>	<b>Any Edition</b>
<i>Impromptu in F Minor Op. 31 No. 2</i>	
<b>Faure, Gabriel – 8 Nocturnes</b>	<b>Any Edition</b>
<i>Op. 33 No. 3</i>	
<b>Gershwin, George – Three Preludes</b>	<b>Any Edition</b>
<i>Any one</i>	
<b>Glen Carter-Varney – Recital Colleciton</b>	<b>glencartervarney.com.au</b>
<i>Sonic Fantasy</i>	
<b>Glen Carter-Varney – Summer Dreaming</b>	<b>glencartervarney.com.au</b>
<i>Summer Dreaming</i>	
<b>Piano Works of Miriam Hyde Signature Series</b>	<b>halleonard.com.au</b>
<i>Study in Blue, Reflected Reeds, The Fountain</i>	
<b>* Poulenc, Francis</b>	<b>Any Edition</b>
<i>Suite Francaise Complete</i>	
<b>Prokofiev, Serge</b>	<b>Any Edition</b>
<i>Op. 77 No. 4 Gavotte in E flat, Op. 12 No. 7 Prelude in C</i>	
<b>Ravel, Maurice</b>	<b>Any Edition</b>
<i>La Vallee Des Cloches, Sonatine Last Mov.</i>	
<b>Rawsthorne, Alan – Bagatelles for Piano</b>	<b>Any Edition</b>
<i>No. 1, 3</i>	
<b>Scott Joplin – Piano Rags Book 2</b>	<b>halleonard.com.au</b>
<i>Eugenia</i>	
<b>Scott Joplin Complete Piano Rags</b>	<b>halleonard.com.au</b>
<i>Sunflower Slow Drag, The Entertainer, A Breeze from Alabama, Something Doing, The Cascades, Eugenia, The Ragtime Dance, Heliotrope Bouquet, The Non Pareil</i>	



<b>Stavinsky, Igor</b>	<b>Any Edition</b>
<i>Etude in F# Op. 7 No. 4</i>	
<b>24 Preludes and Fugues – Dimitri Shostakovich</b>	<b>boosey.com</b>
<i>Op. 87 No. 1, 2, 3, 4, 7, 22</i>	
<b>51 Piano Pieces</b>	<b>51 Piano Pieces</b>
<i>Op. 78 No. 3 Sourwood Mountain – Farwood, Op. 31 No. 2 Impromptu – Faure, Pavane – Ravel</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 5: CONTEMPORARY**

<b>Australian Women's Anthology Vol 1</b>	<b>australiancomposers.com.au</b>
<i>The Night Ship; Retro Rag</i>	
<b>Bradley Eustace</b>	<b>bradleyeustace.com</b>
<i>Dr Groove, Dr Fusion, Dr Funk, Dr Latin, Toccata in Funk, Drag Racer</i>	
<b>Complete Advanced Piano Solos Arranged by Dan Coates</b>	<b>alfred.com</b>
<i>Evergreen Forever, My One True Friend, My Unknown Someone, The Prayer, Separate Lives, Ragtime</i>	
<b>Josh Taylor</b>	<b>jtmpiano.com</b>
<i>Tabby Suite: Evening Stroll, 10PM in July, Toccata</i>	
<b>La Vida Apasionada Suite – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Any four pieces to count as one work</i>	
<b>Ludwig Göransson arr. Gustavo Herrero &amp; Tom Play</b>	<b>tomplay.com</b>
<i>The Mandalorian Main Theme (Upper Advanced)</i>	
<b>Marc Garetto &amp; Gustav Herrero arr. Tom Play</b>	<b>tomplay.com</b>
<i>Interstellar – Cornfield Chase (Upper Advanced)</i>	
<b>Michael Bubl� arr. Bricusse &amp; Newley</b>	<b>tomplay.com</b>
<i>Feeling Good (Upper Advanced) for Solo Piano</i>	
<b>Sally Greenaway</b>	<b>sallygreenaway.com.au</b>
<i>Invention Reinvention, �tude in F minor</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

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

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

**PROGRAMME NOTES**

Detailed Programme Notes should be presented at the examination or uploaded online.

These should include:

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

**ACADEMIC DRESS**

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

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

## PIANOFORTE: LICENTIATE DIPLOMA L.Mus.AGMS

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### 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. In all cases, candidates must successfully pass the AGMS Grade Seven Theory of Music examination to complete the requirements of this Licentiate Diploma.

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

### PART ONE: THEORETICAL

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Distinction: 90 marks and above

#### THEORY OF MUSIC EXAMINATION

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

### PART TWO: PRACTICAL

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Examination Time: 60 Minutes

#### NOTES

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

#### ASSESSMENT

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

Pass: 70 – 89 Marks

Distinction: 90 - 95 Marks

High Distinction: 96 - 100 Marks

**PERFORMANCE****80 Marks**

Select **four** contrasting pieces from **four different lists** below, however it is mandatory that the candidate selects **one of the major works** with several movements.

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

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

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

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

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

**REPERTOIRE LIST****LIST 1: BAROQUE**

<b>Bach, Johann Sebastian</b>	<b>Any Edition</b>
<i>Chromatic Fantasy and Fugue BWV903, Fantasia Con Fuga No. 2 BWV904</i>	
<i>Italian Concerto Both Movements</i>	
<b>English Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>Any suite Except IV Complete</i>	
<b>48 Preludes and Fugues – J. S. Bach</b>	<b>Any Edition</b>
<i>Book 1: No. 3, 4, 7, 8, 12, 20, 24 Book 2: No. 4, 5, 8, 10, 13, 14, 16, 17, 18, 21, 22, 23</i>	
<b>French Suites – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 5, 6 Complete</i>	
<b>Partitas – J. S. Bach</b>	<b>Any Edition</b>
<i>No. 2 Complete, No. 4 Complete, No. 6 Complete, No. 4 Overture and Allemande,</i>	
<i>No. 6 Toccata and Allemande</i>	
<b>Toccatas – J. S. Bach</b>	<b>Any Edition</b>
<i>BWV 903, BWV 911, BWV 912</i>	
<b>Handel, G.F.</b>	<b>Any Edition</b>
<i>Suite No. 3, 9, 14 Complete</i>	
<b>Scarlatti, D. – Sixty Sonatas</b>	<b>Any Edition</b>
<i>Vol. 1 No. XV and XVII, No. XXVII and VI, No. XVII and XXII, No. X and XIX</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 2: CLASSICAL**

<b>Beethoven, Ludwig – Sonatas</b>	<b>Any Edition</b>
<i>Op. 2 No. 3 Complete, Op. 7 Complete, Op. 31 No. 3 Complete, Op. 81a Complete,</i>	
<i>Op. 53 Complete, Op. 57 Complete, Op. 101, Op 109 Complete, Op. 110 Complete,</i>	
<i>Op 111 Complete</i>	
<b>Beethoven, Ludwig – Variations</b>	<b>Any Edition</b>
<i>WoO 65: 24 Variations on “Arietta by Righini”, WoO 66: 13 Variations on “Arietta by</i>	
<i>Dittersdorf”, WoO 80: 32 Variations on “Original Theme”, Op. 34 6 Variations on</i>	
<i>“Original Theme”, Op. 35 15 Variations “Eroica Variations”</i>	
<b>Beethoven, Ludwig</b>	<b>Any Edition</b>
<i>32 Variations in C minor, 33 Variations on a Waltz of Diabelli Op 120</i>	

<b>Clementi, Muzio</b>	<b>Any Edition</b>
<i>Sonata in B Minor Op. 40 No. 2</i>	
<b>Mozart, W.A.</b>	<b>Any Edition</b>
<i>Eine Kleine Nachtmusik K525 Complete</i>	
<b>Mozart, W. A.</b>	<b>Any Edition</b>
<i>Sonata K576 Complete, Sonata in D Major K311 Complete</i>	
<b>Mozart, W. A. – Variations</b>	<b>Any Edition</b>
<i>K264: 9 Variations on “Lison Dormait Dans Un Bocage”, K354 12 Variations on “Je Suis Lindor”, K613 Variations on “Ein Weiss ist Das Herrlichste”</i>	
<b>Schubert, Franz – Sonatas</b>	<b>Any Edition</b>
<i>Op. 53 D major Complete, Op 78 G major Complete, Sonata in B flat major Complete</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 3: ROMANTIC**

<b>Brahms, Johannes</b>	<b>Any edition</b>
<i>Ballade in G minor Op. 118 No. 3, Rhapsody in E flat Op. 119 No. 4, Rhapsody in B minor Op. 79 No. 1</i>	
<b>Brahms, Johannes – Scherzos</b>	<b>Any edition</b>
<i>Op. 4 in E flat minor, Op. 20 in B minor, Op. 31 in B flat minor</i>	
<b>Chopin, F.</b>	<b>Any Edition</b>
<i>Allegro de Concert Op. 46, Bacarolle Op. 60, Fantasie Impromptu Op. 66, Fantasie Polonaise Op. 61, Scherzi Any one</i>	
<b>Chopin F. – Ballades</b>	<b>Any Edition</b>
<i>Any one</i>	
<b>Chopin F. – Nocturnes</b>	<b>Any Edition</b>
<i>Op. 27 No. 2, Op. 48 No. 1</i>	
<b>Chopin F. – Sonatas</b>	<b>Any Edition</b>
<i>Op. 35 B flat minor Complete, Op. 58 B minor Complete</i>	
<b>Chopin F. – Waltzes</b>	<b>Any Edition</b>
<i>Op 42 A flat major</i>	
<b>Franck, Cesar</b>	<b>Any Edition</b>
<i>Prelude, Chorale and Fugue</i>	
<b>Grieg, Edvard</b>	<b>Any Edition</b>
<i>Sonata in E Minor Op. 7 Complete</i>	
<b>Liszt, Franz</b>	<b>Any Edition</b>
<i>La Campanella, Hungarian Rhapsodies No. 3 or 11, Two Concert Studies: Either one, Three Concert Etudes: Any one</i>	
<b>Mendelssohn, Felix</b>	<b>Any Edition</b>
<i>Variations Seriuses Op. 54, Rondo Capricciosa</i>	
<b>Rachmaninoff, Serge</b>	<b>Any Edition</b>
<i>Op. 39 No. 2 Etude Tableaux in A Minor, Op. 33 No. 3 Etude Tableaux in C Minor, Op. 23 No. 7 Prelude in C Minor, Op. 23 No. 4 Prelude in D Major</i>	
<b>Fantasiestucke</b>	<b>Any Edition</b>
<i>Op. 12 No. 5</i>	
<b>Schumann, Robert</b>	<b>Any Edition</b>
<i>Abegg Variations Op. 1, Etudes Symphoniques, Toccata Op. 7</i>	

<b>Schumann, Robert – Sonatas</b>	<b>Any Edition</b>
<i>Op. 22 G minor Complete, Op. 11 F sharp minor Complete</i>	
<b>Schubert – Themes and Variations</b>	<b>Any Edition</b>
<i>Variations on Impromptu Op. 142</i>	
<b>Scriabin, Alexander – Etudes</b>	<b>Any Edition</b>
<i>Op. 42 No. 5, Op. 65 No. 1</i>	
<b>Scriabin, Alexander</b>	<b>Any Edition</b>
<i>Poem Op. 32 No. 2, Study in D flat Op. 8 No. 10, Valse Op. 38</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 4: 20TH & 21ST CENTURY**

<b>Albeniz, Isaac – Iberia Book 3</b>	<b>alfred.com</b>
<i>El Albaicin, Pavane Espagnole</i>	
<b>Bartok, Bela – Out of Doors Suite Book 2</b>	<b>halleonard.com.au</b>
<i>Musiques Nocturne</i>	
<b>Complete Gershwin Keyboard Works – G. Gershwin</b>	<b>halleonard.com.au</b>
<i>Three Preludes (all three)</i>	
<b>Debussy</b>	<b>Any Edition</b>
<i>Children's Corner Suite Complete, L'Isle Joyeux, Danse, Toccato from Suite for Piano</i>	
<b>Debussy – Etudes</b>	<b>Any Edition</b>
<i>Any one except 1 or 7</i>	
<b>Debussy – Preludes</b>	<b>Any Edition</b>
<i>Book 1 No. 4, 7, 9, Book 2 No. 12</i>	
<b>Dohnanyi, Ernst</b>	<b>Any Edition</b>
<i>Capriccio in F Minor Op. 28 No. 6, Rhapsody in C Major</i>	
<b>51 Piano Pieces</b>	<b>halleonard.com.au</b>
<i>Jeux D'Eau</i>	
<b>Faure, Gabriel</b>	<b>Any Edition</b>
<i>Barcarolle in F Sharp Minor Op. 66 No. 5, Nocturne No. 8 in D flat Major</i>	
<b>Granados, Enrique</b>	<b>Any Edition</b>
<i>The Lover and the Nightingale, Allegro de Concerto</i>	
<b>Khachaturian, Aram</b>	<b>Any edition</b>
<i>Toccata</i>	
<b>Hyde, Miriam</b>	<b>Any Edition</b>
<i>The Valley of the Rocks</i>	
<b>Ireland, John</b>	<b>Any Edition</b>
<i>Chelsea Reach, Sonata in E Minor Complete</i>	
<b>Percy Grainger</b>	<b>Any Edition</b>
<i>In Dahomey (Cakewalk Smasher)</i>	
<b>Poulenc, Francis</b>	<b>Any Edition</b>
<i>Toccata from Trois Pieces</i>	
<b>Prokofiev, Serge</b>	<b>Any Edition</b>
<i>Toccata in D major Op. 11</i>	
<b>Rachmaninoff, Serge</b>	<b>Any Edition</b>
<i>Prelude in A Minor Op. 32 No. 8, Prelude in G Op. 32 No. 5</i>	

<b>Ravel, Maurice</b>	<b>boosey.com</b>
<i>Jeux D'Eau, Toccata from Le Tombeau de Couperin, Ondine from Gaspard de la Nuit</i>	
<b>Sculthorpe, Peter</b>	<b>boosey.com</b>
<i>Mountains</i>	
<b>Shostakovich, Dimitri – 24 Preludes and Fugues</b>	<b>boosey.com</b>
<i>Op. 87 No. 10, 12, 16</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

**LIST 5: CONTEMPORARY**

<b>Complete Advanced Piano Solos Arranged by Dan Coates</b>	<b>alfred.com</b>
<i>From a Distance, I Will Always Love You, Once Before I Go, One Moment in Time</i>	
<b>Duke, V. arr. Al Haig</b>	<b>Jazz Masters</b>
<i>Autumn in New York</i>	
<b>The Genius of Dave Brubeck – D. Brubeck</b>	<b>alfred.com</b>
<i>Take Five, Bluesette</i>	
<b>Glen Carter-Varney – The Recital Collection</b>	<b>glencartervarney.com.au</b>
<i>Any two pieces</i>	
<b>Glen Carter-Varney – Summer Dreaming</b>	<b>glencartervarney.com.au</b>
<i>Any two pieces</i>	
<b>Happy Birthday to Everyone – Hayato Sumino</b>	<b>kokomu.jp</b>
<i>Complete (Music by Mildred J. Hill, Patty S. Hill)</i>	
<b>Jarrad Radnich</b>	<b>musicnotes.com</b>
<i>Pirates of the Caribbean Original Medley Movement 3 from Pirates Forever, Game of Thrones Original Medley for Piano Solo, Christmas Eve/ Sarajevo 12/24 (Carol of The Bells)</i>	
<b>Jazz Masters – arr. Erroll Garner</b>	<b>halleonard.com.au</b>
<i>I'll Remember April</i>	
<b>Jazz Piano Masters</b>	<b>halleonard.com.au</b>
<i>Body and Soul, My Funny Valentine</i>	
<b>Josh Taylor</b>	<b>jtmpiano.com</b>
<i>Tabby Suite: Complete</i>	
<b>Koji Kondo</b>	<b>tomplay.com</b>
<i>Arran The Legend of Zelda Main Theme (Upper Advanced) for Solo Piano</i>	
<b>La Vida Apasionada Suite – Margaret Brandman</b>	<b>margaretbrandmanmusic.com.au</b>
<i>Entire suite to count as one work</i>	
<b>Milhaud, D.</b>	<b>Any Edition</b>
<i>Three Rag Caprices</i>	
<b>Oscar Peterson Plays Broadway – arr. Oscar Peterson</b>	<b>halleonard.com.au</b>
<i>On a Clear Day, If I were a Bell</i>	
<b>Philip Johnston</b>	<b>insidemusicteaching.com</b>
<i>Overture</i>	
<b>7 Levels of 'Twinkle Twinkle Little Star' – Hayato Sumino</b>	<b>mymusicsheet.com</b>
<i>Complete</i>	
<b>8 Concert Studies – Nikolai Kapustin</b>	<b>sheetmusicplus.com</b>
<i>No. 1</i>	
<b>Own Choice</b>	
<i>Piece must be of an appropriate length and standard. AGMS approval required</i>	

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

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

**PROGRAMME NOTES**

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

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

**ACADEMIC DRESS**

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

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



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

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### **PRE- REQUISITE**

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

### **REQUIREMENTS**

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

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

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

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



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

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Examination Time: 60 minutes

Minimum pass mark 70%

This examination is designed to demonstrate a teacher's ability over a wide musical background in reference to teaching from the earliest levels 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 from the examination programmes studied in part one. This also includes a demonstration of how to overcome technical challenges with students and finally teaching unprepared elements of a student examination.

### **PRE-REQUISITE**

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

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

**40 Marks**

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

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

The written folio should include the following:

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

**PART TWO: PRACTICAL EXAM****60 Marks**

<b>SECTION A:</b> Performance of exam programmes	<b>(25 Marks)</b>
<b>SECTION B:</b> Demonstration and discussion of technical challenges	<b>(20 Marks)</b>
<b>SECTION C:</b> Demonstration of teaching unprepared sections	<b>(15 Marks)</b>

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade.
- Using the programmes prepared in **PART ONE section C**, select one piece from each level to perform. **Five pieces in total.**
  - **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.

**b. Demonstration and discussion of technical components:**

- On how to teach the technical work section of the exam.
- Candidates demonstrate to the examiner various technical challenges in each piece performed in **section a** and discuss how best to teach and correct these.

**c. Demonstrate how to teach Grade 2 unprepared sections:**

- 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

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Examination Time: 90 minutes

Minimum pass mark 70%

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

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

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

### PRE-REQUISITES

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

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

**40 Marks**

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

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

The written folio should include the following:

- How to keep students motivated and the place & purpose of music examinations**
- History and development of the instrument, and advice to parents/students on the purchase of an appropriate instrument**
- Compare and contrast two schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.**

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

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

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A:** Performance of exam programmes **(25 Marks)****SECTION B:** Demonstration and discussion of technical challenges **(20 Marks)****SECTION C:** Demonstration of teaching unprepared sections **(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade.
- Using the programmes prepared in **PART ONE section D**, select one piece from each grade to perform. **Four pieces in total.**
  - **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.

**b. Demonstration and discussion of technical components:**

- On how to teach the technical work section of the exam.
- Candidates demonstrate to the examiner various technical challenges in each piece performed in **section a** and discuss how best to teach and correct these.

**a. Demonstrate how to teach Grade 6 unprepared sections:**

- Aural Skills
- Sight Reading
- General Knowledge (these will be based on the pieces presented in your folio)

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

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

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Examination Time: 90 minutes

Minimum pass mark 70%

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

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

- **Part one** is the **written folio**. A comprehensive document that includes discussing the importance of music education within the school curriculum, a discussion of technical skills for advanced levels, compare and contrasts two different methodologies of schools and a structured analysis of preparing students from grade 7 through to grade 8 (Proficiency) to C.Mus.AGMS (Certificate).
- **Part two** is the **practical examination** and includes a presentation of the examination programmes studied in part one. This includes a demonstration of how to overcome technical challenges with students and finally teaching 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:** Compare two different methodologies of Schools (1000 - 2000 word limit) **(8 Marks)**

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

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

The written folio should include the following:

- Discuss the importance of music education within the school curriculum**
- Discussion of technical skills for advanced levels covering the following:**
  - Discuss the importance and development of technical skills for advanced levels
  - Compare and contrast four schools and/or styles of technique, e.g., Russian technique, Taubman approach etc.
- Compare and contrast two different methodologies of schools e.g., Suzuki School, Yamaha Music Foundation etc.**

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

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

**PART TWO: PRACTICAL EXAM****60 Marks****SECTION A:** Performance of exam programmes**(25 Marks)****SECTION B:** Demonstration and discussion of technical challenges**(20 Marks)****SECTION C:** Demonstration of teaching unprepared sections**(15 Marks)**

Candidates are to prepare the following for the practical examination:

**a. Performance of exam programmes:**

- Present all technical work as set for each step or grade.
- Using the programmes prepared in **PART ONE section D**, perform the programmes.

**b. Demonstration and discussion of technical components:**

- On how to teach the technical work section of the exam
- Candidates demonstrate to the examiner various technical challenges in each piece and discuss how best to teach and correct these.

**a. Demonstrate how to teach Grade 8 unprepared sections:**

- Aural Skills
- Sight Reading
- General Knowledge (these will be based on the pieces presented in your folio)

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



## REFERENCE BOOKS

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### PIANOFORTE

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

**RUDIMENTS**

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

**GENERAL**

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



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