

Violin

CONTENTS

1. Grade One	07
2. Grade Two	09
3. Grade Three	11
4. Grade Four	13
5. Grade Five	16
6. Grade Six	18
7. Grade Seven	21
8. Proficiency Certificate	24
9. Professional Performance	27
10. Associate Diploma	29
11. Licentiate Diploma (Performer)	32
12. Licentiate Diploma (Teacher)	35
13. Diploma in Public Performance	39
14. Fellowship Diploma	40

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.

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

This syllabus is based on progressive technical and musical development. The acquisition of a worthwhile repertoire of works and the building of a sound foundation in musicianship. All of the work is carefully graded and teachers preparing students for these examinations are provided with a wide range of pieces which will have a very useful contribution for their students study program outline upon which to develop their lessons.

There is an enormous amount of published violin music available, which relates to all musical styles. This publication has a comprehensive listing and grading of many GUILD recommended publications which can be used with this syllabus to enable suitable music which will appeal to the candidate who is being prepared for examination. All of the chosen music provides a basis for a sound foundation and a pleasing repertoire.

The tuning of the instrument is entirely the responsibility of the candidate, the accompanist or the teacher. The Examiner must not assist in this task.

Candidates must bring their own music stand to the examination room.

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. TEMPO

The minimum suggested tempo is always given with each Grade. Unless otherwise specified, scale tempi is based on FOUR notes to the metronome marking, and Arpeggio tempi is based on THREE notes to the given metronome indication. Although not always stipulated in the grade requirements, students must be familiar with all scales and arpeggios from previous grades. Examiners sometimes request such performance.

- Fluency, accuracy and clarity of all scale and arpeggio requirements is essential. Students are advised not to be satisfied with uneven and careless playing as poor bowing and control affects the playing and examination result considerably.
- Suggested scale and arpeggio speeds are also listed in the technical section of each Grade examination. It is important that rhythmic and notational accuracy in all scales and arpeggios are in evidence. This must never be sacrificed for uncontrolled speed in playing. Controlled fluency in technical work is insisted upon in all examinations.

5. ACCOMPANIMENT

It is important to note that at least one of the pieces throughout the Grades and Levels must be performed with an accompaniment. It can be live or recorded music. If it is recorded music, candidates must bring their own audio equipment which is of a good quality. The examiners will not provide and operate the audio equipment. It is essential that the examiner is able to clearly hear the recorded music. Headphones will not be permitted.

If it is live music, candidates must provide their own accompanist who may remain in the examination room only whilst performing that task. The teacher may act as accompanist, but not the examiner. Candidates should be very sure that their preparation has been thorough for the examination, and they have a reliable pianist. All too often a candidate's performance is marred and spoiled by poor and inefficient accompanying. Remember to allow plenty of time for those very necessary rehearsals with your pianist. Also remember that under the stress and tension of the examination room, poor or inadequate preparations show up very quickly. So, know your work very thoroughly.

6. ASSESSMENT

Examiners will consider the following points :

- Poise , musical control and co-ordination
- Technical control of the bow preparation and arm attitude
- The ability of the candidate to employ the concept of economy of movement in muscular control. No excessive or wasteful movement
- Manner of sitting and holding the instrument
- Quality and clarity of tone
- Accuracy of time and tempo
- Intonation
- Phrasing, dynamic control and range.
- Style
- Fluency
- Presentation

7. 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) / Not Diploma Standard (NDS)

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.

GUILD PRACTICAL **MUSIC EXAMINATION OPTIONS**

Option 1 : Full Practical Examinations (with Technical works)

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}

Option 2 : Performance Examinations (without Technical works)

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}

GRADE ONE

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

Scales :	Major	C, G, E, F, Bb	One octave
	Melodic Minor	G, E	One octave
	Minimum tempo. Four crotchets = MM 54		
	Ascending & descending. Bowing at teacher's discretion.		
Arpeggios :	Major	C, G, E, F, Bb	One octave
	Minor	G, E.	One octave

2) Sight Reading : 10 marks

A short simple phrase in Common, 2/4, 3/4 time. In the Keys of C and G Major only. No note shorter than a quaver .

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 identify any note of the C Major common chord. Either by its letter names, intervals (1.3.5.8) degree name or solfa.

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.

5) Performance : 55 marks

List A : 15 marks
Minuet 1, The Happy Farmer (<i>choose one</i>) from Suzuki Violin School Volume 1
Adagio, Allegretto, Andante (<i>choose one</i>) from La Folia Vol B by Angelo Corelli [Suzuki School]
No 1, 2, 3, 7, 10 (<i>choose one</i>) from Progressive Studies Bk 1 by Carse [Augener 5649A]
Study in G op 25 no 37 by Hofmal [Allans]
No 6, 7, 8, 9, 10 (<i>choose any two as one</i>) from Violin-Schule by Friedr Hermann [Peters, B&H]
No 1, 2, 3, 5, 6, 7, 10 (<i>choose one</i>) from 40 Studies Op 54 by Wohlfahrt [Peters, Schirmer]
No 1 (1st Position in the first 16 bars only) from 42 Studies for Violin by Kreutzer [Peters]
No 4 (first 16 bars only) from 42 Studies for Violin by Kreutzer [Peters]
No 1, 2 or 4 (<i>choose one</i>) from 60 Studies Op 45 Book 1 by Wohlfahrt [U.E, Allans]
No 31 from 60 Studies Op 45 Book 2 by Wohlfahrt [U.E, Allans]
Chitty Chitty Bang Bang from 100 Solos for Violin [Wise Pub, Allans]
Own Choice : <i>Non Approval Required</i>

List B : 20 marks
Chorus, Musette (<i>choose one</i>) from Suzuki Violin School Volume 2
Minuet by Mozart from Let Us Have Music for Violin Vol 2 [Carl Fischer]
No 4, 8 (<i>choose one</i>) from Old Masters for Young Players Book 1 [Schott]
Tower Hill and His Rest by G.Farnaby [Chester]
Gavotte, Two Bourrees (<i>choose one</i>) from Twenty Tunes for Beginners by Palmer & Best [OUP, Allans]
Watchman's Song by Grieg [Schott]
Wind in the Reed by Lesly Fly [B & H, Allans]
Minuet by Mozart, Minuet by Boccherini (<i>choose one</i>) from 100 Solos for Violin (Unaccompanied) [Wise, Allans]
No 4, 5, 6, 13 (<i>choose one</i>) from Young Violinists Repertoire Book 1 [Faber]
Own Choice : <i>Non Approval Required</i>
List C : 20 marks
Allegretto, Andantino (<i>choose one</i>) from Suzuki Violin School Volume 1
No 6, 7 ,20 (<i>choose one</i>) from Position Changing for the Violin by Neil Mackay [Allans]
Sleep Song from Hansel & Gretel by Humperdinck [Allans]
Belle Nuit, Meadowlands, Valse from Coppelia (<i>choose one</i>) from Solos for Festival and Fun [MB, MMC]
To Wild Rose Op 51 by McDowell [Allans]
Tower Hill by Farnaby [Chester Series]
No 9, 14, 15 (<i>choose one</i>) from Young Violinists Repertoire Book 1 [Faber]
No 10, 13 (<i>choose one</i>) from The Really Easy Violin Book [Faber]
Own Choice : <i>Non Approval Required</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL ONE

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

Examination Time : 10 minutes

Minimum Pass : 65 marks

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections. 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.

.....oOo.....

List B : 20 marks
Hunter Chorus, Long Long Ago (<i>choose one</i>) from Suzuki Violin School Volume 2
Andante Cantabile, La Villageoise, Liebeslied, Sarabande, Two Minuets (<i>choose one</i>) from Old Masters for Young Players Book 1 [Schott]
Minuet by Boccherini from 100 Solos for Violin [Wise Pub, Allans]
Air, English Dance (<i>choose one</i>) from Solos for Festival and Fun [MB, MMC]
No 3, 9, 10 (<i>choose one</i>) from Chesterian String Series Vol 1 [Chester]
No 8,16, 17, 11, 22 (<i>choose one</i>) from Young Violinists Repertoire Book 1 [Faber]
Own Choice : <i>Non Approval Required</i>
List C : 20 marks
Minuet 2, Minuet 3, Gavotte (<i>choose one</i>) from Suzuki Violin School Volume 1
No 1, 2, 3 (Andante), 4, 6 (<i>choose one</i>) from Six Easy Pieces for Violin by E.Elgar [Faber]
No 22. Ragotin from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 24 (Bim Bam...Dutch Folk Song) from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 25. Quick March from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 29 Amaryllis from Playford from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 36. The Happy Clown from Playford from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 37. The Little Mouse (Flemish Folk Song) from Violin Method 1st to 3rd Position by Freda Dinn. [Schott 10966]
No 41. An Old Cornish Ballad from Violin Method 1 st to 3rd Position by Freda Dinn. [Schott 10966]
No 8, 12 (<i>choose one</i>) from Microjazz for Starters, Violin [B&H]
Dancing Queen, Never on a Sunday, Danny Boy (<i>choose one</i>) from 100 Solos for Violin Unaccompanied [Wise, Allans]
Own Choice : <i>Non Approval Required</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL TWO

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

Examination Time : 10 minutes

Minimum Pass : 65 marks

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections. 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.

.....oOo.....

GRADE THREE

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

Scales :	Major.	G, A, Bb, B, C, D	Two octaves
	Harmonic Minor	G, A	Two octaves
	Melodic Minor	G, A, Bb, B, C, D	Two octaves
	Bowing :	a) detache, using the upper half of bow. Quaver=132 b) slurred, four notes to a bow. Quaver=132	
Arpeggios :	Major	G, A, Bb, B, C, D	Two octaves
	Minor	G, A, Bb, B, C, D	Two octaves
	Bowing :	a) separate bow on each note. MM=96 b) slurred, three notes to a bow MM=96	

2) Sight Reading : 10 marks

A short passage up to 8 bars in 4/4, 3/4, 2/4, or 2/2 time, in selected easy keys including C, G or F Major To be played at a moderate speed. Some accidentals to be expected. 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 ¾ 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 upon the music performed. All terms, signs, time signature and key signatures used in the chosen examination music. In addition, questions on scale formation, tetrachords, tones and semitones.

5) Performance : 55 marks

List A : 15 marks
No 2, 3, 4, 5, 6 (choose one) from Progressive Studies Book 2 by Carse [Augener 5649C]
No 5 from Progressive Studies Book 3 by Carse [Augener, 5649C]
No 20, 22, 23, 24, 25, 26, 27(choose one) from Studies Op 32 Book 2 by Sitt [Fisher, Schirmer]
No 30, 31, 32, 34,35 (choose one) from 60 Studies Op 45 by Wohlfahrt [Schirmer, Allans]
No 3, 5, 8 (choose one) from 14 Melodic Studies by N.Mackay [OUP]
No 2, 3, 4 (choose one) from 22 Studies by Kreutzer [Allans, IMP197]

No 5, 6, 8, 10 (<i>choose one</i>) from Progressive Studies Book 1 [Carse]
Own Choice : <i>Approval Required</i>
List B : 20 marks
Gavotte by Martini, Minuet by Bach, Gavotte in G minor (<i>choose one</i>) from Suzuki Violin School Volume 3
No 17 Minuet by J.S. Bach from Building Technique with Beautiful Music Vol 3 by Applebaum [Belwin]
Minuet From 'Don Giovanni' by Mozart from Let us have Music For Violin Vol 2 [Carl Fischer.N.Y]
La Villageoise, Two Dances (Bourree & Minuet), Gavotte & Muysette, Sarabande, Rondeau (<i>choose one</i>) from Old Masters for Young Players Book 1 [Schott]
Own Choice : <i>Approval Required.</i>
List C : 20 marks
The Two Grenadiers, Theme, Gavotte from "Mingnon", Gavotte, Minuet in G (<i>choose one</i>) from Suzuki Violin School Volume 2
No 18 Waltz by Weber from Building Technique with Beautiful Music Vol 3 by Applebaum [Belwin]
No 32 Mazurka by Chopin from Building Technique with Beautiful Music Vol 3 by Applebaum [Belwin]
Hatikwoh, None But the Lonely Heart (<i>choose one</i>) from Let Us have Music for Violin Vol 2 [Carl Fischer N.Y]
William Tell Theme by Rossini, Habanera by Bizet (<i>choose one</i>) from Solos for Festival and Fun [MB/MMC]
Traumerei by Schumann from 24 Easy Little Concert Pieces Book 2 [B&H]
Overture and Rondino from 24 Easy Little Concert Pieces Book 2 [B&H]
Polish Style from 24 Easy Little Concert Pieces Book 2 [B&H]
Own Choice : <i>Approval Required.</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL THREE

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

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections. 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.

.....oOo.....

GRADE FOUR

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

Scales :	Major.	G, Ab, Bb, B, Db, E	Two octaves
	Harmonic Minor	G, Bb	Two octaves
	Melodic Minor	G, A, B, C	Two octaves
	Chromatic	G	Two octaves
	Bowing :	a) scales detache, using the upper half of bow. Crotchet=MM126	
	b) scales slurred, four notes to a bow. Crotchet =MM126		
	c) chromatic slurred, 2 notes to a bow. Quaver=MM112		
Arpeggios :	Major	G, Ab, Bb, B, Db, E	Two octaves
	Minor	G, Bb	Two octaves
	Dominant 7 th	C, D	Two octaves
	Diminished 7 th	Ab, B	Two octaves
	Bowing :	a) arpeggios detache triplet. Quaver=MM100	
	b) arpeggios slurred, three notes to a bow. Quaver=MM96		
	c) dominant/diminished detache. Quaver=MM84		
	d) dominant/diminished slurred, two notes to a bow. Quaver=MM84		

2) Sight Reading : 10 marks

A short passage demonstrating aspects of technique in either the keys of G, D, F or Eb Major or in A Minor in 3/4, 4/4, 2/4 or 6/8 time. 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, time signatures, accents and syncopation. The terms and signs found in the examination pieces. Binary Form. Easy intervals above C. G. and F. (major 3rd, Minor 3rd and Perfect).

5) Performance : 55 marks

List A : 15 marks

No 7, 8, 9, 12 (*choose one*) from Progressive Studies Book 3 by Carse [Augener 5649C]

No 1, 2, 3, 4, 28, 29, 32 (*choose one*) from Studies Book 1 Op 20 by Kayser [Allans]

Study Op 36 No 2 by Mazas [Peters or Belwin 3664]

No 38, 57, 58 (*choose one*) from Study Op 45 Book 2 by Wohlfahrt [Allans]

Study in G op 20 no 13 by Kayser [Allans]

Study in A op 32 no 47 by Hans Sit [Allans]

No 4, 6 (*choose one*) from 14 Melodic Studies by N.Mackay [OUP]

No 3 from 42 Studies for Violin by Kreutzer [Allans 197]

No 14 in D minor from 84 Studies by Cramer [Allans, Schirmer]

Own Choice : *Approval Required.*

List B : 20 marks

Gavotte in D Major, Bourree by Bach (*choose one*) from Suzuki Violin School Volume 3

Preludio e Gavotta by Quantz, Sarabande by Handel (*choose one*) from Old Masters For Young Players Book 2 [Schott]

Gavotte by Handel, Preludio and Rondino by Henry Purcell (*choose one*) from Old Masters For Young Players Book 3 [Schott]

Either 1st, 2nd or 3rd Movements of Sonata in E Minor Op 5 No 8 by Corelli [Chesterain Series]

Sonata in C K56 Rondo by Mozart [Belwin 985]

Sonata in G K60 2nd or 3rd Movements by Mozart [Belwin 3735]

Sonata in G Op 2 No 8 1st Movement by Vivaldi [Schott]

Own Choice : *Approval Required.*

List C : 20 marks

Humoresque, Gavotte by Becker (*choose one*) from Suzuki Violin School Volume 3

No 25 The Spinning Top by Bizet from First Solo Pieces [Schott]

Andantino, Melody in F (*choose one*) from Let Us Have Music for Violin Vol 2 [Carl Fischer N.Y.]

Allegretto from Symphony No 3 from Solos for Festival and Fun [MB MMC]

Menuetto and Trio from Sonatina in G Minor D408 by Schubert [Allans]

Begin the Beguine from Supersound Easy Play Solos Best of the Big Bands Book 1 [Warner Bros]

Own Choice : *Approval Required.*

.....oOo.....

PERFORMANCE EXAM

LEVEL FOUR

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

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections. 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.

.....oOo.....

GRADE FIVE

Examination Time : 20 minutes

Minimum Pass : 65 marks

1) Technical Work : 20 marks

Scales :	Major.	G, A, Bb, Db, E	Three octaves
	Harmonic Minor	G, A, B, D	Three octaves
	Melodic Minor	G, A, B, D	Three octaves
	Chromatic	Bb	Three octaves
Bowling :	a) detache, in upper or lower half of bow. Crotchet =MM144		
	b) Slurred, one bar to a bow. Crotchet=MM144		
	c) Spiccato, three notes to a bow. Dotted Crotchet=MM72		
	d) Chromatic, legato, four notes to a bar. Minim=MM60		
Arpeggios :	Major	G, A, Bb, Db, E	Three octaves
	Minor	G, A, Bb, Db, E	Three octaves
	Dominant 7 th	C, Eb	Two octaves
	Diminished 7 th	C, Ab	Two octaves
Bowling :	a) arpeggios detache in upper or lower half of bow Quaver=MM112		
	b) arpeggios slurred, three notes to a bow. Quaver=MM92		
	c) dominant/diminished, legato, four notes to a bow. Minim=MM54		

2) Sight Reading : 10 marks

A short passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Introducing dotted crotchets, quaver rhythmic patterns, tied notes, chords, simple modulations, double stopping, thrills and bowing technique demands.

3) Ear Test : 8 marks

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

Intervals : To hum or sing and identify any degree of the major scale. The Examiner will play the tonic chord of the scale selected, then the entire scale. (Not more than 5 sharps or 5 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 (1.2.3.4.5.6.7.8.) 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 Cadence : To identify whether a phrase played by the Examiner is in a major or minor key and if the end cadence is Plagal (IV-I) or Perfect (V-I).

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 tetrachord. To recognise Perfect and Plagal cadence examples in the examination music presented.

5) Performance : 55 marks

List A : 15 marks

- | |
|--|
| No 7, 8 (<i>choose one</i>) from Studies Book 1 Op 20 by Kayser [Allans] |
| No 1, 3, 5, 6, 8 (<i>choose one</i>) from Studies Op 36 Book 1 by Mazas [Belwin, Peters, UE] |
| No 42, 43, 46, 47, 50, 53, 54(<i>choose one</i>) from Studies Op 45 Book 2 by Wohlfahrt [Schirmer, Allans] |
| No 6 from 42 Studies by Kreutzer [Allans. A97] |
| Own Choice : <i>Approval Required.</i> |

List B : 20 marks

- | |
|---|
| Gavotte by Bach, German Dance by Dittersdorf (<i>choose one</i>) from Suzuki Violin School Volume 5 |
| Bagatelle by Mozart from Old Masters for Young Players Book 3 [Schott] |
| La Jeunesse by Jean Loeillet from Old Masters for Young Players Book 3 [Schott] |
| Matelotte by Williams Boyce from Old Masters for Young Players Book 3 [Schott] |
| Sarabande and Gavotta by G. Telemann from Old Masters for Young Players Book 3 [Schott] |
| Andante or Allegro (<i>choose one</i>) from Sonata no 1 BWV 1014 by J.S.Bach [Allans] |
| Rondo movement of Sonata in C k296 by Mozart [Belwin, Henle] |
| Capriccio movement of Sonata in E minor op 2 no 9 by Vivaldi [Allans] |
| Own Choice : <i>Approval Required.</i> |

List C : 20 marks

- | |
|---|
| Concerto no 2 by Seitz, Concerto no 5 by Seitz (<i>choose one</i>) from Suzuki Violin School Volume 4 |
| Romanze by Schubert from Old Masters for Young Players Book 3 [Schott] |
| The Lotus Flower by Schumann from Old Masters for Young Players Book 3 [Schott] |
| Vivace, Cantabile and Presto movements of Sonatina no 4 in F major by G. Telemann [Allans] |
| Own Choice : <i>Approval Required.</i> |

.....oOo.....

PERFORMANCE EXAM

LEVEL FIVE

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

Examination Time : 15 minutes

Minimum Pass : 65 marks

1) Performance : 90 marks

Candidates are required to perform THREE contrasting pieces from any of the above selections. 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.

.....oOo.....

GRADE SIX

Examination Time : 30 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

Scales :	Major	C#, Cb, Gb	Three octaves
	Harmonic Minor	C#, G#, D#	Three octaves
	Melodic Minor	C#, G#, D#	Three octaves
	Chromatic	E, F	Three octaves
	Double Stopping	Major G, D in 3rds	Two octaves
		Major G, D in 6ths	Two octaves
		Major G, D in octaves	Two octaves
Ascending & descending	1. Use the whole bow. 2. Slurred. Two notes to a bow 3. Staccato 4. Either forte or piano		
Minimum tempo. Four crotchets = MM 96			

Arpeggios :	Major	E, Eb, Ab	Three octaves
	Minor	F, Eb, Bb	Three octaves
	Dominant 7 th . In the key of	D, A, Eb	Two octaves
	Diminished 7 th on	D, A, Eb	Two octaves
	Ascending & descending	Each note to be played with a half bow	
Minimum Tempo. Three crotchets = MM 96 Four crotchets = MM 84 for Dominant/Diminished 7ths			

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 any simple or compound time. Using semiquavers, syncopation and double stopping.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar simple 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 note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8.) 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 major or minor key and if the end cadence is Plagal (IV-V), Perfect (V-I) or Interrupted (V-VI)

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

5) Performance : 64 marks

List A : 16 marks
No 28, 36, 38, 39, 41, 42(<i>choose one</i>) from Studies Book 2 op 36 by Mazas [Peters.Allans]
No 27, 28, 29, 33 (<i>choose one</i>) from Studies Op 20 by Kayser [Belwin.Allans.38]
No 8, 10, 11, 12, 16 (<i>choose one</i>) from Studies Op 42 by Kreutzer [Peters, Allans 197]
No 6, 7, 10, 20, 21(<i>choose one</i>) from 36 Studies for Violin by Fiorillo [IMC, 2178]
Own Choice : <i>Approval Required.</i>
List B : 16 marks
Concerto in A minor – 1 st mvt. by Vivaldi, Concerto in A minor – 3 rd mvt. by Vivaldi (<i>choose one</i>) from Suzuki Violin School Volume 4
4th movement Allegro of Sonata in C minor BWV 1017 by J S Bach [Peters]
3rd & 4th movements of Sonata in C op 5 no 3 by Corelli [Allans]
3rd & 4th movements of Sonata in F no 3 by Handel [Allans]
1st & 2nd movements or 3rd & 4th movements (<i>choose one</i>) of Sonata in D no 4 by Handel [Schirmer]
1st & 2nd movements of Sonata in A no 5 by Handel [Allans]
Rondo movement of Sonata in Bb K454 by Mozart [Belwin]
1st movement of Sonata in E minor K304 by Mozart [Belwin, Henle]
Own Choice : <i>Approval Required.</i>
List C : 16 marks
Country Dance by Weber, Giga by Veracini (<i>choose one</i>) from Suzuki Violin School Volume 5
Andaluza Spanish Dance No 5 by E.Granados from Popular Pieces Arranged by Watson Forbes [OUP]
Gopak by M.Moussorgsky from Popular Pieces Arranged Watson Forbes [OUP]
Humoreske Op 10 No 2 by Tschaiowsky from Popular Pieces Arranged by Watson Forbes [OUP]
No 1 of Four Romantic Pieces by Dvorak Op 75 [Lengnick]
Slumber Song Op 124 No 2 by Schumann from Popular Pieces Arranged by Watson Forbes [OUP]
Finale movement of Sonatina in G minor op 100 by Anton Dvorak [Allans]
Own Choice : <i>Approval Required.</i>
List D : 16 marks
Concerto for Two Violins by Bach (<i>choose one</i>) from Suzuki Violin School Volume 4
Impromptu Op 78 No 1 by Sibelius [Chester]
Siciliano & Rigaudon by Kreisler [Schott]
La Plus que Lente by Debussy [Durand]
Own Choice : <i>Approval Required.</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL SIX

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

Examination Time : 25 minutes

Minimum Pass : 70 marks

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections. 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.

.....oOo.....

GRADE SEVEN

Examination Time : 40 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

Scales :	Major.	In Any key	Three octaves
	Harmonic Minor	F#, Ab, A#	Three octaves
	Melodic Minor	F#, Ab, A#	Three octaves
	Chromatic	F#, G, G#	Three octaves
	Double Stopping	Major E, A, Bb in 3rds	Two octaves
		Harmonic Minor G, D in 6ths	Two octaves
		Major Ab, Eb in octaves	Two octaves
	Ascending & descending	1. Use the whole bow.	
		2. Slurred Two notes to a bow	
		3. Staccato	
		4. Either forte or piano	
	Minimum tempo, Four crotchets = MM 108		

Note : All Harmonic and Melodic Minor Scales including enharmonic keys completed in this Grade.

Arpeggios :	Major	B, Db, Gb	Three octaves
	Minor	C#, F#, G#	Three octaves
	Dominant 7th	E, B, Ab	Two octaves
	Diminished 7th	E, B	Two octaves
	Ascending & descending		
	Each to be played 8 notes to a bow		
	Minimum Tempo. Three crotchets = MM 108		
		Four crotchets = MM 92 for Dominant /Diminished 7ths	

2) Sight Reading : 7 marks

A short 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. Double stopping and advanced bowing technique 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 been played twice by the Examiner.

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

4) General Knowledge : 6 marks

Questions covering the form and structure of the pieces played. Keys and modulations. Background of the composers and of the works performed. Advanced questions on intervals including compound, inverted, diatonic and chromatic. Cadences, Perfect, Plagal, Imperfect and Interrupted. Knowledge of, and recognition within the examination performed.

5) Performance : 64 marks

List A : 16 marks
Etudes and Caprices op 35 no 2 by Dont [IMC 2397, Schirmer]
No 2, 8, 16, 17, 18 (<i>choose one</i>) from Studies Book 1 op 36 by Mazas [Stainer & Bell]
No 30, 31, 34, 35 (<i>choose one</i>) from Studies op 20 by Kayser [Allans 38, Belwin]
No 1, 4, 5, 8, 9, 10, 15, 18 (<i>choose one</i>) from 24 Caprices by Rode [IMC 2066]
No 1, 11, 12 (<i>choose one</i>) from 36 Caprices by Fiorillo [Belwin, IMC 2178]
No 3, 13, 16 (<i>choose one</i>) from 24 Etudes by Dont [Schirmer]
No 2 from 24 Studies by Rode [Henle]
No 10, 11, 14, 20, 24, 25 (<i>choose one</i>) from 42 Studies by Kreutzer [Allans Ed 197]
Own Choice : <i>Guild Approval Required.</i>
List B : 16 marks
Concerto no 5- 3 rd mvt by Seitz (<i>choose one</i>) from Suzuki Violin School Volume 4
Sonata in D op 12 no 1 (<i>choose any one movement</i>) by Beethoven [Henle, Peters]
Sonata in A op 12 no 2 (2nd movement) by Beethoven [Peters]
Sonata in A minor no 2 BWV 1015 (3rd & 4th movement) by J.S.Bach [Weiner Urtext]
Sonata in G BWV 1021 (Vivace & Largo) by J.S.Bach [Allans]
Sonata in D op 1 no 13 (Allegro) by Handel [Allans]
Own Choice : <i>Guild Approval Required.</i>
List C : 16 marks
Concerto in G minor by Vivaldi (<i>choose one</i>) from Suzuki Violin School Volume 5
No 3 of Four Romantic Pieces by Dvorak Lengnick]
Hungarian Dance No 2 by Brahms-Hubay [Augener. H188]
Melodie Op 42 No 3 by Tschaiowsky [Allans]
Partita No 3 In E Major (1st Movement) by Flesch [Peters]
Romance sans Paroles Op 9 by Henri Wieniawski [Schirmer]
Sonatina in G Minor Op 137 No 3 D408 (Allegro giusto & Andante) by Schubert [Allans]
Own Choice : <i>Guild Approval Required.</i>
List D : 16 marks
Vivace by Bach (<i>choose one</i>) from Suzuki Violin School Volume 5
Air from Bohemian Girl by Volti [B&H, Schirmer]
Cinq Melodies Op 35 No 3 & 4 by Prokofiev [B & H]
Liebesfreud by F. Kreisler [Schott]
Meditation By Otto Luening [Peters 66413]

Nocturne by Aaron Copeland [B&H, Henle]
Reverie by Debussy [Allans]
Romance Op 78 No 2 by Sibelius [Chester]
Sonata No 1 (3rd Movement) by Otto Luening [Peters Ed]
Sonatina (1st and 2nd Movements) by Bartok-Gertier [B & H]
Variations on a Theme by Rossini Op 89 No 2 by C.Dancia [Allans]
Own Choice : <i>Guild Approval Required.</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL SEVEN

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

Examination Time : 35 minutes

Minimum Pass : 70 marks

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections. 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.

.....oOo.....

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 :	Major	In any key	Three octaves	
	Harmonic Minor	In any key	Three octaves	
	Melodic Minor	C#, G#, A#, D#	Three octaves	
	Chromatic	A, A#, B	Three octaves	
	Double Stopping	Major Gb, F#, D in 3rds	Two octaves	
		Melodic Minor Bb, D in 6ths	Two octaves	
		Major Bb, F in octaves	Two octaves	
	Ascending & descending	1. Use the whole bow.		
		2. Slurred. Four notes to a bow		
		3. Slurred. Two notes to a bow		
4. Staccato				
5. Either forte or piano				
Minimum tempo. Four crotchets = MM 112				
Arpeggios :	Major	Cb, C#, F#	Three octaves	
	Minor	Ab, A#, D#	Three octaves	
	Dominant 7th	F#, C#, Cb	Two octaves	
	Diminished 7th	F#, C#, Cb	Two octaves	
	Ascending & descending			
	Each to be played 8 notes to a bow			
Minimum Tempo. Three crotchets = MM 112				
Four crotchets = MM 96 for Dominant/Diminished 7ths				

2) Sight Reading : 7 marks

A substantial modulatory passage of up to 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 notes 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 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 pause 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.

5) Performance : 64 marks

List A : 16 marks
No 2, 5, 13 (<i>choose one</i>) from Etudes and Caprices Op 36 by Dont [IMC 2397. Schirmer]
No 26 op 36 from Studies Book 1 by Mazas [Schirmer]
No 1, 2, 4, 5, 8, 9, 15, 21, 22, 24 (<i>choose one</i>) from 24 Caprices by Rode [IMC 2066, Peters]
No 20, 23, 26, 27, 29, 34 (<i>choose one</i>) from 36 Caprices by Fiorillo [IMC 2178, Belwin]
No 12, 14 (<i>choose one</i>) from 24 Studies op 37 by Don't [Schirmer]
No 7, 13, 34, 35, 38 (<i>choose one</i>) from 42 Studies for Violin by Kreutzer [Belwin, Peters]
Own Choice : <i>Guild Approval Required.</i>
List B : 16 marks
1st & 2nd movements of Concerto in Bb no 1 K207 by Mozart [Peters, Belwin]
2nd & 3rd movements of Concerto in D no 4 K218 by Mozart [Peter]
Allemande & Courante movements of Partitas no 2 in D minor for Solo Violin BWV1004 by J.S.Bach [IMC]
Sarabande & Gigue movements of Partitas no 2 in D minor for Solo Violin BWV1004 by J.S.Bach [IMC]
1st movement of Sonata no 1 in G minor BWV 1001 by J.S.Bach [Peters 4308]
1st & 2nd movements of Sonata in A Major No 2 BWV 1015 by J.S.Bach [Wiener Urtext]
1st & 2nd movements of Sonata in E Major No 3 BWV 1016 by J.S.Bach [Wiener Urtext]
3rd & 4th movements of Sonata in E Major No 3 BWV 1016 by J.S.Bach [Wiener Urtext]
1st movement of Sonata in G Major No 3 Op 30 by Beethoven [Peters]
Sonata in E Major no 6 by Handel [Schirmer]
Allegro Moderato movement of Sonata in Bb KV378 by Mozart [Allans]

Own Choice : <i>Guild Approval Required.</i>
List C : 16 marks
2nd or 3rd Movement of Concerto in E minor op 64 by Mendelssohn [Peters]
Scherzo Op42 No 2 by Tchaikowsky [Belwin]
1st & 2nd movements of Sonata in G Op 30 No 3 by Beethoven [Henle, Peters]
Scherzo & Finale movements of Sonata in F Op 24 by Beethoven [Henle, Peters]
Theme & Variations movements of Sonata in A Major by Paganini [Fischer]
1st movement of Sonatina in G by Dvorak [Lengick]
Own Choice : <i>Guild Approval Required.</i>
List D : 16 marks
1st & Last movements of Concerto in C Op 48 by Kabalevsky [Peters 4618]
La Fille aux Cheveux de Lin by Debussy [Durand. Allans]
La plus que lente by Debussy [Durand.Allans]
Piece en forme d'Habanera by Ravel [Allans]
No 2, 3, 4 (<i>choose one</i>) from Rumanian Folk Dances by Bartok-Szekely [B&H]
1st & 2nd movements of Sonata in E by Hindemith [Schott, B&H]
Six Solos. Op 41. NO 1 or 2 by Leonard [Billaudot]
Spanish Dance by Granados, arranged by Kriesler [Schott]
No 2 of Three Fantastic Dances by Shostakovitch [Allans]
Own Choice : <i>Guild Approval Required.</i>

.....oOo.....

PERFORMANCE EXAM

LEVEL EIGHT

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

Examination Time : 40 minutes

Minimum Pass : 70 marks

1) Performance : 80 marks

Candidates are required to perform FOUR contrasting pieces from any of the above selections. 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.

.....oOo.....

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
No 10 or 11 (<i>choose one</i>) from 24 Caprices by Rode [Peters, B&H]
Fantasia no 3 from 12 Fantasias for Solo Violin by Telemann [Peters, Schirmer]
Any one concerto of the Four Seasons by Vivaldi [Peters, Allans]
Concerto in E Major BWV 1042 by J.S.Bach [IMC, S&B]
Concerto in A Minor No 22 by G Viotti [Augener, Schott]
No 23 or 24 (<i>choose one</i>) from 24 Studies by Jacques Dont. [Aug Ed 7604]
Giga Presto movement of Concert Sonata in E minor op 2 by Veracini [Peters, Dovey]
No 37 or 42 (<i>choose one</i>) from 42 Studies by Kreutzer [Allans]
1st movement of Concerto in G Minor by Vivaldi [Schirmer]
Largo & Allegro movements of Solo Sonata in C BWV1005 by J.S.Bach [IMC, Peters]
Siciliano & Presto movements or Adagio & Fugue movements (<i>choose one group</i>) from Solo Sonata in G minor no 1 BWV1001 [IMC]
Own Choice : <i>Guild Approval Required.</i>
List B : 20 marks
1st & 2nd movement of Concerto No 7 in G by De Beriot [Fischer]
2nd & 3rd movements of Concerto No 9 in A Minor by De Beriot [Fischer]
2nd and 3rd Movements of Concerto in C major by Haydn [Peters 4322]
1st movement of Concerto in G Major No 2 by Haydn [Peters 4182]
2nd & 3rd movement of Concerto No 3 in G K216 by Mozart [IMC, Peters]
Concerto in D No 4 K218 by Mozart [IMC, Peters]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) from Concerto No 5 in A K219 by Mozart [Peters]
1st & 2nd movements of Concerto no 22 in A minor by Viotti [Schirmer, Fischer]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) from Sonata in Eb op 12 no 3 by Beethoven [Schirmer]

1st & 2nd movements of Sonata in A Major op 30 no 1 by Beethoven [Augener]
1st & 2nd movements or 2nd & 3rd movements or 3rd & 4 th movements (<i>choose one group</i>) from Sonata in C minor op 30 no 2 by Beethoven
Sonata in F op 30 no 3 by Beethoven [Peters, Schott]
Own Choice : <i>Guild Approval Required.</i>
List C : 20 marks
Romanza Andaluza Op 22 No 1 by Sarasate [IMC 2653]
2nd movement of Concerto in E Minor by Mendelssohn [Schirmer]
Any one of the Hungarian Dances by Brahms-Joachim [Lengnick]
Malaguena Op 21 No 1 by Sarasate [IMC.2651]
Sonatina no 1 in D op 137 D384 by Schubert [Henle]
Sicilienne and Rigaudon by Kreisler [Schott]
1st or 3rd movement (choose one) from Sonata in G Op 78 by Brahms [Wiener Urtext]
1st or 3rd movement (choose one) from Sonata in D minor Op 108 by Brahms [Wiener Urtext]
2nd ,3rd or 4th movement (choose one) from Sonata in A by Frank [Schott, Universal]
No 5 or 6 (choose one) from Swedish Dance by Brauch [Peter, B&H, Urtext]
Own Choice : Guild Approval Required.
List D : 20 marks
1st movement of Concerto no 1 Op Posthumous by Bela Bartok [B&H]
1st or 2nd movement (choose one) from Concert Sonatine in E Major op 80 by Sibelius [Peters]
1st movement of Concerto no 1 in G minor op 26 by Max Bruch [B&H]
Concerto No 1 in G Minor Op 26 Max Bruch [B & H]
Premier Minuet by Satie [Peters]
No 5 or No 6 (choose one) from Roumanian Dances by Bartok [Peters]
Slavonic Dance Themes no 1 in G minor by Dvorak-Kreisler [Lengnick]
1st or Last movement of Sonata in G minor by Debussy [Durand, Urtext]
3rd movement of Sonata in A major op 13 by Faure [B&H]
4th movement of Sonata no 2 in D major op 94 by Prokofief [Peters, Urtext]
Scherzino or Minuetto & Finale (choose one group) from Suite Italienne by Stravinsky [B&H]
Maple Leaf Rag no 1 from 6 Ragtime by Scott Joplin [Peters]
Own Choice : Guild 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.

.....oOo.....

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 passage played twice by the Examiner.. Dotted rhythms, semiquavers and triplets will be used. Simple time signatures or in 6/8 time. The candidate will also be asked to state the time signature and to name the notes in any portion of the passage played separately.

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

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

Cadences : To recognise and name the four cadences in a passage in simple chordal forms, 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 Form, Keys, Modulation, Cadences and the musical characteristics of the examination music performed.

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
No 10 or 11 (<i>choose one</i>) from 24 Caprices by Rode [Peters, B&H]
Fantasia no 3 from 12 Fantasias for Solo Violin by Telemann [Peters, Schirmer]
Any one concerto of the Four Seasons by Vivaldi [Peters, Allans]
Concerto in E Major BWV 1042 by J.S.Bach [IMC, S&B]
Concerto in A Minor No 22 by G Viotti [Augener, Schott]
No 23 or 24 (<i>choose one</i>) from 24 Studies by Jacques Dont. [Aug Ed 7604]
Giga Presto movement of Concert Sonata in E minor op 2 by Veracini [Peters, Dovey]
No 37 or 42 (<i>choose one</i>) from 42 Studies by Kreutzer [Allans]
1st movement of Concerto in G Minor by Vivaldi [Schirmer]
Largo & Allegro movements of Solo Sonata in C BWV1005 by J.S.Bach [IMC, Peters]
Siciliano & Presto movements or Adagio & Fugue movements (<i>choose one group</i>) from Solo Sonata in G minor no 1 BWV1001 [IMC]
Own Choice : <i>Guild Approval Required.</i>
List B : 20 marks
1st & 2nd movement of Concerto No 7 in G by De Beriot [Fischer]
2nd & 3rd movements of Concerto No 9 in A Minor by De Beriot [Fischer]
2nd and 3rd Movements of Concerto in C major by Haydn [Peters 4322]
1st movement of Concerto in G Major No 2 by Haydn [Peters 4182]
2nd & 3rd movement of Concerto No 3 in G K216 by Mozart [IMC, Peters]
Concerto in D No 4 K218 by Mozart [IMC, Peters]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) from Concerto No 5 in A K219 by Mozart [Peters]
1st & 2nd movements of Concerto no 22 in A minor by Viotti [Schirmer, Fischer]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) from Sonata in Eb op 12 no 3 by Beethoven [Schirmer]
1st & 2nd movements of Sonata in A Major op 30 no 1 by Beethoven [Augener]
1st & 2nd movements or 2nd & 3rd movements or 3rd & 4 th movements (<i>choose one group</i>) from Sonata in C minor op 30 no 2 by Beethoven
Sonata in F op 30 no 3 by Beethoven [Peters, Schott]
Own Choice : <i>Guild Approval Required.</i>

List C : 20 marks
Romanza Andaluza Op 22 No 1 by Sarasate [IMC 2653]
2nd movement of Concerto in E Minor by Mendelssohn [Schirmer]
Any one of the Hungarian Dances by Brahms-Joachim [Lengnick]
Malaguena Op 21 No 1 by Sarasate [IMC.2651]
Sonatina no 1 in D op 137 D384 by Schubert [Henle]
Sicilienne and Rigaudon by Kreisler [Schott]
1st or 3rd movement (<i>choose one</i>) from Sonata in G Op 78 by Brahms [Wiener Urtext]
1st or 3rd movement (<i>choose one</i>) from Sonata in D minor Op 108 by Brahms [Wiener Urtext]
2nd ,3rd or 4th movement (<i>choose one</i>) from Sonata in A by Frank [Schott, Uuniversal]
No 5 or 6 (<i>choose one</i>) from Swedish Dance by Brauch [Peter, B&H, Urtext]
Own Choice : <i>Guild Approval Required.</i>
List D : 20 marks
1st movement of Concerto no 1 Op Posthumous by Bela Bartok [B&H]
1st or 2nd movement (<i>choose one</i>) from Concert Sonatine in E Major op 80 by Sibelius [Peters]
1st movement of Concerto no 1 in G minor op 26 by Max Bruch [B&H]
Concerto No 1 in G Minor Op 26 Max Bruch [B & H]
Premier Minuet by Satie [Peters]
No 5 or No 6 (<i>choose one</i>) from Roumanian Dances by Bartok [Peters]
Slavonic Dance Themes no 1 in G minor by Dvorak-Kreisler [Lengnick]
1st or Last movement of Sonata in G minor by Debussy [Durand, Urtext]
3rd movement of Sonata in A major op 13 by Faure [B&H]
4th movement of Sonata no 2 in D major op 94 by Prokofief [Peters, Urtext]
Scherzino or Minuetto & Finale (<i>choose one group</i>) from Suite Italienne by Stravinsky [B&H]
Maple Leaf Rag no 1 from 6 Ragtime by Scott Joplin [Peters]
Own Choice : <i>Guild Approval Required.</i>

.....oOo.....

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 rhythms, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the notes 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 the four Major, Minor, Augmented and Diminished Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

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

Modulation : To recognise and name the modulation 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 Form, Keys. Modulation. Cadences and the musical characteristics of the examination music performed.

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
La Folia by Corelli [Schirmer]
Chaconne of Partita No 2 in D Minor by J.S Bach [Peters]
Praeladium and Gavotte of Partita no 3 in E major BWV 1006 by J.S.Bach [Peters]
Adagio & Fugue of Solo Sonata No 1 BWV1001 by J.S.Bach [IMC]
Andante & Allegro of Solo Sonata no 3 BWV1003 in A minor by J.S.Bach [Belwin, Peters]
Prelude & Gavotte of Solo Sonata No 6 in E by J.S.Bach [Schirmer]
Fugue of Sonata No 2 in A Minor by J.S.Bach [Peters]
No 5, 7, 8 (<i>choose one</i>)from Sonatas Op 5 Vol 2 by Corelli [Schott]
Tarantella Op 43 by Sarasate [Zimmermann]
No 20 <i>from</i> 24 Studies Op 37 by Jacques Dont. [Aug Ed 7604]
Studies no 4 in E minor <i>from</i> 25 Etudes Op 1 Book 1 by Schredieck [Kalmus]
Own Choice : <i>Guild Approval Required</i>
List B :20 marks
Adagio in E K261 and Rondo K207 by Mozart [Peters]
1st & 2nd movements of Concerto in C Major by Haydn [Peters]
Concerto in A Major KV219 by Mozart [Schirmer]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) <i>from</i> Sonata op 47 Kreutzer by Beethoven [Peters]
1st or 2nd movement (<i>choose one</i>) <i>from</i> Concerto in D Op 77 by Brahms [Peters.Allans]
2nd & 3rd Movements of Concerto no 1 in G Minor op 26 by Max Bruch [IMC, Peters]
2nd & Finale movements of Concerto in E Minor Op 64 by Mendelson [Peters]
2nd & Finale movements of Concerto No 4 in D Minor by Vieuxtemps [IMC2626, Peters]
Finale movement of Concerto No 2 in D Minor Op 22 by Wieniawski [MC 1425]
Last movement of Concerto No 3 in B Minor Op 61by Saint Saens [IMC, Durand]
Own Choice : <i>Guild Approval Required</i>

List C : 20 marks

- A Scottish Fantasy Op 46 by Max Bruch [IMC 2534]
- Air Variation Op 1 No 1 by De Beriot [Schott]
- Caprice Viennoise by Kreisler [Urtext]
- Capricieuse Op 17 by Elgar [Fentone, Breitkopf]
- No 2 & 5 of Hungarian Dances by Brahms [Schott]
- Introduction and Rondo Capriccioso Op 28 by Saint Saens [Durand]
- La Campanella Op 7 Arranged Kreisler by Paganini [IMC2064]
- Polonaise in A Op 4 by Wieniawski [IMC]
- Polonaise in D Op 21 by Wieniawski [IMC]
- 1st & 2nd movements of Sonata in A Major by Brahms [Schirmer]
- 2nd & 3rd movements of Sonata in G Op 78 by Brahms [Wiener Urtext]
- The Spinning Top by Bizet [Henle.Peters]
- No 1, 4 (*choose one*) from Zigeunerweisen Op 20 by Sarasate [Lengnick]
- Any one of the 24 Caprices Op 1 by Paganini [IMC2292]
- No 33, 34, 36 (*choose one*) from 36 Caprices by Fiorillo [Peters, IMC2178]
- Own Choice : *Guild Approval Required*

List D : 20 marks

- Caprice Viennoise by F Kreisler [Schott]
- Concerto in C Op 48 by Kabalevsky [Peters]
- Elegy and Toccata by L.Berkeley [Chester]
- No 1, 6, 7 (*choose one*) from La Fontaine d' Arethuse Op 30 by Szymanowski [Peters]
- Nuit Exotique by E. Bloch [Henle, Fischer]
- Perpetuum Mobile by Paganini [Schott]
- Phantasie Op 47 by S. Prokofiev [Peters]
- Sonata on G# Major by Franz Reizenstein [Lengnick]
- Sonata No 2 Op 20 by K. Leighton [Lengnick]
- Sonata No 3 Op 133 by Edward Rubbra [Lengnick]
- The Lark Ascending by Vaughan Williams [OUP]
- No 4, 9 (*choose one*) from 24 Caprices by Rode [Peters]
- Own Choice : *Guild Approval Required*

.....oOo.....

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 violin.
- Candidates must submit from the Syllabus to the Examiner, a comprehensive teaching folio listing their teaching repertoire from Grades to Proficiency level.
- 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. They must also include suggested practise methods to overcome both observed and potential faults.
- The candidate will be required to give a demonstration lesson to the Examiners using material from the Guild Violin Syllabus, from and inclusive of Grades to Proficiency level.
- Candidates will be expected to demonstrate any technical work and exercises prescribed for the Violin examinations 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 Violin technique.
- The candidate will be aurally examined in the basic principles of performance and will be expected to discuss and demonstrate the various techniques and control used by the Violin player.
- Candidates will be asked to outline the reasons for Music Education and to discuss with the Examiners the philosophy inherent in this concept.
- General questions on the History of Music, music styles and different techniques used on the Violin in the performance of these styles.
- To demonstrate to the Examiner's satisfaction a comprehensive knowledge of the history and construction of the Violin and its relationship to music and to the repertoire.

NOTE: The Teaching Principles 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
La Folia by Corelli [Schirmer]
Chaconne of Partita No 2 in D Minor by J.S Bach [Peters]
Praeladium and Gavotte of Partita no 3 in E major BWV 1006 by J.S.Bach [Peters]
Adagio & Fugue of Solo Sonata No 1 BWV1001 by J.S.Bach [IMC]
Andante & Allegro of Solo Sonata no 3 BWV1003 in A minor by J.S.Bach [Belwin, Peters]
Prelude & Gavotte of Solo Sonata No 6 in E by J.S.Bach [Schirmer]
Fugue of Sonata No 2 in A Minor by J.S.Bach [Peters]
No 5, 7, 8 (<i>choose one</i>)from Sonatas Op 5 Vol 2 by Corelli [Schott]
Tarantella Op 43 by Sarasate [Zimmermann]
No 20 from 24 Studies Op 37 by Jacques Dont. [Aug Ed 7604]
Studies no 4 in E minor from 25 Etudes Op 1 Book 1 by Schredieck [Kalmus]
Own Choice : <i>Guild Approval Required</i>
List B : 15 marks
Adagio in E K261 and Rondo K207 by Mozart [Peters]
1st & 2nd movements of Concerto in C Major by Haydn [Peters]
Concerto in A Major KV219 by Mozart [Schirmer]
1st & 2nd movements or 2nd & 3rd movements (<i>choose one group</i>) from Sonata op 47 Kreutzer by Beethoven [Peters]
1st or 2nd movement (<i>choose one</i>) from Concerto in D Op 77 by Brahms [Peters.Allans]
2nd & 3rd Movements of Concerto no 1 in G Minor op 26 by Max Bruch [IMC, Peters]
2nd & Finale movements of Concerto in E Minor Op 64 by Mendelson [Peters]
2nd & Finale movements of Concerto No 4 in D Minor by Vieuxtemps [IMC2626, Peters]
Finale movement of Concerto No 2 in D Minor Op 22 by Wieniawski [MC 1425]
Last movement of Concerto No 3 in B Minor Op 61 by Saint Saens [IMC, Durand]
Own Choice : <i>Guild Approval Required</i>
List C : 15 marks
A Scottish Fantasy Op 46 by Max Bruch [IMC 2534]
Air Variation Op 1 No 1 by De Beriot [Schott]
Caprice Viennoise by Kreisler [Urtext]
Capricieuse Op 17 by Elgar [Fentone, Breitkopf]
No 2 & 5 of Hungarian Dances by Brahms [Schott]
Introduction and Rondo Capriccioso Op 28 by Saint Saens [Durand]
La Campanella Op 7 Arranged Kreisler by Paganini [IMC2064]
Polonaise in A Op 4 by Wieniawski [IMC]
Polonaise in D Op 21 by Wieniawski [IMC]
1st & 2nd movements of Sonata in A Major by Brahms [Schirmer]
2nd & 3rd movements of Sonata in G Op 78 by Brahms [Wiener Urtext]
The Spinning Top by Bizet [Henle.Peters]
No 1, 4 (<i>choose one</i>) from Zigeunerweisen Op 20 by Sarasate [Lengnick]
Any one of the 24 Caprices Op 1 by Paganini [IMC2292]
No 33, 34, 36 (<i>choose one</i>) from 36 Caprices by Fiorillo [Peters, IMC2178]
Own Choice : <i>Guild Approval Required</i>

List D : 15 marks
Caprice Viennoise by F Kreisler [Schott]
Concerto in C Op 48 by Kabalevsky [Peters]
Elegy and Toccata by L. Berkeley [Chester]
No 1, 6, 7 (<i>choose one</i>) from La Fontaine d' Arethuse Op 30 by Szymanowski [Peters]
Nuit Exotique by E. Bloch [Henle, Fischer]
Perpetuum Mobile by Paganini [Schott]
Phantasie Op 47 by S. Prokofiev [Peters]
Sonata on G# Major by Franz Reizenstein [Lengnick]
Sonata No 2 Op 20 by K. Leighton [Lengnick]
Sonata No 3 Op 133 by Edward Rubbra [Lengnick]
The Lark Ascending by Vaughan Williams [OUP]
No 4, 9 (<i>choose one</i>) from 24 Caprices by Rode [Peters]
Own Choice : <i>Guild Approval Required</i>

.....oOo.....

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.

.....oOo.....

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.

.....oOo.....