

PIANOFORTE

GuildExam.com

THE PUBLIC MUSIC & SPEECH EXAMINATION BOARD

This official syllabus of the GUILD are purposely designed to meet the needs of Private Teachers, Professional Musicians, Members of the Acting Profession and Education Institutions, as well as to cater for those of the large company, if not the majority, of music and drama lovers whose desire is to pursue the study and practice of their art chiefly for its aesthetic and spiritual values, if not for professional reasons.

Because of the character of its constitution as revealed in the “Article of Association” the GUILD is particularly suited for such a purpose. Therefore, the examination Lists will be found to be comprehensive, catering for the academically minded, the performing artist, and for those who seek recreation, cultured self-expression and the development of a rewarding and satisfying professional life.

All of the work is carefully graded, and teachers preparing students for GUILD examination will have a very useful outline upon which to develop their lessons. GUILD examinations provide for a wide range of abilities and give an excellent goal for students in their music studies. They develop a sense of purpose and direction and can be undertaken in addition to other activities, as they are not meant to be the only music event in a student’s year.

The report provides a reliable assessment of a candidate’s progress, and contributes, through comments and marks, to the student’s development.

In all GUILD syllabus, teachers will find the requisites of a ready planned system of training for their students, in which due regard to the need for a broadly based knowledge and skill has been carefully integrated throughout the Grades and Diploma areas, so as to encourage personal music development to the limit of the individual.

It is the sincere desire of the GUILD council that the continuing growth of the GUILD national Music & Speech education program, and of these highly developed and often innovative syllabus, will especially aid teachers and their students in the furtherance of their personal studies and interests, thereby enhancing the appreciation of the musical and dramatic arts in the community at large.

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GUILD PRACTICAL **MUSIC EXAMINATION OPTIONS**

Option 1 : Full Practical Examinations
(with Technical works)

Option 2 : Performance Examinations
(without Technical works)

Grade Preliminary



Grade One



Grade Two



Grade Three



Grade Four



Grade Five



Grade Six



Grade Seven



Proficiency Certificate



Associate Diploma
{AAGM}



Licentiate Diploma (Performer or Teacher)
{LAGM (P)} {LAGM (TD)}



Fellowship Diploma
{FAGM}

Level Preliminary



Level One



Level Two



Level Three



Level Four



Level Five



Level Six



Level Seven



Level Eight



Professional Performance
{P.Dip.AGM}



Diploma in Public Performance
{Dip.PP.AGM}

1. EXAM ENTRIES

Open to public entries from individual, schools, corporations, etc.

Exam are held twice yearly :- May/June (closing date 31st March)
Nov/Dec (closing date 31st August)

Latest exam forms and fees can be obtained @ www.guildexam.com

2. EXAMINATION MUSIC.

All of the chosen music provides a basis for a sound foundation and a pleasing repertoire. A few items in the Examination Lists are published in a number of alternative versions. Care should be taken to ensure that the correct standard for the specific grade level is used, as edition of the same work often differ markedly. It should be remembered that **no arrangement of any work in this Syllabus (including Own Choice) is acceptable for examination. However, arrangements can be used in the GUILD Modern Piano Syllabus.**

3. “OWN CHOICE”.

As an aid to individual student development, an “Own Choice” section is included in every Grade and Diploma List throughout the entire Syllabus. In Grade 1 and 2, the “Own Choice” selection is left to the discretion of the teacher and/or the candidate. Teachers need not refer to the GUILD for approval of a substituted work in these two grades unless, it is normal procedure to apply to the GUILD for permission to include “Own Choice” works in a candidate’s examination program.

A photocopy of the first page of the work, together with return postage, should be forwarded to the GUILD office. If approved, the “Own Choice” work will be given the GUILD stamp and dated. The candidate’s name and level of examination will be recorded. Teachers who wish to apply substitute work with “Own Choice” selection are advised to apply to the GUILD before preparing the student for examination. This is to avoid any disappointment should the works selected is not approved for the examination. All “Own Choice” approval letters are required to be kept by the teachers/schools and must be presented to the examiner upon request during the exam.

4. MEMORY.

Although not in Grade requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Style, skill and confidence often develop considerably in this way as the student’s attention is not diverted by the need to continually look at the printed page. Memory work is required in the Associate and Licentiate Diploma practical examinations.

5. TECHNICAL CONTROL.

Technical control of the Pianoforte is very important. The wrist must not sag. The correct hand wrist, arm and finger action is a basic technical requirement, and will always be commented upon in an Examiner’s Report if this technique is neglected.

6. PERFORMANCE.

Teachers and students should not overlook the importance of personal style development. This is in accordance with GUILD philosophy in developing self-esteem and personal skill. But, attention to different styles and accuracy of music in general must not be neglected. It should always be born in mind that the music, which has been chosen for the examination, must be played with absolute precision and accuracy in respect of the demands of the period and of the composer's intention. It is expected that teachers and candidates will give careful consideration to the development of technical skill and musical ability so that the necessary styling demands of the music to be adequately met.

7. THE SUSTAINING PEDAL.

Pedaling is very important and should not be lightly dismissed by teachers or students. The correct seating posture and position at the keyboard is essential as the incorrect or ineffective use of the sustaining pedal is a frequent cause of unsatisfying performance at examinations. The importance of having a sound knowledge of the mechanism, function and technique of this essential for good pianoforte playing and it should be used from the earliest of levels. The not uncommon reference by students to the sustaining pedal as the 'loud pedal' reflects a misconception that is not confined only to candidates. Indeed, some teachers either forbid or severely restrict the use of this pedal because of the fear that the student. By keeping it depressed all the time without due thought to the musical consequences of this action, will not only play loudly, but also blur the harmonic or contrapuntal outlined of the music. But avoiding a problem does not resolve it. Students should be trained to 'listen' to their own playing, and if this were done, over or under-use of the pedal would soon cease. The idea that the pedal(s) should be avoided until the higher grade are reached is both musically and technically naïve and unsound. Too much pedal is an evil which can never be tolerated, but too little pedal is a greater evil because it is too often tolerated. The latter fault makes the pianoforte a somewhat expressionless instrument, often countering the style, mood and content of the piece. Not until a pianist has reached an acceptable standard of pedal technique, can a claim of satisfactory mastery over the instrument be made. Therefore, for the purpose of these examinations, the musical use of the pedal will be expected.

Often, music does not have any pedal markings, but this editing is not to be interpreted as an indication that the pedal is not to be used. Even in the music of Bach, judicious use of the sustaining pedal to assist in holding notes for their required length is acceptable. But, a developed pedaling skill, together with great care is require in this practise. As generally, pedaling is not recommended in the music of this composer, for the polyphonic lines are then blurred. The Examiner will expect a reasonable degree of musical pedal control from the candidate commensurate with the Grade or Diploma level being attempted.

8. GUILD SUPPLEMENTARY BOOK.

This outstanding and essential Pianoforte Supplementary Student Book includes all necessary technical requirements for every examination from Grade One through to the Proficiency Certificate. The book is valid for the Modern Piano, Pianoforte, Digital and Electronic Keyboards and contains all Scales and Arpeggios required in GUILD examination. In addition Chords, Chord Symbols, Chord Progression, Technical Exercise, Rhythms and a new and extensive article on improvisation are included. It is therefore essential that every student has a personal copy of this supplementary book for practiced or examination use. The book is copyrighted and photocopies of individual pages are not to be used.

9. SCALES AND ARPEGGIOS.

The minimum suggested tempo is always given with each Grade. Scales are based on FOUR notes to the metronome marking. Arpeggios are based on THREE notes to the given metronome indication but it is also advisable to practise them in-group of FOURS at a similar and comfortable tempo.

Although not listed as examinable in grade requirements, students in their own interest, should nevertheless be familiar with all scales and arpeggios from previous grades. Examiners **MAY** sometimes request a different from those listed to arrive at an appropriate decision.

- Fluency, accuracy and clarity of all scale and arpeggio requirements are essential. Students are advised not to be satisfied with uneven and careless playing as poor control affects the playing and examination result considerably.
- Reasonable tempo modification is allowed, if necessary, in Grade Two and above, for the playing of Scales in contrary motion, 3rds, 6ths, 10ths, double octaves and staccato touch. But in every case the technical level of each grade should be duly regarded.
- Finger staccato touch (not a detached touch) is required in addition to the normal legato touch for scales in Grade Two and above at the Examiner's discretion.
- Tonal graduation:-**ppp** – **fff**. Crescendo (ascending) and decrescendo (descending) is required for scales from Grade Five and above: - again at the Examiner's discretion.
- Suggested scales and arpeggio speeds are listed in the technical section of each Grade examination. Rhythmic and notional accuracy in all scales arpeggios must never be sacrificed for uncontrolled speed in playing. Reasonable fluency in technical work is insisted upon in all Grades examinations and plodding tempos should be guarded against.
- Any recognized standard edition of scales and arpeggios may be used. Correct fingering on all scales and arpeggios is **ESSENTIAL**.

10. CHORD PROGRESSION

These are examination requirements in the Pianoforte Syllabus at Grade Five, Six, Seven and Proficiency Certificate level. The chords are generally used in these progressions are basic triads and should be ideally played in the pianoforte style or in four part vocal style. However, until skill developed, the chords can be played in any position in the right hand with the left hand generally completing the chord with a Tonic octave. The purpose of these progressions is to develop a basic knowledge of the importance of correct chord use in both practical and theoretical music. All chord progressions for Grade Five, Six, Seven and the Proficiency Certificate are given in detail in the Student Supplementary Book.

11.CHORDS

Candidates should know all of the chords (modern or otherwise) which are listed for each grade, as the Examiner will always ask for some of these. However, it is realized that there are many other chords used in the examination music, which candidates choose and which are not shown in the chord list in the Technical Work section of the examination requirement. These additional chords are not examinable, but teachers should always make certain that their students are thoroughly familiar with them. It is important to give the student this knowledge and skill so that adequate individual development is not unduly retarded.

12. SIGHT READING

This essential skill will always be tested in an examination. The tests given will generally reflect the key signature and technical requirements of the grade level being examined. Therefore it is necessary for teachers to insist that their students give each day to the development of this skill. Always train the student to look well ahead and to be ready for what is coming along.

13. ‘SUMMARY’ IN PERFORMANCE EXAM.

Candidates who taking Performance Exam should prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Often students perform their own compositions in the more advanced levels and the examiner needs to know something about what is happening and why. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

14. EXERCISES FOR GRADE 1 & 2

As set for Grade One and Two in the GUILD Supplementary Student Book or Classical Piano Examination Pieces Books. The Examiner will select one or two for performance.

15. GRADINGS & PASS MARKS.

| | | |
|----------|---|--|
| 100 ~ 96 | = | High Distinction |
| 95 ~ 90 | = | Distinction |
| 89 ~ 85 | = | Honours |
| 84 ~ 80 | = | B+ Credit |
| 79 ~ 75 | = | B Credit |
| 74 ~ 70 | = | C+ Pass |
| 69 ~ 65 | = | C Pass |
| 64 ~ 0 | = | Not Grade Standard {NGS} (No certificate issued) |

Minimum Pass marks are as below:

| | | |
|--------------------|---|------------------------------|
| Grade 1 to 5 | = | Minimum Pass of C 65 marks. |
| Grade 6 to Diploma | = | Minimum Pass of C+ 70 marks. |

In addition, Examiners sometimes use NGS when marking a particular section in an examination. This is always an indication that much more work remains to be accomplished in that section.

DIPLOMA EXAMINATIONS are either Pass or Not Diploma Standard {NDS}, Minimum Pass 70 marks,

16. ASSESSMENT.

In the examination assessment of candidates, Examiners will carefully consider the following points:-

- Poise, musical control & co-ordination, style, tone and interpretation
- Effective use of the sustaining pedal. Technical control of the fingers, hands, wrists and arms.
- The ability of the candidate to employ the concept of economy of movement in muscular control at the keyboard. No excessive or wasteful movement

SCALES LISTING FOR ALL GRADES.

The Grade requirements for Scales and Arpeggios are methodically planned for proper developments. All keys including enharmonic keys are known by the time Grade Seven has been reached. All scales and arpeggios in the Electronic Organ, Pianoforte, Modern Pianoforte and Electronic Keyboard Syllabi correlate. In the Pianoforte Syllabus, similar motion scales and arpeggios to Grade Four inclusive, are either one or two octaves. From Grade Five onwards, scales and arpeggios are to be played four octaves. Grade One scales are to be played with legato, and from Grade Two onwards are to be played with legato and staccato. All scales from Grade One onwards are played both hands together. This list has been compiled for the convenience of teachers.

| | | | | |
|--------------------|-------------------------------|------------|----------------|-------------|
| GRADE ONE | <u>SCALES</u> | | Hands together | Two octaves |
| | Major | C, G, D, F | | |
| | Harmonic Minor | A | | |
| | Melodic Minor | A | | |
| | <u>CONTRARY MOTION</u> | | | |
| | Major | C, G | | |
| Harmonic Minor | A | | | |
| GRADE TWO | <u>SCALES</u> | | Hands together | Two octaves |
| | Major | F, Bb | | |
| | Harmonic Minor | D, E | | |
| | Melodic Minor | D, E | | |
| | <u>CONTRARY MOTION</u> | | | |
| | Major | F, D | | |
| Harmonic Minor | D, E | | | |
| GRADE THREE | <u>SCALES</u> | | Hands together | Two octaves |
| | Major | A, E, B | | |
| | Harmonic Minor | C, G | | |
| | Melodic Minor | C, G | | |
| | <u>CONTRARY MOTION</u> | | | |
| | Major | A, E | | |
| Harmonic Minor | C, G | | | |
| GRADE FOUR | <u>SCALES</u> | | Hands together | Two octaves |
| | Major | Bb, Eb | | |
| | Harmonic Minor | F, B | | |
| | Melodic Minor | F, B | | |
| | Chromatic | C, C# | | |
| | <u>CONTRARY MOTION</u> | | | |
| Major | Bb, Eb | | | |
| Harmonic Minor | F, B | | | |

| | | | | |
|-------------------|--|------------|----------------|--------------|
| GRADE FIVE | <u>SCALES</u> | | Hands together | Four octaves |
| | Major | F#, Ab, Db | | |
| | Harmonic Minor | Bb, Eb | | |
| | Melodic Minor | Bb, Eb | | |
| | Chromatic | D, D# | | |
| | <u>CONTRARY MOTION</u> | | | Two octaves |
| | Major | Ab, Db | | |
| | Harmonic Minor | Bb, Eb | | |
| | <u>STACCATO in 3rd</u> | | Hands separate | Two octaves |
| | C Major | | | |

| | | | | |
|------------------------------|---|------------|----------------|--------------|
| GRADE SIX | <u>SCALES</u> | | Hands together | Four octaves |
| | Major | Gb, Cb, C# | | |
| | Harmonic Minor | C#, G#, D# | | |
| | Melodic Minor | C#, G#, D# | | |
| | Chromatic | E, F | | |
| | <u>CONTRARY MOTION</u> | | | Two octaves |
| | Major | Gb, Cb, C# | | |
| | Harmonic Minor | C#, G#, D# | | |
| | <u>STACCATO in 6th</u> | | | Two octaves |
| | C Major (Commence on E & C and using the thumb & fifth finger) | | | |
| <u>DOUBLE OCTAVES</u> | | | Two octaves | |
| Eb Major | | | | |
| C Harmonic Minor | | | | |

NOTE : All similar motion Major scales including enharmonic keys are completed with this grade.

| | | | | |
|------------------------------|---|------------------|----------------|-------------|
| GRADE SEVEN | <u>SCALES</u> | | Hands together | Two octaves |
| | Major | Any Major scales | | |
| | Harmonic Minor | F#, Ab, A# | | |
| | Melodic Minor | F#, Ab, A# | | |
| | Chromatic | F#, G, G# | | |
| | <u>CONTRARY MOTION</u> | | | Two octaves |
| | Major | F#, B, Eb | | |
| | Harmonic Minor | F#, Ab, A# | | |
| | Chromatic | F#, G, G# | | |
| | <u>STACCATO in 3rd and 6th</u> | | | Two octaves |
| C, D, E Major | | | | |
| C, D, E Harmonic Minor | | | | |
| <u>DOUBLE OCTAVES</u> | | | Two octaves | |
| F, A Major | | | | |
| F, A Harmonic Minor | | | | |

NOTE : All similar motion Harmonic and Melodic Minor Scales including enharmonic keys are completed with this grade.

PROFICIENCY**SCALES**

Hands together

Four octaves

Major

Any keys

Harmonic Minor

Any keys

Melodic Minor

C#, G#, A#, D#

Chromatic

A, A#, B

CONTRARY MOTION

Two octaves

Major

Ab, Bb, F#, C#

Harmonic Minor

Eb, Db, B, G

Chromatic

A, A#, B

STACCATO 3rd and 6th

Two octaves

D, F, Bb Major

C, Eb, G Harmonic Minor

DOUBLE OCTAVES

Two octaves

G, Ab, B Major

E, F#, G# Harmonic Minor

ARPEGGIOS LISTING FOR ALL GRADES.

All arpeggios from Grade Three onwards are played both hands together. This list has been compiled for the convenience of teachers.

| | | | |
|--------------------|--|----------------|--------------|
| GRADE ONE | <u>BROKEN CHORD</u> C, G Major (Three note groups. Ascending & Descending) | Hands separate | One octave |
| GRADE TWO | <u>BROKEN CHORD</u> (Four note groups. Ascending & Descending) G Major D Minor | Hands separate | One octave |
| GRADE THREE | <u>ROTARY BROKEN CHORD</u> (Four note groups. Ascending & Descending) F Major E Minor | Hands separate | One octave |
| | <u>ARPEGGIOS</u> (Root position, Ascending & Descending) C, G Major A, E Minor | Hands together | Two octaves |
| GRADE FOUR | <u>ARPEGGIOS</u> (Root position, Ascending & Descending) F, Bb Major D, G Minor | Hands separate | Two octaves |
| GRADE FIVE | <u>ARPEGGIOS</u> (Root position & 1st inversion, Ascending & Descending) D, A Major B, C Minor | Hands separate | Four octaves |
| GRADE SIX | <u>ARPEGGIOS</u> (Root position & 1st inversion, Ascending & Descending) E, Eb, Ab Major F, Eb, Bb Minor | Hands together | Four octaves |
| | <u>DORMINANT 7TH</u> (Root position, Ascending & Descending) In the keys of D, A, F | Hands together | Four octaves |

| | | | |
|--|---|----------------|--------------|
| GRADE SEVEN | <u>ARPEGGIOS</u> | Hands together | Four octaves |
| | (Root, 1 st , 2 nd inversion, Ascending & Descending) | | |
| | B, Db, Gb Major | | |
| | C#, F#, G# Minor | | |
| | <u>CONTRARY MOTION</u> | Hands together | Two octaves |
| B Major | | | |
| F# Minor | | | |
| <u>DOMINANT 7TH</u> | Hands together | Four octaves | |
| (Root position, Ascending & Descending) | | | |
| In the keys of G, E, Bb | | | |
| <u>DIMINISHED 7TH</u> | Hands together | Four octaves | |
| (Root position, Ascending & Descending) | | | |
| On B, C# | | | |
| PROFICIENCY | <u>ARPEGGIOS</u> | Hands together | Four octaves |
| | (Root, 1 st , 2 nd inversion, Ascending & Descending) | | |
| | Cb, C#, F# Major | | |
| | Ab, A#, D# Minor | | |
| | <u>CONTRARY MOTION</u> | Hands together | Two octaves |
| | Cb, C#, F# Major | | |
| | Ab, A#, D# Minor | | |
| | <u>DOMINANT 7TH</u> | Hands together | Four octaves |
| (Root position & all three inversions, Ascending & Descending) | | | |
| In the keys of F, F#, G | | | |
| <u>DIMINISHED 7TH</u> | Hands together | Four octaves | |
| (Root position & all three inversions, Ascending & Descending) | | | |
| On E, F, F# | | | |

DESCRIPTION OF MODERN CHORD SYMBOLS.

Although this listing is given in the key of C, the same construction and symbol applies to all keys.

1. SINGLE LETTER is always a Major or a Minor chord. (Triad)
eg C or Cmaj = C E G. Cm = C Eb G
2. SEVENTH CHORD is always the major triad and a minor 7th. This chord is traditionally known as the Dominant 7th of the key to which it belongs. In this case, the key of F
eg C7 = C E G Bb
3. MINOR SEVENTH CHORD is always the minor triad and minor 7th.
eg Cm7 = C Eb G Bb
4. MAJOR SEVENTH CHORD is always the major triad and major 7th.
eg Cmaj7 = C E G B Gmaj7 = G B D F#
5. DIMINISHED CHORD is always every 3rd semitone.
eg Cdim or Co = C Eb Gb Co7 = C Eb Gb Bbb
6. AUGMENTED CHORD is always a major 3rd and Augmented 5th.
eg Caug or C+ = C E G# Caug7 or C + 7 = C E G# B or Bb
7. A SIXTH CHORD is an added major 6th to a major or a minor triad.
eg C6 = C E G A Cm6 = C Eb G A
Bb6 = Bb D F G Bbm6 = Bb Db F G
8. NINTH CHORD. Modern ninth chords always use as a Major 9th interval from the root note. There are several types of ninth chords. Refer to one of the many chord books commercially available.
eg C9 = C E G Bb D Cmaj7(9) or Cmaj9 = C E G B D

CHORD REQUIREMENTS FOR ALL GRADES.

- GRADE ONE** C, G, G7, F Am, Dm
(Right Hand : Any position ; Left hand : Tonic octave)
- GRADE TWO** C, G, D, F, Bb, C7, G7, F7, Am, Dm, Em
(Right Hand : Any position ; Left hand : Tonic octave)
- GRADE THREE** A, E, B, Cm, Fm, Gm, D7, Dm7, A7, Am7
(Right Hand : Any position ; Left hand : Tonic octave)
The Examiner MAY also ask for any of the chords from previous grades
- GRADE FOUR** Eb, Bb7, Cm7, Gm7, C6, G6, F6, Bb6
(Right Hand : Any position ; Left hand : Tonic octave)
The Examiner MAY also ask for any of the chords from previous grades

GRADE FIVE

C Dim, G Dim, D Dim, A Dim, F Dim. (Also written as Co)

C Aug, G Aug, D Aug, A Aug, F Aug (Also written as C+)

Ab, D6, E6, A6, Eb6, Ab6

(Right Hand : Any position ; Left hand : Tonic octave)

The Examiner MAY also ask for any of the chords from previous grades

CHORD PROGRESSION in the keys of C Maj & C Min. Primary triads only.

I- IV-V- I Perfect cadence progression

I-IV-I Plagal cadence progression

*The Examiner will request **ONE** only.*

GRADE SIX

All Major and Minor chords in all keys.

Cmaj7, Gmaj7, Dmaj7, Amaj7, Fmaj7, BbMaj7, EbMaj7, E7, Eb7, Ab7, Em7, Bm7, Fm7, Bbm7

(Right Hand : Any position ; Left hand : Tonic octave)

The Examiner MAY also ask for any of the chords from previous grades

CHORD PROGRESSION in the keys of E Maj & F Min. Primary triads only

I-IV-V7-I Perfect cadence progression

I-V-I-IV-I Plagal cadence progression.

*The Examiner will request **ONE** only.*

GRADE SEVEN

Major, minor, sixth, seventh, major seventh, minor seventh, diminished and augmented chords in all keys.

(Right Hand : Any position ; Left hand : Tonic octave)

CHORD PROGRESSION in the keys of DbMaj and F#Min. Primary triads only.

I-IV-Ic-V7-I Cadential 6/4 progression (Perfect Cadence)

I-Ib-IV-I Plagal cadence progression.

I-IIb-V7-VI Interrupted cadence progression.

*The Examiner will request **ONE** only.*

PROFICIENCY

Major, minor, sixth, seventh, major seventh and ninth , minor seventh and ninth diminished and augmented in all keys.

(Right Hand : Any position ; Left hand : Tonic octave)

CHORD PROGRESSION in the keys of Eb, Db Major and F, Bb Minor.

Primary triads only.

I-VI-IIb-Ic-V7-I Cadential 6/4 progression (Perfect Cadence)

I-V7-Ib-IV-I Plagal cadence progression.

I-IIb-Ic-V7-VI Interrupted cadence progression.

*The Examiner will request **ONE** only.*

GRADE PRELIMINARY

Examination Time: 15 minutes

Minimum Pass: 65 marks

1) Technical Work : 20 marks

- Scales :
- | | |
|----------------------------|---------------|
| One octave, Hands together | |
| Major | C |
| One octave, Hands separate | |
| Major | G, D, F Major |
| Harmonic Minor | A |
| CONTRARY MOTION | |
| Major | C, G |
- Broken Chords :
- | | |
|--|---|
| Hands separate, One octave, (Ascending only) | |
| Major | C |
- Chords :
- C, G, F, G7, Am
The right hand plays the chord in any position
The left hand plays the tonic as an octave
- Exercises :
- The examiner will select any one of the given exercises for performance.

2) Sight Reading : 10 marks

A short simple phrase for the LEFT HAND. Two bars in 4/4 time or four bars in 3/4 time. Consisting of minims and crotchets. All in the five position.

3) Ear Test : 8 marks

Rhythm : To clap or tap a short two bar phrase played twice by the examiner. No note value smaller than a crotchet

Pitch : 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 third apart. First time *f* forte. Within the octave above middle C. Second time *p* piano. Within the octave below middle C.

4) General Knowledge : 7 marks

The candidate will be asked questions on rudiments such as the Brace, Bar-lines, Double bar-lines, Stave or Staff, Clefs, Semibreves, Minims and Crotchets. All simple dynamic signs. - *Crescendo*, *diminuendo*, *p*, *mp*, *f*, *mf*, as found in the examination music. Also key and time signatures, triplets, tones and semitones.

5) Performance : 55 marks

Candidates are allowed to choose one piece from List A, B, and C as a performance pieces.

List A : 15 marks

- Carl Czerny Study Op. 139 No 3
- Gail Smith. The Surf Rider from Opus Three
- K. Kunz Canon No 120
- Own Choice Non Approval Required

List B : 20 marks

- Daniel Turk Arioso *from* Everybody’s Perfect Masterpieces. Vol 2
- Cornelius Gurlitt Allegretto in D *from* Everybody’s Perfect Masterpieces. Vol 1
- Gail Smith The Elephant Walk *from* Opus Three
- The Sea Turtle *from* Opus Three
- Thomas Dunhill Gavotte in G *from* First Year Pieces
- Daniel Turk Arioso *from* Everybody’s Perfect Masterpieces. Vol 2
- Cornelius Gurlitt Allegretto in D *from* Everybody’s Perfect Masterpieces. Vol 1
- Own Choice Non Approval Required

List C : 20 Marks

- Thomas Dunhill The Old Abbey *from* First Year Pieces
- Gail Smith Swaying Palm Trees *from Opus Three*
- Gail Smith Floating on the Raft *from Opus Three*
- Dulcie Holland Donkey Trot *from* Picture Pieces for Young Pianists
- Thomas Dunhill The Old Abbey *from* First Year Pieces

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PERFORMANCE EXAM

LEVEL PRELIMINARY

Examination Time: 10 minutes

Minimum Pass: 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical work required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from the above selection. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE ONE

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

- Scales : Hands together, Two octaves
Major C, G, D, F
Harmonic Minor A
Melodic Minor A
CONTRARY MOTION
Major C, G
Harmonic Minor A
- Broken Chords : Hands separate, One octave (Three note groups. Ascending & Descending)
Major C, G
- Chords : C, G, G7, F, Am, Dm (Right Hand : Any position ; Left hand : Tonic octave)
- Exercises : As set for Grade One in the Grade One Exam Book or Supplementary Student Book. The Examiner will select or request the candidate to perform any one or two exercises.

2) Sight Reading : 10 marks

A short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in 2/4 or 3/4 time. In the keys of C, G and F major only. Hands separate.

3) Ear Test : 8 marks

Rhythm : To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a quaver.

Intervals : To hum or sing and identify any note of the C Major common chord. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To state which is the higher or lower of any two notes played consecutively by the Examiner. To hum or sing the Tonic at the end of a short unfinished descending melody played by the Examiner.

4) General Knowledge : 7 marks

General questions based upon the music performed. Including note and rest values, staff, clefs, accidentals, time and key-signature. Simple signs and terms found in the examination pieces.

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

5) Performance : 55 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 15 marks

| | |
|----------------------|---|
| Arnold Krug | Study in G <i>from</i> [Guild] |
| Beyer.F. | Study in D, C (<i>choose one</i>) [Allans] |
| Bertini Henri | Op 137, no 1,2,12,14 (<i>choose one</i>) <i>from</i> Elementary Studies Book 1 |
| Burgmuller.Friedrich | Op 100, no 1,2,5,11,12 (<i>choose one</i>) <i>from</i> 25 Progressive Studies [IMP3] |
| Czerny Carl | No 23, 25, 27, 28 (<i>choose one</i>) <i>from</i> First Instructor Op 599 [Allans] |
| | No 8, 11, 12, 21, 24, 27 (<i>choose one</i>) <i>from</i> 31 Easy Exercise Op 139 [Allans] |
| | No 10, 12 (<i>choose one</i>) <i>from</i> Studies Op 777 [IMP542] |
| D.Brunner | Study in C <i>from</i> [Guild] |
| Duvernoy.F. | Op 176, no 1, 4, 5, 6 (<i>choose one</i>) <i>from</i> Elementary Studies [IMP142] |
| Ferdinand Beyer | Study in D <i>from</i> [Guild] |
| Jean Streabbog | Study Op 63 no 1 <i>from</i> [Guild] |
| Kohler Louis | Study Op 218 no 34 [Allans] |
| Le Couppey Felix | Study in C. Op 17 no 7 [Allans] |
| Lemoine.H. | Study in G. Op 37 no 8 [Allans] |
| Olson.L. | Piano Etudes Book 1, no 1,5,10 (<i>choose one</i>) [Alfred] |
| | Piano Etudes Book 2, no 13, 15, 16, 19, 22, 23 (<i>choose one</i>) [Alfred] |
| Rudolf Beyer | Study in C Op 101 no 83 <i>from</i> [Guild] |
| Own Choice | Non Approval Required |

List B : 20 marks

| | |
|------------------|---|
| Bach.J.S. | No 3, 4, 5, 6 (<i>choose one</i>) <i>from</i> Children's Bach [IMP354] |
| | Musette English Suite 3, BWV 808 [Henle] |
| | Air <i>from</i> [Guild] |
| Beard Kara | No 6 <i>from</i> 10 Two Part Inventions [EMI] |
| Beethoven.Ludwig | Sonatina in G, 2 nd movement |
| Clementi.Muzio | Sonatina Op 36, no 1, 1st or 2nd movement [Peter.IMP17] |
| | Sonatina Op 36, no 3, 2nd movement [Peter.IMP17] |
| Diabelli.Anton | Bagatelle <i>from</i> More Classics to Moderns Vol 1 [Yorktown] |
| | Sonatina Op 151, no 1, 1st movement [IMP17] |
| Georg Bohm | Menuet <i>from</i> [Guild] |
| Handel.G.F. | No.1, 8, 9, 13, 17 (<i>choose one</i>) <i>from</i> A Handel Album for Piano Solo [Univ13040E] |
| Haydn.J. | Rondo in Bb <i>from</i> Introduction to Pianistic Styles Vol 2 [Bourne] |
| Hook.James. | Op 34, no 4 <i>from</i> A James Hook Album [Novello] |
| | Op 81, no 3, 5, 6, 9 (<i>choose one</i>) <i>from</i> A James Hook Album [Novello] |
| Hummel.Johann, | Ecosaise <i>from</i> More Classics to Moderns Vol 1 [Yorktown] |
| Mozart.W.A. | Munuetto KV 1,KV 15C, Minuet KV2, Allegro KV 3, Menuetto in C KV 6 (<i>choose one</i>) <i>from</i> Mozart for Young Pianists [Alberts] |
| Purcell | Minuette in D [Chester] or Rigaudon <i>from</i> [Guild] |
| Thomas Attwood | Sonatina 1st movement <i>from</i> [Guild] |
| Telemann.Georg | Gavotte <i>from</i> [Guild] |
| Turk.Daniel | The Silly Grasshoppers, Tinkering is Part of Busy Work, Butterfingers, Time Passes (<i>choose one</i>) <i>from</i> Introduction to Pianistic Styles Vol 2 [Bourne] |
| Own Choice | Non Approval Required |

List C : 20 marks

| | |
|-----------------------|--|
| Bartok.Bela | No 24, 25, 30, 32 (<i>choose one</i>) from Mikrokosmos Vol 1[B&H] No 1, 2, 3, 4, 5, 6, 7, (<i>choose one</i>) from Musical Cameos For Children [B&H. Allans] No 13(C), 14(B) (<i>choose one</i>) from First Term at the Piano [Ed Musica Budapest] |
| Beethoven,Ludwig | Ecossaise from [Guild] |
| Furnes.Albert | Topsy-Turvy Wombat from Tiny Tunes for Wee Australians [IMP151] |
| Faye Campion | Tiahn's Tune from [Guild] The Pebble Beach from [Guild] |
| Holland Dulcie | Bird in the Tree, March Around Town (<i>choose one</i>) from Five Everyday Pieces [IMP1070] |
| Hyde.Miriam | Graceful Dance from Children's Suite No 1 [Chappell] |
| Ivan Holmes | Day's End from [Guild] |
| Kabalevsky.Dimitri | Country Dance Op 39 No 17 [B&H] Hopping from 24 Little Pieces [Allans] |
| Kessier.M. | The Elephant from Easy Piano Pieces Book 3 [Boston.EMI] |
| Last.Joan. | Chinese Mandarin, Marionette (<i>choose one</i>) In Changing Mood [OUP] |
| Mirrie Hill | Waltz from [Guild] |
| Mllhaud.D. | No 1, 3, 5, 6, 7, 9, 15, 17 (<i>choose one</i>) from Accuell Amical [Heugal] |
| Reinecke.K. | Little Scherzo from Joy of Classics [Musical Sales] |
| Schumann.Robert. | Op 68 no 5 A Little Piece from Album for the Young [Allans.IMP 1259] |
| Strainsky.Soulima | Carefree, On A Stroll, Follow the Leader (<i>choose one</i>) from Piano Music for Children Vol 1[Anglo-Soviet] |
| Shostakovitch.Dmitri. | No 1, 3 (<i>choose one</i>) from Six Children's Pieces [B&H] |
| Rowley.Alec | The Rivulet [Ashdown] |
| Wilfrid Holland | Entry of the Clowns from [Guild] |
| Own Choice | Non Approval Required |

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Option B : Modern Selection :-

List A : 15 marks

| | |
|-------------------------|---|
| Connections for Piano 1 | Driving Range, Dots & Dashes, Trip To The Bazaar, Four Wheel Drive, Bear Dance, No Worries, Rocking Horse, Creaking Stairs, Pipe Tune, The Minstrel, Carol In Canon, Sea Bird, Still At The Center, Marking Time (<i>choose one</i>) from Christopher Norton Connections for Piano 1 [Frederick Harris] |
| Freeman-Olsen.Lynn | Zig Zag, Bugle Boy (<i>choose one</i>) from Pop Goes the Piano Book 2 [Alfred 2528] |
| Fun Book 3 | Western Skies, Jazz Sequences, Pop Goes the Weasel (<i>choose one</i>) from Basic Piano Library [Alfred 2393] |
| Fun Book 2 | Mexican Serenade, The Harmonica Player (<i>choose one</i>) from Basic Piano Library [Alfred 2392] |
| Goldston Margaret | Highland Jig, Mountain Bike Ride, Ice Skaters, Horse Tricks (<i>choose one</i>) from Traveling Fingers Book 1[Alfred 14667] |
| Mier.Martha | At The Dude Ranch from Imagine Book 2 [Alfred 11706] |
| Rollin Catherine | Jazz Around the Clock from Jazz A Little Book 1 [Alfred 6659] |
| Own Choice | Non Approval Required |

List B : 20 marks

| | |
|----------------------------------|--|
| Connections for Piano 1 | Whistling Tune, Trucking, Full Of Confidence, On Stage, Ready For Action, Frolics, Smooth As Silk, Out Of The Mist, Merry-Go-Round, Dance Steps, Caribbean Song (<i>choose one</i>) from Christopher Norton Connections for Piano 1 [Frederick Harris] |
| Freeman-Olsen Lynn | Tropical Serenade, You are My April Song, Moonlight Magic (<i>choose one</i>) from Pop Goes the Piano Book2 [Alfred 2528] |
| Goldston Margaret Recital Book 3 | Canzonette, Fughetta (<i>choose one</i>) from Musical Miniatures [Alfred 6597] Chiapanecas, Teapot Gavotte (<i>choose one</i>) from Basic Piano Library Level 3 [Alfred 2115] |
| Recital Book 4 | Sakaura from Basic Piano Library Level 4 [Alfred 2116] |
| Own Choice | Non Approval Required |

List C : 20 marks

| | |
|-------------------------------|--|
| Connections for Piano 1 | A Walk In The Park, Lost Toy, Bell Tower, In The Snow, Eastern Song (<i>choose one</i>) from Christopher Norton Connections for Piano 1 [Frederick Harris] |
| Fun Book Level 1B | Can't get them up, Boogie Woogie Goose (<i>choose one</i>) from Basic Piano Library [Alfred 2391] |
| Fun Book Level 3 | Western Skies (<i>choose one</i>) from Basic Piano Library [Alfred 2393] |
| Goldston Margaret Small.Allan | Waltz from Musical Miniatures [Alfred 6597] Can Can, Cielento Lindo, The Blue Danube, Santa Lucia, Rachmaninoff Theme, Spanish Dance (<i>choose one</i>) from Very First Piano Solo Book [Alfred 538] |
| Own Choice | Non Approval Required |

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PERFORMANCE EXAM

LEVEL ONE

Examination Time : 10 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections, either from the Option A-Traditional Pieces, Option B-Modern Pieces or mixed combination of both options. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE TWO

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

- Scales : Hands together, Two octaves
Major F, Bb
Harmonic Minor D, E
Melodic Minor D, E
CONTRARY MOTION
Major F, D
Harmonic Minor D, E
- Broken Chords : Hands separate, One octave (Four note groups. Ascending & Descending)
Major G
Minor D
- Chords : F, Bb, C7, G7, F7, Am, Dm, Em
 (Right Hand : Any position ; Left hand : Tonic octave)
- Exercises : As set for Grade Two in the Grade Two Exam Book or Supplementary Student Book. The Examiner will select or request the candidate to perform any one or two exercises.

2) Sight Reading : 10 marks

A short passage with no note shorter than a crotchet and with no accidentals. Hands together. In the Keys of C.G.F Major only. In either 4/4, 3/4 or 2/4 time.

3) Ear Test : 8 marks

Rhythm : To clap or tap a four bar simple passage played twice by the Examiner in 2/4 time. Undotted minims, crotchets and quavers.

Intervals: To hum or sing and identify any two notes of the C Major common chord. The Examiner will first play the chord as an arpeggio before the two notes within the Compass Middle C-C. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To hum or sing the tonic of a short descending or ascending phrase played by the Examiner

4) General Knowledge : 7 marks

General questions based upon the music performed. Terms, words and signs found in the music. Time and key signatures, staccato, accent and all dynamic signs used in the examination pieces.

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.

5) Performance : 55 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 15 marks

| | |
|----------------------|--|
| Bertini.Henri | Op 37 no 3, 5, 6, 7 (<i>choose one</i>) from Elementary Studies Book 1 [IMP19] or [Guild] |
| Burgmuller Friedrich | Op 100 no 6, 7, 8, 10, 21 (<i>choose one</i>) from 25 Progressive Studies |
| Carl.Czerny | Op 599 no 30, 39, 41, 43 (<i>choose one</i>) from First instructor [Allans] Op 139 no 19, 20, 25, 31 (<i>choose one</i>) from 31 Easy Exercises [Allans] or [Guild] Op 777 no 21, 22 (<i>choose one</i>) from Studies [IMP542] |
| Concone.J | Etude in Bb op 24 no 3 from [Guild] |
| Duvernoy.F. | No 9, 12, 13, 16, 17, 18 (<i>choose one</i>) from Elementary Studies Op 176 [IMP142] or [Guild] No 1, 2, 6, (<i>choose one</i>) from Elementary Studies Op 120 [IMP144] |
| Henri Lemoine | Study in A Minor from [Guild] |
| Heller.Stephan | Study in D Op 235 no 12 [Allans] |
| Ivan Holmes | Harmonic Study in C from [Guild] |
| Kessier.M. | Builders from Easy Piano Pieces Book 3 [Boston.EMI] |
| Lemoine | Studies Op 37 no 3, 20, 24, 27, 30 (<i>choose one</i>) [Allans] |
| Loeschhorn.Albert | Studies Op 65 no 8, 16, 25, 42 in E (<i>choose one</i>) [Allans. IMP542] |
| Olson.L. | No 2, 6, 7, 11,12, 17 (<i>choose one</i>) from Piano Etudes Book 2 [Alfred] |
| Own Choice | <i>Non Approval Required</i> |

List B : 20 marks

| | |
|------------------|--|
| Bach J.S. | Minuet in G Major from [Guild] No 8, 12, 13, 14 (<i>choose one</i>) from Children's Bach [IMP354] No 2 in C major from 12 Small Preludes |
| Bach. C.P.E | March in D from [Guild] |
| Beard.K. | No7 from 10 Two Part Inventions [Boston.EMI] |
| Beethoven.Ludwig | Sonatina in F (1st or 2nd movement), Sonatina in G (1st movement) (<i>choose one</i>) from Sonatinas for Young Pianists [Allans] |
| Carl Reinecke | Sonatina in C major (1st movement) from [Guild] |
| Clementi.Muzio | Sonatina Op 36 no 2 (1st movement) [Peters] |
| Diabelli.Anton | Sonatina Op 168 no 3 (1st and 2nd movements) [Peters] |
| Frank Lynes | Sonatina in C Major op 39 no 1 (1st movement) from [Guild] |
| Gurlitt | Sonatina Op 214 no 4 (1st movement) [Albert 518] |
| Handel.G.F. | No 5 Menuett, No 10 Gavotte (<i>choose one</i>) from A Handel Album for Piano Solo [Univ.13040E] Gavotte in G Minor from [Guild] |
| Haydn .G.F. | No 5, 6, 12 (<i>choose one</i>) from Twelve Easy Pieces for Piano Solo [Univ.157] Hob XV1/9 Scherzo in F from Sonatinas for the Young Pianist [Albert 518] Hob IX:3 12 Menuette from Dances for Piano [Urtext] |
| Hook.James | No 14, 17, 18, 19 from A James Hook Album [ed Barsham-Elkin] |
| Kuhlay.Freidrich | Sonatina in C op 55 no1 (1st or 2nd movements) [IMP17] Sonatina Op 55 no 2 (1st movement) |
| W.Babell | Rigaudon from [Guild] |
| Own Choice | <i>Non Approval Required</i> |

List C : 20 marks

| | |
|------------------------|--|
| Bartok.Bela | Vol 1 no 10, 11,17 (<i>choose one</i>) from Musical Cameos.For Children [B&H] Vol 2 no 8, 7 (<i>choose one</i>) from Musical Cameos.For Children |
| Cesar Frank | Thinking <i>from</i> [Guild] |
| Dunhill.Thomas | No 2, 3 (<i>choose one</i>) from from A Tiny Suite [Allans] |
| Gretchaninoff.A. | Op 98 Lullaby <i>from</i> Children's Book [Alfred] |
| Gary Featherstone | Chocolate Soldiers <i>from</i> [Guild] |
| Gail Smith | Gentle Waves <i>from</i> [Guild] |
| Hill.Mirrie | Flowers in the Breeze, Gavotte, The Rippling Waters (<i>choose one</i>) <i>from</i> Child Fancies [IMP375] |
| Holland.Duicic | Around the Town, Flags in the Breeze, Lost, The Flower Seller, Turning Homeward (<i>choose one</i>) <i>from</i> Selection of Pieces [IMP1069] Sunday, Sea Murmurs (<i>choose one</i>) <i>from</i> 5 Story Pieces [EMI] |
| Hyde. Miriam | Eastern Temple, Four Funny Frogs (<i>choose one</i>) <i>from</i> Little Sketch Book [Allans] |
| James.William | Priscilla, Sea Saw, Sleepy Time, Tiggy-Tiggy Touch Wood (<i>choose one</i>) <i>from</i> 5 Very Easy Piano Pieces [IMP301] |
| Kabalevsky.Dimitri | No 1 <i>from</i> 15 Children's Pieces [B&H] No 20, 23 (<i>choose one</i>) <i>from</i> 24 Children's Pieces [B&H] |
| Roderick MacFarlane | Alley Cat Can Can <i>from</i> [Guild] |
| Schumann.Robert | Op 68 no 1 <i>from</i> [Guild] Op 68 no 2, 3, 6,16 (<i>choose one</i>) <i>from</i> Album for the Young [IMP1259] |
| Shostakovitch.D. | No 4 <i>from</i> Six Children's Pieces |
| Sibelium.Jean | Valsette <i>from</i> Op 40 Pensees Lyriques [Breitkopf] |
| Takacs.Jeno | Fandango, Snake Charmer, Spanish Donkey Driver (<i>choose one</i>) <i>from</i> Double Dozen for Small Fingers [Universal] |
| Tchaikowsky.P. | No 1, 2, 5, 8, 9, 17 (<i>choose one</i>) <i>from</i> Op 39 Album for the Young [Allans] |
| Wilfrid Holland | Hopscotch <i>from</i> [Guild] |
| Own Choice | <i>Non Approval Required</i> |

Option B : Modern Selection :-

List A : 15 marks

| | |
|----------------------------|--|
| Connections for Piano 2 | Picnic Hop, In The Quiet House, A Walk In The Sun, Toronto Tango, Fellin'Good, You've Got Mail, Sidewalk Café, A Stately Occasion (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 2 [Frederick Harris] |
| Alexander.Dennis | Forest Green <i>from</i> A Splash of Colour Book 1 [Alfred 268] Boogie on Down, Brave Spirit Dancer, Mighty Mandarin, Trumpeters Three (<i>choose one</i>) <i>from</i> First Show Stoppers [Alfred 14769] Autumn Splendour, Sound The Trumpets, Fiesta Feverm Tuesday's Child (<i>choose one</i>) <i>from</i> Just For You Book 2 [Alfred 406] |
| Fun Book 2 | Listen to the Mocking Bird, Whistling Sam (<i>choose one</i>) <i>from</i> Basic Piano Library [Alfred 2392] |
| Goldston Margaret | Circus Boogie, Swinging Penguin (<i>choose one</i>) <i>from</i> Travelling Fingers Book 1 [Alfred 14667] |
| Jazz Solos | Homage to Chick Corea, Boogie to the Right (<i>choose one</i>) <i>from</i> Jazz Sophisticat Book1 [Alfred 14715] |
| Mier.Martha | A Neat Beat, Seventh Street Blues, Sneaky Business (<i>choose one</i>) <i>from</i> Jazz, Rags and Blues Book 1 [Alfred 6642] |
| Own Choice | <i>Non Approval Required</i> |

List B : 20 marks

| | |
|-------------------------|--|
| Connections for Piano 2 | Trumpet Blues, Grey Skies, Suave, The Highlands, Sugar Cane, Half Asleep, Long Haul, Smiley (<i>choose one</i>) from Christopher Norton Connections for Piano 2 [Frederick Harris] |
| Goldston.Margaret | Shy from Moods.Book 1 [Alfred 6678] |
| Recital Book 3 | Flirty, Teasing (<i>choose one</i>) from Romances Book 1 [Alfred 6672] |
| Recital Book 4 | Alpine Polka, The Gypsy Baron, Circus March (<i>choose one</i>) from Basic Piano Library [Alfred 2115] |
| Own Choice | Cielito Lindo from Basic Piano Library [Alfred 2116] <i>Non Approval Required</i> |

List C : 20 marks

| | |
|-------------------------|---|
| Connections for Piano 2 | Morning Song, Motoring Along, Snappily Dressed, Across The Avenue, Circling, Leading the Cheer!, A Claming Influence, Drum Dance, A Long Goodbye (<i>choose one</i>) from Christopher Norton Connections for Piano 2 [Frederick Harris] |
| Alexander.Dennis | Tuesday's child from Just For You Book 2 [Alfred 406] |
| Clarke Cunthia | Tiger-Paw Two Step [Alfred 14242] |
| Fun Book 3 | At the Carnival, Festive Dance (<i>choose one</i>) from Basic Piano Library [Alfred 2393] |
| George Jon | Unsquare Dance from Kaleidoscope Solos Book 4 [Alfred 689] |
| | Sidewalk Tune, Autumn Leaves (<i>choose one</i>) from Kaleidoscope Solos Book 5 [Alfred 690] |
| Hartsell Randall | Hymn of Peace from Moments Book 2 [Alfred 6029] |
| | Counting Starts (<i>choose one</i>) from Something Special Book 3 [Alfred 313] |
| Mier Martha | Little White Church from Imagine Book 2 [Alfred 11706] |
| | The whispering Wind, Moonlight Waltz (<i>choose one</i>) from Romantic Impressions Book 1 [Alfred 6688] |
| Rollin Catherine | Boogie Band, Jam Session (<i>choose one</i>) from Jazz-a-Little Book 1 [Alfred 6659] |
| Own Choice | <i>Non Approval Required</i> |

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PERFORMANCE EXAM

LEVEL TWO

Examination Time : 10 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE THREE

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

| | |
|---------------|---|
| Scales : | Hands together ,Two octaves |
| | Major A, E, B |
| | Harmonic Minor C, G |
| | Melodic Minor C, G |
| | CONTRARY MOTION |
| | Major A, E |
| | Harmonic Minor C, G |
| Rotary Broken | |
| Chords : | Hands separate , One octave (Four note groups. Ascending & Descending) |
| | Major F |
| | Minor E |
| Arpeggios : | Hands together, Two octaves (Root position, Ascending & Descending) |
| | Major C, G |
| | Minor A, E |
| Chords : | A, E, B, Cm, Fm, Gm, D7, Dm7, A7, Am7 |
| | (Right Hand : Any position ; Left hand : Tonic octave) |
| | <i>The Examiner MAY also ask for any of the chords from previous grades</i> |

2) Sight Reading : 10 marks

A passage of 8 bars in 4/4, 3/4 or 2/4 time, in the keys of C, G or F Major. To be played by both hands at the moderate speed of one crotchet = MM 100. No accidentals. But phrasing must be observed.

3) Ear Test : 8 marks

Rhythm : To clap or tap a simple four bar passage played twice by the Examiner in $\frac{3}{4}$ time. Crotchets, quavers and dotted minims will be used.

Intervals : To hum or sing and identify any of the first FIVE notes of the major scales. The Examiner will first play the tonic chord of the scale selected, then the five notes of the scale. (Not more than 3 sharps or 3 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5) when answering.

Tonality : To hum or sing and then identify as major or minor, a short diatonic phrase of 5-7 notes played twice by the Examiner. No dotted rhythms used.

4) General Knowledge : 7 marks

General questions based on the music performed. All terms, signs, time signatures and key signatures used in the chosen examination music. In addition, questions on scale information, tetrachords, tones and semitones.

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.

5) Performance : 55 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 15 marks

| | |
|-------------------|---|
| Albert Loeschhorn | Study op 66 no 25 <i>from</i> [Guild] |
| Bertinie Henri | No 5, 7, 8, 11, 13, 17 (<i>choose one</i>) <i>from</i> Studies op 29 No 6, 12, 13, 14, 15, 16, 18 (<i>choose one</i>) <i>from</i> 25 Studies op 100 [IMP135] |
| Burgmuller | Op 109 no 1, 7 (<i>choose one</i>) <i>from</i> 18 Characteristic Studies [Allans] |
| Friedrich | Op 100 no 14, 15, 16, 17, 20, 22, 23, 24, 25 (<i>choose one</i>) <i>from</i> 25 Progressive Studies [IMP3] |
| Czerny Carl | No 50, 55, 61, 63, 85 (<i>choose one</i>) <i>from</i> First Instructor op 599 [Allans] Op 100 no 12, Op 139 no 42 (<i>choose one</i>) [Allans] |
| Duvernoy.F. | Op 176 no 19, 25 (<i>choose one</i>) <i>from</i> Elementary Studies [IMP42] Op 176 no 24 <i>from</i> [Guild] Op 120 no 3, 4, 5, 8 (<i>choose one</i>) <i>from</i> Elementary Studies [IMP144] |
| Henri Bertini | Study op 100 no 6 <i>from</i> [Guild] |
| Heller Stephen | Op 45 no 2 Studies [Alfred] Op 47, no 1, 3, 4, 5, 7, 15, 16, 23 studies (<i>choose one</i>) [Peters] |
| J.Concone | Etude op 24 no 8 <i>from</i> [Guild] |
| Lemoine | Study in G op 37 no 7, 23 (<i>choose one</i>) [Allans] Study in E minor op 37 no 34 [Allans] |
| Loeschhorn Alber | Study in D op 65, no 19 [IMP542] Study in Bb op 65 no 35 [Allans] |
| Lovelock.W. | No 1, 2, 5, Study in G (<i>choose one</i>) <i>from</i> Tuneful Technique [Allans] |
| Olsen.L. | No 8, 9, 13, 16 (<i>choose one</i>) <i>from</i> Piano Etudes Book 2 [Alfred] |
| Stephen Heller | Study op 45 no 2 <i>from</i> [Guild] |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|--------------------|--|
| Bach.J.S. | No 17, 18, 19 (<i>choose one</i>) <i>from</i> Children's Bach [IMP354] No 8 Prelude in F (<i>choose one</i>) <i>from</i> Twelve Small Preludes |
| Beard K | No 8, 9 (<i>choose one</i>) <i>from</i> 10 Two Parts Inventions [EMI.Boston] |
| Beethoven Ludwig | Bagatelle in A minor op 119 no 9 Sonatina in F (<i>choose one</i>) <i>from</i> Sonatina Album [IMP17] Sonatina in G (Moderato & Romanze) <i>from</i> [Guild] |
| Clementi Muzio | Sonatina op 37 no 1 (2nd & 3rd movement) [IMP14] |
| Czerny Carl | Sonatina op 163 complete [Allans] |
| Diabelli Anton | Sonatina op 168 no 5 (1st movement) [IMP17] |
| Handel G.F. | Minuet in F Major, Air, Sonatina in G major, Sonatina in Bb (<i>choose one</i>) <i>from</i> An introduction to His Keyboard works [Alfred] Sarabande no 6, Courante no 15, Gigue no 16 (<i>choose one</i>) <i>from</i> A Handel Album for Piano Solo [UE13040E] |
| Haydn F.J | No 1, 7, 8, 10, 11 (<i>choose one</i>) <i>from</i> Twelve Easy Pieces for Piano Solo [Univ157] |
| Khulau.Friedrich | Sonatina op 5 no 2 (last movement) [IMP17] |
| Muzio Clementi | Sonatina op 36 no 2 (Allegretto : 3rd movement) <i>from</i> [Guild] |
| Purcell.D. | Hornpipe in D minor [Chester] |
| Scarlatti Domenico | Sonata no XXXIV <i>from</i> Sixty Sonatas Vol2 [Schirmer 1775] |
| Tobias Haslinger | Sonatina in C (Allegro Moderato : 1st movement) <i>from</i> [Guild] |

W.Friedemann Bach Minuet, Allegro (*choose one*) from [Guild]
Own Choice *Approval Required*

List C : 20 marks

Balley Kerin Serenity, Winter Sun (*choose one*) from Six Sketches [Bailey Music]
Bartok Bela No 19, 25 (*choose one*) from 32 Piano Pieces [B7H]
Cornelius Gurlitt Bolera Ballade from [Guild]
Chopin F. Mazurka Op 7 no 5 [IMP1075]
Gail Smith Jake's song op 4 no 6 from [Guild]
Greig E. Waltz op 12 no 13 from [Guild]
Kabalevsky Dimitri No 7 Toccata from 15 Children's Pieces [B&H]
Lovelock W. The Spinning Wheel [Albert]
Mozart W.A. Andantina no 12 from Klavierstucke [Peter.NR4240a]
Roderick Blues Ballad from [Guild]
MacFarlane
Schumann Robert Op 68 no 20, op 124 no 4 (*choose one*) from Album for the Young [MP1259]
Op 68 no 7, 8 (*choose one*) from [Guild]
Schulthorpe.Peter Left Bank Waltz, Sea Chant (*choose one*) from Two Easy Pieces [Faber]
Shostakovich Dance from Dance of Dolls [B&H]
Dimitri
Theodor Kirchner Album Leaf op 7 from [Guild]
Tschaikowsky P. Op 39 no 10, 18 (*choose one*) from Album for the Young [Allans]
Own Choice *Approval Required*

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Option B : Modern Selection :-

List A : 15 marks

Connections for Piano 3 Licorice Allsorts, Given Half A Chance, Rainforest, In The Spirit, A Gentle Touch, The Dream, Feeling Silly, Wind Riders(*choose one*) from Christopher Norton Connections for Piano 3 [Frederick Harris]
Alexander Dennis Neanderthal from First Shows Stoppers [Alfred 14769]
Lazy 6 th Blues from Just For You Book 2 [Alfred 406]
Gentle Hearts from Just For You Book 3 [Alfred 407]
Three Bears A-Walkin [Alfred 14261]
Fun Book 3 Turkey in the Straw, Chromatic Rag, Calypso Rhumba, A Spooky Story (*choose one*) from Basic Piano Library [Alfred 2393]
Goldston Margaret The Windmill, Bourbon Street Blues, Bongo Beats, Dancing Boots, All American Ragtime Band (*choose one*) from Traveling Fingers Book 2 [Alfred 14668]
Rag Jerry The Brontosaurus Strut, Rose Bowl Rag, Lost in Space, Tailspin (*choose one*) from Going Solo [Alfred 6508]
Own Choice *Approval Required*

List B : 20 marks

Connections for Piano 3 Crystals, Poolside, On The Spur Of The Moment, Angel's Breath, White Sand, Samba Band, Breezy(*choose one*) from Christopher Norton Connections for Piano 3 [Frederick Harris]
Freeman-Olsen Lynn Think of me, Highway Boogie, Give My Regards to Broadway (*choose one*) from Pop Goes the Piano Book 2 [Alfred 2528]

| | |
|---------------------------|---|
| Mier Martha | Monkey on a Carousel <i>from</i> Imagine Book 2 [Alfred 11706] Hold My Hand <i>from</i> Romantic Impression Book 1 [Alfred 6688] Morning Has Broken [Alfred 14248] |
| Recital Book 4 | Amazing Grace, Theme from ‘The Polovetsian Dances’, Country Gardens, La Donna e Mobile (<i>choose one</i>) <i>from</i> Basic Piano Library [Alfred 2116] |
| Rollin Catherine | Sailing, Summertime Daydream, By A Quiet Stream, Water Chase (<i>choose one</i>) <i>from</i> Summer Vacation [Alfred 16609] Jazz Hound <i>from</i> Solo Spectacular Book 2 [Alfred 14691] |
| Small Allan Own Choice | Sailor’s Hornpipe <i>from</i> Very First Piano Solo Book [Alfred 538] <i>Approval Required</i> |

List C : 20 marks

| | |
|----------------------------|--|
| Connections for Piano 3 | At The Market, Sunset Mood, Ocean Breeze, Happy-Go-Lucky, Trail-Ride Blues, Sanke Dance, Up and Away (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 3 [Frederick Harris] |
| Alexander Dennis | Almost a Waltz <i>from</i> Just For You Book 2 [Alfred] Miss Kitty’s Ditty, Down-Home Boogie (<i>choose one</i>) <i>from</i> Jazz Sophisticat Book 1 [Alfred14715] |
| Mier Martha Own Choice | Downright Happy Rag <i>from</i> Jazz, Rags and Blues Book 1 [Alfred 6642] <i>Approval Required</i> |

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PERFORMANCE EXAM

LEVEL THREE

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE FOUR

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

- Scales : Hands together, Two octaves
- | | |
|----------------|--------|
| Major | Bb, Eb |
| Harmonic Minor | F, B |
| Melodic Minor | F, B |
| Chromatic | C, C# |
- CONTRARY MOTION
- | | |
|----------------|--------|
| Major | Bb, Eb |
| Harmonic Minor | F, B |
- Arpeggios : Hands together, Two octaves
(Root position, Ascending & Descending)
- | | |
|-------|-------|
| Major | F, Bb |
| Minor | D, G |
- Chords : Eb, Bb7, Cm7, Gm7, C6, G6, F6, Bb6
(Right Hand : Any position ; Left hand : Tonic octave)
The Examiner MAY also ask for any of the chords from previous grades

2) Sight Reading : 10 marks

A twelve bar passage in either the key of G,D,F Major or in A Minor in 3/4, 4/4, or 6/8 time. Both hands together. Quavers and occasional accidentals will be used.

3) Ear Test : 8 marks

Rhythm : To clap or tap a four bar phrase played by the Examiner in 3/4, or 4/4 time. Dotted minims and dotted crotchets may be used.

Intervals: To hum or sing and identify any note of first SIX notes of the major scales. The Examiner will first play the tonic chord of the scales selected, then the six notes of the scale.

(Not more than 4 sharps or 4 flats), before playing one note and requesting the answer.

The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6) when answering.

Tonality : To hum or sing and then identify as major or minor, a short chromatic phrase 5-7 notes played twice by the Examiner. Dotted rhythms may be used.

4) General Knowledge : 7 marks

General questions covering scale formation, tetrachords, tones and semitones, notation, rests, main keys of the chosen pieces. Binary Form. Easy intervals above C. G and F (Major 3rd and Perfect).

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.

5) Performance : 55 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 15 marks

| | |
|----------------------------------|--|
| Burgmuller Friedrich Czerny Carl | Op 109 no 2, 3, 6, 14 (<i>choose one</i>) from 18 Characteristic Studies [Allans 3B] No 1, 3, 4 (<i>choose one</i>) from School of Velocity op 299 [IMP2] Study no 2 op 299 [Guild] No 3, 5, 6 (in A), 8, 10, 19 (<i>choose one</i>) from Studies op 636 [IMP134] No 1, 3, 7, 11 (in G), 15, 16 (<i>choose one</i>) from Studies op 849 [Allans] |
| Duvernoy.F. | No 7 from Elementary Studies op 176 [IMP144] Study no 7 op 120 [Guild] |
| Heller Stephen | No 3, 5, 6, 8, 10 (<i>choose one</i>) from Studies op 45 [Heller] Study no 5 op 45 [Guild] No 1, 10, 11 (in B minor), 23 (<i>choose one</i>) from Studies op 46 [Schirmer] No 18, 19, 24 (<i>choose one</i>) from Studies op 47 [Peters] Study in G op 125 no 5 [Allans] |
| Kabalevsky Dimitri | Study in C op 27 no 7, Study in E op 20 no 19 (<i>choose one</i>) from Selective Piano Pieces for Children [Allans] Study no 21 op 66 [Guild] |
| Le Couppey Felix | Study in F op 20 no 3, Study in C op 20 no 7, Study in E op 20 no 19 (<i>choose one</i>) [Allans] |
| Henri Bertini Own Choice | Study no 18 op 100 [Guild] <i>Approval Required</i> |

List B : 20 marks

| | |
|------------------|--|
| Bach J.S | Allemande, Short Works (<i>choose one</i>) from Bach for Young Pianists [Albert] Preludium 1 in C [Guild] No 3 D minor, no 5 E major (<i>choose one</i>) from 6 Little Preludes [Allans] No 1 Preludes Book 1 from 48 Preludes & Fugues |
| Beethoven Ludwig | Bagatelle in F op 33 no 3, from Sieben Bagatelle HV20 [Henle] Sonata op 49 no 2 (1st or 2nd movement) [Allans] |
| C.P.E.Bach | Solfeggio in G minor [Guild] |
| Clementi Muzio | Sonatina op 37 no 2 (1st movement) [IMP14] Sonatina op 38 no 1 (1st movement) [IMP14] |
| Diabelli Anton | Sonatina op 151 no 3 (1st movement in F) [Allans] Sonatina op 168 no 4 (Allegro in Bb) [Allans] Sonatina op 168 no 5 from Masterwork Classics Level 6 [Alfred 416] |
| Gustav Merkel | Sonatina in F (1st movement) [Guild] |
| Handel G F | Courante [Guild] No 2, 6 (<i>choose one</i>) from Easy Piano Pieces [Peters-Hinrichsen no 3] Suite no 4 in E minor Sarabande, Suite no 10 Allegro, Suite no 16 Allemande (<i>choose one</i>) [Allans] |
| Haydn J. | Sonata in Bb Hob XVI/2 (Minuet & Trio), Sonata Hob XVI/11(1st & 2nd movement) (<i>choose one</i>) from Sonatina For Young Pianists [Allans] |
| Johann Krebs | Allegro [Guild] |
| Kuhlau Frederick | Sonatina in F op 55 no 4 (last movement) [IMP728] Sonatina op 55 no 5 (1st movement) [IMP42] |

- Mozart W.A. Eine Kleine Nachtmusik (3rd movement) [Peters]
 Sonata in Eb K282 (2nd movement) [Allans]
 Sonata in C K545 (2nd movement or Rondo) [Allans]
 Sonatina in C (1st movement) [Guild]
 Own Choice *Approval Required*

List C : 20 marks

- Bartok Bela No 13 *from* Musical Cameos [IMP496]
 No 3 *from* Ten Easy Pieces For Piano [Allans]
 Peasant Dance *from* Mikrokosmos vol 5 [B&H]
 For Children [Guild]
 Chopin Frederick Mazurka no 1 in Bb op 7 [IMP1075]
 Greig Edward The Watchman's Song op 12 no 3 [Guild]
 Glen Varney Dragon Train [Guild]
 Kabalevsky No 3, 12,14, 15 *from* 15 Children's Pieces
 Khatchaturian Aram The Little Horse *from* Pictures of Childhood [B&H]
 Mendelssohn Felix Op 72 no 2 *from* Pieces for Children [Allans]
 Niels Gade Ring Dance op 36 no 4 [Guild]
 Prokofiev Tarantella op 65 *from* Musique d'enfants [B&H]
 Schubert Franz Allegretto D915 or German Dance no 10 & 13 [Allans]
 Schumann Robert Op 68 no 12, 26, 29 (*choose one*) *from* Album for the Young [IMP1259]
 Reaper's Song op 68 no 18 [Guild]
 Shostakovich Romance no 3, Hurdy Gurdy no 6, Clockwork Doll no 7
 Dmitri (*choose one*) *from* Dances of the Dolls, 7 Pieces for Piano [B&H]
 Tschaikowsky P Song of the Lark op 39 no22, Cahnson Triste op 48 no 2 (*choose one*) *from* Children's
 Album [Peters.Allans 188] Polka op 39 [Guild]
 Own Choice *Approval Required*

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Option B : Modern Selection :-

List A : 15 marks

- Connections for Counterintuitive, Deep In Thought, A Steady Hand, The Young Rider,
 Piano 4 Positively Swinging, Stegosaurus, Pony Ride, Bedbug Blues (*choose one*) *from*
 Christopher Norton Connections for Piano 4 [Frederick Harris]
 Alexander Dennis Montana Rag, Soft Shoe Sally (*choose one*) *from* Just For You Book 2 [Alfred 406]
 Got the Feeling, Summer's End (*choose one*) *from* Just For You Book 3 [Alfred 407]
 Variations on Green, "A-Men" Blues, Never Ending (*choose one*) *from*
 Jazz Sophisticat Book 2 [Alfred 14716]
 Freeman-Olson Hot Brass, Single Set (*choose one*) *from* Pop Goes the Piano Book 3 [Alfred 2529]
 Lynn
 Goldston Margaret Ride on a Subway *from* Travelling Fingers Book 2 [Alfred 14668]
 Massound Kathleen Journey to an Oasis [Alfred 14724]
 Mier Martha Peppermint Rag [Alfred 14264]
 Poe John Elfin Dance [Alfred 14266]
 Ray Jerry Peaches and Cream, Pickles and Peppers (*choose one*) *from* Ragtime [Alfred 11721]
 Own Choice *Approval Required*

List B : 20 marks

- Connections for Piano 4 Taskmaster, Running Out of Steam, Line by Line, By Myself, Sunny Again!, Hornpipe, Lightbulb, A Simple Song (*choose one*) from Christopher Norton Connections for Piano 4 [Frederick Harris]
- Freeman-Olsen Lynn Whistling Happy, Night Flight, September Serenade, Sweet Texas Rose (*choose one*) from Pop Goes the Piano Book 3 [Alfred 2529]
- Recital Book 4 The Glow Worm, The Slopp John B (*choose one*) from Basic Piano Library [Alfred 2116]
- Own Choice *Approval Required*

List C : 20 marks

- Connections for Piano 4 Two Trails, Number Crunching, Open Window, Cake Mix, Jaunty, Holidays, Lighter Than Air (*choose one*) from Christopher Norton Connections for Piano 4 [Frederick Harris]
- George Jon Greek Dance from Kaleidoscope Solos Book 5 [Alfred 690]
- Rollin Catherine Starry Night from Out of This World Book 1 [Alfred 11708]
- Traditional Amazing Grace [Alfred 14251]
- Own Choice *Approval Required*

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PERFORMANCE EXAM

LEVEL FOUR

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE FIVE

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

- Scales :
- | | |
|--|------------|
| Hands together , Four octaves | |
| Major | F#, Ab, Db |
| Harmonic Minor | Bb, Eb |
| Melodic Minor | Bb, Eb |
| Chromatic | D, D# |
| CONTRARY MOTION, Two octaves | |
| Major | Ab, Db |
| Harmonic Minor | Bb, Eb |
| STACCATO in 3rd, Hands separate, Two octaves | |
| Major | C |
- Arpeggios :
- | | |
|---|------|
| Hands together, Four octaves | |
| (Root position & 1st inversion, Ascending & Descending) | |
| Major | D, A |
| Minor | B, C |
- Chords :
- C Dim, G Dim, D Dim, A Dim, F Dim. (Also written as Co)
C Aug, G Aug, D Aug, A Aug, F Aug (Also written as C+)
Ab, D6, E6, A6, Eb6, Ab6
(Right Hand : Any position ; Left hand : Tonic octave)
The Examiner MAY also ask for any of the chords from previous grades
- Chord Progression :
- | | |
|---|-----------------------------|
| C Major & C Minor, Primary triads only. | |
| I- IV-V- I | Perfect cadence progression |
| I-IV-I | Plagal cadence progression |

2) Sight Reading : 10 marks

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.

3) Ear Test : 8 marks

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time.
No note shorter than a quaver.

Intervals: To hum or sing and identify any degree of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 5 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8.) when answering.

Pitch : To hum or sing the higher of two notes played simultaneously by the Examiner within the Diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadences: To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (IV-I) or Perfect (V-I).

4) General Knowledge : 7 marks

General questions covering terms and signs found in the examination pieces, keys and modulations, intervals including diminished and augmented above the notes D, A and B Flat. Time and accent. Binary and Ternary form. To be able to demonstrate these forms in the examination pieces. Scale formation and tetrachords. To recognize Perfect and Plagal cadence examples in the examination music presented.

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.

5) Performance : 55 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 15 marks

| | |
|----------------------|--|
| Burgmuller Friedrich | Op 109 no 4, 5, 9, 13, 15 (<i>choose one</i>) from 18 Characteristic Studies [Allans 3B] |
| Bertini Henri | Studies op 29, no 3, 12, 20 (<i>choose one</i>) [IMP9] Studies in A op 32 no 28 (<i>choose one</i>) [Allans] |
| Czerny Carl | No 5, 6, 7, 9, 10, 17 (<i>choose one</i>) from School of Velocity op 299 [Peters 2411] No 1, 3, 5, 10, 16 (<i>choose one</i>) from Studies op 718 [Allans] No 18, 20, 21, 23 (<i>choose one</i>) from Studies op 849 [Peters 2611] |
| Heller S | No 7, 12, 13, 18, 19, 24 (<i>choose one</i>) from Studies op 45 [Peters 3561a] No 7, 8 (<i>choose one</i>) from Studies op 46 [Peters 3562] No 18, 19, 24 (<i>choose one</i>) from Studies op 47 [Peters] |
| Kabalevsky Dimitri | Study in F op 27 Book 2 from 10 Children's Pieces [Allans] |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|------------------|--|
| Bach J.S | Prelude no 9 in E major from 48 Preludes & Fugues No 3, 5, 6, 7, 8, 9, 10, 11, 12 (<i>choose one</i>) from Two Part Inventions |
| Beethoven Ludwig | Bagatelle op 119 no 3 Für Elise Sonata op 2 no 1 Minuet & Trio Sonata op 2 no 2 Scherzo & Trio Sonata op 2 no 3 Minuet & Trio Sonata op 14 no 1 Allegretto (2nd movement) |
| Clementi Muzio | Sonatina no 1 op 37 (Andantino only in Eb) [Allans] Sonatina op 36 no 6 (1st or 2nd movement) [Allans] |
| Handel G.F | Suite no 14 in G (Allegro) [Breitkopf] Toccatà from An introduction to His Keyboard Works [Alfred] |
| Haydn J | Sonata Hob 34 no 2 Finale in E minor Sonata Hob XVI/G1 in G Allegro [Allans] Sonata Hob XVI/7 or Sonata Hob XVI/9 [Allans] |
| Kuhlau. Daniel | Sonatina op 20 no 1 (1st & 2nd movement) [Allans] |

- Mozart W.A Sonata K280 F major (Presto)
 Sonata K282 G major (Minuets I & II) [Henle]
 Sonata K330 C major (Andante Cantabile 2nd movement)
 Sonata K331 A major (Minuet & Trio 2nd movement)
 Sonata K545 C major (Allegro 1st movement)
- Mozart W.A Sonata K355 Menuett [Allans]
 Sonatina no 1 in C (1st & 2nd movement) [Alberts.Allans]
 Sonatina no 2 in A (1st & 2nd movement) [Alberts.Allans]
 Sonatina no 3 in D (1st & 2nd movement) [Alberts.Allans]
 Sonatina no 4 in Bb (1st & 2nd movement) [Alberts.Allans]
 Sonatina no 5 in F (1st & 2nd movement) [Alberts.Allans]
 Sonatina no 6 in C (1st & 2nd movement) [Alberts.Allans]
- Scarlatti Domenico Sonata no 1 *from* Sixty Sonatas Vol 1 [Schirmer 1774]
 Sonata No XXX111 *from* Sixty Sonatas Vol 2 [Schirmer 1775]
- Telemann.G No 1 Allegro *from* Three Dozen Fantasies [Barenreiter]
- Own Choice *Approval Required*

List C : 20 marks

- Bailey Kerin Toccatina *from* Six Sketches [Bailey Music]
- Bartok Bela No 91, 92 (*choose one*) *from* Mikrokosmos Vol 3
 No 102, 110, 117, 118, 121 (*choose one*) *from* Mikrokosmos Vol 4
- Benjamin A. March no 2 *from* Three Fantasies [Allans]
- Burgmuller Rondo All Turca *from* Piano Classics Vol 3 [Allans]
- Freidrich
- Chopin Frederick Mazurka op 68 no 3 (Posthumous), Op 17 no 1 or 2, Op 24 no 1, Op 67 no 2 in G minor, Op 67 no 3 (*choose one*)
- Grieg Edvard Op 3 no 1, 5, 6 (*choose one*) *from* Poetic Tone Pictures [Allans]
- Liszt Franz Consolation no 1 [IMP154]
- Mendelssohn Felix Op 19 no 4 or 6, Op 30 no 9 or 12 (*choose one*) *from* Songs Without Words
- Poulenc Francis No 6 *from* Suite Francaise [Allans 1110]
- Prokofiev Serge No 10 *from* Vision Fugitive op 22
- Satie erik No 1, 2, 3 (*choose one*) *from* 3 Sarabandes [Allans]
- Schubert Franz Scherzo in Bb no 27 *from* Piano Classics Vol 3 [Allans]
- Schumann.Robert Fantastic Dance op 124 no 5, Op 68 no 17, 27, 28, 30 (*choose one*) *from* Album for the Young [IMP1259]
 Op 15 no 2 ,11 (*choose one*) *from* Scenes from Childhood [IMP34]
 Op 83 no 3, 6, 8 (*choose one*) *from* Woodland (Forest) Scenes [Peters.Henle]
- Sculthorpe.Peter Snow & Moon *from* Snow, Moon and Flowers [Allans]
- Shostakovitch Lyrical Waltz, Prelude op 34 no 19 (*choose one*) *from* Six Children's Pieces [B&H]
- Dmitri
- Own Choice *Approval Required*
-

Option B : Modern Selection :-

List A :15marks

| | |
|-------------------------|--|
| Connections for Piano 5 | Scamp, Moonscape, Contra Dance, A summer Day, So Easy, Boxcar Blues (<i>choose one</i>) from Christopher Norton Connections for Piano 5 [Frederick Harris] |
| Chopin Frederic | Etudes from Simply Classic Book 2 [Alfred 14706] |
| Freeman-Olson Lynn | Bongo Fever, Clarinet Capers, Thank You, Mrs.Bach (<i>choose one</i>) from Pop Goes the Piano Book 3 [Alfred 2529] |
| Mier.Martha | Clarinet Blues, Beach Buggy Boogie (<i>choose one</i>) from Jazz, Rags and Blues Book 2 [Alfred 6643] |
| Alexander Dennis | L.A.Slide, Boogie to the Left, All the Things You Aren't (<i>choose one</i>) from Jazz Shophisticat Book 2 [Alfred 14716] |
| Ray Jerry | The Entertainer from Ragtime [Alfred 11721] |
| Rollin Catherine | Monkey Business, Juggling Act (<i>choose one</i>) from Circus Suite [Alfred 3228] Space Flight from Out of This World Book 1 [Alfred 11708] |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|------------------------------------|---|
| Connections for Piano 5 | Sometimes It's How I Feel, Palm Trees, Floating, A Folk Song, Leaves Falling, Back On Track, Country Calm, Daydreaming (<i>choose one</i>) from Christopher Norton Connections for Piano 5 [Frederick Harris] |
| Freeman-Olson Lynn | Shades of Blue, Quiet Memories (<i>choose one</i>) from Pop Goes the Piano Book 3 [Alfred2529] |
| Pachelbel Johann | Canon from Simply Classic Book 2 [Alfred 14706] |
| Rubinstein Anton Recital Book 4 | Melody in F from Simply Classic Book 2 [Alfred 14706] The Jugglers from Basic Piano Library [Alfred 2116] |
| Own Choice | <i>Approval Required</i> |

List C : 20 marks

| | |
|-------------------------|---|
| Connections for Piano 5 | Rail Rhythms, Strutting About, Mysterious Stranger, The Arrival, Tap Dance, Simple Pleasures, Boogie Express, Caribbean Mood (<i>choose one</i>) from Christopher Norton Connections for Piano 5 [Frederick Harris] |
| Hill Steve | Yesterday from the Beatles for Jazz Piano [Wise Publication N090504] |
| MacFarlane Roderick | True Love, Melissa's Magical Melody (<i>choose one</i>) from Music My Way [Music Press] Carousel Vamp, Gemma's Dance (<i>choose one</i>) from Piano Fun [Music Press] |
| Rollin Catherine | Rah Rah Rag, Jazzing and Ragging (<i>choose one</i>) from Ragtime Style [Alfred 6017] Scat Song from Jazz Style [Alfred 6509] |
| Own Choice | <i>Approval Required</i> |

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PERFORMANCE EXAM

LEVEL FIVE

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 30 marks.

2) Summary : 10 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE SIX

Examination Time : 30 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

- Scales :
- | | |
|------------------------------|------------|
| Hands together, Four octaves | |
| Major | Gb, Cb, C# |
| Harmonic Minor | C#, G#, D# |
| Melodic Minor | C#, G#, D# |
| Chromatic | E, F |
| CONTRARY MOTION, Two octaves | |
| Major | Gb, Cb, C# |
| Harmonic Minor | C#, G#, D# |
| STACCATO in 6th, Two octaves | |
| C Major | |
| DOUBLE OCTAVES, Two octaves | |
| Major | Eb |
| Harmonic Minor | C |
- Arpeggios :
- | | |
|--|-----------|
| Hands together, Four octaves | |
| (Root position & 1st inversion, Ascending & Descending) | |
| Major | E, Eb, Ab |
| Minor | F, Eb, Bb |
| DOMINANT 7th, Hands together, Four octaves | |
| In the keys of D, A, F (Root position, Ascending & Descending) | |
- Chords :
- All Major and Minor chords in all keys.
Cmaj7, Gmaj7, Dmaj7, Amaj7, Fmaj7, BbMaj7, EbMaj7, E7, Eb7, Ab7, Em7, Bm7, Fm7, Bbm7
(Right Hand : Any position ; Left hand : Tonic octave)
The Examiner MAY also ask for any of the chords from previous grades
- Chord Progression : E Major & F Minor. Primary triads only
I-IV-V7-I Perfect cadence progression
I-V-I-IV-I Plagal cadence progression.

2) Sight Reading : 7 marks

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.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time with no note shorter than a quaver. Moderate tempo.

Intervals: To hum or sing and identify any two notes of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 6 sharps or 6 flats), before playing the two notes and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower of two notes played simultaneously by the Examiner within the diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadence: To identify whether a phrase played by the Examiner is in a major or a key, and if the end cadence is Plagal (1V-1), Perfect (V-1) or Interrupted (V-V1)

Harmony : To identify as MAJOR or MINOR, triads played in root position by the Examiner. These will be played twice if necessary

4) General Knowledge : 6 marks

Questions covering the form and structure of the selected pieces. Advanced questions on intervals, including compound, inverted, diatonic or chromatic. Ornaments and abbreviations, terms, keys and modulations found in the chosen examination music. Knowledge of, and recognition of Plagal, Perfect and Interrupted cadences within the examination music performed.

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.

5) Performance : 64 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 16 marks

| | |
|----------------------|---|
| Bertini Henri | Studies op 29 no 18, 22, 23, 25 (<i>choose one</i>) [IMP9] Studies op 32 no 8, 9 (<i>choose one</i>) [Belwin] |
| Burgmuller Friedrich | Studies op 109 no 10, 11, 12, 16, 17, 18 (<i>choose one</i>) [Peters.Allans] |
| Clementi Muzio | Study in D minor no 53 [Allans] |
| Czerny Carl | No 8, 11, 12, 13, 14, 18, 21, 24, 25, 29 (<i>choose one</i>) from School of Velocity op 299 [IMP2] Studies op 718 no 3, 17, 20 (<i>choose one</i>) [Allans] Studies op 849 no 15, 25 (<i>choose one</i>) [Alfred] |
| Heller Stephen | Studies op 45 no 15, 16, 20, 21 (<i>choose one</i>) [Alfred] Studies op 46 no 12, 18, 21, 24, 26 (<i>choose one</i>) [Peteres] |
| Moszkowski Moritz | No 4, 5 (<i>choose one</i>) from Studies op 91 Book 1 [Leduc] No 12, 15 (<i>choose one</i>) from Studies op 91 Book 2 [Leduc] |
| Own Choice | <i>Approval Required</i> |

List B : 16 marks

| | |
|------------|--|
| Bach C.P.E | Sonata in A minor (1st movement : Allegro) [Allans] |
| Bach J.S. | English Suite no 2 (A minor) French Suite no 3 B minor (Gigue or Bouree II) BWV814 French Suite no 5 G major (Allemande or Gigue) BWV816 French Suite no 6 E major (Gigue) BWV817 No 2, 13 (<i>choose one</i>) from Two Part Inventions [IMP7] No 4, 5, 6, 11, 14, 15 (<i>choose one</i>) from Three Part Inventions [Peters. Alfred] |

- Handel G.F Suite no 2 in F (Allegro) [Belwin]
Suite no 3 in D minor (Courante) BWV808 [Belwin]
Suite no 4 in E minor (Courante) [Belwin]
Suite no 7 in G minor (Allegro) [Belwin]
Suite no 8 in F minor (Allemande or Gigue) [Belwin]
- Scarlatti Domenico No IX, XIII, XXIX (*choose one*) from Sixty Selected Sonatas vol 1 [Schirmer 1774]
Sonata L23 in E [Allans 1881]
Sonata L463 in D [Allans 1881]
Sonata L366 K1 in D minor [Allans]
Sonata L352 K11 in C minor [Allans]
Sonata K242 in C major [Allans]
- Own Choice *Approval Required*

List C : 16 marks

- Beethoven Ludwig Bagatelle no 2 op 33 [Henle]
Bagatelle no 1 op 119 [Schirmer]
Bagatelle no 5 op 126
Sonata op 2 no 1 F minor (1st movement)
Sonata op 10 no 3 (Minuet and Trio)
Sonata op 14 no 2 (Last movement : Scherzo, Assai Allegro)
Sonata op 31 no3 (3rd movement : Minuetto and Trio)
Sonatina no 1 in Eb (Rondo Vivace) [Allans 1178]
- Clementi Muzio Sonata op 36 no 4 (1st & 2nd movement) [Allans]
- Haydn Joseph Sonata Hob XV1/10 in C (1st & 2nd movement) [Henle]
Sonata Hob XV1/32 (Finale-Presto)
Sonata Hob XV1/47 (Finale-Tempo di Minuetto)
- Mozart W.A Fantasia in D minor K397 [Allans]
Sonata K279 C major (1st movement)
Sonata K310 A minor (Last movement)
Sonata K311 D major (1st movement)
Sonata K330 C major (3rd movement)
- Own Choice *Approval Required*

List D : 16 marks

- Albeniz Issac No 3, 6 (*choose one*) from Espana [Allans 1018]
- Bartok Bela Perpetuum Mobile no 135 from Mikrokosmos vol V
- Chopin F. Mazurka op 6 no 1, op 17 no 4, op 24 no 3, op 30 no 2, op 41 no 2
(*choose one*)
Nocturne in Eb op 2 [Peters.Henle]
Polonaise op 40 no 1 in A major [Allans]
Prelude op 28 no 15 in Db [Allans 1075]
Waltz op 69 no 1 [Allans]
- Debussy Claude The Little Shepherd from Children's Corner Suite [Alfred]
- Granados Enrique Op 37 no 5 Andaluza from Spanish Dances [Allans]
- Grieg Edvard Nocturne op 54 no 4 or 5 (*choose one*) [Peters]
No 1, 5, 6 (*choose one*) from Lyric Pieces op 47 [Peters]
- Mendelssohn Felix Op 19 no 1, Op 30 no 11, Op 38 no 18, Op 53 no 19, 20, 22
Op 102 no 45 (*choose one*) from Songs Without Words
- Kabalevsky Dimitri Sonata in C (1st movement) [B&H]
- Poulenc Francis Carillon no 7 from Suite Francaise [Allans 1110]

| | |
|------------------|---|
| Schubert Franz | Sonata Op Posth in A DV959 (Scherzo and Trio) [Henle] |
| Schumann Robert | Op 12 no 3 <i>from</i> Fantasy Pieces [Allans] |
| | Op 15 no 5, 10 (<i>choose one</i>) <i>from</i> Scenes from Childhood [Allans] |
| Sculthorpe Peter | Night <i>from</i> Night Pieces [Faber] |
| Shostakovich | Preludes op 34 no 8, 24 (<i>choose one</i>) [B&H] |
| Dimitri | |
| Own Choice | <i>Approval Required</i> |

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Option B : Modern Selection :-

List A : 16 marks

| | |
|-------------------------|---|
| Connections for Piano 6 | Free For The Day, Cool As A Cucumber, Mood Marigold, Mississauga Rag, Beguine Again (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 6 [Frederick Harris] |
| Alexander Dennis | Terra Toccata, El Diablo (<i>choose one</i>) <i>from</i> Showstoppers [Alfred 11729] |
| Mier Martha | Slipping Around, Wild Honeysuckle Rag, Lasy Days, Jelly Bean Rag (<i>choose one</i>) <i>from</i> Jazz, Rags & Blues Book 2 [Alfred 6643] |
| Joplin Scott | The Easy Winners <i>from</i> Simply Classics [Alfred 14307] |
| Rag Jerry | Peacherine Rag, Maply Leaf Rag (<i>choose one</i>) <i>from</i> Ragtime [Alfred 11721] |
| Own Choice | <i>Approval Required</i> |

List B : 16 marks

| | |
|-------------------------|---|
| Connections for Piano 6 | Rocker, Bare Trees, Too Cool, Gazelle, In Between (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 6 [Frederick Harris] |
| Clayderman Richard | Ballade Pour Adeline, Moonlight Sonata (<i>choose one</i>) <i>from</i> Piano Solos Anthology [Amsco] |
| Edited Denes Agay | Alexander's Ragtime Band, The Donkey Serenade, St Louis Blues (<i>choose one</i>) <i>from</i> The Joy of American Classics [Music Sales] |
| Goldston Margaret | Confident, Lonely, Triumphant (<i>choose one</i>) <i>from</i> Moods Book 2 [Alfred 6679] |
| Widger John | Boogie 2 (Fur Elise) <i>from</i> Boogie Beethoven [SP316 Spartan] |
| Own Choice | <i>Approval Required</i> |

List C : 16 marks

| | |
|-------------------------|---|
| Connections for Piano 6 | Tent Meeting, Bahama Beach, As In A Dream, Buttoned Down, Seconds Apart (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 6 [Frederick Harris] |
| Alexander Dennis | Turquoise, Violetta, Green Tangerine (<i>choose one</i>) <i>from</i> A Splash of Colour Book 2 [Alfred 269] |
| Gershwin George | Tonight's the Night <i>from</i> Crazy for You [Alfred VF1815] |
| Greig Edvard | Themes from "Piano Concerto in A minor" <i>from</i> Simply Classics Book 2 [Alfred 14706] |
| Strauss Johann | Blue Danube, Tales from Vienna Woods (<i>choose one</i>) <i>from</i> Simply Beautiful [Alfred 6595] |
| Own Choice | <i>Approval Required</i> |

List D : 16 marks

| | |
|-------------------------|--|
| Connections for Piano 6 | Displacement, Twilight Dance, Big Band Swagger, A minor Incident, Little Lullaby, Upside (<i>choose one</i>) <i>from</i> Christopher Norton Connections for Piano 6 [Frederick Harris] |
| Bonsor B | Feeling Good <i>from</i> Jazzy Piano 2 [Univesal] |
| Hill Steve | And I Love Her <i>from</i> The Beatles for Jazz Piano [Wise Publication N090504] |

| | |
|------------------------|--|
| MacFarlane Roderick | Piano on Fire <i>from</i> Piano Fun [Music Press] |
| Rollin Catherine | Just Filddling Around, Silent Movie Rag, Chromatic Express (<i>choose one</i>) <i>from</i> Ragtime Style [Alfred 6017] Fabulous Fingers, A Little Latin Beat (<i>choose one</i>) <i>from</i> Jazz Style [Alfred 6509] |
| Wedgwood Pamela | Keep Cool, Little Bin Blues (<i>choose one</i>) <i>from</i> Green Jazzing About [Faber] |
| Own Choice | <i>Approval Required</i> |

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PERFORMANCE EXAM

LEVEL SIX

Examination Time : 25 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 20 marks.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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GRADE SEVEN

Examination Time : 40 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

- Scales :
- | | |
|--------------------------------------|------------------|
| Hands together, Two octaves | |
| Major | Any Major scales |
| Harmonic Minor | F#, Ab, A# |
| Melodic Minor | F#, Ab, A# |
| Chromatic | F#, G, G# |
| CONTRARY MOTION, Two octaves | |
| Major | F#, B, Eb |
| Harmonic Minor | F#, Ab, A# |
| Chromatic | F#, G, G# |
| STACCATO in 3rd and 6th, Two octaves | |
| Major | C, D, E |
| Harmonic Minor | C, D, E |
| DOUBLE OCTAVES, Two octaves | |
| Major | F, A |
| Harmonic Minor | F, A |
- Arpeggios :
- | | |
|---|------------|
| Hands together, Four octaves | |
| (Root, 1st, 2nd inversion, Ascending & Descending) | |
| Major | B, Db, Gb |
| Minor | C#, F#, G# |
| CONTRARY MOTION, Hands together, Two octaves | |
| Major | B |
| Minor | F# |
| DOMINANT 7th, Hands together, Four octaves | |
| In the keys of G, E, Bb (Root position, Ascending & Descending) | |
| DIMINISHED 7th, Hands together, Four octaves | |
| on B, C# (Root position, Ascending & Descending) | |
- Chords :
- Major, minor, sixth, seventh, major seventh, minor seventh, diminished and augmented chords in all keys.
(Right Hand : Any position ; Left hand : Tonic octave)
- Chord Progression :
- | | |
|---------------------------------------|---|
| DbMaj and F#Min. Primary triads only. | |
| I-IV-Ic-V7-I | Cadential 6/4 progression (Perfect Cadence) |
| I-Ib-IV-I | Plagal cadence progression. |
| I-IIb-V7-VI | Interrupted cadence progression. |

2) Sight Reading : 7 marks

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 must be expected.

3) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted crotchet, quavers and semiquavers used .

Intervals: The Examiner will play the Tonic chord of a suitable key and then play three notes consecutively within the scale octave. The test will be given twice before the answer is requested . The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower notes of a Major or Minor Triad played in Root position by the Examiner. To hum or sing a phrase of 7-9 notes, either diatonic or chromatic after it has played twice by the Examiner.

Harmony : To identify as Major, Augmented or Diminished, Triads played in Root position by the Examiner.

4) General Knowledge : 6 marks

1. Background of the composers and of the works performed.
2. Questions covering the form and structure of the pieces played, Keys and modulations
3. Advance questions on intervals including compound, inverted , diatonic and chromatic.
4. Cadences, Perfect, Plagal, Imperfect and interrupted. Knowledge of, and recognition within the examination music performed.

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.

5) Performance : 64 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 16 marks

| | |
|-------------------|--|
| Czerny Carl | Study in C minor op 755 no 9 Study no 31, 34, 35, 36, 38, 40 (<i>choose one</i>) from School of Velocity op 299 |
| Duvernoy | Study on D minor op 61 no 19 [Allans 1182] |
| Fischer F.E | Study in C op 11 no 3 [Allans] |
| Moscheles Ignaz | Study in Eb op 90 no 17 [Allans] |
| Moszkowski Moritz | Op 91 no 8, 10, 11, 14, 16, 17, 18, 19 (<i>choose one</i>) from Twenty Little Studies Book 2 [Leduc] |
| Own Choice | <i>Approval Required</i> |

List B : 16 marks

| | |
|-----------|--|
| Bach J.S. | English Suite no 3 (Allemande & Gigue) [Henle] English Suite no 4 (Prelude) English Suite no 5 (Prelude in E minor) [Henle] Partita no 1 (Prelude & Allamande in Bb) Partita no 5 (Preamulum in G) No 2, 5, 6, 16, 21 from 48 Preludes & Fugues Book 1 No 2, 7, 9, 15 from 48 Preludes & Fugues Book 2 |
|-----------|--|

- Clementi Muzio Sonata in Bb op 24 no 2 (1st movement : Allegro con Brio) [Schirmer.Allans]
 Handel G.F Fantasia in C [Kalmus, Belwin, Peters no 3]
 Prelude & Fugue no 8 in F minor [Peters]
 Theme & Variations no 5 Harmonious Blacksmith [Alfred]
 Suite no 3 in D minor Presto [Henle.Peters]
- Scarlatti Domenico Capriccio in E major [Allans]
 Sonata Longo 388 no 2 in G major (Book 1) [Dolver, Kalmus]
 Sonata Longo 379 no 7 in A minor (Book 1)
 Sonata Longo 290 no 40 in G major (Book 2)
 Sonata Longo 497 no 51 in Bb major
 Sonata L422 K141 in D minor
 Sonata L381 K438 in F major
 Sonata L104 K159 in C major
 Sonata L360 K22 in C minor
 Sonata L430 K531 in E major
 Sonata L129 K201 in G major
- Own Choice *Approval Required*

List C : 16 marks

- Beethoven Ludwig Rondo in C op 51 no 1 [Henle.Peters]
 Six Bagatelle op 126 no 3 & 4 or 5 & 6 (*choose one*) [Henle.Peters]
 Sonata op 2 no 1 (Last movement) [Henle]
 Sonata op 10 no 1 (1st or 3rd movement)
 Sonata op 10 no 2 (1st movement)
 Sonata op 13 Pathetique (2nd movement)
 Sonata op 14 no 1 (1st or last movement [Henle.Peters]
 Sonata op 14 no 2 (1st movement)
 Sonata op 27 no 1 (1st movement)
- Clementi Muzio Sonata op 26 no 2 F# minor (1st movement) [Schirmer]
 Haydn J. Sonata Hob XVI/27 in G (1st & 2nd movement)
 Sonata Hob XVI/35 in C (1st & 2nd movement)
 Sonata Hob XVI/36 in C# minor (1st movement)
 Sonata Hob XVI/37 in D (1st movement)
 Fantasie in C Hob XV11/4 [Henle.Peters]
- Hummel Rondo in Eb op 11 [Allans]
 Mozart W.A. Adagio in B minor K540
 Sonata K331 in A (1st movement)
 Sonata K280 in F (1st movement)
 Sonata K330 in C (1st movement)
 Sonata K332 in F (1st movement)
 Sonata K333 in Bb (1st or Last movement)
 Sonata K576 in D (1st or Last movement)
- Own Choice *Approval Required*

List D : 16 marks

- Bartok Bela No 149, 150 (*choose one*) from Mikrokosmos vol 6
 Bagatelle op 6 no 2 [B&H]
- Brahms Johannes Intermezzo op 76 no 4 in Bb [Peters.Henle. Allans]
 Bridge Frank No 3 from Three Sketches [B&H]

Chopin F. Mazurka op 33 no 1
 Mazurka op 33 no 2
 Mazurka op 41 no 1
 Mazurka op 59 no 2
 Nocturne op 15 no 3 in G minor
 Nocturne op 32 no 2 in Ab
 Nocturne op 55 no 1 in F minor
 Nocturne op 40 no 2 in C minor
 Chopin F. Prelude op 28 no 15, 21, 22 (*choose one*)
 Prelude op 45 in C#
 Waltz op 34 no 2 in A minor
 Debussy Claude Golliwog's Cake-walk *from* Children's Corner Suite
 Claire de Lune *from* Suite Bergamasque [Peters.Schirmer]
 Prelude no 8 Girl With the Flaxen Hair [Henle.Peters]
 Prelude no 12 Minstrels
 Ferguson No 2 *from* Five Bagatelles
 Greig Edvard Op 38 no 1, Op 43 no 1, Op 47 no 2 (*choose one*) *from* Lyric Pieces [Schirmer]
 March of the Dwarfs op 54 no 3 [Peters]
 Liadow Anatol The Music Box op 32 [Leduc]
 Liszt Franz Consolations No 5 in E, No 6 (*choose one*) [Peters.Allans]
 Mendelssohn Felix Op 19 no 3 Hunting Song, Op 102 no 4 The Sigh (*choose one*) *from*
 Songs Without Words
 Poulenc Francis No 1 in C major, No 3 in E minor (*choose one*) *from* Three Novelettes [Chester]
 Prokofiev Serge No 1 & 2, 6 & 10, 16 & 17 (*choose one group*) *from* Vision Fugitives [B&H]
 Rachmaninoff Serge Prelude op 3 no 2 [Allans]
 Reger Max Humoresque op 20 no 1 *from* Five Humoresque [Univ.1173]
 Schubert Franz Impromptu op 142 no 2 [Henle.Peters]
 Sonata in A minor op 42 (D845) Moderato [Allans]
 Sonata in C minor D958 Adagio [Allans]
 Schumann Robert Arabesque op 18, The Prophet Bird (*choose one*) *from*
 Forest Scenes op 82 [Peters.Allans]
 Sculthorpe Peter Stars *from* Night Pieces [Faber]
 Own Choice *Approval Required*

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Option B : Modern Selection :-

List A : 16 marks

| | |
|---|---|
| Connections for Piano 7 | Fantasy Bossa, Nefertiti Blues, Alone in Autumn, On A Swing, Hanging Gardens (<i>choose one</i>) from Christopher Norton Connections for Piano 7 [Frederick Harris] |
| Alexander Dennis | Frenzy, Tempest (<i>choose one</i>) from Showstoppers [Alfred 11729] |
| Mier Martha | Red Rose Rendevous, Misty Night Blues (<i>choose one</i>) from Jazz, Rags, and Blues Book 2 [Alfred 6643] |
| The 20 th Century Jazz Standards | Alice in Wonderland, Georgia On My Mind, Manhattan, Satin Doll, It Could Happen To You (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Own Choice | <i>Approval Required</i> |

List B : 16 marks

| | |
|---|--|
| Connections for Piano 7 | Southern Serenade, Streetwise, Desolate, Picking Up The Pace, Ringing Changes (<i>choose one</i>) from Christopher Norton Connections for Piano 7 [Frederick Harris] |
| The 20 th Century Jazz Standards | Harlem Nocturne, In The Wee Small Hours Of The Morning, Misty, Stella By Starlight, Body & Soul (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Bach J.S. | Toccata in D minor Arrangement from Recital Book 6 [Alfred 2499] |
| Own Choice | <i>Approval Required</i> |

List C : 16 marks

| | |
|---|--|
| Connections for Piano 7 | The Band Strikes Up, On The Alert, Soft-Edged, Stormy, A Cool Night (<i>choose one</i>) from Christopher Norton Connections for Piano 7 [Frederick Harris] |
| The 20 th Century Jazz Standards | How Deep Is The Ocean, It Don't Mean A thing, Day By Day, Hello Young Lovers, Bernie's Tune (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Aaronson Sharon | Midnight Blues from Night Time [Alfred 11734] |

| | |
|------------------------|--|
| Clayderman Richard | As Time Goes By, Greensleeves, Guantanamo, Le Cygne, Murmures, Romantic Serenade, Melodie Des Souvenirs (<i>choose one</i>) from Piano Solo Anthology [Amsco] |
| 45 Creative Piano Solo | Chariots of Fire, Fly Me to The Moon, Momories, The Japanese Sandman, Lover Come Back to Me, Rhapsody in Blue, Tea for Two, Zigeuner (<i>choose one</i>) from 45 Creative Piano Solos [Warner Brothers Music 8375] |
| Own Choice | <i>Approved Required</i> |

List D : 16 marks

| | |
|---|---|
| Connections for Piano 7 | At The Rodeo, Wound Up, Early Morning Workout, Sax Tune, Water Lilies (<i>choose one</i>) from Christopher Norton Connections for Piano 7 [Frederick Harris] |
| The 20 th Century Jazz Standards | Don't Get Around Much Anymore, My Funny Valentine, I've Got My Love To Keep Me Worm, I'd Gonna Set Right Down & Write Myself A Letter, East Of The Sun (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Gershwin George | I Can't be Bothered Now, Shall We Dance, Embraceable You, Nice Work if You Can Get It (<i>choose one</i>) from Crazy for You [Alfred VF1815] |
| Own Choice | <i>Approval Required</i> |

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PERFORMANCE EXAM

LEVEL SEVEN

Examination Time : 35 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 20 marks.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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PROFICIENCY CERTIFICATE

This exam is a pre-requisite examination for entry into the Associate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in AGMS Grade 6 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 45 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

- Scales :
- | | |
|---|----------------|
| Hands together, Four octaves | |
| Major | Any keys |
| Harmonic Minor | Any keys |
| Melodic Minor | C#, G#, A#, D# |
| Chromatic | A, A#, B |
| CONTRARY MOTION, Two octaves | |
| Major | Ab, Bb, F#, C# |
| Harmonic Minor | Eb, Db, B, G |
| Chromatic | A, A#, B |
| STACCATO in 3rd, 6th and 10 th , Two octaves | |
| Major | D, F, Bb |
| Harmonic Minor | C, Eb, G |
| DOUBLE OCTAVES, Two octaves | |
| Major | G, Ab, B |
| Harmonic Minor | E, F#, G# |
- Arpeggios :
- | | |
|--|------------|
| Hands together, Four octaves | |
| (Root, 1st, 2nd inversion, Ascending & Descending) | |
| Major | Cb, C#, F# |
| Minor | Ab, A#, D# |
| CONTRARY MOTION, Hands together, Two octaves | |
| Major | Cb, C#, F# |
| Minor | Ab, A#, D# |
| DOMINANT 7th, Hands together, Four octaves | |
| In the keys of F, F#, G | |
| (Root position & all three inversions, Ascending & Descending) | |
| DIMINISHED 7th, Hands together, Four octaves | |
| On E, F, F# (Root position & all three inversions, Ascending & Descending) | |
- Chords :
- Major, minor, sixth, seventh, major seventh and ninth , minor seventh and ninth diminished and augmented in all keys.
(Right Hand : Any position ; Left hand : Tonic octave)

Chord Progression : Eb, Db Major and F, Bb Minor. Primary triads only.
 I-VI-IIb-Ic-V7-I Cadential 6/4 progression (Perfect Cadence)
 I-V7-Ib-IV-I Plagal cadence progression.
 I-IIb-Ic-V7-VI Interrupted cadence progression.

2) Sight Reading : 7 marks

A substantial modulatory passage of up to four sharps or four flats, either in a Major or a Minor key. In any simple or compound time. Fluency expected.

3) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted rhythms and semiquavers will be used.

Pitch : To hum or sing the middle or lower note of a major or minor triad played in Root position by the Examiner. To hum or sing a two bar phrase played twice by the Examiner in a key to suit the candidate. Either chromatic or diatonic, including one or two quaver groups.

Harmony : To identify a Triad as a Major or Minor when played in root position or 1st inversion by the Examiner.

Cadences : To name the cadences in a passage in a major key, played by the Examiner, with slight pauses at the cadence points. The passage will consist of a four phrase melody of which only the four cadences will be harmonised.

4) General Knowledge : 6 marks

1. Background of the composers and of the works performed. Period from which the music derives.
2. Questions on Form, Keys, Modulation, Cadences and the Musical Characteristics of the examination music performed.

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.

5) Performance : 64 marks

Candidates are allowed to choose performance pieces from either Option A (traditional pieces) or B (modern pieces).

Option A : Traditional Selection :-

List A : 16 marks

Bach J.S French Suite no 5 BWV816 : Courante & Bouree & Sarabande
 French Suite no 6 BWV817 : Allamande & Courante
 English Suite no 5 BWV810 :Prelude & Allemande & Courante
 English Suite no 5 BWV810 :Sarabande & Gigue
 English Suite no 6 BWV811 : Prelude
 English Suite no 6 BWV811 : Sarabande & gigue
 Partita no 1 BWV825 : Courante & Sarabande

- Bach J.S Partita no 2 in C minor BWV826 : Courante & Sarabande *or* Courante
 Rondeaux *or* Allamande & Capriccio (*choose any one group*)
 Partita no 3 BWV827 : Fantasia *or* Sarabande & Burlesca (*choose any one group*)
 Partita no 4 BWV828 : Sarabande & Gigue
 Prelude & Fuges in B BWV868
 No 1, 9, 10, 11, 13, 14, 17, 18, 22, 23 (*choose one*) from 48 Preludes & Fugues Bk 1
 No 24 from 48 Preludes & Fugues Book 2
- Handel G.F Suite no 4 in E minor Fugue
 Suite no 8 in F minor Prelude & Fugue
- Scarlatti Domenico Sonata no XXV & XXX from Sixty Sonatas vol 1 [Schirmer 1774]
 Sonata no XLIX & L from Sixty Sonatas vol 2 [Schirmer 1775]
 Sonata no L111 & L1V from Sixty Sonatas vol 2
- Own Choice *Approval Required*

List B : 16 marks

- Beethoven Ludwig Rondo a Capriccio in G op 129
 Rondo in G op 51 no 2
 Sonata op 2 no 2 (1st movement)
 Sonata op 10 no 1 (Last movement)
 Last movement of Sonata op 10 no 2 or 3 (*choose one*)
 Last movement of Sonata op 27 no 1 or no 2 (*choose one*)
 Last movement of Sonata op 31 no 1 or no 2 (*choose one*)
 Sonata op 31 no 3 (2nd & 3rd movements)
- Clementi Muzio Sonata op 34 no 1 Capriccio
 Rondo in G op 51 no 2
 Sonata op 7 no 3 G minor
 Sonata op 13 no 6
- Haydn J. Sonata HobXV1/34 E minor (1st & 2nd movements)
 Sonata Hob XV1/48 C major (1st movement)
 Sonata Hob XV1/50 C major (1st & 2nd movement)
- Mozart W.A Fantasia in C minor K396
 Rondo in D major K485 *or* Rondo in A minor K511 (*choose one*)
 Sonata K283 (2nd & 3rd movements)
 Sonata K284 (1st or Last movement)
 Sonata in C major K309 (1st movement)
 Sonata in A minor K310 (1st movement)
 Sonata in C minor K457 (1st movement)
 Sonata in F major K533 (1st movement)
 Sonata in Bb K570 (1st & 2nd movement)
- Schubert Franz Sonata in Eb op 122 (1st movement)
 Sonata in A minor op 143 (1st movement)
- Own Choice *Approval Required*

List C : 16 marks

- Brahms Johannes Ballade in D minor op 10 no 1
 Capriccio in G minor op 116 no 3 *or* Capriccio in D minor op 116 no 7
 Intermezzo in B minor op 10 no 3 *or* Intermezzo in A minor op 76 no 7
 Intermezzo in Eb op 116 no 4 *or* Intermezzo in E op 116 no 6
 Intermezzo in C# minor op 117 no 1 *or* Intermezzo in B minor op 119 no 1

| | |
|-----------------------|---|
| Chopin Frederick | Etude in F minor op 25 no 2 <i>or</i> Impromptu in Eb op 20 no 2 Mazurka in Ab op 7 no 4 <i>or</i> Mazurka in C# minor op 63 no 3 Nocturne in B major op 32 no 1 <i>or</i> Nocturne in G minor op 37 no Prelude in F# op 28 no 13 <i>or</i> Valse in Db op 70 no 3 |
| Greug Edvard | Op 40 no 5, Op 43 no 6, Op 65 no 6 (<i>choose one</i>) from Lyric Pieces |
| Faure Gabriel | Prelude in F op 103 no 4 |
| Liszt Franz | Consolation no 2 in E <i>or</i> no 3 in Db Valse Oubilee in F# no 1 |
| Mendelssohn Felix | Op 67 no 4, Op 38 no 6 (<i>choose one</i>) from Songs Without Words Op 16 no 2, Op 16 no 3 (<i>choose one</i>) from Three Fantasias |
| Rachmaninoff Serge | Prelude in D minor op 23 no 3 <i>or</i> Prelude in Eb Major op 23 no Prelude in Gb Major op 23 no 10 <i>or</i> Prelude in C# Minor op 32 no 12 |
| Schubert Franz | Impromptu in Gb op 90 no 3 <i>or</i> Impromptu in Bb op 142 no 3 Moments Musical in C# minor op 94 no 4 |
| Schumann Robert | Novelette in D minor op 21 <i>or</i> Romance in F# op 28 no 2 Op 12 no 1 Des Abends from Fantasiestuche <i>or</i> Op 26 no 4 from Faschingsschwank Op 82 no 8, 9 (<i>choose one</i>) from Forest Scenes |
| Tschaikowsky Peter | June, Barcarolle from The Seasons [Peters] |
| Own Choice | <i>Approval Required</i> |

List D : 16 marks

| | |
|--------------------|---|
| Berkley Lennox | Prelude no 5 from Six Preludes [Chester] |
| Bridge Frank | Rosemary [B&H] |
| Bartok Bela | No 142, 148, 151, 153 (<i>choose one</i>) from Mikrokosmos vol 6 No 1 & 5 , 4 & 6 (<i>choose one group</i>) from Roumanian Dances |
| Chabrier Alexis | No 4, 6 (<i>choose one</i>) from Pieces Pittoresque [IMC] |
| Copland Aaron | The Cat and Mouse from Scherzo Humoresque [Durand] |
| Debussy Claude | Arabesque no 1 in E major or No 2 [Schirmer.Peters] La Plus que Lente from Suite Bergamasque [Henle.Durand] Sarabande from Pour le Piano [Peters] No 1, 2, 6 (<i>choose one</i>) from Prelude Book 1 [Peters] No 5 from Prelude Book 2 [Peters] |
| Hyde Miriam | The Poplar Avenue, Water Nymph (<i>choose one</i>) [Allans] |
| Ireland John | The Darkened Valley, The Island Spell (<i>choose one</i>) [Augenr] |
| Kabalevsky Dimitri | Sonatina op 13 no 1 (1st or 2nd movement) [B&H] Sonatina op 13 no 2 (4th movement) [B&H] |
| Kodaly Z. | Piano Piece op 3 no 3 [Allans] |
| Martin F. | Preludes no 1, 2, 6 [Universal] |
| Poulenc Francis | Impromptu no 3 from Album of Six Pieces [Chester] Novelette in Bb minor from Three Novelettes [Chester] No 3 from Mouvements Perpetuels [Chester] |
| Prokofief Serge | Prelude op 12 no 7 [Benjamin.Schauer] Scherzo Humoristique op 12 no 9 [Benjamin.Schauer] Rigaudon op 12 no 3 [B&H] |
| Ravel Maurice | Rigaudon no IV from Le Tombeau de Couperin |
| Sinding Christian | Rustle of Spring [Alfred.Peters] |

Shostakovich Dmitri Any one of Three Fantastic Dances [Sikorski]
 Prelude no 5 from 24 Preludes [B&H]
 Own Choice *Approval Required*

Option B : Modern Selection :-

List A : 16 marks

Connections for Piano 8 Hot Day, Last September, New England Dawn, In Spain, Texas Line Dance
(choose one) from Christopher Norton Connections for Piano 8 [Frederick Harris]
 The 20th Century Autumn In New York, Come Rain Or Come Shine, I'm Beginning to See The Light,
 Jazz Standards Perdido, Take the A Train*(choose one) from The 20th Century Jazz Standards*
 [Hal Leonard]
 George Gershwin K-RA-ZY for you, Biding My Time, Someone to Watch Over Me, What Causes That
(choose one) from Crazy for You [Alfred VF1815]
 Own Choice *Approval Required*

List B : 16 marks

Connections for Piano 8 Cuban Romance, Celtic Lament, Veiled In Mystery, Top Of The Class, Grand March
(choose one) from Christopher Norton Connections for Piano 8 [Frederick Harris]
 Richard Bach Gammon, Feelings, L'Ocean, Reve D'Amour, Serenade, Triste Coeur
 Clayderman *(choose one) from Piano Solos Anthology [Amsco]*
 The 20th Century Star Dust, Brazil, I'm Glad There Is You, Midnight Sun, Route 66 *(choose one) from*
 Jazz Standards The 20th Century Jazz Standards [Hal Leonard]
 Own Choice *Approval Required*

List C : 16 marks

Connections for Piano 8 Out On The Prairie, Too Sad for Words, Jane's Song, At Peace, Mambo Queen
(choose one) from Christopher Norton Connections for Piano 8 [Frederick Harris]
 The 20th Century Let's Get Away From It All, Caravan, Do Nothin Till You Hear From Me, It Might
 Jazz Standards Be As Well Be Spring, Rockin Chair *(choose one) from The 20th Century Jazz*
 Standards [Hal Leonard]
 George Gershwin I Got Rhythm *from Crazy for You [Alfred VF1815]*
 Scott Joplin Maple Leaf Rag, The Entertainer *(choose one) from Masterwork Edition*
 [Alfred 16803]
 Own Choice *Approved Required*

List D : 16 marks

Connections for Piano 8 Perpetuo, Hot Breakfast, Waltz For Elaine, Cause For Rejoicing, Latin Lament,
 Infinitely Regretful, Country Sentimental *(choose one) from Christopher Norton*
 Connections for Piano 8 [Frederick Harris]
 The 20th Century Bewitched, Aquellos Ojos Verdes, Ill Wind, Do You knows What It Means To Miss
 Jazz Standards New Orleans, Good Morning Heartache, The Glory of Love *(choose one) from The*
 20th Century Jazz Standards [Hal Leonard]
 Own Choice *Approval Required*

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PERFORMANCE EXAM

LEVEL EIGHT

Examination Time : 40 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections, either from the Option A-Traditional list, Option B-Modern list or mixed combination of both options. Full marks for each piece are 20 marks.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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ASSOCIATE DIPLOMA- "AAGM"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Proficiency Certificate of the GUILD in the same subject*.

This exam is a pre-requisite examination for entry into the Licentiate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 7 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 50 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks

At a standard commensurate with this Diploma.

2) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar phrase played twice by the Examiner. Dotted rhythms, semiquavers and triplets will be used. Simple time signatures or in 6/8 time. Candidate will also be asked to state the time signature and to name the notes in any portion of the passage played separately.

Interval : To recognise and name intervals formed by two notes played together within the compass of an octave.

Harmony : To recognise and name Major, Minor, Augmented and Diminished Triads played by the Examiner in Root position or on 1st Inversion.

Candences : To recognise and name the four cadences in a passage in simple chordal form, played twice by the Examiner with short pauses at the end of each cadence point. The key will be stated and the tonic chord will be sounded before the passage is played.

3) General Knowledge : 6 marks

1. Background of the composers and of the works performed. The Period from which they derive.
2. Questions on the Form, Key, Modulation and the musical characteristics of the examination music performed.

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.

4) Performance : 80 marks

- The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- A recital program of at least 30 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary to submit the planned Associate program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

List A : 20 marks

| | |
|--------------------|---|
| Bach J.S. | Italian Concerto 1st movement BWV 971 English Suite no 3 BWV 808 (Prelude) English Suite no 4 (<i>all</i>) French Suite no 2, 3, 4 (<i>choose one</i>) Partita no 1 in Bb major Partita no 2 in C minor BWV 826 (Sinfonia) Partita no 4 in D major BWV 828 (Overture) Partita no 6 in E minor BWV 830 (Toccatà) No 15, 19 (<i>choose one</i>) from 48 Preludes & Fugues Book 1 No 1, 3, 6, 11, 12, 19, 20 (<i>choose one</i>) from 48 Preludes & Fugues Book 2 |
| Handel G.F. | Grand Fugue no 3 in Bb Grand Fugue no 4 in B minor Suite no 13 in Bb (Allemande, Courante, Sarabande, Gigue) |
| Scarlatti Domenico | Sonata XI & XII from Sixty Sonatas Vol 1 [Schirmer 1774] Sonata no XXXI & XXXII from Sixty Sonatas Vol 2 [Schirmer 1775] |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|------------------|--|
| Beethoven Ludwig | Sonata in F minor op 2 no 1 Sonata in A major op 2 no 2 Sonata in C minor op 10 no 1 Sonata in F Major op 10 no 2 Sonata in E major op 14 no 1 Sonata in G major op 14 no 2 Sonata in Eb major op 27 no 1 Sonata in C# minor op 27 no 2 Sonata in G major op 31 no 1 Sonata in D minor op 31 no 2 |
| Clementi Muzio | Sonata in Eb op 12 no 4 [Peters 146] |
| Haydn Joseph | Sonata in F major Hob XVI/23 Sonata in B minor Hob XVI/32 Sonata in E minor Hob XVI/34 Sonata in C major Hob XVI/50 Sonata in Eb major Hob XVI/52 |

Mozart W. Fantasia in C minor K475
 Sonata in F major K280
 Sonata in A minor K310
 Sonata in A major K331
 Sonata in F major K332
 Sonata in F major K333
 Sonata in Bb major K281

Schubert Franz Sonata in A major op 120 DV664
 Sonata in Eb major op 122 DV568
 Sonata in A minor op 143 DV784
 Sonata in B major op 147 DV575
 Sonata in A minor op 164 DV537

Own Choice *Approval Required*

List C : 20 marks

Brahms Johannes Capriccio in D minor op 116
 Intermezzo op 116 (Any one except no 4)
 Intermezzo in Bb minor op 117 no 2
 Intermezzo op 118 no 1
 Intermezzo in E minor op 119 no 2
 Rhapsody in G minor op 79 no 2

Chopin F. Ecossaises op 72 no 3
 Impromptu in F# major op 36
 Impromptu in Gb major op 51
 Mazurka in D op 33 no 2
 Nocturne in Bb minor op 9 no 1
 Nocturne in E op 62 no 2
 Nocturne in F# minor op 48 no 2
 Polonaise op 26 no 1
 Valse in Ab op 34 no 1

Faurel Gabriel Impromptu in F minor op 31 no 2

Mendelssohn Felix Op 19 no 5 in F# minor *from* Songs Without Words

Rachmaninoff Prelude in G minor op 23 no 5

Serge
 Prelude in C major op 32 no 1
 Prelude in G major op 32 no 5

Schubert Franz Impromptu op 90 no 1
 Impromptu op 90 no 4
 Impromptu op 142 no 1

Schumann Robert Novellette op 21 no 1 in F

Tschaikowsky Peter October (In Autumn) op 37 no 10 *from* The Seasons
 November (In the Troika) op 37 no 11 *from* The Seasons
 December (Christmas) op 37 no 12 *from* The Seasons

Own Choice *Approval Required*

List D: 20 marks

- Bartok Bela Bagatelle op 6 no 10
 No 1, 2, 3 (*choose one*) *from* Three Burlesques [B&H]
- Berkley Lennox No 2 & 3 *from* Six Preludes [Chester]
- Debussy Claude No 3 (Serenade of the Doll) *from* Children's Corner Suite
 No 3 *from* Prelude Book 2
- Faure Gabriel Barcarolle in Ab op 44 no 4 [OUP]
 Impromptu op 31 no 2 *from* 51 Piano Pieces [Hal Leonard]
 Nocturne in Eb op 36 no 4 [Hamelle]
- Gershwin George Any one of Three Preludes [Warner Brothers]
- Prokofiev Serge Gavotte in Eb op 77 no 4 [B&H]
 Prelude in C op 12 no 7
- Rachmaninoff Prelude in D op 23 no 4
Serge
 Prelude in G op 32 no 5
- Ravel Maurice Pavane *from* 51 Piano pieces
- Scriabin Alexander Etude in Bb minor op 8 no 11
 Etude in C# minor op 2 no 1
- Shostakovitch Prelude & Fugue no 1, 2, 3, 4, 7, 22 (*choose one*) *from* 24 Prelude & Fugue
Dimitri
- Own Choice *Approval Required*

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PROFESSIONAL PERFORMANCE DIPLOMA - "P.Dip.AGM"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Level 8 of the GUILD in the same subject.*

Examination Time : 50 minutes

Minimum Pass : 70 marks

1) Performance : 80 marks

- The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- A recital program of at least 40 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- Candidate can choose from the listed pieces or pieces from Associate Diploma or replace with works of a similar standard and style. It is necessary to submit the planned Professional Performance program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

List A : 20 marks

| | |
|--|---|
| The 20 th Century Jazz Standards | A Nightingale Sang in Berkeley Square, Lush Life, The Old Black Magic, When Sunny Gets Blues, Here's That Rainy Day, Stormy Weather, Spring Can Really Hang You Up The Most, I Can't Get Started With You, (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Evans Bill | Time remembered, Waltz for Debbie, Fudgesicle Build for Four, Very Early (<i>choose one</i>) from Piano Solos [Tro-Songways-Chappell] |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|--|---|
| Clayderman Richard | Au Bord De La Riviere from Piano Solos Anthology [Amsco Pub] |
| The 20 th Century Jazz Standards | The Masquerade, Nature Boy, Cry Me A River, How High The Moon, Small Fry, I Thought About You, God Bless The Child, Willow Weep For Me (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| The Joy of Ragtime Webber Andrew Lloyd | Ragtime Nightingale or Frog Legs Rag (<i>choose one</i>) [Yorktown Music Press] Music of the Night, The Phantom of the Opera, Memory, Don't Cry for me Argentina (<i>choose one</i>) from Webber Andrew Lloyd Anthology [Music Sales] |
| Own Choice | <i>Approval Required</i> |

List C : 20 marks

| | |
|--|---|
| Clayderman Richard | Bye Bye Tristesse, Concerto Des Etoiles or Concert Pour Une Jeune Fille Nommee 'Je T'Aime (<i>choose one</i>) Piano Solos Anthology [Amsco Pub] |
| The 20 th Century Jazz Standards | All Or Nothing At All, I Believe In You, I Got The World On A String, Speak Low, Lullaby On The Leaves, The Lady Is The Tramp, Slightly Out Of Tune, Honeysuckle Rose (<i>choose one</i>) from The 20 th Century Jazz Standards [Hal Leonard] |
| Gershwin George | Naughty Baby, They Can't Take That Away from Me (<i>choose one</i>) from The New Gershwin George Ragtime Solos [Warner Bros. Pub] |

- Joplin Scott Elite Syncopations, Joplin Gallery (*choose one*) from World's Greatest Ragtime Solos [Alfred 4615]
- 45 Creative Piano Solos Fascinating Rhythm, 12st Street Rag (*choose one*) from 45 Creative Piano Solos [8375 Warner Bros. Pub]
- Own Choice *Approval Required*

List D : 20 marks

- The 20th Century Jazz Standards Softly As In A Morning Sunrise, In The Mood, Lazy River, Castle Your Fate To The Wind, God Bless The Child, Love Me or Leave Me, Skylark, You Took Advantage Of Me, Why Don't You Do Right (*choose one*) from The 20th Century Jazz Standards [Hal Leonard]
- Dan Coates Separate Lives, When You Tell Me That You Love Me (*choose one*) from Professional Touch Encyclopedia [Warner Bros Pub]
- 45 Creative piano solos Autumn Nocturne, Temptation Rag, Concerto in F 2nd movement, Evergreen, Indian Love Call, Nostalgia (*choose one*) from 45 Creative Piano Solos [8375 Warner Bros. Pub]
- Own Choice *Approval Required*

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account.

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LICENTIATE PERFORMER DIPLOMA- “LAGM(P)”

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 8 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 60 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks

At a standard commensurate with this Diploma

2) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

Pitch : To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

Harmony : To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

Cadences : To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

Modulation : To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

3) General Knowledge : 6 marks

1. Background of the composers and of the works performed. The Period from which they derive
2. Questions on the Form, Key, Modulations and the musical characteristics of the examination music performed

The outline give is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the diploma in order to reach an assessment.

4) Performance : 80 marks

- The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- A recital program of at least 40 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary submit the planned Licentiate program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

List A : 20 marks

| | |
|--------------------|--|
| Bach J. S | Chromatic Fantasy/Fugue BWV903 Fantasia con Fuga no 2 in A minor BWV904 French Suite no 1, 6 (<i>choose one</i>) Partita no 2 BWV826 Partita no 3 BWV827 Partita no 4 BWV828 (Overture & Allemande) Prelude & Fugue no 3, 4, 7, 8,12, 20, 24 (<i>choose one</i>)from 48 Preludes & Fugues Book 1 Prelude & Fugue no 4, 5, 8, 10,13, 14, 16, 17, 18, 21, 22, 23 (<i>choose one</i>)from 48 Preludes & Fugues Book 2 Tocatta in D BWV903 Tocatta in C minor BWV911 Tocatta in D BWV912 |
| Scarlatti Domenico | Sonata in D minor Longo 108 Sonata in G Longo 387 Sonata no XV & XVII <i>from</i> Sixty Sonatas vol 1 Sonata no XXVII & VII <i>from</i> Sixty Sonatas vol 1 Sonata no XVII & XXII <i>from</i> Sixty Sonatas vol 1 Sonata no X & XIX <i>from</i> Sixty Sonatas vol 1 |
| Own Choice | <i>Approval Required</i> |

List B : 20 marks

| | |
|------------------|---|
| Beethoven Ludwig | Sonata in C major op 2 no 3 Sonata in Eb major op 31 no 3 Sonata in Eb major op 81 A Les Adieux Sonata in C major op 53 Waldstein Sonata in A major op 101 Sonata in E major op 109 Sonata in Ab major op 110 32 Variations in C minor |
| Chopin F. | Sonata in B minor op 58 Sonata in Bb minor op 42 |
| Mozart W.A | Sonata in D major K576 |
| Schubert Franz | Sonata in D DV850 Sonata in Bb DV960 Sonata in BB DV980 Sonata in G DV894 op 78 |

Schumann Robert Sonata in G minor op 22
Own Choice *Approval Required*

List C: 20 marks

Brahms Johannes Ballade in F minor op 118 no 4
Rhapsody in Eb op 119 no 4
Rhapsody in B minor op 79 no 1
Scherzo in Eb minor op 4
Scherzo in B minor op 20
Scherzo in Bb minor op 31
Chopin F. Allegro de Concert op 46
Barcarolle op 60
Fantasie Impromptu op 66
Fantasie Polonaise op 61
Mazurkas op 24 to op 59 (*choose one*)
Nocturne in C minor op 48 no 1
Nocturne op 27 no 2
Nocturne op 72 no 1
Polonaise Fantasie op 61
Greig Edvard Sonata in E minor op 7
List Franz Hungarian Rhapsodie no 3 , 11 (*choose one*) [Breitkopf]
Mendelssohn Felix Variations Serieuses op 54 [Henle.Belwin]
Rachmaninoff Etude Tableaux in A minor op 39 no 2 [Belwin]
Serge Etude Tableau in C minor op 33 no 3 [Belwin]
Prelude in C minor op 23 no 7
Prelude in D major op 23 no 4
Schumann Robert Abegg Variations op 1 [Henle]
Tocatta op 7 [Henle]
Scriabin Alexander Valse op 38
Own Choice *Approval Required*

List D: 20 marks

Albeniz Isaac Albaicin *from* Iberia Book 3 [Schott]
Bartok Bela Musiques Nocturne *from* Out of Doors Suite Book 2 [Universal]
Debussy Claude Prelude no 4 Book 1 (Les sons et les parfums) [Durand]
Prelude no 7 Book 1 (Ce qu'a vu le vent d'Quest) [Durand]
Prelude no 9 Book 1 (La Serenade interrompue) [Durand]
Prelude no 12 Book 2 (feuz d' Artifice) [Durand]
Dohnanyi Ernst Capriccio in F minor op 28 no 6
Rhapsody in C major
Faure Garbiel Barcarolle in F# minor op 66 no 5
Nocturne in Db no 8
Martin F Eight Preludes no 8 [Universal]
Prokofiev Serge Sonata in C minor no 5 [B&H]
Rachmaninoff Prelude in A minor op 32 no 8 [B&H]
Serge
Ravel Maurice Jeux D'eaux, Tocatta (*choose one*) *from* Le Tombeau de Couperin
Ondine *from* Gaspard de la nuit [Allans.Durand]

Scriabin Alexander Etude in C# minor op 42 no 5 [Peters]
Etude op 65 no 1 [Forberg]
Poem op 32 no 2
Study in Db op 8 no 10
Sculthorpe Peter Mountains [Faber]
Shostakovich Prelude & Fugue no 10, 12, 16 op 87 (*choose one*) from 24 Preludes & Fugues
Dimitri
Webern A. Variations op 27 [Universal]
Own Choice *Approval Required*

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LICENTIATE TEACHER DIPLOMA- “LAGM(TD)”

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the following papers :-

1. *PAPER ONE* : The Guild Grade 8 (or higher) Theory of Music Examination
2. *PAPER TWO* : The Principle of Teaching Theory of Music Examination

PART TWO :- PRACTICAL

Examination Time : 60 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks

At a standard commensurate with this Diploma

2) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

Pitch : To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

Harmony : To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

Cadences : To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

Modulation : To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

3) General Knowledge : 6 marks

1. Background of the composers and of the works performed. The Period from which they derive
2. Questions on the Form, Key, Modulations and the musical characteristics of the examination music performed

The outline give is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the diploma in order to reach an assessment.

4) Practical Demonstration of Teaching Principles (Viva Voce) : 20 marks

- This section of the LAGM(TD) examination requires that a candidate has a wide, active and general musical background and has the ability to demonstrate the various skills required in relation to the teaching of the choose instrument.
- The candidate will be required to give a demonstration lesson to the Examiner using material from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate
- Candidates will be expected to demonstrate any technical work and exercises prescribed for the particular instrumental examination in the Guild syllabus. Also to discuss common student errors and to suggest means for their correction
- Candidates will be asked to explain and demonstrate methods for the teaching of phrasing, interpretation and style, to further discuss these aspects in relation to the use of the chosen instrument.
- Candidate will be aurally examined in the basic theoretical principles of teaching and performance.
- Candidate will be expected to discuss and demonstrate the various techniques and control used on the chosen instrument
- Candidate will be asked to outline the reasons for Music Education and to discuss with the Examiner the philosophy inherent in this concept.
- General questions on the History of Music, musical styles and different techniques used on the chosen instrument in the performance of these styles.
- To demonstrate to the Examiner a comprehensive knowledge of the history and construction of the chosen instrument and its relationship to music and to the repertoire
- Candidates must submit to the Examiner a comprehensive teaching folio listing their teaching repertoire from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate. Written comments attached to each work must clearly give an indication that the candidate is aware of the musical requirements and technical difficulties in the listed works. Written comments must include practise methods to overcome both observed and potential faults.

Note : The Teaching Principle paper is a written extension of the above Viva Voce examination.

5) Performance : 60 marks

- An executing examination on the candidate's chosen instrument and a practical demonstration of teaching principles.
- The full program must be representative of four different composers and styles. Complete works music be performed. *A reasonable concert standard of performance will be expected.*
- A recital program, to be selected from the Licentiate Performer Diploma Lists A, B, C, D, is to be of at least 30 minutes duration. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary submit the planned Licentiate program to the GUILD for approval.
- Performance from memory by the candidate is **OPTIONAL** in this examination.

List A: 15 marks

- Bach J. S
Chromatic Fantasy/Fugue BWV903
Fantasia con Fuga no 2 in A minor BWV904
French Suite no 1, 6 (*choose one*)
Partita no 2 BWV826
Partita no 3 BWV827
Partita no 4 BWV828 (Overture & Allemande)
Prelude & Fugue no 3, 4, 7, 8, 12, 20, 24 (*choose one*) from
48 Preludes & Fugues Book 1
Prelude & Fugue no 4, 5, 8, 10, 13, 14, 16, 17, 18, 21, 22, 23 (*choose one*) from
48 Preludes & Fugues Book 2
Tocatta in D BWV903
Tocatta in C minor BWV911
Tocatta in D BWV912
- Scarlatti Domenico
Sonata in D minor Longo 108
Sonata no XV & XVII from Sixty Sonatas vol 1
Sonata no XXVII & VII from Sixty Sonatas vol 1
Sonata no XVII & XXII from Sixty Sonatas vol 1
Sonata no X & XIX from Sixty Sonatas vol 1
- Own Choice
Approval Required

List B: 15 marks

- Beethoven Ludwig
Sonata in C major op 2 no 3
Sonata in Eb major op 31 no 3
Sonata in Eb major op 81 A Les Adieux
Sonata in C major op 53 Waldstein
Sonata in A major op 101
Sonata in E major op 109
Sonata in Ab major op 110
32 Variations in C minor
- Chopin F.
Sonata in B minor op 58
Sonata in Bb minor op 42
- Mozart W.A
Sonata in D major K576
- Schubert Franz
Sonata in D DV850
Sonata in Bb DV960
Sonata in Bb DV980
Sonata in G DV894 op 78
- Schumann Robert
Sonata in G minor op 22
- Own Choice
Approval Required

List C: 15 marks

- Brahms Johannes
Ballade in F minor op 118 no 4
Rhapsody in Eb op 119 no 4
Rhapsody in B minor op 79 no 1
Scherzo in Eb minor op 4
Scherzo in B minor op 20
Scherzo in Bb minor op 31
- Chopin F.
Allegro de Concert op 46
Barcarolle op 60
Fantasie Impromptu op 66
Fantasie Polonaise op 61

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| | Mazurkas op 24 to op 59 (<i>choose one</i>) |
| | Nocturne in C minor op 48 no 1 |
| | Nocturne op 27 no 2 |
| | Nocturne op 72 no 1 |
| | Polonaise Fantasie op 61 |
| Greig Edvard | Sonata in E minor op 7 |
| List Franz | Hungarian Rhapsodie no 3 , 11 (<i>choose one</i>) [Breitkopf] |
| Mendelssohn Felix | Variations Seriuses op 54 [Henle.Belwin] |
| Rachmaninoff | Etude Tableaux in A minor op 39 no 2 [Belwin] |
| Serge | |
| | Etude Tableau in C minor op 33 no 3 [Belwin] |
| | Prelude in C minor op 23 no 7 |
| | Prelude in D major op 23 no 4 |
| Schumann Robert | Abegg Variations op 1 [Henle] |
| | Toccatto op 7 [Henle] |
| Scriabin Alexander | Valse op 38 |
| Own Choice | <i>Approval Required</i> |

List D: 15 marks

| | |
|--------------------|--|
| Albeniz Isaac | Albaicin <i>from</i> Iberia Book 3 [Schott] |
| Bartok Bela | Musiques Nocturne <i>from</i> Out of Doors Suite Book 2 [Universal] |
| Debussy Claude | Prelude no 4 Book 1 (Les sons et les parfums) [Durand] |
| | Prelude no 7 Book 1 (Ce qu'a vu le vent d'Quest) [Durand] |
| | Prelude no 9 Book 1 (La Serenade interrompue) [Durand] |
| | Prelude no 12 Book 2 (feuz d' Artifice) [Durand] |
| Dohnanyi Ernst | Capriccio in F minor op 28 no 6 |
| | Rhapsody in C major |
| Faure Garbiel | Barcarolle in F# minor op 66 no 5 |
| | Nocturne in Db no 8 |
| Martin F | Eight Preludes no 8 [Universal] |
| Prokofiev Serge | Sonata in C minor no 5 [B&H] |
| Rachmaninoff | Prelude in A minor op 32 no 8 [B&H] |
| Serge | |
| Ravel Maurice | Jeux D'eaux, Toccatto (<i>choose one</i>) <i>from</i> Le Tombeau de Couperin |
| | Ondine <i>from</i> Gaspard de la nuit [Allans.Durand] |
| Scriabin Alexander | Etude in C# minor op 42 no 5 [Peters] |
| | Etude op 65 no 1 [Forberg] |
| | Poem op 32 no 2 |
| | Study in Db op 8 no 10 |
| Sculthorpe Peter | Mountains [Faber] |
| Shastakovitch | Prelude & Fugue no 10, 12, 16 op 87 (<i>choose one</i>) <i>from</i> 24 Preludes & Fugues |
| Dimitri | |
| Webern A. | Variations op 27 [Universal] |
| Own Choice | <i>Approval Required</i> |

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DIPLOMA IN PUBLIC PERFORMANCE - “Dip.PP.AGM”

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Professional Performance Diploma of the GUILD in the same subject.*

1. Application for this exam must be made in writing to the GUILD Council by the candidate. From the date of approval, the candidate has 12 months to present the performance.
2. The candidate should have the ability to publicly present each item of the proposed program at high level of professionalism.
3. The performance program must favourably compare with the standard required for the GUILD Licentiate Performance Diploma Examination and should be performed at that minimal standard. Candidates can choose the pieces from Licentiate Diploma or replaced with works of a similar standard.
4. A recital program of One hour duration is mandatory.
5. The examination will be a public performance either in a Hall or suitable examination room with a minimum audience of eight persons present.
6. An associate artist will be permitted to perform to allow a small break in the program of the candidate. It is recommended that this artist performs in a different instrument.

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FELLOWSHIP DIPLOMA - "FAGM"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Licentiate Diploma of the GUILD in the same subject.*

GUILD Council approval is necessary for entry to the Fellowship Diploma. The candidate must be able to demonstrate a long association with the GUILD and an empathy with its philosophy.

This advanced qualification will be awarded in the following areas for proven excellence OR as an Honour for outstanding services to the GUILD.

1. Research Theses 50,000 words.
2. One major composition work.
3. A full concert performance.
4. A long and outstanding teaching career.
5. An original and unique innovation of outstanding importance within the framework of the GUILD.
6. Any sustained area of excellence in Music by which teachers and students will benefit.

Note : It is mandatory in section 2, 3, 4, 5, 6 above for a supporting Thesis to be written

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