



Australian
Music
Examinations
Board

2021

Theory of Music Syllabus



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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Foreword



In 1887 a programme of music examinations was initiated in Australia by the Universities of Adelaide and Melbourne. Subsequently the Australian Music Examinations Board (AMEB) emerged in 1918 as a national body with the purpose of providing graded assessments of the achievements of music students. Later, examinations were also provided for students of speech and drama.

The Board provides syllabuses across a wide range of musical instruments, as well as in singing, theory of music, musicianship, music craft, and speech and drama. It has become the most widely used assessment system in these fields of study in Australia. The success and high regard for Australian musicians at an international level has been partly due to the encouragement of young performers in this country through their participation in AMEB activities.

While one of the chief functions of the Board is to set examination standards of a high order, more importantly it strives to offer all students access to some of the best repertoire for study purposes, whether they subsequently sit for the examinations or not. Through its publications the Board strives for the highest editorial standards of presentation together with advice on interpretation from some of the leading practitioners in the country. The Board has a commitment to including compositions by Australian and regional composers in its publications and syllabuses.

Overall direction of these activities is the responsibility of a Federal Board consisting of representatives of educational institutions that are signatories to the AMEB constitution, namely the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Early Childhood Learning, New South Wales, the Minister for Education, Queensland, and the Minister for Education and Training, Tasmania, through the University of Tasmania.

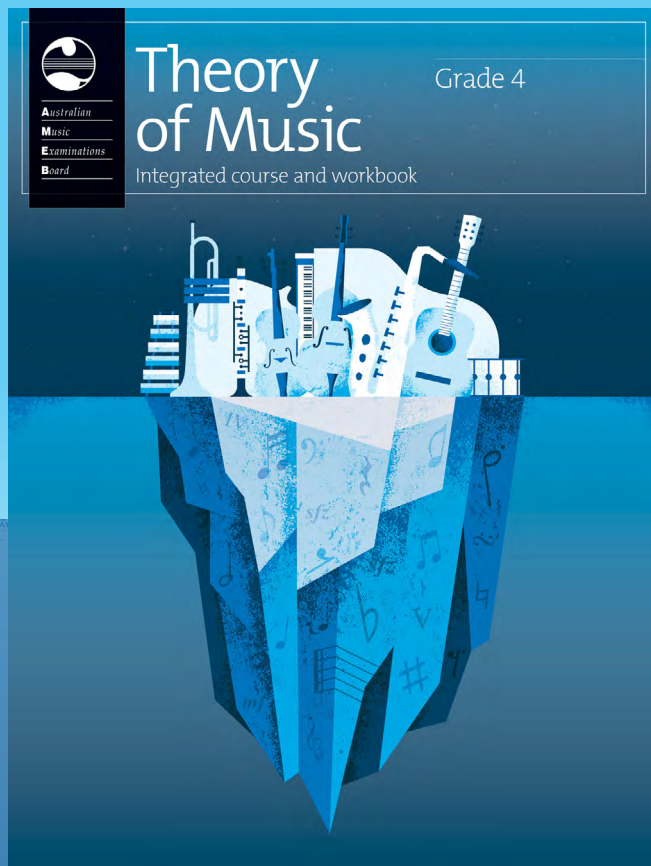
The success of AMEB's role in developing standards of performance and scholarship has been achieved through the support of teachers in all states. A collaborative approach is used in the development of syllabuses and views are sought from teachers in all areas of the Board's work. With the assistance of its examiners and specialist panels, the Board will continue to work in association with teachers to provide encouragement for students and the sense of achievement that is an outcome of participation in its syllabuses and examinations. The Board believes that its activities ultimately lead to the enhancement of the cultural life of the community.

Theory of Music

Integrated course and workbook



Grade 4 Out Now



ameb.edu.au/shop

Contents

Foreword	iii
Enquiries	vi
AMEB Examinations	vi
News 2021	vii
General Reference Books	ix
General Requirements	ix
– Written	x
– Practical	xi
Test Requirements	xii
– Aural	xiii
– Sight Reading	xiv
– General Knowledge	xx
Regulations	
Fellowship in Music Australia	

Teaching Syllabuses

CTMusA	2
ATMusA	7
LTMusA	13

Theory

Music Craft	21
Theory of Music	35
Musicianship	43

Keyboard

P Plate Piano	52
Piano	55
Piano for Leisure	91
Organ	113

Strings

Violin	124
Viola	151
Cello	175
Double Bass	191
Classical Guitar	208
Harp (New Syllabus)	235

Woodwind

Recorder	264
Flute	279
Oboe	299
Clarinet	317
Bassoon	333
Saxophone	348
Saxophone for Leisure	363

Orchestral Brass

Horn	382
Trumpet	393
Trombone (Revised Syllabus)	411
Bass Trombone (Revised Syllabus)	423
Tuba (Revised Syllabus)	428
Euphonium (Revised Syllabus)	439

Percussion

Percussion	453
------------	-----

Band

Band	472
------	-----

Voice

Singing	486
Singing for Leisure	516
Musical Theatre	529

Board Members	566
State Committees	567
Successful Candidates 2019	568
List of Advertisers	571
AMEB Preferred Retailers	576

Shop at www.ameb.edu.au

All syllabuses are available as digital downloads from AMEB's Online Music Shop at www.ameb.edu.au including:
Accordion, Ensemble Performance, Speech & Drama

ENQUIRIES

Your local State Office will be pleased to answer any queries you may have regarding practical and written examinations and can provide you with copies of entry forms and information bulletins. You can contact your State Office at the address listed below.

Enquiries regarding online courses, online examinations, AMEB's Online Music Shop, syllabuses and publications can be made to the Federal Office at the address listed below.

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www.exams.ameb.edu.au (Online Theory Exams and Courses)

<https://p-plate-piano.ameb.edu.au> (P Plate Piano)

www.rockschool.ameb.edu.au (Rockschool)

www.piano.ameb.edu.au (Piano Syllabus)

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AMEB EXAMINATIONS

ONLINE EXAMINATIONS

Most music theory written exams are now offered online and can be taken at any time of the year. Visit exams.ameb.edu.au for further details.

WRITTEN EXAMINATIONS

There are no set dates for written exams. Diploma exams and selected grade exams are available by request. Contact your local AMEB State Office for details.

PRACTICAL EXAMINATIONS

For practical examination dates and closing dates for entries, please visit your local AMEB State Office's website, contact your local AMEB State Office or consult your state's AMEB Handbook.

NEWS 2021

SYLLABUSES

New Syllabuses

Harp

AMEB is proud to announce the launch of its new Harp syllabus, available for examination in all states from 2021. Following a comprehensive review of the Harp Manual Lists, the syllabus now caters for candidates on both Lever and Pedal harp, using the same lists for Level 1 (Preliminary to Grade 4) and separate lists for Level 2 (Grade 5 to Certificate of Performance). Level 3 (Associate and Licentiate) will be available on Pedal harp only. The technical work requirements have also been reviewed, culminating in the release of *Technical work* books for Harp for the first time: *Harp Technical work Level 1* (2020) and *Harp Technical work Level 2* (2020). Harp grade books (Harp Series 1) have been produced for the first time, for Preliminary to Grade 4, in addition to *Harp Sight-reading* (2020). All of these publications cater for candidates on Pedal harp and Lever harp. The new syllabus introduces two new examinations: Preliminary at the beginning of the syllabus and Certificate of Performance, which serves both to cap the Level 2 examinations as well as prepare candidates for the requirements of the Level 3 examinations.

The following resources, available from November 2020, may be used with the new syllabus:

Harp Series 1 grade books – Preliminary to Grade 4 (2020)
Harp Technical work Level 1 (2020) and *Harp Technical work Level 2* (2020)
Harp Sight-reading (2020)

Users of the new syllabus will be able to source their repertoire from either *Harp Series 1* or the works on the new Manual Lists.

The Harp technical work as printed in the 2020 *Manual of syllabuses* may not be used with the new syllabus.

The new Harp syllabus will be examined concurrently with the version of the Harp syllabus that last appeared in the 2020 *Manual of syllabuses* for two years after the release of the new syllabus. From the start of 2023 the previous Harp syllabus will no longer be available for examination.

Please visit www.ameb.edu.au for up-to-date information on the new syllabus & publications, state workshops and launch dates, articles, video clips and more.

Revised Syllabuses

Trombone, Bass Trombone and Euphonium

The technical work requirements for the Trombone Syllabus (Preliminary to Grade 8), Bass Trombone Syllabus (Grade 5 to Grade 8) and Euphonium Syllabus (Preliminary to Grade 8) have been revised, culminating in the release of a new technical work book: *Trombone & Euphonium Technical work & Orchestral excerpts* (2020), which also contains a selection of orchestral excerpts suitable for fulfilling the List D Orchestral Excerpts requirement in Grades 5 to 8. The revised Trombone and Euphonium syllabuses also introduce one new examination, Preliminary, at the beginning of the syllabus, with Manual Lists from which to select repertoire for examination.

Trombone, Tuba and Euphonium Technical work (2004) may not be used with the revised syllabuses. This book may only be used with

the Trombone, Bass Trombone and Euphonium syllabuses that last appeared in the 2020 *Manual of syllabuses*.

The revised Trombone, Bass Trombone and Euphonium syllabuses will be examined concurrently with the version of these syllabuses that last appeared in the 2020 *Manual of syllabuses* for two years after the release of the revised syllabuses. From the start of 2023 the previous Trombone, Bass Trombone and Euphonium syllabuses will no longer be available for examination.

Tuba

The technical work requirements for the Tuba Syllabus (Preliminary to Grade 8) have been reviewed, culminating in the release of a new technical work book: *Tuba Technical work & Orchestral excerpts* (2020), which also contains a selection of orchestral excerpts suitable for fulfilling the List D Orchestral Excerpts requirement in Grades 5 to 8. The revised syllabus also introduces one new examination, Preliminary, at the beginning of the syllabus, with Manual Lists from which to select repertoire for examination.

Trombone, Tuba and Euphonium Technical work (2004) may not be used with the revised syllabus. This book may only be used with the Tuba syllabus that last appeared in the 2020 *Manual of syllabuses*.

The revised Tuba syllabus will be examined concurrently with the version of the Tuba syllabus that last appeared in the 2020 *Manual of syllabuses* for two years after the release of the revised syllabus. From the start of 2023 the previous Tuba syllabus will no longer be available for examination.

Syllabus developments

All syllabuses

Continuation of old Piano syllabus due to COVID

The 'old' Piano syllabus (last published in the 2018 *Manual of syllabuses*) was due to be withdrawn from 1 January 2021, however due to the COVID-19 pandemic, the use of this syllabus has been extended for a further year. This syllabus will now be withdrawn from 1 January 2022.

Use of Repertoire exams in 2021 due to COVID

During 2020 Repertoire exams were made available for *For Leisure* syllabuses (Piano for Leisure, Singing for Leisure and Saxophone for Leisure) to allow for the use of video exams during the COVID-19 pandemic. From 2021 Repertoire exams will continue to be offered for *For Leisure* syllabuses.

Syllabus reviews

A review of the Violin syllabus is currently in development, scheduled for release in 2021.

A review of the Horn syllabus is currently in development, scheduled for release in 2021.

A review of Piano for Leisure technical work is currently in progress, scheduled for release in 2021.

Notice of withdrawal from examination

From 1 January 2021 the following syllabuses will no longer be available for examination:

- CPM (Bass), CPM (Guitar), CPM (Vocal), CPM (Revised Keyboard) and CPM (Drum Kit)

These syllabuses will not be directly replaced, so 2020 is the final year that candidates may sit for an AMEB practical examination in CPM (Contemporary Popular Music). AMEB has partnered with RockschooL to offer AMEB RockschooL exams and encourages candidates who wish to be examined in popular music styles to enrol in RockschooL exams. Details about the range of instrument and voice exams are available at www.rockschooL.ameb.edu.au.

From 1 January 2022 the following syllabuses will no longer be available for examination:

- Piano (old syllabus), last published in the 2018 *Manual of syllabuses*.
- Trumpet (old syllabus), last published in the 2019 *Manual of syllabuses*.
- Accordion (old syllabus), last published as a 2019 digital download.

From 1 January 2023 the following syllabuses will no longer be available for examination:

- Harp (old syllabus), last published in the 2020 *Manual of syllabuses*.
- Trombone (old syllabus), last published in the 2020 *Manual of syllabuses*.
- Bass Trombone (old syllabus), last published in the 2020 *Manual of syllabuses*.
- Euphonium (old syllabus), last published in the 2020 *Manual of syllabuses*.
- Tuba (old syllabus), last published in the 2020 *Manual of syllabuses*.

PUBLICATIONS

New Publications

AMEB is pleased to announce that the following resources are available from November 2020:

Harp

Harp Series 1 – Preliminary to Grade 4 (2020)
Harp Technical work Level 1 (2020) and *Harp Technical work* Level 2 (2020)
Harp Sight-reading (2020)

Lower brass

Trombone & Euphonium Technical work & Orchestral excerpts (2020)
Tuba Technical work & Orchestral excerpts (2020)

Theory of Music

Theory of Music Grade 4: Integrated course and workbook

CONTEMPORARY SYLLABUS UPDATES

Rockschool

A new Rockschoool Ukulele syllabus will be introduced in 2021. There will be an overlap of the old and new ukulele syllabuses until 31 December 2021, after which date only the new syllabus will be examinable.

The old Acoustic Guitar and Piano syllabuses will be withdrawn from 31 December 2020 and only the new syllabuses for these instruments will be examinable from 2021.

The old-style Performance Diplomas will be examinable until 31 December 2021. Please note that any candidate wishing to sit this exam in 2021 needs to register their intent before 11 December 2020 otherwise they will not be allowed to sit the exam. The new Professional Diplomas in Performance, Teaching and Creative Enterprise are currently available.

New vocal repertoire will be introduced in 2021 to add to the existing syllabus, which will be ongoing.

Popular Music Theory exams will be available in an online format in 2021.

Creative Qualifications

A new stream of qualifications from RSL Awards UK called *Creative Qualifications* will be introduced in 2021 starting with syllabuses and exams in vlogging and podcasting. Please contact the Federal Office for more information and to enrol.

Performance Arts Awards

Syllabuses and group exams are now available in Musical Theatre (covering dance, singing and acting); Street Dance; and Jazz Dance. Please visit <https://rockschool.ameb.edu.au/paa> for more information, or contact the Federal Office with enquiries or to enrol.

For more details on Rockschoool syllabuses please visit <https://rockschool.ameb.edu.au>.

ONLINE

AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. Express and Regular Post shipping options are available as well as a guide to finding your local AMEB Preferred Retailer. In addition, all AMEB syllabuses, a number of past exam papers and study resources, including Recorded Accompaniments, are available for purchase as digital downloads from www.ameb.edu.au/shop.

Online examinations and courses

Online written examinations and courses for all theory syllabuses are available from the AMEB ONLINE Learning & Exam Centre. For further details about online examinations and courses, please visit www.exams.ameb.edu.au.

AMEB eNews

AMEB publishes a fortnightly e-Newsletter with updates and articles on topics of interest to teachers, students and parents. Sign up to receive the e-Newsletter at www.ameb.edu.au.

GENERAL REFERENCE BOOKS

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- Adler, S. *The Study of Orchestration*. 2nd ed. New York: Norton, 2001.
- Aldwell, E. & Schachter, C. *Harmony and Voice Leading*. 2nd ed. Fort Worth: Harcourt Brace Jovanovich, 1989.
- Anderson, N. *Baroque Music*. London: Thames & Hudson, 1994.
- Atlas, A. *Renaissance Music*. New York: Norton, 1998.
- Austin, W. *Music in the Twentieth Century*. New York: Norton, 1966.
- Benward, B. & White, G. *Music in Theory and Practice*. 2 vols. 5th ed. Madison: Brown & Benchmark, 1993.
- Berry, W. *Form in Music*. Englewood Cliffs: Prentice-Hall, 1986.
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- Brindle, R. Smith. *The New Music: The Avant Garde since 1945*. Oxford: OUP, 1975.
- Brown, H.M. *Music in the Renaissance*. 2nd ed. Englewood Cliffs: Prentice-Hall, 1998.
- The Cambridge Music Guide*. Ed. S. Sadie. Cambridge: CUP, 1985.
- Clough, J. & Conley, J. *Basic Harmonic Progressions*. New York: Norton, 1985.
- Crocker, R. *A History of Musical Style*. New York: Dover, 1986.
- Dahlhaus, C. *Nineteenth-Century Music*. Berkeley: University of California Press, 1989.
- Donington, R. *Baroque Music: Style and Performance*. New York: Norton, 1982.
- Donington, R. *The Interpretation of Early Music*. New York: Norton, 1992.
- Doscher, B.M. *The Functional Unity of the Singing Voice*. 2nd ed. Metuchen: Scarecrow Press, 1994.
- Downs, P. *Classical Music*. New York: Norton, 1992.
- Eighteenth Century Keyboard Music*. Ed. R.L. Marshall. New York: Schirmer, 1994.
- Gauldin, R. *A Practical Approach to Eighteenth-Century Counterpoint*. Englewood Cliffs: Prentice-Hall, 1988.
- Gauldin, R. *A Practical Approach to Sixteenth-Century Counterpoint*. Englewood Cliffs: Prentice-Hall, 1985.
- Gauldin, R. *Harmonic Practice in Tonal Music*. New York: Norton, 1997.
- Gillespie, J. *Five Centuries of Keyboard Music*. New York: Dover, 1965.
- Griffiths, P. *Modern Music and After*. Oxford: OUP, 1995.
- Grout, D.J. & Palisca, C. *A History of Western Music*. 5th ed. New York: Norton, 1996.
- A Guide to the Concerto*. Ed. R. Layton. Oxford: OUP, 1996.
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- German Lieder in the Nineteenth Century*. Ed. R. Hallmark. New York: Schirmer, 1996.
- The Harvard Biographical Dictionary of Music*. Ed. D.M. Randel. Cambridge: Harvard UP, 1996.
- Heritage of Music*. Ed. M. Raeburn & A. Kendall. 4 vols. Oxford: OUP, 1989.
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- Hoppin, R. *Medieval Music*. New York: Norton, 1978.
- Jacob, G. *Orchestral Technique*. Oxford: OUP, 1980.
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- The New Grove Dictionary of Music and Musicians*. Ed. S. Sadie. 29 vols. 2nd ed. London: Macmillan, 2001. Also available by subscription on-line. Refer also to 1980 edition.
- The New Grove Dictionary of Women Composers*. Ed. J.A. Sadie & R. Samuel. London: Macmillan, 1994.
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GENERAL REQUIREMENTS WRITTEN EXAMINATIONS

Introduction

Three syllabuses are available for examination in the theoretical aspects of music, namely Music Craft (Preliminary–Grade 6), Theory of Music and Musicianship. These syllabuses provide a graded series of examinations. Music Craft includes an aural component throughout the syllabus. The Musicianship syllabus includes an aural component from Grade 4 onwards.

Written Examinations

The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

Online Examinations

Candidates may complete written examinations online from www.exams.ameb.edu.au. Online examinations use the same syllabus as the written examination papers. The aural component is administered through the computer's speakers within the exam and the aural and written components are combined.

GENERAL REQUIREMENTS PRACTICAL EXAMINATIONS

Introduction

In general, practical examinations comprise the presentation of work in the following areas: technical work; studies and pieces (including extra lists); aural tests; sight reading and general knowledge.

Technical Work

Unless specified otherwise, all technical work is to be presented from memory.

Studies and Pieces

Pieces to be presented must be drawn from the lists appropriate for the grade, as included in the current *Manual of syllabuses* and/or the Board's published grade books (where applicable). The syllabus lists may be revised from year to year and new grade books may be issued. Teachers and candidates should refer to the appropriate syllabus in the current *Manual* for up-to-date information. All music for the examination must be brought to the examination room.

Extra Lists

Two Extra List works are required for Comprehensive exams for all instrumental subjects and Singing from Grade 2 to Grade 7, both inclusive. Two Extra List songs are required in Musical Theatre from Grade 2 to Grade 6, both inclusive. Extra list works are not required for Piano for Leisure, Saxophone for Leisure, Singing for Leisure or Repertoire exams.

The Extra List should have an educational value similar to that already prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current grade book, or earlier editions of grade books. The candidate may present a work of educational value similar to those listed in the syllabus from a source other than those listed above. Candidates will be required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner. The music must be brought to the examination room.

Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

Memorisation

With the exception of Musical Theatre and where otherwise prescribed, candidates are not required to play or sing from memory. However, candidates should be encouraged even at the earliest stages to make a habit of memorising.

Note: Vertical rules alongside text from pp. ix-xix inclusive indicate changes to information published in the 2020 *Manual of syllabuses*.

Candidates playing from memory must still bring their music to the examination for the General Knowledge section.

In Musical Theatre, candidates must perform all List songs and Extra list songs from memory.

Certificate of Performance

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Associate

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

All other instruments: Candidates are encouraged to present a portion of the programme from memory.

Licentiate

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Organ: Presentation from memory is entirely optional.

All other instruments: Candidates must present one complete work from memory.

Regulations

Teachers and candidates should note carefully all regulations.

Examination Conditions

In those cases where examinations are conducted in premises not provided by AMEB, the local authority or teacher must assume responsibility for the provision of a piano of adequate quality and ensure that it is tuned and regulated (pitch C522 is recommended). Where necessary a music stand must also be provided.

Accompanist

Accompaniment is essential wherever the pieces presented are provided with piano accompaniments, with the exception of Extra List pieces. Refer to Regulation 24. This should be checked with the retailer at the time of purchase of the solo part. Voice and all instrumental subjects other than Piano, Accordion, Organ, Harp and Classical Guitar, are to be accompanied. Candidates must provide their own accompanist (who may be the teacher), but the accompanist may remain in the examination room only when actually required. While it is desirable in all grades for candidates to be competently accompanied, in the higher grades (particularly in those pieces where interpretative success depends upon a musical partnership as in a sonata, etc.) candidates are advised to seek the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

Where AMEB recorded accompaniments are available, candidates may perform with those recordings in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. Candidates should refer to the foreword to the relevant syllabus in the annual *Manual of syllabuses* for further information on recorded accompaniments for their instrument. When performing with recorded accompaniments in examination, candidates must use the '100%' or 'performance' tempo.

Extra Lists do not have to be accompanied, even if written with accompaniment.

Repeats

Candidates are required to be familiar with repeats, but these need not be performed during the course of the examination unless specifically requested by the examiner. However, *da capo* directions should be observed.

In Level 3 (Associate and Licentiate) exams, repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Pencil Marks

Before entering the examination room candidates should see that all pencil marks which may have been made on their music to indicate general knowledge information are carefully erased. Marks indicating fingering, bowing or other teaching aids need not be erased.

Editions

Editions are mentioned solely as a means of identification. Original editions are recommended but any standard edition will be accepted. The Board does not prescribe any specific edition. In the case of arrangements however, it is necessary to use the specified volume as other editions may be of unsuitable levels of difficulty.

Metronome Marks

Metronome marks should be regarded as an approximate indication of required tempo.

Page Turning

Teachers and candidates are advised that candidates should not expect examiners to turn pages and adequate steps must be taken to ensure continuity of the music in performance. A page-turner may be used by the candidate and/or accompanist. The page-turner may only remain in the examination room when actually required.

General Notes

At the beginning of each syllabus the General Notes outline any details specific to that syllabus.

Keys of Pieces

Teachers and candidates are advised that pieces must be presented in the key that is specified in the syllabus.

Singing candidates may transpose all works except arias.

Aural Tests, Sight Reading, General Knowledge Requirements

These can be found in the first section of the *Manual*. Consult the Contents page for the correct page number.

Availability of Material

AMEB regrets that due to circumstances beyond its control it is unable to be responsible for the availability of listed syllabus material. Teachers are advised to consult their retailer in this regard or to choose an alternative work from the list. Teachers who are uncertain which retailers in their State stock AMEB syllabus material are advised to consult AMEB's Preferred Retailer list in the back of this manual and online at www.ameb.edu.au. Teachers and candidates are advised to check all printed examination material issued by authorities other than the Board in order to ensure that it conforms to the standards and requirements of AMEB examinations.

Australian Music Centre

Candidates requiring facsimile scores from the Australian Music Centre can contact the centre as follows:

Email: info@australianmusiccentre.com.au

Phone: 1300 651 834

Website: www.australianmusiccentre.com.au

Photocopies

In general, the Copyright Act prohibits the use of photocopied music.

Photocopies should not be used by candidates in AMEB examinations, unless an exception to copyright applies, or the relevant music publisher has granted permission for the candidate to make a copy.

In some circumstances, a copy of music may be required for use by the examiner. In these cases, if performing from memory, candidates should provide a published edition of the music to the examiner.

Diploma candidates must supply a copy of their music to the examiner.

If you are unsure of the provisions of the Copyright Act please refer to the 'Guide to Music Copyright for Australian Educators' on the APRA/AMCOS website or contact APRA/AMCOS on 1300 852 388 or apra@apra.com.au.

Downloaded Musical Scores

Candidates may present for examination using scores that have been legally purchased and downloaded via online sheet music retailers.

Candidates who present for examination using scores that have been downloaded for free from sites such as IMSLP.org should note that they bear the responsibility to ensure copyright clearance for their use of this material has been obtained. Copyright laws differ between countries, and works that are in the public domain where such a website may be hosted may still be under copyright restrictions in Australia. Candidates should note that penalties apply for the improper use of copyright material.

Approvals of Music

In some situations AMEB requires a copy of music to be provided for approval purposes prior to an examination – for example FMusA programmes and some Own Choice works. In such cases candidates should ensure authorised copies are submitted.

Objectives

Each syllabus contains a set of objectives which provide guidance on examiners' expectations of achievement at each level.

TEST REQUIREMENTS FOR CANDIDATES IN PRACTICAL EXAMINATIONS

AURAL TESTS

Aural Tests in Grades other than Preliminary will be played twice. In the case of tests specified in more than one grade, the difficulty of the examples given to the candidates will be adjusted to the standards of the respective grades.

Interval Tests: Boys whose voices are at the 'breaking' stage may respond to the pitch tests by whistling instead of humming or singing.

In tests where interval recognition is required, attention is drawn to the method of answering these questions. Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale. In Grades 4, 5 and 6, candidates are required to name the intervals as major second, major third, perfect fourth, etc.

Preliminary

TIME: To clap the beats of simple chord passages played in two or three beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.

RHYTHM: To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.

PITCH: To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner will first play the phrase and then repeat it, waiting on each note for the candidate to sing the note.

PITCH: To state which is the higher or lower of any two notes played separately, not less than a third apart.

Grade 1

PITCH: To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.

PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

Grade 2

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.

PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

PITCH: To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.

Grade 3

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.

MELODY: To hum or sing a short phrase played twice by the examiner, combining melody and time.

PITCH: To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.

PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.

Grade 4

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.

PITCH: The examiner, having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.

PITCH: The examiner, having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.

Grade 5

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.

PITCH: The examiner, having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.

HARMONY: The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.

Grade 6

PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.

HARMONY: The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.

HARMONY: To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

Grade 7

PITCH: The examiner, having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.

HARMONY: To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

MEMORY: Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.

PITCH: To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.

Grade 8

HARMONY: The examiner, having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position, played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).

HARMONY: To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

MEMORY: Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.

PITCH: The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

SIGHT READING TESTS

For candidates in practical examinations.

Preliminary (For Leisure syllabuses only), Grades 1 and 2: A test will be set consisting of a simple phrase of an elementary nature. For Preliminary Piano for Leisure and Grade 1 Piano and Piano for Leisure – hands separately only.

Grades 3 to 8: A test will be set within the limits of the technical standard of the grade.

GENERAL KNOWLEDGE TESTS**Guidelines for Levels 1 and 2**

For candidates in practical examinations.

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1, examinations on solo instruments and voice, questions will be asked from the candidate's part (not the accompaniment part)
- In Level 2, examinations on solo instruments and voice, questions will be asked from the accompaniment part (not the candidate's part)

From Grade 7 and above, candidates will be asked about the composer; candidates should interpret 'period' as an historical time frame; 'style' as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo, agogic accentuation etc.).

Candidates presenting in Musical Theatre should also consult the General Knowledge requirements in this syllabus as they contain certain requirements specific to the syllabus.

General Knowledge questions will not be asked about Extra List pieces.

LEVEL 1**Preliminary and Grade 1 Exams**

By referring to the score of each List piece, candidates can be asked to:

- (i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality.

Grades 2, 3 and 4

By referring to the score of each List piece, candidates can be asked to:

- (i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and
- (ii) Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.

LEVEL 2**Grades 5 and 6**

By referring to the score of each List piece candidates can be asked to:

- (i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;
- (ii) Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages;
- (iii) Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (secco and stromentato/accompagnato), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad;
- (iv) Name the period from which the piece comes and state the time frame of that period; and
- (v) Discuss style by showing how the piece exemplifies typical features of its period.

Grades 7 and 8

By referring to the score of each List piece, candidates can be asked to:

- (i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;

- (ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
- (iii) Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, brief knowledge of its relationship to the other movements in the work is expected.

Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked about:

- (i) Period and style appropriate to the piece. In addition, knowledge of the composer, his/her influences and some other works is expected. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected e.g. orchestral music, choral music.

Certificate of Performance

By referring to the score of each piece, candidates can be asked to:

- (i) Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
- (ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
- (iii) Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.

Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:

- (i) Knowledge of the period and style appropriate to the piece;
- (ii) Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
- (iii) Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.

Guidelines for Level 3

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part

In addition to the guidelines above, Level 3 candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in these syllabuses as they contain certain requirements specific to these syllabuses.

REGULATIONS

1. General

Candidates must present for examination using the syllabus listed as available within the current AMEB *Manual of syllabuses*. The syllabus chosen for examination must be presented in its entirety. A combination of different syllabuses is not accepted for examination.

Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.

PLACE OF EXAMINATIONS

2. Examination Centres

Practical examinations will be held in centres where an approved number of candidates wishes to attend. See also Regulation 5.

3. Written Examinations: Country Centre

Written examinations may be held in any country centre provided that:

- (a) a sufficient number of candidates has entered
- (b) satisfactory arrangements for the conduct of the examination can be assured. In the event of an insufficient number of candidates entering for a particular centre, the State Office reserves the right to call the candidates to an alternative centre.

4. Local Appointees

Arrangements for examinations in country centres will be carried out by a Local Secretary duly appointed in each State.

5. Examination Centres

Practical examinations may be conducted at places other than a general centre if the number of candidates and the examination conditions are approved by the State Office. Application for special centres must be made before the closing date for receipt of entries. The Board shall reserve the right to call candidates for Associate, Licentiate, ATMusA, LTMusA, and Fellowship diploma examinations to the centre which in its opinion is best suited for the examination.

EXAMINATION ENTRIES

6. Entry Requirements

Subject to Regulations 19 and 20, candidates may, irrespective of age, enter for any grade of any subject, without having passed a lower grade.

It is recommended that before entering the CTMusA examination, instrumentalists have reached the age of 18 years and vocalists have reached the age of 20 years.

It is recommended that before entering the ATMusA examination, instrumentalists have reached the age of 19 years and vocalists have reached the age of 20 years. For the LTMusA examination it is recommended that the candidate should be at least 21 years of age.

7. Applications

Application for examination shall be made on the prescribed form which must be lodged with the appropriate State Office not later than the date specified.

8. Late Entries

Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

9. Fees Payable by Candidates

For information on the scale of fees please contact the State Office.

EXAMINATION TIMES

10. Special Examination Times

Candidates should advise the State Office of dates to be avoided in the scheduling of their examination.

11. Examination Periods

Practical and written examinations in each State shall be held at times determined by the State Office. Online examinations can be taken at any time, within a year from the purchase date.

12. Notification of Examination

As soon as practicable after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

13. Time Allowed for Examinations

WRITTEN & ONLINE EXAMINATIONS

Music Craft (Written)

Preliminary – 30 minutes

Grade 1 – 30 minutes

Grade 2 – 40 minutes

Grade 3 – 60 minutes

Grade 4 – 90 minutes

Grade 5 – 120 minutes

Grade 6 – 150 minutes

Music Craft (Aural)

Preliminary – 15 minutes

Grade 1 – 20 minutes

Grade 2 – 20 minutes

Grade 3 – 30 minutes

Grade 4 – 30 minutes

Grade 5 – 40 minutes

Grade 6 – 40 minutes

Theory of Music

Grade 1 – 1 hr

Grade 2 – 1 hr 30 mins

Grade 3 – 2 hrs

Grade 4 – 3 hrs

Grade 5 – 3 hrs

Grade 6 – 3 hrs

Associate – 3 hrs

Licentiate – 3 hrs

Musicianship (Written)

Grade 1 – 1 hr 30 mins

Grade 2 – 1 hr 30 mins

Grade 3 – 1 hr 30 mins

Grade 4 – 1 hr

Grade 5 – 1 hr 30 mins

Grade 6 – 2 hrs 30 mins

Associate Section II – 3 hrs

Licentiate Section II – 3 hrs

Musicianship (Aural)

Grade 4 – approximately 30 mins

Grade 5 – approximately 40 mins

Grade 6 – approximately 40 mins

Associate Section I – approximately 1 hr

Licentiate Section I – approximately 1 hr

Teaching Certificate

CTMusA

Section I – 2 hrs

Teaching Diplomas

ATMusA

Section I – 3 hrs

LTMusA

Section I – 3 hrs

Before the scheduled commencement of all written examinations (except the Aural component of the Musicianship and Music Craft

examinations), ten minutes reading time is allowed. No writing will be permitted during this time.

At the commencement of Aural Musicianship and Music Craft Aural written examinations, candidates will be given a short listening time in order to become familiar with the sounds used on the examination CD.

At the conclusion of written Music Craft Aural examinations, candidates are permitted to write during checking time.

Two minutes are allowed for Preliminary, Grades 1 and 2, five minutes for Grades 3 and 4 and eight minutes for Grades 5 and 6.

At the conclusion of written Musicianship Aural examinations, candidates have ten minutes' checking time during which writing is permitted.

PRACTICAL EXAMINATIONS

Piano and Accordion

Preliminary – 12 min

Grade 1 – 14 min

Grade 2 – 15 min

Grade 3 – 20 min

Grade 4 – 20 min

Grade 5 – 25 min

Grade 5 (Piano (Collaborative) only) – 27 min

Grade 6 – 30 min

Grade 6 (Piano (Collaborative) only) – 32 min

Grade 7 – 40 min

Grade 8 – 50 min

Certificate of Performance (Piano only) – 45 min

Associate – 50 min

Licentiate – 60 min

Organ

Grade 3 – 25 min

Grade 4 – 30 min

Grade 5 – 35 min

Grade 6 – 40 min

Grade 7 – 45 min

Grade 8 – 55 min

Associate – 60 min

Licentiate – 75 min

Piano for Leisure, Singing for Leisure, Saxophone for Leisure

Preliminary – 10 min

Grade 1 – 12 min

Grade 2 – 14 min

Grade 3 – 15 min

Grade 4 – 16 min

Grade 5 – 20 min

Grade 6 – 25 min

Grade 7 – 30 min

Grade 8 – 35 min

Certificate of Performance – 40 min

Teaching Certificate

CTMusA

Section III(A) – 45 min

Section III(B) – 45 min

Teaching Diplomas

ATMusA – 1 hr 45 min

LTMusA Section II

Part (a) – 1 hr

Part (b) – 1 hr 15 min

Strings, Singing, Musical Theatre, Brass and Woodwind Instruments

Preliminary – 12 min

Grade 1 – 16 min

Grade 2 – 17 min

Grade 3 – 22 min

Grade 4 – 22 min

Grade 5 – 27 min

Grade 6 – 32 min

Grade 7 – 40 min

Grade 8 – 50 min

Certificate of Performance (applicable syllabuses only) – 45 min

Associate – 50 min

Licentiate – 60 min

Percussion

Preliminary – 15 min

Grade 1 – 20 min

Grade 2 – 25 min

Grade 3 – 30 min

Grade 4 – 35 min

Grade 5 – 35 min

Grade 6 – 40 min

Grade 7 – 45 min

Grade 8 – 50 min

Certificate of Performance – 45 min

Associate – 50 min

Licentiate – 60 min

SPECIAL SERVICES

14. Use of Dictionaries

Candidates whose first language is not English may use a dictionary in written examinations, provided that the dictionary is English/Foreign Language. Candidates should at the time of entry advise the State Office of their intention to avail themselves of this regulation, outlining their reason for so doing. The State Office will then provide the candidate with an authorising letter. Candidates will be asked to present the dictionary and the authorising letter to the examination centre supervisor prior to the commencement of writing, for checking.

15. Candidates with Disabilities

AMEB makes every effort to accommodate candidates with disabilities by providing reasonable adjustments to the means by which examinations are undertaken (but not the examination requirements themselves). Teachers and candidates should contact the State Office for further details.

16. Non English-Speaking Candidates

On application to the State Office, non English-speaking candidates may seek to have an accredited interpreter present at their practical music examination. Candidates for written examinations are able to have the examination paper translated into their first language. For details please contact the State Office.

EXAMINERS

17. Examiners for Diploma Examinations

There shall be two examiners for ATMusA, LTMusA, Associate and Licentiate Practical and Theoretical examinations.

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner who is a specialist in the instrument being examined or the instrument area. The other examiner will be a person who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

SUBJECTS AND GRADES OF EXAMINATION

18. Subjects and Grades of Examination

Grade Examinations

Grade examinations are offered in the following subjects:

WRITTEN MUSIC SUBJECTS:

Music Craft – Preliminary to Grade 6

Theory of Music – Grades 1 to 6

Musicianship – Grades 1 to 6

PRACTICAL MUSIC SUBJECTS:

KEYBOARD INSTRUMENTS

Piano – Preliminary to Certificate of Performance

Piano for Leisure – Preliminary to Certificate of Performance

Organ – Grades 3 to 8

Accordion – Preliminary to Grade 8

STRINGED INSTRUMENTS

Violin – Preliminary to Certificate of Performance

Viola – Preliminary to Grade 8

Cello – Preliminary to Certificate of Performance

Double Bass – Preliminary to Certificate of Performance

WIND INSTRUMENTS

Recorder – Grades 1 to 8

Flute – Preliminary to Certificate of Performance

Oboe – Preliminary to Certificate of Performance

Clarinet – Preliminary to Certificate of Performance

Bassoon – Grade 1 to Certificate of Performance

Saxophone – Grade 1 to Certificate of Performance
(E♭ alto or B♭ tenor)

Saxophone for Leisure – Preliminary to Certificate of Performance

BRASS INSTRUMENTS

Horn – Grades 1 to 8

Trumpet – Preliminary to Certificate of Performance

Trombone – Preliminary to Grade 8

Bass Trombone – Grades 5 to 8

Tuba – Preliminary to Grade 8

Euphonium – Preliminary to Grade 8

Band – Grades 1 to 8

OTHER MUSIC SUBJECTS:

Harp – Preliminary to Certificate of Performance

Classical Guitar – Preliminary to Certificate of Performance

Singing – Preliminary to Certificate of Performance

Singing for Leisure – Preliminary to Certificate of Performance

Musical Theatre – Preliminary to Certificate of Performance

Percussion – Preliminary to Certificate of Performance

Teaching Examination CTMusA

(Certificate Teacher of Music Australia)

Diploma Examinations

Diploma examinations are offered in the following subjects:

DIPLoma OF ASSOCIATESHIP:

AMusA (Associate in Music, Australia)

Associate diplomas will be awarded in:

WRITTEN MUSIC SUBJECTS:

Theory of Music

Musicianship

PRACTICAL MUSIC SUBJECTS:

KEYBOARD INSTRUMENTS

Piano

Organ

Accordion

STRINGED INSTRUMENTS

Violin

Viola

Cello

Double Bass

WIND INSTRUMENTS

Recorder

Flute

Oboe

Clarinet

Bassoon

Saxophone

BRASS INSTRUMENTS

Horn

Trumpet

Trombone

Tuba

Euphonium

Band

OTHER MUSIC SUBJECTS

Harp

Classical Guitar

Singing

Musical Theatre

Percussion

TEACHING DIPLOMA:

ATMusA (Associate Teacher of Music, Australia)

DIPLOMA OF LICENTIATESHIP:

LMusA (Licentiate in Music, Australia)

Licentiate diplomas will be awarded in:

WRITTEN SUBJECT:

Theory of Music

Musicianship

PRACTICAL MUSIC SUBJECTS:

KEYBOARD INSTRUMENTS

Piano

Organ

Accordion

STRINGED INSTRUMENTS

Violin

Viola

Cello

Double Bass

WIND INSTRUMENTS

Recorder

Flute

Oboe

Clarinet

Bassoon

Saxophone

BRASS INSTRUMENTS

Horn

Trumpet

Trombone

Tuba

Euphonium

Band

OTHER MUSIC SUBJECTS

Harp

Classical Guitar

Singing

Musical Theatre

Percussion

TEACHING DIPLOMA:

LTMusA (Licentiate Teacher of Music, Australia)

19. Additional and Prerequisite Requirements

(a) Prerequisite Requirements: LTMusA.

For this diploma examination as set out in Table A, candidates must pass a prerequisite examination, which is regarded as a qualifying examination, before entering for the principal examination. A pass in any higher grade than the stated prerequisite will be accepted.

It is the responsibility of the candidate to give notification as to the date of passing this prerequisite requirement, and the centre at which such examination was held.

(b) Additional requirements: Grades 6, 7 and 8 practical; Certificate of Performance, Associate and Licentiate practical, Associate and Licentiate Theory and Musicianship.

For these examinations, as set out in Table A, an additional examination is required. In the case of these examinations, the additional requirement need not be completed before the principal examination, but, until both the principal examination and the additional requirement are passed, the examination is incomplete, and no certificate will be awarded.

It is the responsibility of the candidate to give notification as to the date of passing this additional requirement, and the centre at which such examination was held.

(c) Alternative Examinations. Alternative examinations set out below will be regarded as satisfying the prescribed prerequisite or additional requirement.

A degree or diploma in music from a recognised Australian or overseas tertiary institution will be deemed to have met the prerequisite or additional requirement/s for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate diploma examinations and Licentiate diploma examinations.

For practical examinations, qualifications earned through the alternate examining authorities as set out in the table will be deemed to have met the necessary additional requirements.

(d) Recommended pre-entry levels: Certificate of Performance; Associate practical; ATMusA

Although no prerequisites are required, it is recommended, as a guide, that before entering for the Certificate of Performance, candidates should have achieved a pass or above in Grade 8 practical in the instrument. It is further recommended, as a guide, that before entering for the Associate, for those syllabuses offering Certificate of Performance, candidates should have achieved a pass or above in Certificate of Performance. For those syllabuses not offering Certificate of Performance, the recommended pre-entry standard for Associate is a credit or above in Grade 8 practical in the instrument. Candidates also need to be aware of the Objectives for Certificate of Performance and/or Level 3 examinations. For guidance on the recommended pre-entry levels for the ATMusA, refer to the syllabus in this Manual.

20. Examinations in Sections

The subjects set out below are divided into sections as shown. Except where otherwise stated, candidates must pass all sections of the examination before a certificate is awarded. A separate fee is payable for each section. A certificate will be issued upon the successful completion of all sections of the examination within periods as prescribed – namely, for a two-section examination, within four years; for a three-section examination, within six years.

AMusA, LMusA (Musicianship)

Section I Section II

LTMusA, ATMusA, and CTMusA

Section I Section II Section III

REPORTS AND CERTIFICATES

21. Examination Reports

A report from the examiner is provided for the information of candidates and teachers. The examiner's report carries the examination result. In all written examinations, the report will show the total marks obtained, and the marks obtained under each section of the examination.

TABLE A

EXAMINATION	PREREQUISITES	
LTMusA	Pass	ATMusA
	(Also recommended)	
	Pass	AMusA
	Credit	G6
		Practice of Music Theory, Musicianship or Music Craft

AMEB EXAMINATION	AMEB ADDITIONAL REQUIREMENTS*	ALTERNATE EXAMINING AUTHORITIES
LMusA Theory of Music	Pass, G6 Practical	G = Grade
AMusA Theory of Music	Credit, G5 Practical	
LMusA Musicianship	Credit, G6 Practical	
AMusA Musicianship	Credit, G5 Practical	
LMusA Practical	Pass, G6 Theory of Music or Musicianship or Music Craft	Pass, G8 ABRSM or Trinity Theory
AMusA Practical	Pass, G5 Theory of Music or Musicianship or Music Craft	Pass, G7 ABRSM or Trinity Theory
Certificate of Performance	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, G6 ABRSM or Trinity Theory
G8 Practical	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, G6 ABRSM or Trinity Theory
G7 Practical	Pass, G3 Theory of Music or Musicianship or Music Craft	Pass, G5 ABRSM or Trinity Theory
G6 Practical	Pass, G2 Theory of Music or Musicianship or Music Craft	Pass, G4 ABRSM or Trinity Theory

*Additional requirements do not apply to Piano for Leisure, Saxophone for Leisure and Singing for Leisure examinations.

22. Certificates

Certificates will be awarded to candidates who fulfil the requirements of the award. Certificates specify the subject and grade or diploma of examination and the result obtained.

EXAMINATION PROCEDURES**23. Inability to Present for Examination**

Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify the State Office as soon as possible. On payment of a transfer fee, it may be possible to reschedule the examination. Details can be obtained from the State Office.

24. Accompanied/Collaborative Pieces

Examination pieces, other than Extra List pieces, which require Accompaniment or a Collaborative Artist may not be heard or assessed without the necessary Accompaniment or Collaborative Artist. The examiner is not permitted to play the Accompaniment or Collaborative Artist part for the candidate. If there is one such work lacking Accompaniment or Collaborative Artist the result will be reduced by one full grade; e.g. A down to B etc. If there are two or more such pieces then the result will either be reduced by two full grades from A to a C or, if the result would have been other than an A, 'unable to assess' will be stated on the report sheet, and an explanation made in the general remarks. Accompaniment of Extra List pieces is not required, even if the pieces are written with an accompaniment.

25. Pieces Not in the Syllabus

If a candidate presents a work which is not prescribed for the grade or diploma within the syllabus for which the candidate has entered, the examiner will indicate this to the candidate and will advise that the work cannot be heard. The candidate will be given the opportunity to substitute another work from that grade or diploma, but if no substitute is offered, the candidate will be asked to proceed directly to the next item of the examination. On the examination report, the examiner will note that the omitted work cannot be assessed as it is not prescribed for the particular syllabus, grade or diploma for which the candidate has entered. In grade examinations the absence of one work reduces the overall result by one full grade; e.g. A down to B etc. If two or more works are not assessed because the works presented are not prescribed for the grade within the syllabus for which the candidate has entered, the overall result will be noted as 'unable to assess' with an explanation being given in the general remarks. In diploma examinations, the absence of one or more works will result in no award being given.

26. Performance of Prescribed Pieces

Examiners may at their discretion hear the whole or any portion of the prescribed pieces presented for examination.

27. Written Examination Procedure

Candidates should note that no materials other than pens, rulers, pencils and erasers are permitted in written examination rooms.

28. Complaints

Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact the State Office.

RESULTS**29. Assessment System****WRITTEN EXAMINATIONS****Grades**

High Distinction – 95%

Honours – 85%

Credit – 75%

Pass – 65%

Diplomas in Musicology, Harmony & Counterpoint and Orchestration & Arrangement

Award – 65%

Award with Distinction – 85%

Diploma in Musicianship

Award – 65%

Award with Distinction – 85%

Teaching Awards

See below under 'Practical Examinations'.

PRACTICAL EXAMINATIONS**Levels 1, 2 and 3 Assessment**

The syllabus objectives introduce each of the three levels of a syllabus. They specify the required areas of achievement within each syllabus and are the basis upon which candidates and teachers work and upon which candidates can expect to be assessed. The detailed Grading Descriptors report the candidate's achievement against the objectives for the level and the specific syllabus requirements for the grade.

Grading Descriptors: Grades – Levels 1 and 2**High Distinction – A+:**

In addition to satisfying the requirements for an A grading (below), the candidate demonstrates outstanding achievement in meeting the syllabus objectives in all Sections, including performance flair, consistent technical fluency and penetrating stylistic insight.

Honours – A:

The candidate demonstrates an overall superior level of achievement in meeting the syllabus objectives in all Sections, in terms of musicianship, security of technique (including intonation, tone, phrasing, articulation, rhythm), and stylistic awareness.

Credit – B+ or B:

B+: In addition to satisfying the requirements for a B grading (below), the candidate demonstrates meritorious achievement against most of the syllabus objectives.

B: The candidate demonstrates an overall creditable level of achievement with appropriate development of musicianship, technique and stylistic awareness in accordance with the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination, may be apparent.

Satisfactory – C+ or C:

C+: In addition to satisfying the requirements for a C grading (below), the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.

C: The candidate demonstrates an overall adequate level of achievement in musicianship, technique and style in accordance with the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives, or between different Sections of the examination, may be apparent.

Not Satisfactory – D:

The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Often this has resulted from inadequate preparation. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.

Grading Descriptors: Diplomas – Level 3 (AMusA and LMusA)**Associate Diploma (AMusA)****Award with Distinction**

To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award

To qualify for an award at Associate level, the candidate must fulfil the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produce a satisfying musical performance overall.

No Award

The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Licentiate Diploma (LMusA)**Award with Distinction**

To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award

To qualify for an award at Licentiate level, the candidate must fulfil the syllabus objectives, reaching a level of achievement that meets the technical and musical demands of the repertoire and produces a coherent and accomplished musical performance overall.

No Award

The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Teaching Awards (CTMusA, ATMusA, LTMusA)**Certificate Teacher of Music Australia (CTMusA)****Award with Distinction**

To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and, in addition, demonstrate outstanding ability in all areas assessed (the written examination, the resource file and both parts of the practical component). An aggregate mark of at least 350 from a possible 400 marks (4×100) is required, with no section (or, in the case of Section III, part of a section) receiving a mark of less than 80%.

Award

To qualify for an award at Certificate level the candidate must fulfil the syllabus objectives for each of the sections assessed (the written examination, the resource file and both parts of the practical component) demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 75% is required in each section (Section I, Section II, Section III(A) and Section III(B)).

No award

The candidate's work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each Section of the Certificate is undertaken, a report with percentage mark is issued. A mark of less than 75% in one or more of the Sections will result in a 'No award' classification until the Section or Sections are re-assessed and receive the required marks.

Associate Teacher of Music Australia (ATMusA)**Award with Distinction**

To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and in addition, demonstrate outstanding ability in all areas assessed (the written examination, the folio and both parts of the practical component). An

aggregate mark of at least 350 from a possible 400 marks (4×100) is required, with no section (or, in the case of Section III, part of a Section) receiving a mark of less than 80%.

Award

To qualify for an award at Associate level the candidate must fulfil the syllabus objectives for each of the sections assessed (the written examination, the folio and both parts of the practical component) demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 75% is required in each section (Section I, Section II, Section III(A) and Section III(B)).

No award

The candidate's work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each section of the Diploma is undertaken, a report with percentage mark is issued. A mark of less than 75% in one or more of the sections will result in a 'No award' classification until the section or sections are re-assessed and receive the required marks.

Licentiate Teacher of Music Australia (LTMusA)**Award with Distinction**

To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and in addition, demonstrate outstanding ability in all areas assessed (the written examination, the folio and both parts of the practical component). At this level, a rare insight into a wide range of teaching issues is expected. An aggregate mark of at least 350 from a possible 400 marks (4×100) is required, with no section (or, in the case of Section III, part of a section) receiving a mark of less than 80%.

Award

To qualify for an award at Licentiate level the candidate must fulfil the syllabus objectives for each of the sections assessed (the written examination, the folio and both parts of the practical component) demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 75% is required in each section (Section I, Section II, Section III(A) and Section III(B)).

No award

The candidate's work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each section of the Diploma is undertaken, a report with percentage mark is issued. A mark of less than 75% in one or more of the sections will result in a 'No award' classification until the section or sections are re-assessed and receive the required marks.

Fellowship in Music Australia (FMusA)**Qualified****Not Qualified****GENERAL REGULATIONS****30. Academic Dress**

Academic dress is available for Associate, Licentiate, ATMusA, LTMusA and Fellows. Details can be obtained from the State Office.

FELLOWSHIP IN MUSIC AUSTRALIA

The Award

This is the highest and most prestigious award offered by AMEB.

The Fellowship can be undertaken in any instrument available for examination in the current edition of the AMEB *Manual of syllabuses* (Music syllabuses) including Voice.

It is expected that a performance at this level will reveal the following characteristics:

- Excellence in all areas including technical ability, musical maturity, stylistic understanding and professional stage presence.
- An ability to fully engage an audience and to maintain interest over the entire programme.
- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each, together with those elements that give them a particular unity or character.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Mastery of technical and stylistic elements resulting in an expressive and coherent performance.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, presentation and normal performance conventions.
- Performance from memory according to syllabus requirements.

To qualify for a Fellowship award, the candidate must display the above characteristics to an outstanding degree.

SUBJECT CODE:

9999

Content

The candidate will be expected to choose a full recital programme, of approximately 80 minutes' music content (60 minutes' music content in the case of Brass, Woodwind and Singing).

The programme should show balance and cohesion. Works will be chosen to demonstrate the candidate's proficiency in a variety of musical styles or in any style preferred by the candidate in the area of specialisation (e.g. *Lieder*, contemporary repertoire etc). It is expected that complete works will be chosen (e.g. a complete sonata rather than particular movements).

The programme should be planned as two halves with a 20 minute interval.

If the candidate wishes to include contemporary works requiring prepared piano in the programme, this must be discussed with AMEB to determine whether it may be accommodated.

Chosen works which require Accompaniment or a Collaborative Artist(s) must be performed with the necessary Accompaniment or Collaborative Artist(s).

Memorisation

For pianists the entire programme must be presented from memory with the exception of contemporary works. For string players the entire programme must be presented from memory except sonatas and contemporary works. For other instrumentalists presentation from memory is encouraged but is not manda-

tory. For singers, presentation from memory is required except in cantatas and oratorio.

These requirements relate to both the video audition and the examination recital.

Entry

Candidates are advised that the process from entry to examination may take 12 months and it is suggested they contact their State Office for more information about the timeline and enrolment closing dates.

Candidates need to take three steps to enter for FMusA.

Step 1 - Programme submission:

Candidates will be required to submit their proposed programme, together with timings, for approval by AMEB. The programme should be submitted online via SCORE (where applicable) or exams.ameb.edu.au.

The Federal Chief Examiner will consider the programme and the candidate will be advised within three weeks of the approval, or otherwise, of the programme. No programme changes will be accepted after notification of approval has been provided. If the programme is not approved, the candidate may revise and resubmit their programme (if desired) once only up to two weeks after the initial notification is received. If the resubmission is also unsuccessful, candidates may recommence Step 1 after three months.

Step 2 - Video audition:

Following approval of the programme, candidates will be required to submit a video recording of a performance of their entire programme, for approval by AMEB. This is a key stage in the entry process and will determine whether the candidate is offered the opportunity to enrol for the FMusA examination. A fee will be charged.

The video audition should be treated as a formal recital performance, conducted in a high quality environment, with live audience if desired. The video must be recorded in a single session on a single day and must include each individual work in the complete programme, including multi-movement works and associate artists. The candidate may stop at the programme interval point or take short breaks between works if needed. Video recordings should be submitted online via SCORE (where applicable) or exams.ameb.edu.au.

The video will be considered by a panel of three current AMEB examiners, chaired by the Federal Chief Examiner. One of the other examiners will be a specialist in the instrument being examined. The candidate will be advised within four weeks whether their video audition has been successful and they may proceed to Step 3. If unsuccessful, the candidate may complete and submit another video recording within three months for assessment. No further resubmissions are allowed within 12 months at which point the candidate must restart the entry process.

Step 3 - Enrolment for examination:

Candidates must enrol for the recital examination with the AMEB office in their state within 12 months of the approval of their video audition. A fee will be charged.

Recital

The examination takes the form of a public recital.

Requirements regarding arrangement of the recital (including selection of venue, instrument requirements, rehearsal time, equipment, audience and programme preparation) are set out by the AMEB State Offices. It is the responsibility of the candidate to follow these requirements. Candidates should consult with their State Office for further information.

Appropriate dress for a public recital should be worn, and the candidate should be aware of the appropriate manner in which to acknowledge the audience and the associate artist(s) if applicable. It is the responsibility of the candidate to select and manage their associate artist(s) including payment of any expenses.

Candidates must bring to the recital three copies of the music for the examiners.

Assessment

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner who is a specialist in the instrument being examined or the instrument area. The other examiner will be a person who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

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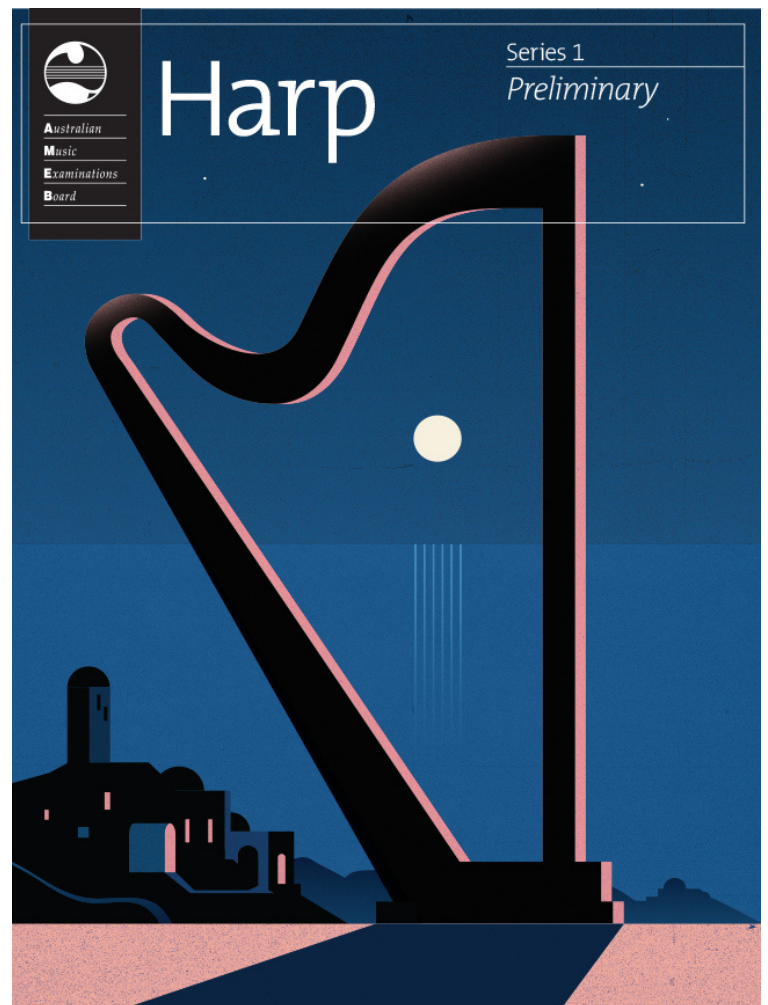
Series 1 Grade books
(Preliminary to Grade 4).



Technical work books:
Level 1 (Preliminary to
Grade 4) and Level 2
(Grade 5 to Grade 8).



Sight-reading book
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Theory of Music

See the front section of the *Manual of syllabuses* for general preparatory information.

AMEB Resources

GRADE 1, GRADE 2, GRADE 3 & GRADE 4

Theory of Music Integrated course and workbooks (Grades 1, 2, 3) (AMEB, 2019) and Grade 4 (AMEB 2020).

Theory of Music Online courses (Grades 1, 2, 3 & 4) (exams.ameb.edu.au).

GRADE 5 & GRADE 6

Theory of Music Analytical notes (ameb.edu.au).

Recommended reference books

GRADE 1, GRADE 2, GRADE 3 & GRADE 4

Baker, T. *Dictionary of Musical Terms* (Schirmer).

Bishop, J. *Master Melodies* (EMI Music Publishing).

Chambers, H.A. *Musical Manuscript* (Curwen).

Chambers, H.A. *Practical Transposition* (Allans).

Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).

Greenish, A. *Dictionary of Musical Terms* (Williams).

Hyde, M. *Examples in Binary, Ternary and Rondo Form Melodies* (EMI Music Publishing).

Johnstone, J. Alfred. *Questions and Exercises on Rudiments of Music* (EMI Music Publishing).

Johnstone, J. Alfred. *Rudiments* (EMI Music Publishing).

Leckie, A.J. *A Hundred Melodic Tests* (EMI Music Publishing).

Leckie, A.J. *Melodies and their Treatment* (EMI Music Publishing).

Long, N. *Harmony and Style, Book I* (Faber).

Loughlin, G. *Diatonic Harmony* (EMI Music Publishing).

Lovelock, W. *Hints on Working Rudiments Questions* (Elkin).

Lovelock, W. *Melody Writing*, Imperial Ed. 974 (EMI Music Publishing).

Lovelock, W. *The Rudiments of Music* (Bell).

Macpherson, S. *Rudiments of Music* (Williams).

Morris, R.O. *The Structure of Music* (OUP).

Peter Pan Series. *Tests in Theory* (J. Albert).

Spearritt, G.D. *Essential Music Theory*, Grades 1, 2, 3 and 4 (All Music Publishing).

Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).

Steele, J.A. *Harmony for Students* (EMI Music Publishing).

Thiman, E. *Musical Form for Examination Students* (Faber).

GRADE 5 & GRADE 6

Bach, J.S. *Two-part Inventions*.

Colles, H. *The Growth of Music* (OUP).

Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).

Jacob, G. *Orchestral Technique* (OUP).

Long, N. *Harmony and Style, Book II* (Faber and Faber).

Lovelock, W. *108 Exercises in Harmonisation* (Elkin).

Lovelock, W. *Elementary Accompaniment Writing* (Bell).

Lovelock, W. *First Year Harmony* (Elkin).

Lovelock, W. *Second Year Harmony* (Elkin).

Lovelock, W. *Two-part Writing*, Imperial Ed. 1093 (EMI Music Publishing).

Morris, R.O. *Foundations of Practical Harmony and Counterpoint* (Macmillan).

Morris, R.O. *Introduction to Counterpoint* (OUP).

Morris, R.O. *The Structure of Music* (OUP).

Robson, E.M. *Students' Harmony and Counterpoint* (Nicholsons).

Scholes, P. *The Oxford Companion to Music* (OUP).

Spearritt, G.D. *Essential Music Theory Grades 5 and 6* (All Music Publishing).

Steele, J.A. *Free Counterpoint in Two Parts* (EMI Music Publishing).

Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).

Steele, J.A. *Harmony for Students* (EMI Music Publishing).

Thiman, E. *A Guide to Elementary Harmony* (Faber).

Thiman, E. *Practical Free Counterpoint* (Faber).

(In addition, the previously recommended books on the Rudiments of Music, and Melody Construction).

ASSOCIATE & LICENTIATE

Abbate, C. and Parker, R. *A History of Opera: The Last 400 Years* (Penguin, 2012).

Bach, J.S. 371 Harmonised Chorales (Any recognised edition).

Bach, J.S. Three-part Inventions (Any recognised edition).

Bach, J.S. French Suites, English Suites, Partitas (Any recognised edition).

Bruhn, S. *J.S. Bach's Well-Tempered Clavier: In-Depth Analysis and Interpretation* Vols I to IV. (Hong Kong: Mainer International Ltd, 1993).

David, N. *Jazz Arranging* (Scarecrow Press Inc., 1998).

Hallmark, R. *German Lieder in the Nineteenth Century* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2010).

Hardy, G. and Fish, A. *Music Literature: A Workbook for Analysis* Vols 1 and 2. (Dodd, Mead, 1966).

Hillier, P. (ed.), *The Catch Book: 153 Catches Including the Complete Catches of Henry Purcell* (OUP, 1987).

Kopp, E. 'A Brief History of the Blues' (www.allaboutjazz.com).

Todd, R.L. *Nineteenth-Century Piano Music* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2004).

Parsons, J. (ed.) *The Cambridge Companion to the Lied* (CUP, 2004).

Peterson, N. *Rhythm Reading and Dictation* (Insight, 2008).

Piston, W. *Orchestration* (Gollancz, 1969).

Pullig, K and Lowell, D. *Arranging for Large Jazz Ensemble* (Berklee Press, 2003).

Simpson, K. (ed.), *77 Rounds and Canons* (Novello, 1980).

Wagner, J. *Workbook for Band Scoring* (McGraw Hill, 1960).

The following is a list of terms required in the grades. The meanings given are those which the Board considers to be satisfactory English equivalents.

Terms required for Grade 1

SPEED

Adagio, slowly.

Andante, at an easy walking pace.

Moderato, at a moderate speed.

Allegro, lively and fast.

Presto, very fast.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.

Rallentando (*rall.*), gradually becoming slower.
Ritardando (*ritard.*) (*rit.*), gradually becoming slower.
Ritenuto (*riten.*) (*rit.*), immediately slower, or held back.
A tempo, return to former speed.

INTENSITY OF SOUND

Crescendo (*cres.*) (*cresc.*), gradually becoming louder.
Decrescendo (*deces.*) (*decresc.*), gradually becoming softer.
Diminuendo (*dim.*), gradually becoming softer.

Forte (***f***), loud.

Piano (***p***), soft.

OTHER TERMS

Legato, smoothly, well connected.

Staccato, detached, short.

Additional Terms for Grade 2

SPEED

Lento, slowly.

Largo, broadly.

Allegretto, moderately fast.

Vivace, lively, spirited.

Vivo, lively, spirited.

MODIFICATIONS OF SPEED

Allargando, becoming broader.

Più mosso, quicker.

Meno mosso, slower.

INTENSITY OF SOUND

Pianissimo (***pp***), very soft.

Fortissimo (***ff***), very loud.

Mezzo forte (***mf***), moderately loud.

Mezzo piano (***mp***), moderately soft.

OTHER TERMS

Maestoso, majestic.

Sostenuto, sustained.

Sempre, always.

Poco, a little.

Molto, very.

Senza, without.

Cantabile, in a singing style.

Leggiero, lightly.

Dal segno, from the sign.

Da capo al fine, from the beginning to the word *fine*.

Mezzo staccato, moderately short and detached.

Additional Terms for Grade 3

SPEED

Largamente, broadly.

Larghetto, rather broadly.

Prestissimo, extremely fast, or as fast as possible.

Con moto, with movement.

INTENSITY OF SOUND

Calando, getting softer and slower.

Morendo, dying away.

Forte-piano (***fp***), loud then immediately soft.

Sforzando (***sf***) (***sfz***), a strong accent.

OTHER TERMS

Agitato, with agitation.

Attacca, go on at once.

Animato, with animation.

Tranquillo, calmly.

Con anima, with feeling.

Con brio, with spirit.

Con grazia, with grace.

Con forza, with force.

Dolce, soft and sweet.

Risoluto, with resolution.

Ben marcato, well marked.

Main droite (M.D.), right hand.

Main gauche (M.G.), left hand.

Una corda, with the soft pedal.

Tre corde, release the soft pedal.

Ad libitum, at pleasure, quite freely.

Opus, a work or group of works.

Loco, at normal pitch (after an 8^{va} sign).

Additional Terms for Grade 4

SPEED

Tempo comodo, at a comfortable speed.

Tempo giusto, at a consistent speed.

L'istesso tempo, at the same speed.

Non troppo, not too much.

Grave, slow and solemn.

MODIFICATIONS OF SPEED

Rubato, with some freedom in the time.

Stringendo, pressing on faster.

INTENSITY OF SOUND

Perdendosi, fading away.

Smorzando, dying away.

Rinforzando, (***rfz***), (***rf***) reinforcing the tone.

Pesante, heavily.

OTHER TERMS

Cantando, in a singing style.

Tenuto, (*ten.*) held.

Piacevole, pleasant, agreeable.

Portamento, a smooth gliding from one note to another (as in singing or string playing).

Dolente, sadly, plaintively.

Doloroso, sadly, plaintively.

Sotto voce, softly in an undertone.

Giocoso, gay, merry.

Grazioso, gracefully.

Assai, very.

Quasi, as if, as it were.

Scherzando, playfully.

Subito, (*sub.*) suddenly.

TERMS REFERRING TO STRING PLAYING

Sul ponticello, (*sul. pont.*) bow on or near the bridge.

Sul tasto, bow on or near the finger board.

Tremolo, bowing very rapidly (usually on one note at a time), to produce a shimmering or wavering effect.

Pizzicato, (*pizz.*) pluck the string with the finger (instead of bowing it).

Arco, with the bow (used after a *pizz.* sign).

GRADE 1

0001

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each stave. The sharp, flat and natural.

Keys and Scales

- The recognition and writing of the scales of C, G and F major over one octave only; their key signatures; and the positioning of their tones and semitones.
- The writing of scale degree numbers under the notes of a tune.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (by number only, not quality).

Chords

Writing the tonic triad in root position in the keys specified for the grade, in the treble clef.

Time and Rhythm

The following note values and rests:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, (C) with or without one beat before the first barline (anacrusis).

Transposition

Candidates will be given a short melody without accidentals and not more than four bars in length, which they will be asked to transpose into one of the required keys for this grade. Note values will be those specified for the grade.

Terminology

The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Adagio, andante, moderato, allegro, presto.

MODIFICATIONS OF SPEED

Accelerando, rallentando, ritardando, ritenuto, a tempo.

INTENSITY OF SOUND

Crescendo, decrescendo, diminuendo, forte, piano.

OTHER TERMS RELATING TO PERFORMANCE

Legato, staccato.

SIGNS

Tie, slur, barline, double barline.

GRADE 2

0002

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for Grade 1, with the addition of D and A major, and of A, E, and D minor (harmonic form), through one or two octaves; including the positioning of their tones and semitones.

Intervals

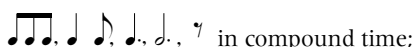
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (both quality and numerical value required).

Chords

Writing the tonic triad in root position in the keys specified for the grade, in the treble or bass clef.

Time and Rhythm

To the note-values and rests in the previous grade add:



♩ as it occurs as an anacrusis before the barline. The semibreve (or whole bar) rest is to be added: ▬

To the time signatures of the previous grade, add $\frac{6}{8}$ with or without anacrusis.



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Transposition

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the required keys for the grade. Only accidentals involving the leading note of the minor key will be introduced.

Terminology

In addition to the terms set for the previous grade, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Lento, largo, allegretto, vivace, vivo.

MODIFICATIONS OF SPEED

Allargando, più mosso, meno mosso

INTENSITY OF SOUND

Pianissimo, fortissimo, mezzo forte, mezzo piano.

OTHER TERMS RELATING TO PERFORMANCE

Maestoso, sostenuto, sempre, poco, molto, senza, cantabile, leggiero, dal segno, da capo al fine, mezzo staccato.

SIGNS

As required for Grade 1 with the addition of the pause, repeat sign and signs for accent.

General Knowledge

- (a) To show an understanding of simple duple, triple and quadruple time; and compound duple time.
- (b) To recognise the form of a tune as binary or ternary, and to mark its main divisions, using the letters AB or ABA.

Creative

To mark the accentuation in a simple couplet of words by placing an upright line before each accented syllable or word.

GRADE 3

0003

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades with the addition of E, B \flat , E \flat and A \flat major, and of G and C minor (harmonic form), through one or two octaves. To show a knowledge of tones and semitones, and the technical names of the degrees of the scales.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble or bass clef.

Chords

- (a) The writing on treble or bass staff of the three primary triads in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
- (b) The writing and recognition of the perfect and plagal cadences in these same keys, in four-part vocal styles.

Time and Rhythm

To the note values and rests in the previous grades add:



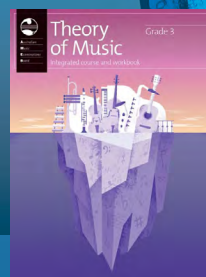
To the time signatures of the previous grades add: $\frac{3}{2}$, $\frac{2}{2}$, $\frac{3}{8}$, $\frac{9}{8}$

Transposition

Candidates will be given a short melody involving note values specified for this grade, and not more than eight bars in length which they will be asked to transpose into one of the required keys for the grade. Simple accidentals may be involved.

Theory of Music

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Terminology

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Largamente, larghetto, prestissimo, con moto.

INTENSITY OF SOUND

Calando, morendo, forte-piano, sforzando.

OTHER TERMS RELATING TO PERFORMANCE

Agitato, attacca, animato, tranquillo, con anima, con brio, con grazia, con forza, dolce, risoluto, ben marcato, main droite (M.D.), main gauche (M.G.), una corda, tre corde, ad libitum.

MISCELLANEOUS

Opus, loco.

SIGNS

As required for the previous grades with the addition of MM., 8^{va}.

General Knowledge

In addition to the requirements set for the previous grades in this section.

- To show an understanding of compound triple time, accidentals, sequence and anacrusis.
- To recognise Binary, Ternary and Rondo forms, and to mark their main divisions, using the letters AB, ABA, ABAC, etc.
- To show on treble and bass staves, the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.

Creative

- To write a suitable rhythmic pattern to a simple couplet of words.
AND
- To write a melody of four bars in any major key up to two sharps or two flats, on a given rhythmic pattern. Phrasing should be included.

GRADE 4

0004

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades, with the addition of B, F \sharp , D \flat , and G \flat major, and B, F \sharp , C \sharp , F and B \flat minor (harmonic form), through one or two octaves. Use of double sharps and double flats, tones and semitones and the technical names of the degrees of the scales.

Intervals

Recognition and writing of all diatonic intervals above or below the tonic, in the keys specified for the grade, in the treble or bass clef. Inversion of intervals.

Modulation

Recognition in melodies of modulation to the dominant or relative major or minor.

Time and Rhythm

Note values and rests as in the previous grades. Syncopation (crotchet and quaver values only). Barring an unbarred phrase. To the time signatures in the previous grades add $\frac{6}{4}$ and $\frac{12}{8}$.

Harmony

- The recognition of chords on

I, II, IV, V, VI	Major
Ib, IIb, IVb, Vb, VIb	keys
I, IV, V, VI	Minor
Ib, IVb, Vb, VIb	keys

 in keys up to four sharps or four flats, in four-part vocal style.
- The writing and recognition of the four principal cadences in the same keys, in four-part vocal style.

- The harmonisation of a simple melody of not more than six bars, in a major or minor key up to four sharps or four flats, in four-part vocal style using the above vocabulary.

Creative Work

To write a melody to a simple verse couplet, the words to be correctly written below the notes. Major and minor keys up to two sharps and two flats are required, and modulation is not expected. Phrasing should be included.

Transposition

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the keys required for the grade. Accidentals will be involved.

Terminology

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED

Tempo comodo, tempo giusto, l'istesso tempo, non troppo, grave.

MODIFICATIONS OF SPEED

Rubato, stringendo.

INTENSITY OF SOUND

Perdendosi, smorzando, rinforzando, pesante.

OTHER TERMS RELATING TO PERFORMANCE

Cantando, tenuto, piacevole, portamento, dolente, doloroso, sotto voce, giocoso, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.

SIGNS

As required for the previous grades with the addition of the recognition and writing of the signs of the upper mordent w , lower mordent w , turn u , trill *tr*, acciaccatura ♯ and appoggiatura ♯ . Candidates will not be required to write out the interpretation of these ornaments.

General Knowledge

In addition to the requirements set for the previous grades in this section.

- To define and to recognise the following: compound quadruple time, diatonic and chromatic (as applied to semitones and to scales), counterpoint.
- To show a general knowledge of the form, time and character of dances included in the keyboard suites of Purcell, Bach and Handel: Allemande, Courante, Sarabande, Gigue, Minuet, Gavotte.
- To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass.

GRADE 5

0005

Questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of all the major and minor scales (both forms), and their key signatures.

Intervals

The recognition and writing of all diatonic and chromatic intervals and their inversions, in treble and bass clefs, with or without key signatures.

Modulation

Recognition in melodies of modulation to the dominant, subdominant, or relative major or minor.

Harmony

- (a) To harmonise a melody of no more than eight bars in four-part vocal style using the following vocabulary:
I II* IV V VI
(*Major key only)
Ib IIb IVb Vb VIb VIIb
Ic (cadential)
unaccented passing and auxiliary notes.
- (b) In a given melody or unfigured bass, which may modulate to closely related keys, to harmonise cadences in pianoforte or four-part vocal style, preceding each cadence by a suitable chord. First inversions may be included in cadential progressions.

Creative Work

To write a melody in a major or minor key up to three sharps or three flats, to a four-line stanza of poetry. The words to be correctly written below the notes. Phrase marks are to be included. Modulation is optional.

General Knowledge

- (a) To show a general knowledge of the following forms, and an acquaintance with examples by the great composers: Minuet and Trio, Scherzo, Air with variations, Recitative and Aria as in Handel or Mozart.
- (b) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B \flat , clarinet in A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. piccolo, cor anglais, bass clarinet, clarinet in E \flat and contrabassoon will not be examined.

Set Works

A Minuet and Trio from a chamber work by Mozart or Haydn, and a Recitative and Aria from an oratorio by Handel will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes.

Candidates will need to analyse, and will be asked questions on, BOTH of the following Set Works:

MOZART, *Divertimento* in E \flat major K 563, *Minuet* and *Trio*, third movement
HANDEL, *Comfort ye my people* and *Ev'ry valley shall be exalted* from *Messiah* HWV 56 Part 1

GRADE 6

0006

Harmony

The following vocabulary is to be used:

- I II III* IV V VI
(*Major key only)
Ib IIb IIIb IVb Vb VIb VIIb
Ic IVc Vc
V7 V7b V7c V7d
accented and unaccented passing notes and auxiliary notes, single suspensions, Tierce de Picardie.
Modulation within the six related keys.
- (a) To harmonise a melody or an unfigured bass in four vocal parts.
- (b) To write a part above or below a given part in simple two-part contrapuntal keyboard style.

Creative Work

To write a balanced melody in a major or minor key up to four sharps or flats, to a four-line stanza, with modulation. The words to be correctly written below the notes. Phrasing should be included.

General Knowledge

- (a) To answer general questions on the Sonata, Symphony, Concerto, and Overture, and to refer to examples by great composers, based on the type and range of material in such reference books as the *New Harvard Dictionary of Music* or publications of similar scope.
- (b) To show a knowledge of First Movement or Sonata form, and to refer to a standard movement in this form in the Pianoforte Sonatas of Mozart or early Beethoven. A detailed analysis will not be required but candidates should be able to show their acquaintance with the score and with the musical effect.
- (c) To show a knowledge of the brass instruments of the symphony orchestra (horn in F, trumpet in B \flat , tenor trombone, tuba in F).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. horn in B \flat , trumpet in D, bass trombone and Wagnerian tuba will not be examined.

Set Works

An overture by Handel, the first or second movement of a piano concerto by Mozart or Beethoven, and the first or second movement of a symphony by Haydn, Mozart, Beethoven or Schubert will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes and where appropriate, indicate their orchestration.

Candidates will need to analyse, and will be asked questions on, ALL of the following Set Works:

MOZART, *Piano concerto* No 23 in A major K 488, second movement
BEETHOVEN, *Symphony* No 5 in C minor Op. 67, first movement
HANDEL, *Overture* from *Alcina* HWV 34

ASSOCIATE DIPLOMA IN MUSICOLOGY

4002

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

(a) Analysis

To analyse a fugue from a given score, being able to recognise and discuss the fugal devices it contains OR given a score extract from a complex work such as a Classical symphony or Classical chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History

To write an essay on individual works and composers chosen from any ONE of the four topics as follows:

- Topic (i) The development of chamber music in the nineteenth century.
Topic (ii) The development of the symphony in the eighteenth century up to and including the late symphonies of Haydn.
Topic (iii) The development of oratorio from the seventeenth to the nineteenth centuries.

Topic (iv) The development of *Lied* and art song in the nineteenth and twentieth centuries.

(c) Set Works

Two Set Works, one vocal and one instrumental, are to be studied in their entirety. Candidates will be asked to discuss aspects of their analysis of the works and to quote or recognise main themes.

Vocal Set Work:

PURCELL, *Dido and Æneas*

Instrumental Set Work:

MOZART, *Symphony No 25*, in G minor K183

ASSOCIATE DIPLOMA IN HARMONY AND COUNTERPOINT

4003

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions all of which are to be answered.

Vocabulary to be used and recognised

All diatonic harmony including dominant ninths, elevenths and thirteenthths as well as secondary sevenths; the principal chromatic harmony including discords on the tonic and the supertonic, augmented sixths, the Neapolitan sixth, chromatic sevenths and ninths and the other chromatic concords; notes of anticipation, appoggiaturas and changing notes; single, double and triple suspensions and retardations; accented and unaccented passing and auxiliary notes; modal harmony using all standard authentic church modes: æolian, dorian, phrygian, ionian, lydian and mixolydian; modulation to related and unrelated keys.

(a) Chorale Harmonisation

Given a tonal or modal chorale melody of not more than sixteen bars, to complete a four-part vocal style harmonisation in the style of J.S. Bach.

(b) Counterpoint

To complete a three-part invention of not more than sixteen bars, for which one part is given in its entirety, and a suggested opening is given for the other parts. The invention may be scored for three stringed instruments, three woodwind instruments, three brass instruments or a playable version for solo keyboard OR using a given opening, to complete a two-voice canon for keyboard of no less than sixteen bars. The canon must include modulation.

(c) Chromatic Harmony

To demonstrate the use and resolution of chromatic chords by creating three separate four-bar exercises in four-part vocal style. The key and chromatic chord will be given for each separate exercise.

ASSOCIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT

4004

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for piano and the instruments of the symphony orchestra (strings, woodwind and brass) as for Theory Grades 4, 5 and 6 with the addition of percussion including timpani, bass drum, side drum and cymbals OR the instruments common to a jazz ensemble including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophone, trumpet and tenor trombone OR the

instruments common to a 'garage band' including standard drum kit, bass and acoustic guitars and keyboards.

Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions all of which are to be answered.

(a) Scoring for Ensemble

To orchestrate a given piano work of not more than sixteen bars for either string quartet, wind quartet or brass quartet OR to arrange a lead sheet of not more than sixteen bars for jazz combination using at least four instruments of the candidate's choice OR a 'garage band' using at least four instruments of the candidate's choice and for the working to include a chord chart and notated lines for bass and lead instruments. A vocal line and notated drum kit part are not required.

(b) Piano Reduction

To create a playable piano reduction from a given Classical period orchestral score of no more than sixteen bars.

(c) Transcription/Arrangement

Given the complete melody line and accompaniment, to transcribe a Lied or art-song of not more than sixteen bars for an instrumental combination of at least four instruments of the candidate's choice (words will not be included) OR to transcribe a given Lied or art-song of not more than sixteen bars for an *a cappella* vocal ensemble of either SATB, SSAA or TTBB.

LICENTiate DIPLOMA IN MUSICOLOGY

1200

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

(a) Analysis

Candidates must choose EITHER Option 1 OR Option 2.

Option 1:

Given a score, to analyse an instrumental work from the Baroque era such as a chorale, chorale prelude or similar and to recognise, label and discuss the harmonic components of the work. Modal harmony may be included. Any recognized system of chord labelling that shows tonal and harmonic function is acceptable.

Option 2:

Given a score extract from a complex work from the Classical or Romantic eras such as a symphony, concerto or chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History

Candidates must choose ONE topic from either Option 1 OR Option 2.

Option 1:

To write an informative essay including knowledge of composers and individual works on ONE of the following four topics:

Topic (i) The development of European keyboard music in the nineteenth and twentieth centuries.

Topic (ii) The development of operatic works in the nineteenth and twentieth centuries with particular reference to the works of German or Italian composers.

Topic (iii) The development of symphonic music in the nineteenth and twentieth centuries in England, Russia and the USA.

Topic (iv) The evolution and development of jazz and blues in the twentieth century.

Option 2:

To write an informative essay demonstrating detailed historical and musicological knowledge of ONE of the following topics: the English madrigal, the harpsichord works of François Couperin, the *Well-Tempered Clavier* Book II of JS Bach, the piano works of Schumann, the Lieder of Brahms, the Russian Nationalist composers, the ballets of Igor Stravinsky, the *Salomon* symphonies of Haydn, the operas of Puccini, the orchestral works of Sir Edward Elgar, the choral music of Benjamin Britten or the string quartets of Bartók.

(c) Set Works

To be able to discuss in detail TWO works studied in their entirety, ONE from Group 1 (vocal works) and ONE from Group 2 (instrumental works).

Group 1:

- BEETHOVEN, *An die ferne Geliebte* Op. 98
- MONTEVERDI, *Madrigals* Book 4:
 Ah, dolente partita (I); *Sfogava con le stelle* (IV);
 Quel augellin che canta (XIV); *Si ch'io vorrei morire* (XVI)
- POULENC, *Mass* in G major for unaccompanied choir
- SCHUMANN, *Frauenliebe und Leben* Op. 42
- VAUGHAN WILLIAMS, *On Wenlock Edge* [complete work]

Group 2:

- BACH, *Four Orchestral Suites* BWV1066-1069
- BARTÓK, *String quartet* No 4
- DEBUSSY, *Prélude à l'après-midi d'un faune*
- GERSHWIN, *Rhapsody in Blue* (1942 version orch. Grofé)
- SIBELIUS, *Finlandia* Op. 26

LICENTIATE DIPLOMA IN HARMONY AND COUNTERPOINT

1300

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Vocabulary to be used and recognised

A more advanced application of the harmonic and melodic resources of the Associate syllabus, with other resources used in Western Music literature.

The examination consists of two Parts both of which must be passed in order to award the diploma. Part II must be completed within one week of Part I.

Part I.

(Total marks 60 – Pass Mark 40)

Part I consists of two questions both of which are to be answered.

(a) Stylistic Harmony

Using a given melodic motif, to compose a binary-form dance (any of courante, corrente, sarabande, minuet, gavotte or gigue) of not more than sixteen bars for keyboard in the style of dances of the Baroque suite OR using a given melodic motif, to compose an étude of not more than twenty-four bars in a standard form for an unaccompanied solo orchestral instrument of the candidate's choice.

(b) Fugal exposition

To complete a three-voice fugal exposition based on a given subject which may be written for pianoforte or for strings in open score. The countersubject should be invertible.

Part II. Creative Writing

(Total marks 40 – Pass Mark 25)

To create a brief instrumental vignette on a topic chosen by the candidate from a list provided by the AMEB. The work will be for a combination of six solo orchestral instruments of the candidate's choice with the optional use of a wordless solo or vocal group. The performance length should be of between three and six minutes. Candidates should show mastery of the techniques appropriate to the style of their work and evidence of a developing individual compositional voice.

A list of topics will be provided when the candidate sits Part I (on completion of that Part). The candidate will select one topic and will return the completed exercise to their AMEB State Office within one week of receiving the list. The work can be hand-written or completed using music notation software and may be accompanied by a MIDI or other recording of the work in audio format on CD. It must be accompanied by a brief descriptive preamble. The candidate will be required to sign a declaration that the work is original and has been created unaided.

LICENTIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT

1400

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for the piano, voice and the instruments of the symphony orchestra as listed in the Associate Orchestration and Arrangement syllabus, with the addition of piccolo, cor anglais, bass clarinet, alto and tenor saxophones, contrabassoon, bass trombone and a full range of pitched and unpitched percussion instruments OR the instruments common to a jazz ensemble and big band, including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophones, trumpet and tenor trombone. Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions, all of which are to be answered.

(a) Scoring for Ensemble

The candidate must select ONE topic from the following four topics:

Topic (i) To orchestrate a piano work of not more than sixteen bars for a full wind and brass ensemble that may include strings.

Topic (ii) To arrange a given folk or traditional melody for a group of at least six percussion instruments which must include both pitched and unpitched instruments.

Topic (iii) To arrange a given lead sheet of not more than sixteen bars for a big band group or jazz ensemble of no less than five instruments of the candidate's choice. The working should include a chord chart and notated lines for bass and lead instruments.

Topic (iv) To create a fanfare for a full wind and brass ensemble from a given sixteen-bar rhythmic pattern, the chord vocabulary mainly consisting of triads and seventh chords.

(b) Piano Reduction

To create a playable piano reduction from a given full orchestral score of not more than sixteen bars.

(c) Transcription/Arrangement

To orchestrate an excerpt from a string quartet of not more than sixteen bars for a sextet comprising a mixed group of wind and brass instruments of the candidate's choice OR to arrange an extract from a Romantic period piano work for a wordless *a cappella* SATB choir.

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Correct at time of going to print

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Bn:	Band
B:	Bassoon
Cl:	Clarinet
Cor:	Cornet
DB:	Double Bass
EP:	Ensemble Performance
E:	Euphonium
F:	Flute
FH:	Horn
G:	Classical Guitar
HC:	Harmony and Counterpoint
H:	Harp
MT:	Musical Theatre
M:	Musicianship
Mc:	Musicology
Ob:	Oboe
OA:	Orchestration and Arrangement
O:	Organ
Pn:	Percussion
P:	Piano
R:	Recorder
Sax:	Saxophone
S:	Singing
T:	Trombone
Tr:	Trumpet
Tu:	Tuba
V:	Violin
Va:	Viola
Vc:	Cello
* Pass with Distinction	

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*Albany, Lara Claire	DB
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Carter, Rachel Antonia	P
Carter, Bethany Hilda Grace	S
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Chen, Louie	O
Chen, Louie	V
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Cheng, Annabella	P
Cheng, Eden	P
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*Choi, Sunkyung Katie	O

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Gao, Lanxuan	P
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Huang, Ameer	V
Iannitti, Paula	P
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*Jaensch, Lianah	Vc
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Jiang, Jade	P
Jiang, Kevin	P
Jin, Andy	Sax
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Lavilles, Peter Joseph	P
*Lavilles, Peter Joseph	B
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Lee, Amy	V
Lee, Matthew Dante	V
Li, Kai Xuan (Vienna)	V
Li, Belinda	Cl
*Liang, Vivien Yun-Hsuan	P
*Light, Rose	V
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Lin, Christine	V
Lin, Joseph	V
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Lopes, Maria Louise	S
Louey, Katherine Yan	F
Low, Charlotte Grace	Vc
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McPhail, Anna Grace	P
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Nguyen, John Dinh Tuong	P
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Wong, Winnie	
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Wu, Christina Tianyun	
Wu, Oliver	
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*Yim, Fiona Chiwing	
Yiu, Wesley Chung Hang	
Yoon, James	
*Yu, Richard Tian-Ming	
Yuan, Ziqin Garry	
Yuen, Lawrence Lok-Heng	
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Zhang, Rachel Yucheng	
Zhang, Rachel	
Zhang, Taolun Jason	
Zhang, Winston	
*Zhang, Emma	
*Zhang, Ivan J	
Zhi, Jasmine	
Zhou, Mimi	
Zhu, Ethan	

Va	Victoria	
Ob	Au-Yeung, Nga Kei Joyce	P
V	Bishop, Tarquin Leonard	Tr
Ob	Bouquet, Sarah Elizabeth	P
P	Bridgeman, Chloe Elizabeth	V
P	*Cao, Haoqing	P
P	Champreeda, Vichaya	P
P	*Chan, Gabriel Tsun-Him	Vc
Cl	Chan, Owain Jun-Long	V
Vc	*Chapman, Emily Kate Tara	F
Cl	Chen, Catherine Lin	P
P	Chen, Owen Yi An	P
V	Cheng, Cedric Christopher	P
G	Chong, Amber Joy	P
P	Choong, Joshua Rong Hua	Va
P	*Coyne, Noah Joseph	V
F	Coyne, Sebastian Michael	Va
F	*de Bell, Esther Frances Joy	Sax
P	Di Cocco, Olivia Rae	V
P	*Dingle, Jay Kim	Ob
V	Dingle, Jay Kim	P
G	Dong, Jeremy Xiaoduan	V
F	Fan, Alex	P
P	*Fan, Jenny	F
Vc	Fu, Jacqueline	P
P	Fu, Jacqueline	V
V	Furman, Sarah Helen	V
V	Gilham, Alexander Michael	P
P	Gilham, Alexander Michael	T
Sax	Gilham, Alexander Michael	V
P	Goh, Yuki	Mc
P	Goh, Yuki	Va
P	Gu, Erica Yufei	P
P	Han, Helen	Ob
P	Han, Sophie (Yaxuan)	P
V	Hardisty, Fleur	Vc
P	Huang, Lu	P
Vc	Huang, Paulina Ziyun	V
P	Huang, Ziyuan Lisa	P
V	*Hui, Isaac Li Cheng	Va
Vc	Hui, Sarah Louise	P
P	*Hurwood, Alice Mountfort	Vc
Ob	Ip, Anthony Ron	P
P	*Iskhakbaev, Michelle	V
F	Jeyasingham, Elisheba Rameya P	
P	Johnston, Nicolas Jon	P
P	Kamiyama, Yuna	P
P	Kanda-Franklin, Hugo	Tr
P	Kanda-Franklin, Mia	V
V	Kim, David Jehyung	Cl
P	Koh, Samuel Tung Song	V
P	La, Caitlin Min-Lin	V
P	Lai, Jasmine	P
P	Lam, Alexander Ryan	V
P	Law, Chloe Hui-Hsuan	P
P	*Lawrence, Noah Henry	Vc
Cl	Lawson, Kathleen Mary	S
P	Leung, Jessie Zhi Qian	P
P	Li, Chen	P
Cl	Li, Enle (Ryan)	Sax
	Li, Haoyi	V
	Lim, Jeremy Jian Hui	V

*Liu, Geoff	V	Zhuo, Elan	P	Zhao, Matthew Muen	P	Berick, Mitchell Gordon	CL
Liu, Jennifer	P	*Zuk, Jessica Anne	F	Zhu, Cocomi	P	Blair, Lachlan Patrick	Vc
*Liu, Michael (Tian)	P			Zhu, Xiaolian Julia	P	*Bowen, Luke Eliot Maxwell	P
*McKie, Lachlan James	V	Queensland		Zhu, Xiaolian Julia	V	*Bradley, Sarah Yue	F
Melis, Dennis Sun	P	Atkinson, John Anthony	P			Chang, William	Va
Menezes, Nigel Jason	P	Barns, Rebekah Jayne	S	South Australia and Northern Territory		Choi, John Joon Ho	V
*Miles, James Henry	Va	Brown, Nathalie Alicia Yan	P			Dedousis, John Nikolas	Vc
Mouskovias, Isaac	S	Challis, Phoebe Mariko	V	Blanchard, Lewis	Cl	Guo, Angellinah X	V
Mustoe, Sadie Sapana	V	Chan, Andreis	P	Chen, Eric	P	*Guo, Gracia Y Q	V
Ng, Shing Chun	P	Dam, Anita	P	Chen, Eric	V	Huang, Mia	P
Nguy, Jessica	P	Dean, Isabel	P	Downs, Sarah	S	Huynh, Nixon Lok Sang	P
Nguyen, Sophie Hoang	P	Elsom, Alicia	P	Elliott, Daisy	V	*Jiang, Owen	P
*Ni, Xiaoyang Yang Yang	Sax	George, Roberta	P	*Hu, Jenny	F	Keeler, Katherine Melissa	F
Nolan, Nicholas Allan		Gerridzen, Philip Anthony	Sax	Pham, Alannah	Sax	*Kim, Heather	V
Qing Hao	V	Gramotnev, Helen	P	Taylor, Ryan	P	Kim, Alex Sun Wook	Vc
Pan, Evan	V	Gray, Ryan	P	Wang, Gina	V	Kim, Yung	F
Park, Ryan Jeungu	Vc	Green, Melissa Joyce	P	*Wang, Hannah	P	Kong, Ling Kai	V
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Poon, Sebastian Khai Minh	V	Hughes, Lucia Mai	V	Western Australia		*Leung, Chloe	P
Poon-Rudge, Min Keke	V	Ip, Cheuk Hei	V	Butler, Sophie	Vc	Leung, Klaus Nathaniel	V
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Ryan, Andrew James	OA	Kuyler, Hein Dalmir	Sax	Chua, Gwyneth	P	Mao, Jia Yuan	P
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*Shorter, Eamonn Thomas John	Vc	Leong, James Kwan Meng	P	Jang, Woo-Seok	P	Paxton, Marcus	F
Smith, Rachel Alyce	S	Li, Xinyue	P	Kwan, Beverly	V	Pereira, Gillian	Vc
Song, Edward	Ob	Li, Chanel	Vc	Newman, Hamish	P	*Pun, Mason Yin Hoi	Pn
Song, Edward	P	Liang, Rachel Han Jia	P	Pham, Michael	G	Rayner, Jane Gabrielle	F
*Spyrou, Olivia Lauren	Va	Lumsden, Andrew Lewis	V	Phan, Anders	P	Shen, Peggy	P
*Spyrou, Olivia Lauren	V	*Lynch, Julius	V	Phan, Aneeta	P	*Shi, Hannah	P
Steele, Kristen	P	*Lynch, Noah	V	Rhodes, Ashley	V	*Song, Ivan	P
Su, Janet	F	*Ma, Mulan	P	Sin, Bryzlyn	P	Tam, Jessica	P
Sun, Jay Xujie	Cl	Magri, Julia Jane	DB	Sin, Kaitlyn	P	*Teo, Victoria	V
Sun, Victoria	P	*McGowan, Leanne Ming	V	Sisson, Thomas	F	Wang, Harry Zhi-Xi	V
*Talpan, Mattias	V	McMillan, Annika	F	Stuart, Christopher	P	*Wang, Justin	Cl
Tan, Chloe Jade	V	McWilliams, Meg	Vc	Tamba, Yovela	P	Weatherley, Sean	V
*Tan, Lydia Zyn Lynn	V	Mellor, Lauren Elizabeth	V	Tay, Kimberly	P	*Wong, Ian Chee-Wing	P
*Tong, Jonathan Mu Yun	FH	Mison, Alexandra Grace	P	Thoo, Samuel	P	Wu, Yuxuan	P
Tran, Long Viet	F	Neighbour, Aydin Jonas	P	Tracey, Michael	P	Yang, Eileen Wei Xuan	P
Trebley, Grace Suzannah	Cl	*Pan, Daniel Yee Lee	P	Wang, Hannah	P	*Yoon, Angelina	Va
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Turnbull, Louise Margaret	V	Robertson, Jessica	P	Yap, Nicholas	Vc	Zhao, Sean Song	V
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Uceda, Melana Maria	F	*S-Matsumoto, Lio	V	*Zhou, Ziyang Daniel	V	Victoria	
*Williams, Ezra Uxo	V	Steel, George Patrick	V			An, Jun Mo (Tom)	Cl
*Wang, Meng	P	Stiller, Ashlea Claire	Sax	Tasmania		Campbell, Rhys Andrew	F
Widjaja, Michael Wesley	P	Su, William	P	Aras, Lucy Katerina	P	Chan, Gabriel Tsun-Him	Vc
Wright, Harlan Yang	P	Sullivan, Daniel John	Cl	*Borg, Lauren Kate	F	Chen, Owen Yi An	V
Wu, Emily Ling Xi	Vc	Takamizawa, Ryo	Vc	Burggraaff, Maja Isabella Caitlin	V	Chen, Tracy	P
Wu, Jiaying	P	Tan, Delphina Mary	P	Burggraaff, Maja Isabella Caitlin	V	Cook, Adam James	P
Wu, Xinran	P	*Tsang, Reuben	V			Deng, Vicky	Vc
Xia, Xinting	P	Vellnagel, Anton Joshua	V			Duan, Anna (Yilin)	P
Xiao, Victoria Siqi	Vc	Watanabe, Ayami	P	Glover, Daniel Duncan	P	*Gilham, Alexander Michael	T
Xie, Yagebu	V	Watson, Isabelle Laura	V	Thorpe, William Joshua	Vc	Ho, Cadon Joseph	P
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Zhang, Tony Yu Hui	Vc	Yang, Rachel Jung-Chien	F	LICENTiate (LMuSA)		Liang, Richard Zhaoyang	P
Zhao, Nathan	P	Yoshioka, Maito	V	New South Wales and Australian Capital Territory		Liew, Clarisse Melissa Yi-Hui	V
Zhou, Effie	P	*Yoshioka, Rakto	P			Liew, Hannah Wing-Yee	V
Zhou, Howard Haoyun	V	Yu, Emily	V			*Long, Jin Tong	Va
Zhou, Victor Weihan	FH	Yu, Evelyn Chung Yee	P			McKie, Lachlan James	
		Zhang, Naomi	V	*Aveling-Rowe, Stephen John	O		

Morgan, Jeanine Alexandra		Paek, Grace Daeun	P	Rockschool Syllabus key		Queensland	
Lillian	P	*Qian, Edward	P	RSL Ba: Bass		*Snyder, Adam Jacob	RSL G
*Pfeiffer, Alice	G	*Smith, Robert	V	RSL D: Drums		Vernon, Hayley Rebecca	RSL Vo
Qian, Crystal	V	Sun, Grace	P	RSL G: Guitar			
Shi, Carrie	P	Zhu, Sarah	Va	RSL P: Piano			
Shindang, Rachel Mireu	P			RSL Vo: Vocals			
Un, Angela Tong-Jing	P	South Australia and				South Australia and	
Walisinghe, Tharushi	P	Northern Territory		DIPLOMA IN MUSIC		Northern Territory	
Wang, Meng	P	Monro, James	Vc	PERFORMANCE (DipRSL)		Jorgensen, Matt	RSL Ba
Wang, Simeng	P	Wallace, Robert	V	New South Wales and		Ridley, Luke	RSL Ba
*Yu, Annie	Ob			Australian Capital		Schilling, Jacob	RSL D
Zhang, Rose	P	Western Australia		Territory			
		*Hadi, Emma	Vc	Beck, Melody Amelia		LICENTIATE IN MUSIC	
		Ji, William	Vc	Wirth	RSL Vo	PERFORMANCE (LRSL)	
				Webb, Daphne Ruth	RSL Vo	Victoria	
Queensland		ASSOCIATE TEACHER of MUSIC				Paraskevas, Jemma	
*Akhmedov, Adam	P	(ATMusA)		Victoria		Louise	RSL Vo
*Han, Ivy	Vc	Queensland		*Fitzgerald, Brittney	RSL Vo		
*Hill, Julia Evelyn	V			Gauci, Martin	RSL Vo	South Australia and	
Huang, Coco Xiaoge	P			Gekas, Emma Aphroditi	RSL Vo	Northern Territory	
Kwok, Antonio	P			Kapouleas, Constantine	RSL G	*Kumnick, Oska	RSL G
Liu, Lijie (2018)	P			Karapanagiotidis, Steven	RSL G		
Luhrs, Lachlan Charles	Tr						
*Namgung, Andrew Jun	V						

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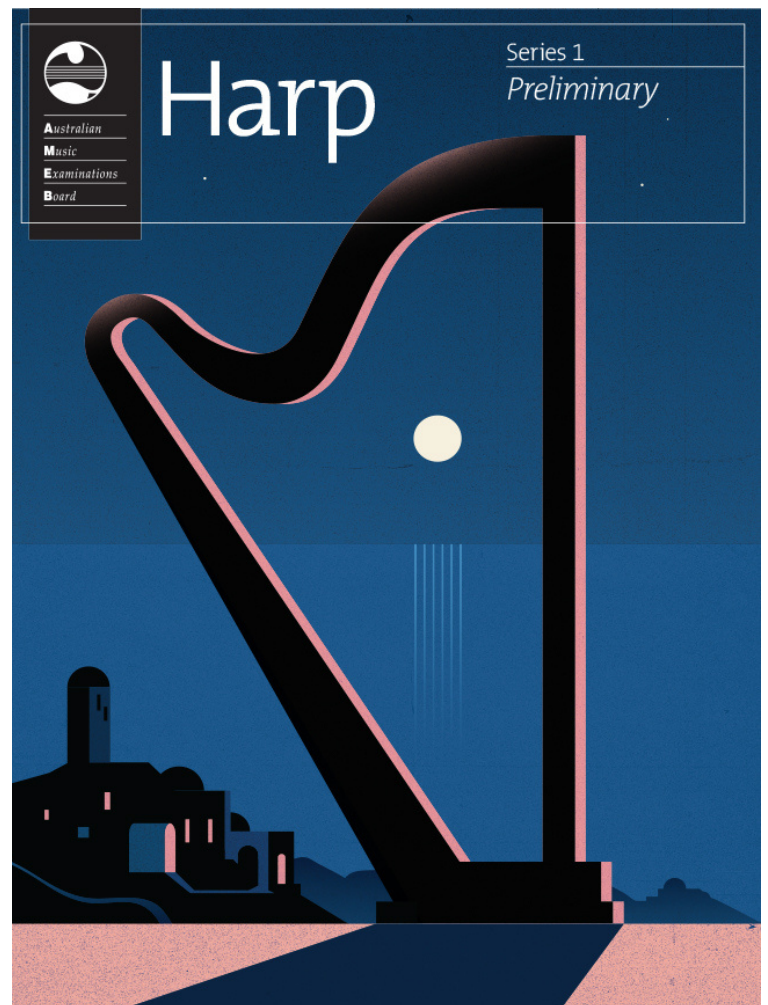
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