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Examination Syllabus

Guitar / Bass / Mandolin
Theory of Music

2018–20

Australian and New Zealand Cultural Arts Limited
A.B.N. 12 006 692 039   I.R.D. 74 370 878
P.O. Box 70, Greensborough Vic. 3088 Australia
Phone: (03) 9434 7640   Fax: (03) 9434 1291
Email: admin@anzca.com  Web: www.anzca.com.au
Foreword

Australian and New Zealand Cultural Arts Limited is a non-profit examining body of the performing arts. It was formed in 1983, in response to a growing need among private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially among the young, ANZCA set out to design its syllabuses to cater for both classical and modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabuses that are at once refreshing and educational. All aspects of the syllabuses, including scales, aural tests, sight reading and improvisation, have been arranged in a logical sequential order, with due regard to the educational merit underlying each requirement.

Modern and classical syllabuses are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabuses for keyboard, mandolin, bass, ukulele, drum kit, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for practical examinations from Grades One to Four, in addition to the String Quartet (four levels) and Piano Duet (seven levels) syllabuses.

Other syllabus options include the Performance syllabus option for most instruments, and the Jazz Syllabus (five levels) for brass, woodwind and piano. Both Jazz and Performance examinations are assessed on four pieces only, with no other requirements or requisites. In Performance examinations, modern and classical works from standard ANZCA lists may be freely mixed.

The syllabus lists have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a Free Choice option allows students to perform a modern or classical work not listed in the syllabus, including original compositions. In modern syllabuses, students are encouraged to embellish and improvise on pieces.

ANZCA has been at the forefront in developing modern stream examinations in all instruments, and will continue to work on improving and extending both the classical and modern syllabuses.
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General Information

**Registered Office:**
A.B.N. 12 006 692 039
Postal Address: P.O. Box 70, Greensborough, Vic., 3088 Australia
Office: 4/14 Yan Yean Road, Diamond Creek, Vic., 3089 Australia
Registered Office: 24 Albion Crescent, Greensborough, Vic., 3088 Australia
Phone: (03) 9434 7640 Fax: (03) 9434 1291
Email: admin@anzca.com Web: www.anzca.com.au
ANZCA Limited www.youtube.com/user/ANZCALimited
Office hours: 8:30 am to 4:30 pm, Monday to Friday.

**General Manager:**
Mr Tony Betros

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  PH. 012 828 5111

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  PH. (21) 451 6762

- **Thailand**
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  Bangkok Music Academy (BMAS), part of Australian International School Bangkok (AISB)
  PH. (02) 663 5495 7

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  MS SANDRA CONWELL, Illawong
  PH. 0425 281 231

- **N.T.**
  MR ANDREW ARTHUR, Nightcliff
  PH. 0428 153 355

- **Qld.**
  MRS CYNTHIA DELANEY, Cannonvale
  PH. 0407 035 963

- **S.A.**
  MRS LESLEY GENTILIN, Port Lincoln
  PH. 0427 186 874

- **Tas.**
  CONTACT THE ANZCA OFFICE

- **W.A.**
  MRS TRACY GROOM, Eaton
  PH. 0408 933 219
LOCAL REPRESENTATIVES:

N.S.W.  
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JULIE POTTS, Newcastle area  PH. 0405 448 704
ANNE RUSSELL, Port Macquarie  PH. 0412 071 162

Qld.  
CYNTHIA DELANEY, Whitsunday/Bowen area  PH. 0407 035 963
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JANET JACKSON, Mackay  PH. 0421 707 740
DOROTHY MCCORMACK, Gold Coast  PH. (07) 5531 7343
MICHAELLE MONSOUR, Noosaville  PH. 0411 207 391
JEANINE TEGG, Townsville  PH. 0418 789 462
NICOLE TOBIN, Cairns  PH. 0418 772 258

S.A.  
LESLEY GENTILIN, Port Lincoln  PH. 0427 186 874

Tas.  
LEONIE WATSON-PETERS, Devonport  PH. 0400 847 378

Vic.  
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HEATHER MILES, Wangaratta  PH. 0403 884 348
DOROTHY ROGERS, Mildura  PH. 0421 313 096

W.A.  
VALORIE GULDBAEK, Perth  PH. 0406 608 862

New Zealand  
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JOCELYN LUDLOW, Hastings  PH. 0275 151 678
MARGARET RANSLEY, Hamilton/Waikato region  PH. (07) 843 6156
CAROL WARD, Trentham  PH. (04) 971 7229
EXAMINERS:

New South Wales

Heather Boyd, B.Mus., FTCL, LTCL, A.Mus.A.
Sandra Conwell, Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)
Kerrie O’Connor-Brown, FTCL, LTCL, ATCL, A.Mus.A.
Mark Quarmby, B.Mus., F.Dip.A., LTCL, A.Mus.A.

Queensland

Ronlyn Adams, B.Mus.(Hons.)
Patricia Gough, ATCL(T)
Karen Henderson, B.Mus., LYMIF
Jack Ingram, M.Mus., FATD, FTCL, LTCL(Hons), A.Mus.A.(Piano), A.Mus.A.(Trumpet)
David Lovelands,
Dorothy McCormack, FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A., FFCSME, DSME
Gillian McNamee, M.Ed., B.Mus., RULM, LTCL
Melissa Mitchell, B.Ed.(F.E.T.)
Michaeleen Monsour, A.Mus.A., FTCL, LTCL, ATCL
Jeanine Tegg, B.Mus., FTCL, LTCL, L.Mus.A., A.Mus.A.
Robert Woodward, B.Mus.(Hons.)
Catherine Yu, M.Mus.(UQ), B.Mus.(Perf.), L.Mus.A., A.Mus.A.

South Australia


Tasmania

Glenn Clark, LCMD, FCMD, L.Dip.A.

Victoria

Barry Archibald, Ph.D., M.Ed., B.Ed., B.A., DIPT, AAGM, MACE
Margaret Baker, A.Mus.A., MIMT
David Booth
Melissa Condello, B.Ed., B.Mus.
Belinda Cook, B.Mus.(Melb.)
Andrew Craggs, B.A.(La Trobe), A.Dip.A.(Piano), A.Dip.A.(Organ)
Anne Creddin, B.Mus., M.Ed., A.Mus.A., MACE
Emmanuel Cuschiieri, B.Ed., A.Dip.A.(Hons.)
Abe Cytrynowski, B.A.(Melb.), Dip.Ed.(Melb.), A.Mus.A.
Gianna Galea, B.Mus.(Melb.), A.Mus.A., PCTCL
Maureen Grieve, AU(Dip.Mus.), A.Mus.A., MIMT
Brendan Hains, F.Dip.A.
Douglas McGregor, B.Sc., Dip.Ed.
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Michael Smith, B.Ed.(Mus.), A.Mus.A., MIMT
Greg Stone, A.Dip.A., LLCM, ALCM, DipLCM, LCM(TD), ALCM(TD), DipLCM(TD)

Western Australia

Michelle McConnell, Cert.Mus., ADPA(WA Con.), A.Mus.A.
Jennifer Regterschot, DMT
Gloria Underwood
EXAMINERS: (Continued)

New Zealand

Sharlene Penman, B.Mus., LTCL, ATCL, L.Mus.TCL, A.Mus.TCL., LRSM, AIRMT
Margaret Ransley, ATCL, AIRMT
Carol Ward, LTCL, ATCL, AIRMT

Malaysia


EXAMINATION AREAS, SERIES AND REGULATIONS:

Details of examination areas, series, fees and regulations are listed in the current Examination Information and Handbook manual. This is sent, in January, to all teachers who have entered candidates in the preceding year, and also to teachers contacting ANZCA for the first time.

Teachers are reminded that in signing the examination entry form, they are agreeing to abide by ANZCA regulations.

The Examination Information and Handbook manual is available, free of charge, from the ANZCA office by request on ph. 03 9434 7640, fax 03 9434 1291 or email admin@anzca.com.
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The Secretary
The Music Teachers’ Association of NSW
PO Box 244, Oatley NSW 2223
Phone: (02) 9570 1436  Fax: (02) 9586 0493
Email: info@musicnsw.com.au
www.musicnsw.com.au

The Secretary
Music Teachers’ Association of Queensland
Suite 26, 200 Moggill Road, Taringa Qld. 4068
Phone: (07) 3870 4146
Email: mtaq@mtaq.org.au
www.mtaq.org.au

The Secretary
The Music Teachers’ Association of South Australia
PO Box 4 Rundle Mall, Adelaide SA 5000
Phone: 0402 575 219
Email: info@mtasa.com.au
www.mtasa.com.au

The Secretary
Tasmanian Music Teachers’ Association
c/- 14 Hope Street, New Town Tas. 7008
Phone: (03) 6228 2974  Mobile: 0418 961 466
Email: amywilesmusic@hotmail.com
www.tmta.com.au

The Secretary
Victorian Music Teachers’ Association
PO Box 629, Belmont Vic. 3216
Phone: (03) 5243 4200
Email: vmta@vmta.org.au
www.vmta.org.au

The General Manager
West Australian Music Teachers’ Association
328 Albany Highway, Victoria Park WA 6100
Phone: (08) 9470 5595  Fax: (08) 9470 2193
Email: admin@wamta.org.au
www.wamta.org.au
The following is a list of the terms required for each grade. The meanings given are those which the Board considers to be satisfactory English equivalents.

**Preliminary**
- Crescendo (cresc.): gradually becoming louder.
- Diminuendo (dim.): gradually becoming softer.
- Forte (f): loud.
- Legato: smooth and connected.
- Mezzo forte (mf): moderately loud.
- Mezzo piano (mp): moderately soft.
- Moderato: at a moderate speed.
- Piano (p): soft
- Ritenuto (riten. or rit.): immediately slower or held back.
- Staccato: short and detached.

**Grade One**
- Adagio: slow.
- Allegro: fast and lively.
- Andante: at an easy walking pace.
- A tempo: return to former speed.
- Fine: finish.
- Fortissimo (ff): very loud.
- Mezzo staccato: moderately short and detached.
- Pianissimo (pp): very soft.
- Rallentando (rall.): gradually becoming slower.
- Ritardando (ritard. or rit.): gradually becoming slower.

**Grade Two**
- Accelerando (accel.): gradually becoming faster.
- Allegretto: moderately fast.
- Cantabile: in a singing style.
- Da capo: from the beginning.
- Dolce: sweetly.
- Marcato: marked.
- Molto: very.
- Poco: little.
- Staccatissimo: very short and detached.
- Tenuto: held.

**Grade Three**
- Allargando: becoming broader.
- Animato: animated.
- Con moto: with movement.
- Dal segno: from the sign.
- Forte-piano (fp): loud then immediately soft.
- Leggiiero: lightly.
- Lento: slowly.
- Loco: at normal pitch (after an 8va sign).
- Main droite (M.D.): right hand.
- Main gauche (M.G.): left hand.
Grade Three
(Continued)
Meno mosso: less movement.
Piu mosso: more movement.
Presto: very fast.
Sempre: always.
Sforzando (sf): a strong accent.

Grade Four
Arco: with the bow.
Assai: very.
Calando: getting softer and slower.
Grave: slow and solemn.
Grazioso: gracefully.
Largo: broadly.
Morendo: dying away.
Pesante: heavily.
Pizzicato: pluck the string with the finger.
Prestissimo: as fast as possible.
Quasi: almost.
Risoluto: resolute.
Scherzando: in a light playful manner.
Senza: without.
Smorzando: dying away.
Sostenuto: sustained.
Subito: suddenly.
Tranquillo: calmly.
Tre corde: release the soft pedal.
Una corda: with the soft pedal.

Grade Five
Attacca: go on at once.
Ad libitum: at pleasure.
Cantando: in a singing style.
Con anima: with animation.
Con brio: with brilliance.
Con forza: with force.
Dolente: sadly.
Giocoso: gaily.
Largamente: broadly.
L’istesso tempo: at the same speed.
Maestoso: majestically.
Non troppo: not too much.
Perdendosi: fading away.
Piacevole: pleasantly.
Rubato: with some freedom in the time.
Sotto voce: softly, in an undertone.
Stringendo: pressing on faster.
Tempo commodo: at a convenient speed.
Tempo giusto: at a consistent speed.
Preliminary

Duration: 45 minutes

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Preliminary

Pitch  Treble or G clef, bass or F clef. Names of the lines and spaces, middle C and the notes B and D either side of Middle C. The sharp, flat and natural.

Scales  Recognition and writing of C major and A natural minor, ascending and descending, one octave only. Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

Triads  Writing of the tonic triad in root position of C major and A minor.

Time and Duration  Recognition and writing of the following values: semibreve, minim and crotchet (notes and rests), and dotted minim (note only). Division of notes into those of lesser value. Recognition and writing of the time signatures 2/4, 3/4 and 4/4, and the number of beats per bar.

Terminology  As listed on page 8.

Signs  Recognition, writing and explanation of the following signs: brace; bar line; double bar line; crescendo; diminuendo; legato slur; tie; staccato; staff or stave.

Grade One

Duration: 1 hour

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade One

Pitch  Names of the lines and spaces, to one leger line above and below each stave, including accidentals.

Keys and Scales  Recognition and writing of the scales of C, G and F major and A harmonic minor, one octave only. Their key signatures, positioning of the tones and semitones and the writing of degree numbers under notes.

Time and Duration  Recognition and writing of values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence. Time signatures as for previous grade with the inclusion of the common time sign (C). Understanding of the terms simple duple, simple triple and simple quadruple.

Intervals  Recognition and writing (by number only) of the diatonic intervals, above the tonic note, in the keys set for this grade; tones and semitones. Treble and bass staves.

Triads  Recognition and writing of the root position tonic triad in the keys set for this grade. Treble and bass staves.

Transposition  Transposition of a simple melody to one of the major keys set for this grade.

Terminology  As listed on page 8, in addition to those set for the previous grade.

Signs  As for Preliminary, with the addition of mezzo staccato and accent.
THEORY OF MUSIC

GRADE TWO

Duration: 1½ hours

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Two

Pitch  As for the previous grades, but including two leger lines above or below the stave.

Keys and Scales  As for the previous grades, with the addition of D and B flat major and E and D harmonic minor.

Time and Duration  As for the previous grades, with the addition of the dotted crotchet rest, semiquaver note and rest, and triplets using quaver or crotchet notes. Time signatures will include 2/2 (cut common time, ½) and 6/8. Understanding of the terms compound duple and triplet.

Intervals  Recognition and writing of the diatonic intervals, above the tonic note, in the keys set for this grade; major, minor and perfect only. Treble and bass staves.

Triads  The root position tonic triad in the keys specified for this grade. Treble and bass.

Melody Writing  To divide a couplet of words into measured beats using upright lines.

Transposition  Transposition of a melody to one of the major keys specified for this grade.

Terminology  As listed on page 8, in addition to those set for the previous grades.

Signs  As for the previous grades, with the addition of pause, repeat, staccatissimo and tenuto.

GRADE THREE

Duration: 2 hours

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Three

Pitch  As for the previous grades, but including all leger lines, and simple enharmonic change.

Keys and Scales  As for the previous grades, with the addition of E, A and E flat major; G and B harmonic minor; A, E and D melodic minor. Technical degree names.

Time and Duration  As for the previous grades, with the addition of the dotted semibreve, dotted quaver, dotted semiquaver, demisemiquaver, and duplets and triplets using any note or rest value. Time signatures will include 3/2, 3/8 and 9/8. Understanding of the terms compound triple and duplet.

Intervals  As for the previous grades, with the addition of the keys set for this grade, and intervals above any note within the key (including diminished and augmented intervals). Recognition and writing of diatonic and chromatic semitones.

Triads  Tonic, subdominant and dominant triads, in root position and first inversion, of the major and harmonic minor scales set for this grade.

Melody Writing  (One of the following will be set)
(a) To write a suitable rhythmic pattern to a given couplet of words.
(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate’s choice, and include unessential notes.
GRADE THREE  (Continued)

Harmony  Writing and recognition of the perfect and plagal cadences in four-part vocal style, in the keys set for this grade.

Transposition  Transposition of a melody to one of the keys set for this grade. Accidentals may be included.

Terminology  As listed on pages 8 and 9, in addition to those set for all previous grades.

Signs  As for the previous grades, with the addition of M.M., 8va, appoggiatura, acciaccatura, double sharp and double flat.

General Knowledge  To show an understanding of anacrusis, sequence, and binary and ternary form. The voice compasses of soprano, alto, tenor and bass.

GRADE FOUR  

ANZCA publications relevant to this level:  •  ANZCA Music Theory – Pathway to Grade Four
  •  From Blues to Bop and Beyond… – A. Cytrynowski

• This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Pitch  As for Grade Three.

Keys and Scales  As for the previous grades, with the addition of B and A flat major; F sharp, C sharp, C and F harmonic and melodic minor; G and B melodic minor.

Time and Duration  As for the previous grades, with the addition of the breve and all dotted and double-dotted values. Time signatures will include 4/2, 4/8 and 12/8. Understanding of the term compound quadruple. Recognition and writing of syncopation.

Intervals  As for the previous grades, with the addition of the keys set for this grade, and inversion of all intervals.

Chords  Writing and recognition of all triads in root position and inversions in the keys set for this grade. Root position of the dominant seventh chord, and the usual resolution of the third and seventh of this chord. Vocal style to be used.

Melody Writing  To write a melody to a given eight-bar rhythm and harmonic progression (in Roman numerals), in a major or minor key up to two sharps or flats. The melody should be within a voice range of the candidate’s choice, and must include unessential notes. Modulation is not required.

Harmony  Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.

The harmonization of a figured bass in four-part vocal style, using the following vocabulary:

  Major keys:  I, ii, IV, V, vi;  Iib, iiib, IVb, Vb, vib, viib*.
  Minor keys:  i, iv, V, VI;  ib, ivb, Vb, VIb, viib*.

*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor). Terms used in harmony, together with a knowledge of common faults to be avoided.
GRADE FOUR  (Continued)

**Modulation**  Recognition in melodies of modulation to the dominant, relative major or relative minor keys.

**Analysis**  To analyse the chord structure of a given passage, using the harmonic vocabulary set for this grade. Vocal or instrumental style may be given.

**Transposition**  Transposition of a melody, which includes accidentals, to one of the keys set for this grade.

**Terminology**  As listed on page 9, in addition to those set for all previous grades.

**Signs and Ornaments**  As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord. Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

**Classical Stream**

**Two-part**
To add a part, note against note in vocal style, above or below a given passage. Up to eight bars in a major or minor key will be set.

**General Knowledge**
To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:
- time frame;
- characteristics;
- common forms, including the main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell; Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

A knowledge of the following instruments: violin, viola, cello and double bass.

**Modern Stream**

**Melodic Decoration**
A simple eight-bar melody in a major or minor key with chord symbols will be given. The candidate must rewrite this melody, adding notes to create an interesting melodic line consistent with the chord progression. A single-note melody line only will be required.

**General Knowledge**
The history and elements (eg. rhythm, form, style, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:
- Ragtime – Scott Joplin, James Scott, Joseph Lamb;
- New Orleans – Louis Armstrong, Joe “King” Oliver, Johnny Dodds, Edward “Kid” Ory, Jelly Roll Morton.

An understanding of rondo form and the common Twelve Bar Blues form.

A knowledge of the following instruments: pianoforte, cornet, trombone and clarinet.
GRADE FIVE

ANZCA publications relevant to this level:  • ANZCA Music Theory – Pathway to Grade Five  
• From Blues to Bop and Beyond... – A. Cytrynowski

• This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Pitch   As for Grade Four.

Keys and Scales  Recognition and writing of all major and minor (harmonic and melodic) scales and their key signatures. The harmonic chromatic scale.

Time and Duration  As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

Intervals  Writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

Transposition  Transposition of a melody to the C clef (tenor and alto).

Chords  As for the previous grades, but including second inversion tonic (Ic), subdominant (IVc) and dominant (Vc) chords, plus suitable preceding and following chords. Major or minor keys. Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

Melody Writing  To write a melody to a given verse, in a major or minor key up to three sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate’s choice, and must include unessential notes.

Harmony  Harmonization of a melody or bass in four-part vocal style, using the vocabulary:

  Major keys:  I, ii, IV, V, vi;  Ib, iib, IVb, Vb, vib, viib;  Ic.
  Minor keys:  i, iv, V, VI;  ib, iib, ivb, Vb, Vlb, viib;  ic.

  Unaccented passing and auxiliary notes, and the Tierce de Picardie.

Terms used in harmony, together with a knowledge of common faults to be avoided.

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

Analysis  To analyse the chord structure of a given passage, using the vocabulary given for this grade. Vocal or instrumental style may be given.

Terminology  As listed on page 9, in addition to those set for all previous grades.

Signs and Ornaments  As for the previous grades, with the addition of repetition of a whole bar or a group of notes, tremolo, and appoggiatura on a dotted minim.

Classical Stream  
  Two-part  
To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.
GRADE FIVE  (Continued)

Classical Stream  (Continued)

General Knowledge
To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:
• time frame;
• external influences;
• characteristics;
• common forms, including some detail in relation to the main sections and modulations, and compositional devices;
• common instrumentation, both solo and ensemble/orchestral;
• knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

Instruments: general knowledge of the woodwind instruments of the orchestra.

Modern Stream

Melodic Decoration
As for Grade Four, but the candidate must also add notes below the embellished melodic line to create a second part.

General Knowledge
The history and elements of Blues, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Blues – Gertrude “Ma” Rainey, Bessie Smith, Charley Patton, Robert Johnson;
Boogie – Jimmy Yancey, Clarence “Pinetop” Smith;
Spiritual/Gospel Song – Mahalia Jackson;
Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

Instruments: general knowledge of the trumpet, guitar, saxophone and string bass.

GRADE SIX  Duration: 3 hours

ANZCA publications relevant to this level:  • ANZCA Music Theory – Pathway to Grade Six
  • From Blues to Bop and Beyond... – A. Cytrynowski

• This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Harmony  Harmonization of a simple melody or unfigured bass in four-part vocal style, using the vocabulary (major and minor keys):
I, II, III, IV, V, VI;  I\text{b}, II\text{b}, III\text{b}, IV\text{b}, V\text{b}, VI\text{b}, VII\text{b};  I\text{c}, IV\text{c}, V\text{c};  V^7, V^7\text{b}, V^7\text{c}, V^7\text{d}.
Accented and unaccented passing notes and auxiliary notes; single suspensions.
Modulations to the dominant, subdominant and relative major or minor.
Melody Writing  
(One of the following)
(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate’s choice, and include modulation (minimum of eight bars).
(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

Classical Stream

Two-part
To write a part above or below a given part in simple contrapuntal keyboard style. Passing, auxiliary, changing and subsidiary notes should be used wherever suitable.

Set Work
A symphony or part thereof will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required.

2018–20 – HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

General Knowledge
To demonstrate an understanding of the styles and features of the post-Romantic/20th Century period, including reference to the following:
- time frame;
- external influences;
- characteristics;
- common forms, including considerable detail of structure and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;
  Later – Stravinsky, Schönberg, Bartók, Britten.

A knowledge of the following brass and percussion instruments of the symphony orchestra: horn, trumpet, trombone, tuba, kettle drums, xylophone, glockenspiel and cymbals.

Modern Stream

Accompaniment
To add a modern pianoforte accompaniment to a melody of up to twelve bars.

Jazz Analysis
To analyse the harmony, using roman numerals, of a jazz composition of up to sixteen bars. Questions on the form, rhythm and style of the composition may be set.

General Knowledge
The history and elements of the principal Jazz and Latin styles up to 1960. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:
- Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.

General knowledge of the main percussion instruments of these styles.
**GRADE SEVEN**

**Part One:** October sitting only.  **Part Two:** May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

**PART I: Harmony and Counterpoint**
Vocabulary as given for the previous grade, with the following inclusions:
- Diminished triads and 7ths on the leading note. Secondary 7ths V/IV, V/V, V/VI.
- Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

Harmonization of a melody or unfigured bass in three or four vocal parts.

Analysis of a section of a Bach chorale.

To complete a passage by means of modulation. The opening will be given.

To write a part above or below a given part in the style of Bach counterpoint.

**PART II**
General knowledge of secular vocal music of the nineteenth century, and its composers.

Knowledge of the structure of fugue and ground bass (including passacaglia and chaconne), with reference to the works of leading composers and examples in this form.

General knowledge of the development of the concerto.

Knowledge of the instruments of the symphony orchestra from the nineteenth century.

**Set Work**  A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.


**ASSOCIATE DIPLOMA**  (A.Dip.A.)

**Part One:** October sitting only.  **Part Two:** May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

**Note:** Before entering for this examination, the candidate must have a Credit (or higher) in Grade Five practical and Grade Seven theory.

**PART I: Harmony and Counterpoint**
Vocabulary: All diatonic and chromatic harmony, augmented and Neapolitan sixths. Triple suspensions, real and tonal sequences. Modulations to related and near related keys.

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6th chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must
use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given
to show an example of a chromatic or an enharmonic modulation, and candidates will try to
use a “borrowed” chord from the tonic minor, and an augmented 6\textsuperscript{th} chord.

A three-part counterpoint in imitative style, for voices or instruments, one of the extreme parts
being given and an opening indicated (up to twelve bars).

**PART II: History**

Detailed knowledge of the music of the Viennese Classical period, with particular attention to
the development of the orchestra from the Mannheim school to Mozart. Knowledge of
composers, works, harmonic materials and stylistic traits of the period.

General knowledge of the development of oratorio, mass, opera and cantata.

Discussion of a set work.

2018–20 – HANDEL, G. F. Excerpts from *Messiah*:\*
1. Overture
2. Comfort Ye
3. Ev’ry Valley
4. For Unto Us a Child is Born.


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**LICENSENATIE COMPOSITION DIPLOMA** (L.Dip.A.)

*Duration: 3 hours per paper*

**Part One:** October sitting only. **Part Two:** May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

**Note:** Before entering for this examination, the candidate must have a Credit (or higher) in Grade
Six practical and Grade Seven theory.

**Part I**

Setting a verse for a soprano voice in one of the Authentic modes (Dorian, Phrygian, Lydian,
Mixolydian) in a style similar to the twentieth century composers Vaughan Williams, Virgil
Thompson and Poulenc.

Writing a short string quartet in the style of Haydn. The violin or cello part will be given.

Writing a piano accompaniment to an art song of the nineteenth century. The opening four to
six bars will be given.

**Original Composition**

Candidates may submit their own compositions as an alternative to Paper One. A folio,
incorporating works to the same degree of difficulty as that set for an examination, must be
submitted with the examination entry. This folio must include an audio recording of all works,
and a written statement signed by both candidate and teacher, stating that the compositions
submitted are original and composed within twelve months of the date of entry.
**LICENTIATE COMPOSITION DIPLOMA** (Continued)

*Original Composition* (Continued)

The folio must include three works:

1. A movement written in either sonata or rondo-sonata form for pianoforte, or a movement for string, woodwind or brass with pianoforte.
2. A vocal chorus with pianoforte or string accompaniment.
3. A short movement scored for full orchestra or symphonic band.

**PART II** (Three hours)

Discussion of 20th-century compositional techniques used up to the 1950s, including modes (orchestral works of Vaughan Williams, Bartók, Copland), pantriadic technique (Vaughan Williams, Hindemith, Britten), quartal harmony (Bartók, Berg, Copland), pandiatonicism (Copland, Stravinsky), polychords (Stravinsky, Bartók), and serialism (Schönberg, Berg).

Two works are to be chosen from the following list for detailed study.
Names of the selected works must be submitted with the initial entry form.

i) *Fantasia on a Theme by Thomas Tallis* – Vaughan Williams
ii) *Sinfonia Antarctica* – Vaughan Williams
iii) *Piano Sonata no. 3* – Hindemith
iv) *Mathis der Maler* – Hindemith
v) *War Requiem* – Britten
vi) *Concerto for Orchestra* – Bartók
vii) *Petrouchka* – Stravinsky
viii) *The Rite of Spring* – Stravinsky
ix) *Violin Concerto* – Berg
x) *String Quartet no. 4* – Schönberg

Set works each year on application to the office.

**LICENTIATE HISTORY AND LITERATURE DIPLOMA** (L.Dip.A.) *Duration: 3 hours*

*Note:* Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

One essay of approximately 1000 words for each of the following four sections.

**Section A** – Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.

**Section B** – Renaissance sacred and secular music (vocal).

**Section C** – Renaissance instruments and instrumental music. Development of the suite.

**Section D** – Development of opera, circa late-16th to mid-18th century.
GENERAL INFORMATION: GUITAR, BASS AND MANDOLIN

- Ukulele examinations are also available. Contact the ANZCA office for details.

Technical Work
1. Technical work should be played evenly and without undue accentuation. Students are expected to observe tempo indications where given.

Page Turning
2. Examiners are not to be asked to turn pages. A page turner (not the teacher) is allowed at Diploma levels only (see Regulations nos. 51 and 52).

Lists and Editions
3. Except for the Free Choice selection, all pieces presented must be drawn from the lists set for the respective grade.
4. Candidates must use the editions specified in the syllabuses.

Free Choice Lists
5. ANZCA does not arbitrate on Free Choice selections. It is the responsibility of the teacher to ensure that the chosen solo, including a student’s own composition, is of the correct standard for the grade.

Accompaniment and Backing Tracks
6. From Grade One, accompaniments may be used, either in the form of a musician on a second instrument or a recorded backing. It is the candidate’s responsibility to provide suitable playback equipment, and tracks must be cued or instantly accessible to avoid delays in the examination room.

Diploma Examinations
7. Completed requisites must be included on the entry form.
8. Assessment: Honours, Pass or Not Satisfactory.
9. Further information on all diploma examinations is given in the Diploma Examination Handbook, available from the ANZCA office.

Examination Times
10. Each examination time is printed in the syllabus beside the grade title.
11. At all levels except Diploma, the total time for all List pieces must be no more than half the examination time; eg. for a Grade Two examination (20 minutes), the List pieces must take no more than 10 minutes in total. All works (especially those with backing tracks) should be “timed” during lessons to ensure the program of pieces fits within this limit.
12. The examiner may, at his/her discretion, stop the performance of any piece. This should not be interpreted negatively by the student or teacher.

Equipment
13. Candidates must supply their own instruments, and any additional equipment (such as amplifiers, effects units, music stands, etc.) if required by the examination venue. Where possible, teachers are advised to check with the venue regarding such equipment; otherwise, students should take their own.
Tuning

14. Instruments should be tuned immediately before the examination. It is not the role of the examiner to tune the candidate’s instrument, nor is there time to tune in the examination room (except for fine tuning to the piano where required).

Failure to observe this procedure could result, due to time constraints, in examiners being unable to hear all of the prepared work, with marks deducted accordingly.

Modern Guitar: Instruments and Plectrum

15. The Modern Guitar syllabus is focussed primarily on plectrum-based styles played on steel-string instruments. Nylon-string acoustic instruments are suitable from Preliminary to Grade Two; from Grade Three, the choice of instrument must be appropriate to the style.

16. Technical work requirements and most of the List pieces have been set to encourage the development of correct plectrum technique, which is fundamental to the performance of most modern guitar styles. As such, a plectrum must be used for all Technical Work, Sight Reading and List pieces in this syllabus, with the following exceptions:
   • Very young students (less than 8 years), performing on nylon-stringed acoustic instruments. (Note age/grade recommendations, below.)
   • From Preliminary to Grade Two, any List C piece which stylistically suits finger-style playing, performed on an acoustic instrument. (This includes Free Choice at Grades One and Two.) Note: Repeated quavers are expected to be played with controlled alternating fingers.
   • At Grade Three, one finger-style piece may be chosen. This may be any List B piece which stylistically suits finger-style playing or a similar Free Choice (in List C) piece, performed on an acoustic or semi-acoustic instrument.
   • From Grade Four, any List B piece which stylistically suits finger-style playing, and/or one of the given finger-style List D pieces, or a finger-style selection for Free Choice.
   • Any other List piece specified finger-style.

In all cases, the instrument used and the style of the piece must be appropriate to finger-style playing. Clear tone projection will be expected, and the overall performance must be musically convincing.

Age / Grade Recommendations

17. ANZCA regards as most important that children are not entered for examination levels for which they are not physically or musically ready, and encourages teachers of modern guitar especially to consider the following minimum-age guidelines:
   • Introductory: 5–7 years.
   • Preliminary: 8–10 years.
   • Grade One: 9–11 years.
   • Grade Two: 10–12 years.
   • Grade Three: 11–14 years.
   • Grade Four: 13–16 years.

While there will of course be exceptions to these recommended ages, the experience of ANZCA examiners suggests that children under high school age are unlikely to be capable of achieving a good result above Grade Three in guitar, and that this is especially due to physical development. The interests of the child are best served achieving a good result in a lower level, rather than a poor result in a grade which is overly ambitious for the student.
SIGHT READING

• The standard of sight reading is approximately two grades lower than list pieces. Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise on the fretboard.

• Examples are available in the ANZCA Modern Guitar Sight Reading and ANZCA Modern Bass Sight Reading books.

• Modern Guitar sight reading must be played using a plectrum.

Preliminary
Keys and range - Modern Guitar: C major. Notes on 1, 2 and 3, up to the 3rd fret.
   Classic Guitar: As for Modern, played apoyando i m.
   Bass: C major. Notes on 1, 2 and 3, within the 1st position.
   Mandolin: G major. 2nd position only, up to the 5th fret on 1.

Grade One
An eight-bar phrase, which may include dotted minims. Time signatures: 4/4 and 3/4.
Keys and range - Modern Guitar: C and G major. Notes on 1 to 5 within the 1st position.
   Classic Guitar: As for Modern, played apoyando i m.
   Bass: C and G major, within the 1st position.
   Mandolin: G and D major. 2nd position only, up to the 5th fret on 1.

Grade Two
An eight-bar phrase, which may include quavers. Time signatures: 4/4 and 3/4.
Keys and range - Modern Guitar: C and G major; A minor. Notes on 1 to 5 within the 1st pos.
   Classic Guitar: As for Modern, played apoyando i m.
   Bass: C and G major; A minor; within the 1st position.
   Mandolin: G and D major; E minor. 2nd position only, up to the 5th fret on 1.

Grade Three
An eight-bar phrase, which may include tied notes. Time signatures: 4/4 and 3/4.
Keys and range - Modern Guitar: C, G and F major; A and D minor. Notes all strings in 1st pos.
   Classic Guitar: As for Modern, played apoyando i m.
   Bass: C, G and F major; A and D minor. First position, and up to C on 1.
   Mandolin: G, D and A major; A and E minor. 2nd position only, up to the 5th fret on 1.

Grade Four
An eight-bar phrase, which may include chords (not Bass), accidentals and simple chromatic movements. Mandolin may include tremolo. Time signatures: 4/4, 3/4 and 6/8.
Keys and range - Modern Guitar: Major keys up to two sharps or flats; minor keys up to one sharp or flat. Open position to A on 1; 2nd position (II) for some D major examples.
   Classic Guitar: Major keys up to two sharps or one flat; minor keys up to one sharp or flat.
   Bass: Major keys up to two sharps or flats; minor keys up to one sharp or flat. First and 2nd position, and up to D on 1.
   Mandolin: G, D, A and C major; A, E and B minor; up to the 7th fret.
SIGHT READING  (Continued)

Grade Five
An eight-bar phrase, which may include semiquavers, staccato notes, simple modulations and dynamic markings. Time signatures: 4/4, 3/4 and 6/8.
Keys and range - Modern Guitar: Major keys only up to three sharps or two flats, in 2\textsuperscript{nd}, 3\textsuperscript{rd} or 4\textsuperscript{th} position.
Classic Guitar: Major keys up to three sharps or one flat; minor keys up to two sharps or one flat.
Bass: Major keys up to three sharps or two flats; minor keys up to two sharps or one flat. Positions 1 to 4, up to D on \textsuperscript{13}.
Mandolin: G, D, A, C and F major; A, E, B and D minor; up to the 7\textsuperscript{th} fret.

Grade Six
An eight-bar phrase, which may include syncopation and modulation to related keys. Modern Guitar and Bass may include swing quavers, and Bass may include chords. Time signatures: 4/4, 3/4, 6/8 and 9.
Keys and range - Modern Guitar: Major keys only up to three sharps or flats, in 3\textsuperscript{rd}, 4\textsuperscript{th} or 5\textsuperscript{th} pos.
Classic Guitar: Major keys up to three sharps or two flats; minor keys up to two sharps or flats.
Bass: Major keys up to three sharps or flats; minor keys up to two sharps or flats. Positions 1 to 5, up to E flat on \textsuperscript{13}.
Mandolin: G, D, A, C, F and B flat major; A, E, B, D and G minor; up to the 9\textsuperscript{th} fret.

Grade Seven
An eight-bar phrase, similar to Grade Six but with an added degree of difficulty.
Keys and range - Modern Guitar: Major keys up to three sharps or flats; minor keys up to three sharps or two flats; in 5\textsuperscript{th}, 6\textsuperscript{th} or 7\textsuperscript{th} position.
Classic Guitar: Major keys up to four sharps or three flats; minor keys up to three sharps or two flats.
Bass: Major and minor keys up to four sharps or three flats. Positions 1 to 9, up to 12\textsuperscript{th} fret on all strings.
Mandolin: Major and minor keys up to four sharps and three flats, up to the 12\textsuperscript{th} fret.

Grade Eight
Keys and range - Modern Guitar: Major and minor keys up to four sharps or flats (may be a Blues progression), using notes up to the 12\textsuperscript{th} position.
Classic Guitar: Major and minor keys up to four sharps or flats.
Bass: Major and minor keys up to five sharps or four flats. Positions 1 to 9, up to 12\textsuperscript{th} fret on all strings.
Mandolin: As for Grade Seven, with an added degree of difficulty.
AURAL TESTS

• *Aural Tests may be conducted on a keyboard instrument. It is the responsibility of the examination centre to ensure that an instrument is provided.*

• *Example aural tests are available in the ANZCA Aural Tests – All Instruments book.*

Introductory

1. The candidate will, from sight, clap or tap a two-bar rhythmic pattern in 3/4 time, as presented by the examiner. Note values will be minim and crotchet.
2. The candidate will state whether a passage played by the examiner becomes faster or slower.
3. The candidate will state which is the higher or lower of two separate notes, as played by the examiner. The notes will be middle C to either G above, C above, G below or C below.

Preliminary

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 time, as presented by the examiner. Note values: semibreve, minim, dotted minim and crotchet.
2. The examiner will play twice, a two-bar passage in 4/4 time, which the candidate will then clap or tap. Note values: semibreve, minim, dotted minim and crotchet.
3. The candidate will state which is the higher or lower of two notes of the C major triad. Each note will be played separately and either the first or second note will be middle C.
4. The candidate will state whether four notes played by the examiner move by step or leap.

Grade One

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 3/4 or 4/4 time, as presented by the examiner. Note values as for Preliminary, but including the quaver.
2. The examiner will play twice, a four-bar passage in 3/4 or 4/4 time, which the candidate will then clap or tap. Note values as for Preliminary, but including the quaver.
3. The candidate will identify the intervals of a major 3rd, perfect 5th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
4. The candidate will state whether or not a two-bar melody, commencing on the tonic note, ends on the same tonic note.

Grade Two

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 or 6/8 time, as presented by the examiner. Note values as for Grade One, but including the dotted crotchet.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4 or 4/4 time, which the candidate will then clap or tap. Note values as for Grade One, but including the dotted crotchet.
3. The candidate will identify the intervals of a minor 3rd, major 3rd, perfect 5th, major 7th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
4. The candidate will state whether a melody, commencing on the tonic note, ends on the tonic or dominant note.
AURAL TESTS (Continued)

Grade Three
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. Note values as for Grade Two. Rests will be included.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4, 4/4 or 6/8 time, which the candidate will then clap or tap. Note values as for Grade Two.
3. The candidate will identify the intervals of a major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, major 3\textsuperscript{rd}, perfect 4\textsuperscript{th}, perfect 5\textsuperscript{th}, major 6\textsuperscript{th}, major 7\textsuperscript{th} or perfect 8\textsuperscript{th} above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
4. The candidate will state whether an arpeggiated triad played by the examiner is major or minor.

Grade Four
1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in simple or 6/8 time, using both hands on a flat surface. The passage may include triplet grouping, rests and syncopation.
2. The examiner will play a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will “answer” by clapping an improvised rhythm of approximately the length of the original phrase.
3. The candidate will identify any major, minor or perfect interval above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
4. The candidate will identify the following chords, as played by the examiner: major, minor or dominant 7\textsuperscript{th} (notes of the chord will be played together). Root position only.

Grade Five
1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in simple or compound time, using both hands on a flat surface. The passage may include a duplet, dotted quavers and semiquavers.
2. The candidate will create a melody using the scales listed below and a four-bar rhythm of minim and crotchet values presented by the examiner. Compass one octave.
3. The examiner will play a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will “answer” by clapping an improvised rhythm of approximately the length of the original phrase.
4. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7\textsuperscript{th} or augmented. Root position only.

Grade Six
1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or by pointing to the correct pattern.
2. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass one octave.
**AURAL TESTS**  (Continued)

**Grade Six**  (Continued)

3. The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.
   (a) I–IV–V–I    (b) I–IV–V\(^7\)–I    (c) I–ii–V–I    (d) I–ii–V\(^7\)–I (ii = minor)

4. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7\(^{th}\), augmented or diminished. Root position only.

**Grade Seven**

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.

2. The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.
   (a) i–iv–V–i    (b) i–iv–V\(^7\)–i    (c) i–ii–V–i    (d) i–ii–V\(^7\)–i

3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7\(^{th}\), augmented, diminished or major 7\(^{th}\) (eg. C–E–G–B). The candidate is **not** required to specify inversions.

4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

**Grade Eight**

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.

2. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.

3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7\(^{th}\), augmented, diminished, major 7\(^{th}\) or minor 7\(^{th}\) (eg. C–E flat–G–B flat). The candidate must state the position of major or minor triads only.

4. The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.
GENERAL KNOWLEDGE
8 marks

• At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer’s musical career.

• Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed. This knowledge is not limited to that required at the corresponding theory level.

• General Knowledge questions may be asked on any List piece, including Free Choice pieces.

Notes on the Format
The General Knowledge section of the examination will be presented in the format outlined below. This format is based on a set number of principal questions per level, and set wording for each question type.

1. Number of Questions. At all levels, the examiner will ask four (4) main questions. Prompting or “follow-up” questions may be used if an answer is not adequate, with a possible deduction in marks. (Requests for a question to be repeated or clarified will not incur a penalty.)

2. Wording of Questions. Questions will be asked using the wording given in the following level/grade list. This wording has been devised to cover all requirements for the respective level. Questions are cumulative from one level to the next, so that in each grade the “bank” of possible questions increases.

Example: For the first question listed in Preliminary (see following page), the examiner will point to any sign, word or other item (appropriate to the grade) on the music. The examiner will ask for the name of the item; then, where applicable, ask for the meaning. In this case the name and explanation will count as one “answer”, and both must be given to receive full marks for the question.

A hypothetical set of four questions for an Introductory exam might consist of the examiner:
• pointing to a treble clef and asking, ‘What is this?’
• pointing to a note and asking, ‘What kind of note is this?’, then ‘How many beats is it worth?’
• asking of the List B piece, ‘Are there three or four beats in each bar?’
• pointing to an “mp” marking and asking, ‘What is this?’, then ‘What does it mean?’

Introductory
Knowledge required: The notes, rests, values, signs and terms from the music presented for examination, as specified in the ANZCA Introductory Guitar book.

Continued
GENERAL KNOWLEDGE  (Continued)

Introductory  (Continued)
Questions:
• The examiner will point to a sign or term and ask, ‘**What is this?**’ and (if applicable) ‘**What does it mean?**’ (Note: This counts as one question.)
• The examiner will ask of a List piece, ‘**Are there three or four beats in each bar?**’
• The examiner will point to a note or rest and ask, ‘**What kind of note/rest is this?**’ and ‘**How many beats is it worth?**’ (Note: This counts as one question.)
• The examiner will point to a note and ask, ‘**What is the letter name of this note?**’

Preliminary
Knowledge required: The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The function of a dot after a note, accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece. The candidate may be asked to name the composer of any piece performed.

Questions: As for the previous grade, with the addition of –
• ‘**Explain the time signature of this piece.**’ (The candidate’s answer should include the number of beats and the type of beats.)
• The examiner will point to a dotted note and ask, ‘**What does the dot do to the note?**’
• ‘**What is the main key of this piece?**’
• ‘**Who is the composer of this piece?**’

Grade One
Knowledge required: As for the previous grade, with the inclusion of the names of open strings, and a basic definition or explanation of the title of any piece performed.

Questions: As for the previous grades, with the addition of –
• ‘**What notes are the open strings tuned to?**’
• ‘**What does the title of this piece mean?**’

Grade Two
Knowledge required: As for the previous grades, with the inclusion of the country of origin of the artist/band/composer.
Modern guitar only – The type of guitar used by the candidate. (e.g. nylon-string acoustic, steel-string acoustic, solid-body electric, etc.)

Questions: As for the previous grades, with the addition of –
• ‘**Which country is this artist/band/composer [as applicable] from?**’
• ‘**What type of instrument is your guitar?**’

Grade Three
Knowledge required: As for the previous grades, with the inclusion of metronome speed (if given), the main changes of key, and the notes of the strings at the 5**th** fret from lowest to highest pitch.
GENERAL KNOWLEDGE (Continued)

Grade Three (Continued)
Questions: As for the previous grades, with the addition of –
• ‘Explain the metronome speed of this piece.’ (The candidate’s answer should demonstrate an understanding of beats per minute, and include the meaning of “M.M.”)
• ‘Point to and name a key change in this piece.’ (This will be asked only if the change occurs at the start of a new section or at a very obvious place in the piece.)
• ‘Name the notes of the strings at the 5th fret, from thickest to thinnest.’

Grade Four
Knowledge required: As for the previous grades, with the inclusion of syncopation and basic definitions of the form (e.g. binary, rondo, AABA, 12-bar blues etc.) and style (e.g. Blues, Rock, Folk, Jazz etc.) of any piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Point to an example of syncopation in this piece, and explain what syncopation means.’
• ‘What is the form of this piece? Point to the main sections.’ (If a recognised form is not appropriate, the candidate should describe the sections within the piece.)
• ‘Describe the style of this piece.’ (The candidate will name the style where appropriate, and give a basic description of the characteristics.)

Grade Five
Knowledge required: As for the previous grades, with the inclusion of knowledge of other works by the artist/band/composer of any piece performed, and a more detailed definition of the form and style of each piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Name other works by this artist/band/composer’ (as applicable).

Grade Six
Knowledge required: As for the previous grades, with the inclusion of all modulations, and a knowledge of one other artist/band/composer who wrote in the same genre as each piece performed.

Questions: As for the previous grades, with the addition of –
• ‘What is the main key [or tonal arrangement*] of this piece? Identify any modulations.’ (*The examiner may use this term for modal or non-diatonic works.)
• ‘Name another artist/band/composer [as applicable] who wrote in the same genre as this piece.’

Expectations in Grade Seven, Grade Eight and Associate Performer Diploma
A considerably higher level of detail is expected from Grade Seven. Candidates must demonstrate thorough research and understanding of works, composers, styles and other relevant information. Answers at these levels must be extended (in “viva voce” style), and it is expected that the candidate will not require prompting by the examiner.
GENERAL KNOWLEDGE (Continued)

Grade Seven

Knowledge required: As for the previous grades, with the inclusion of a knowledge of the background of the artist/band/composer (if this information is available) of any piece performed.

Questions: As for the previous grades, with the addition of –

• ‘Talk about the background of the artist/band/composer [as applicable] of this piece.’
• ‘Talk about the origins and development of the style of this piece.’
• ‘Talk about the genre/period of composition of this piece, with reference to stylistic characteristics and other important artists of the same genre/period.’
• ‘Give a detailed description of the form of this piece.’

Example – If explaining the form of a popular song arrangement, the candidate should be able to talk about:

• the main sections, e.g. verse, chorus, bridge/middle 8, refrain, intro, coda etc., and how they are organized into an overall structure
• the structures of individual sections (if applicable), e.g. AABA, 12-bar blues
• the keys, and the effects of modulations within the composition

Grade Eight

Knowledge required: As for the previous grades, with the inclusion of harmonic knowledge of each piece (e.g. chord substitutions, pedal tones, harmonic sequences, etc.), as well as the following:

Modern stream – A knowledge of the greatest exponents of the styles performed, up to the present day.

Classical stream – A general knowledge of other composers of the same period and the stylistic characteristics of the period.

Questions: As for the previous grades, with the addition of –

• ‘Talk about the important harmonic elements of this piece.’

Modern
• ‘Talk about the characteristics, origins and development of the style of this piece, including reference to the greatest exponents of this style.’

Classical
• ‘Describe the stylistic characteristics of the [X] period, with reference to other composers from the same period.’

Associate Performer Diploma

Knowledge required: As for the previous grades, but with more specific answers, and a knowledge of the construction of the instrument being used.

Questions: As for the previous grades, with the addition of –

• ‘Explain in detail the construction of the guitar/bass/mandolin’ (as applicable).
Welcome to the 2018 update of the ANZCA Modern Guitar Syllabus. Since the 2015 update, trends in the commercial music world have continued to evolve towards a future that will see most music products and services only offered via digital media. This has significantly affected the music industry, and especially so the area of printed music. Just as the internet has fragmented printed media, so too has it affected the production and sourcing of printed music material.

Together with the greatly decreased role of real-time performance in mainstream Pop styles, these effects have compounded the difficulty of finding new works that suit inclusion within a graded examination system. This particularly affects Modern Guitar and Modern Bass; Classical Guitar has hundreds of years of material to draw from and maintains a strong music-reading culture.

Thus, there is only a small amount of amendments and additions to the Modern Guitar syllabus, but the changes are worth noting. In particular, List A at Grade Eight and Associate Diploma now have an alternative to the “own arrangement” requirement. While this is still an option, there are now some advanced electric guitar studies included in that list.

The unique conditions that characterize the current contemporary music world give added importance to ANZCA’s flexibility with “free choice” material. From Grades One to Three, candidates are able to choose a suitable piece for List C which is not on the current list; from Grade Four this option applies to List D. This flexibility gives teachers and students the scope to include new works as they become available. Please note though that all pieces must be made available to the examiner in full notation; TAB-only arrangements are not acceptable for examination purposes.

In due course the fashions will change and, we hope, may see renewed interest in instrumental art within the contemporary Pop scene. There are signs already that this may well be what occurs in the next few years. As a progressive and innately adaptable music education system, ANZCA will respond to these stylistic developments as they unfold.
INTRODUCTORY

ANZCA publication relevant to this level: • ANZCA Introductory Guitar

• No marks are given for this examination. The assessment will be one of the following: Honours, Pass with Merit, Pass or Not Satisfactory.

Technical Work  From memory
Scales   Major: C and G.  Minor: A and D.
• Half scales only; i.e. tonic to dominant, ascending and descending.
• To be played either with – plectrum, using all downstrokes, or
  – fingers, alternating index and middle fingers.

Chords  C, G, G7, D7, Am and Em.  Four-string forms only.
• Played with a downstroke (plectrum or thumb) and held for two beats, with every note produced clearly.

• All technical work is set out in the ANZCA Introductory Guitar book.

List Pieces
A total of two (2) solos to be selected and presented for examination.
One solo from List A and one solo from List B, as set out in the following book:

ANZCA Introductory Guitar  (ANZCA)

General Knowledge  See page 27
Aural Tests  See page 24

PRELIMINARY

ANZCA publications relevant to this level: • ANZCA Modern Guitar Technical Work
• ANZCA Modern Guitar – Preliminary & Grade One
• Guitar Steps 1
• ANZCA Modern Guitar Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks) From memory
Scales   Major: C and G.  Natural minor: A.  Compass one octave.
• Articulations (as requested by the examiner):
  1) Downstrokes only on crotchet notes.
  2) Double-picking (alternate strokes, two quavers per note).

• Played with a downstroke and held for two beats, with every note produced clearly.
Notes on Lists

- Some List C arrangements are suitable for finger-style performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See General Information Point 16, p.21 for further details.)

List A (18 marks) One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
- Aura Lee; Boerong Ka Ka Tua; Nina Bo Bo; Molly Malone (ANZCA)
- NELSON, M. Guitar Steps 1 Picking Study #5; Pentatonic Study #1 or #3; Auld Land Syne; Silent Night (ANZCA)
- BAY, M. Modern Guitar Method Grade 1 Aura Lee; Cockles and Mussels; Red River Valley; When the Saints Go Marchin’ In (Mel Bay MB93200)
- KOCH & SCHMID. Hal Leonard Guitar Method Book 1 Greensleeves; Rock ‘n’ Rest (Hal Leonard HL00699010)
- TURNER & WHITE. Progressive Guitar Method Book 1 Aura Lee; Molly Malone; Scarborough Fair; When the Saints Go Marchin’ In (Warner)

List B (18 marks) One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
- Arpeggio Etude in C Major; Arpeggio Etude in G Major; Folk Song; Rock Ballad (ANZCA)
- NELSON, M. Guitar Steps 1 Amazing Grace (ANZCA)
- BAY, M. Modern Guitar Method Grade 1 Amazing Grace; Gliding Along (Mel Bay MB93200)
- STANG, A. Guitar Method Book 1 Singing Strings; The Roots of Rock (Belwin)

List C (18 marks) One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
- The Drunken Sailor; E Minor Blues; Old MacDonald; 12 Bar Rock in G (ANZCA)
- NELSON, M. Guitar Steps 1 G-Rock; Monster Metal; We Three Kings of Orient Are (ANZCA)
- BAY, M. Modern Guitar Method Grade 1 Buffalo Gals; Chester (Mel Bay MB93200)
- ROACH, A. Become a Guitarist Today Plane Groove
- STANG, A. Guitar Method Book 1 Oh Susanna; Surfin’ Safari; Ten Little Indians (Belwin)
- TURNER & WHITE. Progressive Guitar Method Book 1 Three String Blues, p.16; Walkin’ Blues, p.19 (Warner)

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 24–30

Note: Ukulele examinations are also available. Contact the ANZCA office for details.
GRADE ONE

ANZCA publications relevant to this level:
• ANZCA Modern Guitar Technical Work
• ANZCA Modern Guitar – Preliminary & Grade One
• Guitar Steps 1 and 2
• ANZCA Modern Guitar Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work (20 marks) From memory

Scales
• Major: C, G and F. Harmonic minor: A. Compass one octave. MM = 60.
• Articulations (as requested by the examiner):
  1) Alternate picking, in quavers.
  2) Double-picking (alternate strokes, two quavers per note).

Chords
• C, G, F, G, D, Am and Em. Standard open position.
• Played with a downstroke and held for two beats, with every note produced clearly.

Turnaround Progressions
A four-bar pattern in G major, in 4/4 or 3/4, using the rhythms and chord progression given in the Technical Work book.

Notes on Lists
• Some List C arrangements are suitable for finger-style performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See General Information Point 16, p.21 for further details.)

List A (18 marks) One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
• Polly Wolly Doodle;
• Picking Etude in A Minor; Picking Etude in C Major; This Old Man (ANZCA)
NELSON, M. Guitar Steps 1
• Picking Study #10 or #11; Pick a Bale of Cotton; Greensleeves (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
• Blow Away the Morning Dew, p.50 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1
• Eighth Notes: Exercises 1 and 2, p.18 (both) (Berklee)

STANG, A. Guitar Method Book 1
• Golden Slippers; Loch Lomond (Belwin)

TURNER & WHITE. Progressive Guitar Method Book 1
• Auld Lang Syne; In the Hall of the Mountain King (Warner)

List B (18 marks) One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
• Chord Etude in G Major;
• St. James Infirmary; Waltz; We Three Kings of Orient Are (ANZCA)

NELSON, M. Guitar Steps 2
• Au Clair de Lune (with repeat); Long, Long Ago (ANZCA)

BAY, M. Modern Guitar Method Grade 1
• Home, Home, Can I Forget Thee; Wayfarin’ Stranger (Mel Bay MB93200)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
• p.43 The Clock and Echoes (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1
• Here We Go Again; One, Two, Three, Four Duet (part 1) (Berklee)
GRADE ONE  (Continued)

List C  (18 marks)  One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One
   The Big Bass Blues; Leng-Gang Leng-Gang Kang Kong; Rock Blues in A; Waltzing Matilda (ANZCA)
Nelson, M. Guitar Steps 1
   Big Bass Blues; Twelve-bar Blues no.2; Deck the Hall; Waltzing Matilda (ANZCA)
Bay, M. Modern Guitar Method Grade 1 Buffalo Girls; Tenting Tonight (Mel Bay MB93200)
Bay & Christiansen. Mastering the Guitar 1A
   p.29 Sourwood Mountain and Oh, Sinner Man – both (Mel Bay MB96620)
Leavitt, W. A Modern Method for Guitar Book 1
   Étude no. 1 (guitar 1), p.20; Étude no. 2, p.22 (Berklee)
Koch & Schmid. Hal Leonard Guitar Method Book 1 Boogie Bass; Simple Gifts (Hal Leonard HL00699010)
Roach, A. Become a Guitarist Today Bangkok Blues

or

Free choice – One classical or modern piece of at least Grade One standard from any source. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level: • ANZCA Modern Guitar Technical Work
• ANZCA Modern Guitar – Grade Two
• Guitar Steps 2
• ANZCA Modern Guitar Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  Major: D, compass one octave; F, G and A, compass two octaves.
Harmonic minor: D, compass one octave; A, compass two octaves.   MM = 72.
• Articulations (as requested by the examiner):
   1) Alternate picking, in quavers.
   2) Double-picking (alternate strokes, two quavers per note).

• Articulation: alternate picking in quavers, MM = 60.
**GRADE TWO** (Continued)

**Chords**  C, G, D, A, E, F, G\(^7\), D\(^7\), E\(^7\), A\(^7\), Am, Em and Dm.  Standard open position.

- Played with a downstroke and held for two beats, with every note produced clearly.

**Turnaround Progressions**  A four-bar pattern in C, G or D major, in 3/4 or 4/4, using the rhythms and chord progressions given in the *Technical Work* book.

**Notes on Lists**

- Any backing tracks used may require editing to fit within the time limit for the grade.  (See “Examination Times” under *General Information* on page 20 for more details.)

- Some List **C** arrangements are suitable for finger-style performance, using an appropriate acoustic instrument.  Clear tone projection and suitable RH fingering are expected.  (See *General Information* Point 16, p.21 for further details.)

**List A**  (18 marks)  *One to be chosen*

**ANZCA Modern Guitar – Grade Two**

- Cripple Creek; Jamaica Farewell; Malagueña; Skipping the Strings  (*ANZCA*)

**NELSON, M.  Guitar Steps 2**  Picking Study in D Major; Synchro-Pickers (*guitar 1*); Jamaica Farewell; Minuet in G (*guitar 1*)  (*ANZCA*)

**BAY & CHRISTIANSEN.  Mastering the Guitar 1A**

- Danny Boy, p.57; The Sally Gardens, p.46  (*Mel Bay MB96620*)

**LEAVITT, W.  A Modern Method for Guitar Book 1**  Duet in G (*guitar 1*), p.32; Picking Etude no. 2, p.33; Pretty Pickin’ (*guitar 1*), pp.40–41  (*Berklee*)

**List B**  (18 marks)  *One to be chosen*

**ANZCA Modern Guitar – Grade Two**

- Erik’s Waltz; Good King Wenceslas; Rasa Sayang; Scarborough Fair  (*ANZCA*)

**NELSON, M.  Guitar Steps 2**  Amazing Grace solo; Silent Night solo  (*ANZCA*)

**BAY, M.  Modern Guitar Method Grade 1**

- Cradle Song; Long, Long Ago; A Serenade  (*Mel Bay MB93200*)

**BAY & CHRISTIANSEN.  Mastering the Guitar 1A**  Minuet, p.86; Slane, p.110  (*Mel Bay MB96620*)

**LEAVITT, W.  A Modern Method for Guitar Book 1**  p.23, 25 or 38  (*Berklee*)

**Modern Guitar Chord Styles, Vol. 1**  Folk-Rock Progression in E Minor (*with repeats*)  
(*Modern Guitar Tuition:  www.modernguitartuition.com*)

**TURNER & WHITE.  Progressive Guitar Method Book 2**  Ragtime Blues, p.57  (*Warner*)

**List C**  (18 marks)  *One to be chosen*

**ANZCA Modern Guitar – Grade Two**

- The AC/DC Song (*guitar 1*); John Henry Blues; Rockin’ Along; Sakura  (*ANZCA*)

**NELSON, M.  Guitar Steps 2**  The Ash Grove; Portsmouth; John Henry Blues (*guitar 1*)  (*ANZCA*)

**BAY, M.  Modern Guitar Method Grade 1**  Rondo in G; Running Around  (*Mel Bay MB93200*)

**BAY & CHRISTIANSEN.  Mastering the Guitar 1A**

- Caleb’s Gorge, p.88; Jimmy’s Shuffle, p.92; Na Pali Coast, p.85  (*Mel Bay MB96620*)
**GRADE TWO**  (Continued)

**List C**  (Continued)

*More Easy Pop Melodies, 2nd Edition*  All I Have to Do is Dream (*omit 1st ending, bars 31–32*); Oh, Pretty Woman (*omit 1st ending, bar 18*); You Really Got Me (*with repeats*)

(Hal Leonard HL00697280, or HL00697269 with CD)

*Even More Easy Pop Melodies, 2nd Edition*  (*Omit 1st endings but use other repeats*)

Can’t Buy Me Love; Crazy Train; Good Vibrations; Tequila  (HL00699154, or HL00697270 with CD)

**TURNER & WHITE.  Progressive Guitar Method Book 2**

Bourée in E minor, p.33; Bourée in D minor, p.44  (Warner)

*or*

**Free choice** – One classical or modern piece of at least Grade Two standard from any source. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

**Sight Reading**  (10 marks)  See page 22

**Aural Tests**  **General Knowledge**  (8 marks each)  See pages 24–30

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**GRADE THREE**  
Duration: 20 minutes

**ANZCA publications relevant to this level:**

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar – Grade Three
- Guitar Steps 2
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests – All Instruments

**Technical Work**  (20 marks)  *From memory, except for the Rhythm Exercises*

**Scales**

Major: C and D, root 5 pattern; G and A, root 6 pattern; E in open position.


- All scales compass two octaves, MM $= 96$.
- Articulations (as requested by the examiner):
  1) Alternate picking, in quavers.
  2) Double-picking (alternate strokes, two quavers per note).

**Arpeggios**

Major: C and D, root 5 pattern; G and A, root 6 pattern; E in open position.

Minor: E and G in open position. Compass two octaves.

- Articulation: alternate picking in quavers, MM $= 80$.

**Chords**

Open position: C, G, D, A, E, F, G7, D7, A7, E7, B7, C7, Am, Em and Dm.

Bar chords: G, G7, F, F7, A, A7, Gm, Fm and Am.

- Played with a downstroke and held for two beats, with every note produced clearly.

**Rhythm Exercises**  (*Not required from memory*)

Three four-bar progressions, as given in the *Technical Work* book. Examiner will choose two.
Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under General Information on page 20 for more details.)
- Some List B arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See General Information Point 16, p.21 for further details.)

List A (18 marks) One to be chosen

ANZCA Modern Guitar – Grade Three
- Big Pop Gun; Bluegrass Pickin’; Scale Study in E Major; Scale Study in G Minor (ANZCA)
- Fur Elise solo; The Irish Washer-woman; Bouree in E Minor (guitar 1) (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
- Acres of Bluegrass, p.67; Soldier’s Joy, p.56 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1
- Picking Etude no. 4, p.69; Picking Etude no. 5, p.88 (Berklee)

Modern Guitar Chord Styles, Vol. 1 Rock Ballad in G Major (with repeats)
(Modern Guitar Tuition: www.modernguitartuition.com)

List B (18 marks) One to be chosen

ANZCA Modern Guitar – Grade Three
- Dreaming; Morning Has Broken; Po Karekare ana; Power Chords (ANZCA)

BAY, M. Modern Guitar Method Grade 2 Cielito Lindo, p.30; Were You There?, p.26 (Mel Bay MB93201)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
- Arcadian Melody, p.90; Star of the County Down, p.89 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1 Ballad (guitar 1), p.66; p.87 (Berklee)

Modern Guitar Chord Styles, Vol. 2
- Rock Embellishments Study in D, p.34 and Major Chords on Strings 2, 3 & 4, p.40
(Modern Guitar Tuition: www.modernguitartuition.com)

List C (18 marks) One to be chosen

ANZCA Modern Guitar – Grade Three
- Black Stripes; El Condor Pasa; e-Rock; The Rising Sun Blues (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
- Jazz Breakdown, p.133; Parson’s Farewell, p.88; Room 124, p.127 (Mel Bay MB96620)

BLACK KEYS, THE. El Camino
- Gold on the Ceiling (can be played in standard tuning; no verse repeats; include solo);
- Lonely Boy (end on E5 at the D.S. al Coda 1 sign) (Cherry Lane/Hal Leonard HL02501766)

BLACK SABBATH. We Sold Our Souls for Rock and Roll (Main sections, no repeats)
- Paranoid (Hal Leonard HL00692200)
GRADE THREE (Continued)

List C (Continued)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar Sir Sidney Smith’s March; The High Level Hornpipe (with repeats; suggested tempo c.132) (Mel Bay MB95200)

Guitar Hero I Love Rock ‘n’ Roll (guitar 1 plus guitar 3 in solo section; no repeats) (Hal Leonard HL00690917)

Guitar Play-Along, Volume 63 – Creedence Clearwater Revival (No CD backing)

Down on the Corner (no repeat; after “interlude”, go straight to “Coda 2” to finish);
Up Around the Bend (no verse repeat; finish with outro; rhythm accompaniment preferred) (Hal Leonard HL00699802)

Guitar Play-Along, Volume 116 – The Ventures (CD backing optional)

Pipeline; Wipeout (include 1st end, then finish on C major chord in the bar before 2nd end) (Hal Leonard HL00701124)

Jam with Hank Marvin Wonderful Land; Kontiki (IMP)

or

Free choice – One classical or modern piece of at least Grade Three standard from any source. This must be fully notated (but may include TAB in tandem), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 24–30

GRADE FOUR Duration: 25 minutes

ANZCA publications relevant to this level:
• ANZCA Modern Guitar Technical Work
• ANZCA Modern Guitar – Grade Four
• Guitar Steps 3
• ANZCA Modern Guitar Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work (18 marks) From memory, except for the Rhythm Exercises

Scales Major: E flat and F, root 5 pattern; B flat and C, root 6 pattern.
Harmonic minor: F sharp in open position; C and D, root 5 pattern; A and B, root 6 pattern.
Blues: Minor E from 7th to 10th position.
Chromatic: E, open position.
• All scales compass two octaves, MM = 120 in quavers.
• Articulations are listed in the Technical Work book.

Arpeggios Major: E flat and F, root 5 pattern; B flat and C, root 6 pattern.
Minor: F sharp in open position; C, root 5 pattern, B, root 6 pattern. Compass two octaves.
• Articulation: alternate picking in quavers, MM = 96.
Chords  Bar chords: C, G, D, A, E, F, B flat, E flat, G$^7$, A$^7$, E$^7$, C$^7$, Am, Em, Bm, Dm and Cm.
To be played in both root 6 and root 5 standard forms, within the first 8 frets.
• Played with a downstroke and held for two beats, with every note produced clearly.

Rhythm Exercises  (Not required from memory)
Three four-bar progressions, as given in the Technical Work book. Examiner will choose two.

Notes on Lists
• Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under General Information on page 20 for more details.)
• Some List B arrangements are suitable for finger-style performance, using an appropriate
  acoustic or semi-acoustic instrument. Clear tone projection is expected.
  (See General Information Point 16, p.21 for further details.)

List A  (14 marks) One to be chosen
ANZCA Modern Guitar – Grade Four
  Psychedelic Strings; Rock Cliches; Within Without; 5$^{th}$ Position Study  (ANZCA)
  NELSON, M. Guitar Steps 3  Baker Street Blues and Funky Blues – both  (ANZCA)
  BAY & CHRISTIANSEN. Mastering the Guitar 1A  Bransle Double, p.110; Menuet, p.87;
    On the Banks of That Lonely River, p.109  (Mel Bay MB96620)
  IHDE, M.  Classic Rock Guitar Styles  Early Rock Solo, p.40
    Country Guitar Styles  C Pentatonic Major Solo, p.33  (MyGuyMusic: MyGuyMusic@comcast.net)
  LEAVITT, W.  Classical Studies for Pick-Style Guitar
    Invention no. 1; Kruetzer’s Étude; Sonatina (top line)  (Berklee)
  LEAVITT, W.  A Modern Method for Guitar Book 2
    5$^{th}$ Position Study, p.57; 5$^{th}$ Position Study no. 2, p.68; 7$^{th}$ Position Study, p.96  (Berklee)

List B  (14 marks) One to be chosen
ANZCA Modern Guitar – Grade Four
  Eddie’s Waltz; Londonderry Air; Singin’ the Blues; Way Down South  (ANZCA)
  BAY & CHRISTIANSEN. Mastering the Guitar 1B  Gymnopedie, p.32  (Mel Bay MB96621)
    Mastering the Guitar 2A  For the New One, p.34  (MB97195BCD)
  Beatles for Jazz Guitar, The arr. George Adie. Norwegian Wood  (Wise NO90512)
  Jazz Guitar Standards  (Chord melody for either)  Bye Bye Blackbird; Moonlight in Vermont
    (Mel Bay/ Warner Bros. WM8001)
  LEAVITT, W.  A Modern Method for Guitar Book 2  Solo in G; Solo in D  (Berklee)
  Modern Guitar Chord Styles, Vol. 3  Comp in C major, p.45 (with 1$^{st}$ ending repeat)
    (Modern Guitar Tuition: www.modernguitartuition.com)

List C  (14 marks) One to be chosen
ANZCA Modern Guitar – Grade Four
  The Devil’s Dream; Dig This; Jimmy Explodes; T-Bone Drive  (ANZCA)
**GRADE FOUR** (Continued)

**List C** (Continued)

**BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar**

Medley: The Merry Blacksmith and The Teetotaller *To be played with guitar accompaniment or suitable backing track, and with repeats; suggested tempo c.116* (Mel Bay MB95200)

**Guitar Hero** Iron Man *no verse repeats; include 1st solo; end with chord riff at DS* (Hal Leonard HL00690917)

**Guitar Hero III** Rock and Roll All Nite *no repeats; include solo* (Hal Leonard HL00690950)

**Guitar Play-Along, Volume 63 – Creedence Clearwater Revival** *(With CD backing)*

Fortunate Son; Green River  (Hal Leonard HL00699802)

**Guitar Play-Along, Volume 79 – Neil Young** *(With CD backing)*

Ohio *(end after 3rd solo)* (Hal Leonard HL00700133)

**Guitar Play-Along, Volume 85 – The Police** *(With CD backing)*

Message in a Bottle; Synchronicity II (Hal Leonard HL00700269)

**Guitar Play-Along, Volume 112 – Queen** *(With CD backing)*

Crazy Little Thing Called Love (Hal Leonard HL00701052)

**Guitar Play-Along, Volume 116 – The Ventures** *(With CD backing)*

Hawaii Five-O Theme; Walk, Don’t Run (Hal Leonard HL00701124)

**Guitar Play-Along, Volume 119 – AC/DC** *(With CD backing)*

You Shook Me All Night Long (Hal Leonard HL00701356)

**Guitar Play-Along, Volume 149 – AC/DC** *(With CD backing)*

TNT (Cherry Lane/Hal Leonard HL14041593)

**Jimi Hendrix Anthology** *Hey Joe* *(Or any complete authorised transcription)*

**List D** *(14 marks) One to be chosen*

One of the following finger-style pieces:

**ANZCA Modern Guitar – Grade Four**

Minnie Gets Back to Texas; Outback Days; Silent Night; Waltzing Matilda *(ANZCA)*

**BAY & CHRISTIANSEN. Mastering the Guitar 1A** The South Wind, p.118 (Mel Bay MB96620)

**Mastering the Guitar 1B** Battle Cry for Freedom, p.75; The Shearing’s Not For You, p.34 (Mel Bay MB96621)

**BLACK KEYS, THE. El Camino** Little Black Submarines *(acoustic guitar; no repeats – go straight to 2nd end, then finish on the A major chord in the bar before the electric guitar solo (bar 31))* (Cherry Lane/Hal Leonard HL02501766)

**BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar**

Will Ye No’ Come Back Again (Mel Bay MB95200)

**Play Guitar with Metallica** Nothing Else Matters *(fingerpicked intro, end at bar 42)* *(Wise)*

**or**

**Free Choice** – One solo of at least Grade Four standard in either a modern or classical style from any source (see page 20, point 5 for further information).

**Sight Reading** *(10 marks)* See page 22

**Aural Tests** **General Knowledge** *(8 marks each)* See pages 24–30
GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar – Grade Five
- Guitar Steps 3
- Twenty-five Studies for Classic Electric Guitar
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests – All Instruments

Technical Work (18 marks)  From memory, except for the Chord Chart

Scales
Major: B and A flat, compass two octaves; E, compass three octaves.
Melodic minor: C sharp, root 5 pattern; F and G sharp, root 6 pattern. Compass two octaves.
Dorian Mode: A in 5th position and E in 9th position. Compass two octaves.
Chromatic: F and G. Compass two octaves. MM \( \text{= } \frac{72}{\text{quavers}} \).

Articulations are listed in the Technical Work book.

Arpeggios
Major: B and A flat, compass two octaves; E, compass three octaves.
Minor: F, C sharp and G sharp, compass two octaves.
A\( ^7 \), D\( ^7 \) and E\( ^7 \), compass two octaves.
Articulation: alternate picking in quavers, MM \( \text{= } \frac{108}{\text{quavers}} \).

Chord/Rhythm Exercise (Not required from memory)
Grade Five chord chart as given in the Technical Work book.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under General Information on page 20 for more details.)
- Some List B arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected.
  (See General Information Point 16, p.21 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One to be chosen

ANZCA Modern Guitar – Grade Five  Baroque ‘n’ Roll; Rock Cliches #2; Wind in the Sails (ANZCA)
NELSON, M.  Guitar Steps 3 (Accomp. optional)  Marquee Blues; The Tex-Mex Tango  (ANZCA)
NELSON, M.  Twenty-five Studies for Classic Electric Guitar no. 1, C Major  (ANZCA)

Barry Galbraith Guitar Solos, Volume 1  For All We Know  (Mel Bay MB99902BCD)
BRENNAN, B.  Irish, Scottish & Border Melodies for Flatpicking Guitar
  Medley: The Mason’s Apron and Durham Rangers  (Mel Bay MB95200)

Complete Joe Pass for Guitar  G Blues; Jazz Waltz (1st guitar)  (Mel Bay MB99311)
Django Reinhardt Anthology ed. Mike Peters.  Anouman (including improvisation in ad lib section, and with guitar accompaniment or suitable backing track.)  (Hal Leonard HL0027083)
ERQUIAGA, S.  Guitar Duets  At First Light (2nd guitar)  (Advance Music AM10001)

GALBRAITH, B.  Play Along with Bach*  Guitar 1 of either no. 1, 3, 4 or 10  (Aebersold)

*Note: the specified edition/arrangement must be used.
GRADE FIVE  (Continued)

List A  (Continued)
IHDE, M.  Country Guitar Styles  Advanced Examples 1st Solo (in 3rds and 6ths), p.37;  5K Gold
(MyGuyMusic: MyGuyMusic@comcast.net)
LEAVITT, W.  Classical Studies for Pick Style Guitar
pp.4–5 Allegro – Carcassi, min. $\frac{3}{4} = 120$;  Invention no. 4 or 10 (1st/R.H. part) – Bach  (Berklee)
Modern Guitar Chord Styles, Vol. 3  Funk Study in A Minor #1, 2 and 3 – any two, inc. repeats
(Modern Guitar Tuition: www.modernguitartuition.com)

List B  (14 marks)  One to be chosen
ANZCA Modern Guitar – Grade Five  Funky Chords;  Swing Low, Sweet Chariot;  West of Wes
(NANZCA)
NELSON, M.  Twenty-five Studies for Classic Electric Guitar  no. 17, Fourths  (ANZCA)
Beatles for Jazz Guitar, The arr. George Adie.  Lucy in the Sky with Diamonds  (NB. may contain some TAB errors; students must follow the notation.)  (Wise NO90512)
GALBRAITH, B.  Guitar Comping  Rhythm #1 at minimum $\frac{3}{4} = 120$;  Shiny  (Aebersold)
Jazz Guitar Standards  (Chord melody for either)  Alone Together;  You Stepped Out of a Dream
(Mel Bay/Warner Bros. WM8001)
LEAVITT, W.  Classical Studies For Pick-Style Guitar  Sarabande – J.S. Bach  (Berklee)
Modern Guitar Chord Styles, Vol. 3  Bebop Comp in D Major, p.46;  Harmonised Bassline: Blues in F, p.53 (with repeat)
(Modern Guitar Tuition: www.modernguitartuition.com)

List C  (14 marks)  One to be chosen
ANZCA Modern Guitar – Grade Five  Django Jango;  Shadows of Summer;  Stax o’ Wax  (ANZCA)
Eric Clapton: Unplugged – Guitar Recorded Versions  Before You Accuse Me;  Layla
(Wise AM91067)
Guitar Play-Along – Eagles Hits  (With CD backing)  Already Gone;  Witchy Woman
(Hal Leonard HL00102667)
Guitar Play-Along, Volume 38 – Blues  (With CD backing)  Every Day I Have the Blues
(Hal Leonard HL00699663)
Guitar Play-Along, Volume 79 – Neil Young  (With CD backing)  Hey Hey, My My
(end on A minor chord after the “interlude” that follows the 2nd solo)  (Hal Leonard HL00700133)
Guitar Play-Along, Volume 112 – Queen  (With CD backing)  Killer Queen  (Hal Leonard HL00701052)
Guitar Play-Along, Volume 116 – The Ventures  (With CD backing)  Perfidia;  Secret Agent Man
(Hal Leonard HL00701124)
Guitar Play-Along, Volume 119 – AC/DC  (With CD backing)  Hells Bells  (Hal Leonard HL00701356)
Guitar Play-Along, Volume 149 – AC/DC  (With CD backing)  Money Talks  (Hal Leonard HL14041593)
In Session with Chuck Berry  (With CD backing)  Johnny B Goode;  Roll Over Beethoven  (IMP)
Jimi Hendrix Anthology*  The Wind Cries Mary  (*Or any complete authorised transcription.)
LED ZEPPLIN.  Stairway to Heaven*  (no verse repeats)
*Note: this must be a complete official tab edition, that includes the lead guitar solo.
Pink Floyd – Ultimate Guitar Play-Along  (With CD backing)
Time  (end on F sharp minor chord after the solo)  (Alfred/Hal Leonard HL00701119)
Play Guitar with Eric Clapton  (With CD backing)  Sunshine of Your Love  (Wise)
GRADE FIVE  (Continued)

List C  (Continued)
Play Guitar with Metallica  (*With CD backing*) Enter Sandman;  Fade to Black  (Wise)
Santana’s Greatest Hits – Transcribed Score  Black Magic Woman;  Oye Como Va
(Hal Leonard HL00672360)

List D  (14 marks)  *One to be chosen*
One of the following *finger-style* pieces:
ANZCA Modern Guitar – Grade Five  Country Road;  Shenandoah;  Walkin’ the Walk  (ANZCA)
BAY & CHRISTIANSEN.  *Mastering the Guitar 1B*  Darling Nelly Gray, p.51;  Lorena, p.76
(Mel Bay MB96621)
Mastering the Guitar 2A  Recite, p.32;  Summer Afternoon  (MB97195BCD)
Guitar Play-Along, Volume 147 – Simon & Garfunkel  Homeward Bound;
Scarborough Fair (*with capo, no repeats; go straight to coda from 1st ending*)
(Hal Leonard HL14041591)
Jazz Goes Classic  A Foggy Day  (Mel Bay/Warner Bros. WMB004)
Modern Guitar Chord Styles, Vol. 2  Rock Embellishments Study in A, p.35 (*with bar four repeat*)
Vol. 3  Accompanied Walkline Study #1, p.54;  Jazz Ballad in F, p.51
(Modern Guitar Tuition:  www.modernguitartuition.com)
Tommy Emmanuel Fingerstyle Guitar Method  Freight Train (*full version on pages 13–14*)
(Mel Bay MB20439BCD)

*or*

Free Choice – One solo of at least Grade Five standard in either a modern or classical style from
any source (see page 20, point 5 for further information).

Sight Reading  (10 marks)  *See page 22*

Aural Tests  General Knowledge  (8 marks each)  *See pages 24–30*
GRADE SIX  

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

ANZCA publications relevant to this level:
- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar – Grade 6
- Guitar Steps 3
- Twenty-five Studies for Classic Electric Guitar
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests – All Instruments

Technical Work  (18 marks) From memory, except for the Chord Chart

Scales  Major: F sharp and D flat, compass two octaves; G, compass three octaves.
Melodic minor: F sharp and B flat, compass two octaves; E, compass three octaves.
Mixolydian mode: G and F, compass two octaves.
Chromatic: B flat and C, compass two octaves. MM= 84 in semiquavers.

- Articulations are listed in the Technical Work book.

Arpeggios  Major: F sharp and D flat, compass two octaves; G, compass three octaves.
Minor: F sharp and B flat, compass two octaves; E, compass three octaves.
Cmaj7, Dm7, G7, Cm7, F7 and B flat maj7, compass two octaves.
- Articulation: alternate picking in quavers, MM= 120.

Chords  Any standard moveable root 6 and root 5 major, minor, dominant 7th, major 7th and minor 7th as requested by the examiner.

Chord/Rhythm Exercise  (Not required from memory)
Grade Six chord chart as given in the Technical Work book.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under General Information on page 20 for more details.)
- Some List B arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected.
  (See General Information Point 16, p.21 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  (14 marks) One to be chosen

ANZCA Modern Guitar – Grade Six
- Hats Off to Jimmy Page; Invention no. 13; Rock Cliches #3 (ANZCA)
- NELSON, M. Guitar Steps 3 (Accompaniment optional)  
  The Hayseed Waltz; Lester’s Strut; Ready, Setz, Go! (ANZCA)
- NELSON, M. Twenty-five Studies for Classic Electric Guitar
  no. 2, G Mixed-mode; no. 20, Unison String-bends (ANZCA)
- BRENANNA, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
  Medley: Cherish the Ladies, Western Lilt and Ballykeel Jig (To be played with guitar accompaniment or suitable backing track. Include repeats in first and third pieces, but use 2nd endings only in Western Lilt. Suggested tempo c.92) (Mel Bay MB95200)
LIST A

- **Complete Joe Pass for Guitar** Some of These Days (1st guitar) (Mel Bay MB99311)
- **Django Reinhardt Anthology** HCQ Strut (with guitar accompaniment or suitable backing track; play chart, then repeat from verse with improvised solo; finish with the head) (Hal Leonard HL00027083)
- **ERQUIAGA, S. Guitar Duets** El Nino (1st guitar) (Advance Music AM10001)
- **GALBRAITH, B. Play Along with Bach** Guitar 1 of either no. 5, 6 or 8 (Aebersold)
  *Note: the specified edition/arrangement must be used.*
- **IHDE, M. Country Guitar Styles** Country Cadences, pp.44–45; Bluegrass High (guitar 1), pp.74–75 (MyGuyMusic: MyGuyMusic@comcast.net)
- **LEAVITT, W. Classical Studies for Pick Style Guitar** Invention no. 2, 8 or 13 – Bach (Berklee)
- **Modern Guitar Chord Styles, Vol. 3** Choose any two of the following (pp.36–39):
  - Pop Funk Progression in G Major (with repeat);
  - Rock Funk Progression in E Minor (no repeat);
  - Blues Funk Progression in D Blues (with repeat);
  - Hip Hop/Electro-Dance Study in A Minor (no repeat)
  (Modern Guitar Tuition: www.modernguitartuition.com)
- **SNIDERO, J. Jazz Conception (Guitar)** (With CD backing) Autumn; Rose (Advance Music 80/2692)

LIST B

- **ANZCA Modern Guitar – Grade Six** Funky Stuff; Homage to WGL; Prelude in D Minor (ANZCA)
- **NELSON, M. Guitar Steps 3 Jazz Nights** (ANZCA)
- **NELSON, M. Twenty-five Studies for Classic Electric Guitar** no. 9, Harmonic Sixths; no. 21, Floating Fifths (ANZCA)
- **Barry Galbraith Guitar Solos, Volume 1** Darn That Dream; My Funny Valentine (Mel Bay MB99902BCD)
  **Volume 2** Our Love is Here to Stay (MB20248BCD)
- **Beatles for Jazz Guitar, The arr. George Adie.** Here, There and Everywhere; Hey Jude
  *(NB. may contain some TAB errors; students must follow the notation.)* (Wise NO90512)
- **GALBRAITH, B. Guitar Comping** Blues in F; Minor Blues (Aebersold)
- **Jazz Guitar Standards** (Chord melody for either) Honeysuckle Rose; Satin Doll (Mel Bay & Warner Bros. WMB001)
- **Modern Guitar Chord Styles, Vol. 3** Funk Comp in G, p.48
  (Modern Guitar Tuition: www.modernguitartuition.com)
- **PASS, J. Joe Pass Chord Solos** Sunny; Watch What Happens (Alfred 00-3320)

LIST C

- **ANZCA Modern Guitar – Grade Six**
  - Gypsy Fingers; The Rakes of Kildare; Stevie Ray’s Low Down Boogie (ANZCA)
- **Guitar Play-Along – Eagles Hits** (With CD backing) Hotel California (Hal Leonard HL00102667)
- **Guitar Play-Along, Volume 7 – Blues** (With CD backing) I’m Tore Down (Hal Leonard HL00699575)
- **Guitar Play-Along, Volume 38 – Blues** (With CD backing) Further On Up the Road (HL00699663)
- **Guitar Play-Along, Volume 79 – Neil Young** (With CD backing) Like a Hurricane
  *(finish after the chorus that follows the D.S. al Coda direction)* (Hal Leonard HL00700133)
**List C** (Continued)

- **Guitar Play-Along, Volume 112 – Queen** *(With CD backing)*  Stone Cold Crazy  
  (Hal Leonard HL00701052)
- **Guitar Play-Along, Volume 119 – AC/DC** *(With CD backing)*  Back in Black  
  (Hal Leonard HL00701356)
- IHDE, M.  **Classic Rock Guitar Styles**  Funky Chicken Picken’  
  (MyGuyMusic: MyGuyMusic@comcast.net)
- **In Session with Carlos Santana** *(With CD backing)*  Flor de Luna  
  (IMP)
- **In Session with Steve Vai**  For the Love of God *(play from start to bar 65, with CD backing)*  
  (IMP)
- Jam with Van Halen *(With CD backing)*  Panama  
  (IMP)
- Pink Floyd – **Ultimate Guitar Play-Along** *(With CD backing)*  
  – Another Brick in the Wall;  Have a Cigar  
  (Alfred/Hal Leonard HL00701119)
- **Play Guitar with Dire Straits** *(With CD backing)*  Going Home  
  (Wise DG70735)
- **Play Guitar with Eric Clapton** *(With CD backing)*  White Room  
  (Wise)
- **Play Guitar with Metallica** *(With CD backing)*  The Unforgiven  
  (Wise)
- SATRIANI, J.  **Crystal Planet**  Love Thing  
  (Cherry Lane)

**List D**  (14 marks)  **One to be chosen**

One of the following *finger-style* pieces:

- ANZCA Modern Guitar – Grade Six  Acoustic Waves;  Cool Bossa;  Walkin’ the Dog  
  (ANZCA)
- Classical Gas: The Music of Mason Williams  Katydid’s Ditty no. 2  
  (Warner, 2003 edition)
- GALBRAITH, B.  **Guitar Comping**  Like Someone  
  (Aebersold)
- **Guitar Play-Along, Volume 147 – Simon & Garfunkel**  The Boxer *(play at standard pitch; play the D.S. al Coda 1 repeat, then end in the bar marked D.S.S. al Coda 2)*  
  (Hal Leonard HL14041591)
- Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The  
  Don’t Get Around Much Anymore  
  (Warner)
- Jazz Goes Classic  All The Things You Are;  You Stepped Out Of A Dream  
  (Mel Bay/Warner Bros. WMB004)
- Modern Guitar Chord Styles, Vol. 3  Accompanied Walkline Study #2, p.56;  Bossa Nova in B Flat  
  (Modern Guitar Tuition: www.modernguitartuition.com)
- **Play Guitar with Eric Clapton**  Tears in Heaven *(unaccompanied; no verse repeats)*  
  (Wise)

**or**

**Free Choice** – One solo of at least Grade Six standard in either a modern or classical style from any source (see page 20, point 5 for further information).

**Sight Reading**  (10 marks)  **See page 22**

**Aural Tests**  **General Knowledge**  (8 marks each)  **See pages 24–30**
GRADE SEVEN

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- Guitar Steps 3
- Twenty-five Studies for Classic Electric Guitar
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests – All Instruments

**Technical Work** (18 marks) From memory

**Scales**  Major: C to E flat, compass two octaves; E to B, compass three octaves.
Jazz minor (root 5 and root 6): E flat and A flat, compass two octaves.
Lydian mode: B flat and E flat, compass two octaves.
Chromatic: all, compass two octaves.  MM = 96 in semiquavers.
- Articulations are listed in the Technical Work book.

**Scales in Thirds**  Major: C on strings 1 and 2; G on strings 2 and 3.
Compass one octave, as given in the Technical Work book.

**Arpeggios**  Major, minor, major 7th, minor 7th and dominant 7th: all.
Root 5 and 6 patterns, compass two octaves.
- Articulation: alternate picking in semiquavers, MM = 84.

**Chords**  Any standard moveable root 6 and root 5 major, minor, dominant 7th, major 7th,
minor 7th, 9th, 13th and minor 7½5, as requested by the examiner.

**Notes on Lists**

- Some List B arrangements are suitable for finger-style performance, using an appropriate
  acoustic or semi-acoustic instrument. Clear tone projection is expected.
  (See General Information Point 16, p.21 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided
  they fulfil the criteria set for the grade (ie. one work suitable for each list).

**List A** (14 marks) One to be chosen

NELSON, M.  Guitar Steps 3  C Minor Blues; Prelude from Suite in E Major (excerpt) – J. S. Bach  (ANZCA)

NELSON, M.  Twenty-five Studies for Classic Electric Guitar
  no. 5, E Minor;  no. 6, Descending Slurs  (ANZCA)

BRENNAN, B.  Irish, Scottish & Border Melodies for Flatpicking Guitar
  Medley: The Rakes of Kildare, The Frost is All Over and The Blackthorn Stick
  (To be played with guitar accompaniment or suitable backing track, and including repeats;
  suggested tempo c.104)  (Mel Bay MB95200)

Django Reinhardt Anthology ed. Mike Peters.  Blues Minor, pp.54–55; Stockholm  
(Hal Leonard HL00027083)

ERQUIAGA, S.  Guitar Duets  Pas de Deux (Guitar 1, including improvised section, to be played
  to the recording)  (Advance Music AM10001)

GALBRAITH, B.  Play Along with Bach*

  Guitar 1 of any two of the following: no. 11, 12, 13 or 15  (Aebersold)
  *Note: the specified edition/arrangement must be used.
GRADE SEVEN (Continued)

List A (Continued)
IHDE, M. Classic Rock Guitar Styles Steeplechase (Lead guitar pp.80–81. To be played with rhythm guitar accompaniment or suitable backing track.) (MyGuyMusic: MyGuyMusic@comcast.net)
IHDE, M. Country Guitar Styles Country Swinger, pp.90–91 (MyGuyMusic: MyGuyMusic@comcast.net)
LEAVITT, W. Classical Studies For Pick-Style Guitar Perpetual Motion – Paganini (Berklee)
SNIDERO, J. Jazz Conception (Guitar) (With CD backing) Lunar; Tunisia (Advance Music 80/2692)

List B (14 marks) One to be chosen
NELSON, M. Guitar Steps 3 Fat Black Pussycat (ANZCA)
NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 12, Rock Melody-chords (ANZCA)
Barry Galbraith Guitar Solos, Volume 1 As Time Goes By (Mel Bay MB99902BCD)
Beatles for Jazz Guitar, The arr. George Adie. Michelle (NB. may contain some TAB errors; students must follow the notation.) (Wise NO90512)
GALBRAITH, B. Guitar Compig S-Miles (with CD walking bass accompaniment) (Aebersold)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
It Don’t Mean a Thing (If It Ain’t Got That Swing) (Warner)
PASS, J. Joe Pass Chord Solos Blues; Billie Joe (Alfred 00-3320)
PASS, J. Virtuoso #3 Dissonance #1 (Mel Bay)
Wes Montgomery: Artist Transcriptions for Guitar Serene (Hal Leonard HL00675536)

List C (14 marks) One to be chosen
Django Reinhardt Anthology ed. Mike Peters. Blues (with guitar accomp. or backing track); Melodie au Crepuscle (with guitar accompaniment or backing track; play chart, then use bars 9–32 for improvised solo, then repeat from bar 9 with embellishments to the melody to finish) (Hal Leonard HL00027083)
Guitar Play-Along – Eagles Hits (With CD backing) Life in the Fast Lane (Hal Leonard HL00102667)
Guitar Play-Along, Volume 15 – R & B (With CD backing) Shining Star (Hal Leonard HL00699583)
Guitar Play-Along, Volume 38 – Blues (With CD backing) Cold Shot; Frosty (Hal Leonard HL00699663)
Guitar Play-Along, Volume 44 – Jazz Greats (With CD backing or suitable accompaniment)
Things Ain’t What They Used to Be – Jim Hall (Hal Leonard HL00699689)
Guitar Play-Along, Volume 140 – Stevie Ray Vaughan (With CD backing) Pride and Joy (Hal Leonard HL00702396)
Guitar Play-Along, Volume 149 – AC/DC (With CD backing) Thunderstruck (Hal Leonard HL14041593)
In Session with Carlos Santana (With CD backing) Europa; Samba Pa Ti (IMP)
In Session with Jeff Beck (With CD backing) Led Boots (IMP)
Jam with Van Halen (With CD backing) Somebody Get Me a Doctor (IMP)
MOORE, G. The Loner (with backing track, available at www.guitarbackingtrack.com) (Online download)
Pink Floyd – Ultimate Guitar Play-Along (With CD backing)
Comfortably Numb; Money (include “Gtr. 2” riff at intro) (Alfred/Hal Leonard HL00701119)
Play Guitar with Dire Straits (With CD backing) Sultans of Swing (Wise DG70735)
Satriani, J. Crystal Planet A Train of Angels (Cherry Lane)
GRADE SEVEN  (Continued)

List C  (Continued)
SATRIANI, J.  Surfing With the Alien  Always With Me, Always With You;  Midnight  (Cherry Lane)
TRINATEEPAKDEE, V.  Move the Sky (with backing track)  (Online download: www.jamtrackcentral.com)
Wes Montgomery: Artist Transcriptions for Guitar  West Coast Blues*
   (Hal Leonard HL00675536)  (*Or the Steve Kahn transcription in Wes Montgomery Guitar (Hal Leonard))

List D  (14 marks)  One to be chosen
One of the following finger-style pieces:
Beatles for Jazz Guitar, The  arr. George Adie.  I Wanna Be Your Man (jazz finger-style)
   (NB. may contain some TAB errors; students must follow the notation.)  (Wise NO90512)
DADI, M.  Je Te Veux  (Online download: www.mysongbook.com)
GALBRAITH, B.  Guitar Comping  Wind #2  (Aebersold)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
   Take the “A” Train  (Warner)
Jazz Goes Classic  Blue Moon;  Embraceable You;  Summertime  (Mel Bay/Warner Bros. WM8004)
Windham Hill Guitar Sampler  Andecy  (Hal Leonard HL00694888)
ZARADIN, J.  Latin American Jazz for Fingerstyle Guitar  Preciso de Voce;  Quintumba
   (Mel Bay MB95556)

or
Free Choice – One solo of at least Grade Seven standard in either a modern or classical style
from any source (see page 19, point 5 for further information).

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
GRADE EIGHT  

Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Modern Guitar Technical Work  
• Guitar Steps 3  
• Twenty-five Studies for Classic Electric Guitar  
• ANZCA Modern Guitar Sight Reading  
• ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)  From memory

Scales  Major: all, compass three octaves where possible.  
Jazz minor (root 5 and root 6):  D flat and G flat, compass two octaves.  
Whole tone:  A and C, compass two octaves.  
Chromatic:  all, compass two octaves.  
Diminished (whole/half and half/whole):  F sharp, G and A, compass two octaves.  
• MM = 104 in semiquavers.  Articulations are listed in the Technical Work book.

Running 3rds:  E major and harmonic minor, compass three octaves.  
• Articulation: alternate picking in semiquavers, MM = 96.

Arpeggios  Major 7th, minor 7th and dominant 7th: all.  
Diminished 7ths from A and C.  Root 5 and 6 patterns, compass two octaves.  
• Articulation: alternate picking in semiquavers, MM = 92.

Chords  Any standard moveable root 5 and root 6 chord form, including altered forms, as requested by the examiner.  
Three different voicings of a diminished or an augmented chord, as requested by the examiner.

Notes on Lists

• A list of the pieces chosen must be submitted with the candidate’s entry form.  Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.  
• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination.  These copies will be retained by the examiners and destroyed.

List A  (14 marks)  One to be chosen

NELSON, M.  Guitar Steps 3  Caprice no. 24  (ANZCA)  
NELSON, M.  Twenty-five Studies for Classic Electric Guitar  
no. 3, C Mixed-mode;  no. 7, Chromatic Study;  no. 11, D Major  (ANZCA)

or

A Blues standard, in any key, played as follows:  
Melody ×2; two solo choruses; one chorus minimum of chord solo; one more solo chorus, then melody ×1 with embellishments to finish.  
Examples:

Charlie Parker Omnibook  p.18 Blues for Alice;  p.80 Billie’s Bounce  (Atlantic)  
or any other Blues standard from this publication.  
The New Real Book  Bessie’s Blues, Black Coffee, Some Other Blues (Coltrane),  
West Coast Blues, or any other Blues standard from Volume 1, 2 or 3.  (Sher)
GRADE EIGHT  (Continued)

List B  (14 marks)  One to be chosen

NELSON, M.  Guitar Steps 3  El Rocco  (ANZCA)
NELSON, M.  Twenty-five Studies for Classic Electric Guitar
   no. 14, Tremolo Chords Study;  no. 15, Octaves  (ANZCA)

Beatles for Jazz Guitar, The  arr. George Adie.  Things We Said Today;  Yesterday
   (NB. may contain some TAB errors; students must follow the notation.)  (Wise NO90512)
GALBRAITH, B.  Guitar Comping  Dream;  Tangee (at the recorded speed)  (Aebersold)
Guitar Play-Along, Volume 49 – Stevie Ray Vaughan  (With CD backing or bass accompaniment)
   Lenny  (Hal Leonard HL00699725; also available in Texas Flood HL00690015)

Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
   In a Sentimental Mood  (Warner)
   In Session with Steve Vai  (With CD backing)  Sisters  (IMP)
   PASS, J.  Joe Pass Chord Solos  Misty  (Alfred 00-3320)
   PASS, J.  Virtuoso #3  Dissonance #2  (Mel Bay)

List C  (14 marks)  One to be chosen

BECK, Jeff.  Blow by Blow  (With appropriate accompaniment)
   ’Cause We’ve Ended as Lovers;  She’s a Woman  (Hal Leonard HL00691042)
Django Reinhardt Anthology  ed. Mike Peters.  Stompin’ at Decca;  Swing Guitar
   (Either piece: play melody, then repeat whole chart for improvised solo, then repeat again
   with embellishments to the melody to finish.  To be played with guitar accompaniment or
   suitable backing track.)  (Hal Leonard HL0027083)

Eric Johnson Guitar Transcriptions  Soulful Terrain  (Hal Leonard HL00660147)

Guitar Hero
   Jessica (complete);  Rock This Town (with all solo sections)  (Hal Leonard HL00690917)
Guitar Play-Along, Volume 44 – Jazz Greats  (With CD backing or suitable accompaniment)
   I Remember You – Tal Farlow  (Hal Leonard HL00699689)
Guitar Play-Along, Volume 49 – Stevie Ray Vaughan  (With CD backing)
   Couldn’t Stand the Weather  (Hal Leonard HL00699725)
Guitar Play-Along, Volume 84 – Steely Dan  (With CD backing)
   Kid Charlemagne  (Hal Leonard HL00700200)
Guitar Play-Along, Volume 140 – Stevie Ray Vaughan  (With CD backing)
   Voodoo Child (Slight Return)  (Hal Leonard HL00702396)

In Session with George Benson  (Play all melody/solo of either piece, with CD backing)
   Breezin’;  Lady  (IMP 6603A)

In Session with Steve Vai  (With CD backing)  The Attitude Song  (IMP)
   PASS, J.  Virtuoso #3  Ninths;  Sevenths  (Mel Bay)
SATRIANI, J.  Crystal Planet  Secret Prayer  (Cherry Lane)
SATRIANI, J.  Surfing With the Alien  Satch Boogie  (Cherry Lane)
THAMMARAT, J.  Falling in Love Again  (Online download: jackthammarat.net or www.jamtrackcentral.com)
Wes Montgomery: Artist Transcriptions for Guitar  Movin’ Wes Part I  (Hal Leonard HL00675536)
GRADE EIGHT  (Continued)

List D  (14 marks)  One to be chosen

One of the following finger-style pieces:

GALBRAITH, B.  Guitar Comping  Sole (finger-style)  (Aebersold)
MAIRANTS, I.  Jazz Sonatas for Solo Guitar  Elegy (from Evocation for Joe Pass) (finger-style);
   Prelude in 5/4 (from Sonata Variata for Laurindo Almeida)  (Mel Bay MB95634BCD)
METHENY, P.  One Quiet Night  Last Train Home (to be performed on a pre-prepared
   instrument with altered Nashville tuning)  (Hal Leonard HL00690646)
MCKEE, Andy.  For My Father  (Online download: any complete version)
SATRIANI, J.  Flying in a Blue Dream  A Day at the Beach  (Cherry Lane)
Tommy Emmanuel Fingerstyle Guitar Method  Mr. Guitar  (Mel Bay MB20439BCD)
   La Chanson du Claudine;  Shenandoah  (Alfred 00-P0961GTA)
ZARADIN, J.  Latin American Jazz for Fingerstyle Guitar
   Arremolinando;  Piedra de Toques  (Mel Bay MB95556)

or

Free Choice  – One solo of at least Grade Eight standard in either a modern or classical style
   from any source (see page 20, point 5 for further information).

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

ASSOCIATE PERFORMER DIPLOMA  (A.Dip.A.)  Duration: 60 minutes

• Prerequisite: Before entering for this examination, the candidate must complete Grade Five
   ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry
   form. The practical examination must be passed within five years of the theory prerequisite.
• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be
   changed prior to the actual examination, but notification must be given to the office within
   14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning
   of the examination. These copies will be retained by the examiners and destroyed.
• This examination consists of four List pieces and General Knowledge only.
ASSOCIATE PERFORMER DIPLOMA  (Continued)

List A
NELSON, M.  Twenty-five Studies for Classic Electric Guitar
   no. 4, A Harmonic Minor, no. 8, G Major and no. 13, Tremolo Study — any two  (ANZCA)
or
Candidate to choose a 16 or 32 bar Jazz standard and arrange as follows: create a 4 to 8 bar intro, then play own chord/melody arrangement twice through. Some embellishment is required on the 2nd chorus, but this may be improvised. Improvise a single note/chordal solo over two choruses before returning to the written arrangement for one chorus, then a 4 to 8 bar ending. The intro, 1st chorus and ending must be notated, and a copy given to the examiner.
Examples:
The New Real Book Vol. 1 and Vol. 2  All the Things You Are; Autumn Leaves;
   Blame it on My Youth; Fly Me to the Moon; Misty; On the Sunny Side of the Street;
   Satin Doll; Tenderly  (Sher)

List B
NELSON, M.  Twenty-five Studies for Classic Electric Guitar  no. 25, A Lydian  (ANZCA)
Barry Galbraith Guitar Solos, Volume 1  'Round Midnight  (Mel Bay MB99902BCD)
Beatles for Jazz Guitar, The arr. George Adie. Ticket to Ride; World Without Love
   (NB. may contain some TAB errors; students must follow the notation.)  (Wise NO90512)
Best of Kenny Burrell  Tenderly (Section A to be performed solo, then light accompaniment to join at “Medium Swing” marking before Section B; omit the “piano solo”.)
   (Hal Leonard HL00690678)
Guitar Play-Along, Volume 49 – Stevie Ray Vaughan  (With CD backing)  Little Wing
   (Hal Leonard HL00699725)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The Caravan
   (Warner)
In Session with George Benson  (With CD backing)  The Wind and I  (IMP 6603A)
McKEE, Andy.  Joyland
   Never Grow Old (to be performed on a pre-prepared instrument)  (Hal Leonard HL00691034)
PASS, J.  Joe Pass Chord Solos  Wine and Roses  (Alfred 00-3320)
SOKOLOW, F.  Great Jazz Standards of Duke Ellington for Guitar
   Prelude To A Kiss; Sophisticated Lady  (Warner)
VAUGHAN, Stevie Ray.  Texas Flood  Dirty Pool  (Hal Leonard HL00690015)

List C
BECK, Jeff.  Blow by Blow  (With appropriate accompaniment)
   Air Blower; Scatterbrain  (Hal Leonard HL00691042)
Django Reinhardt Anthology ed. Mike Peters.  Black and White; Swing 42
   (Either piece: play melody, then repeat whole chart for improvised solo, then repeat again with embellishments to the melody to finish.  To be played with guitar accompaniment or suitable backing track.)  (Hal Leonard HL0027083)
Eric Johnson Guitar Transcriptions  Cliffs of Dover; Steve’s Boogie; Zap  (Hal Leonard HL00660147)
ASSOCIATE PERFORMER DIPLOMA  (Continued)

List C  (Continued)

GOVAN, G.  East City Central Lights  (Online download: www.jamtrackcentral.com)
GOVAN, G.  Fives  (Online download: www.bluesjamtracks.com)
Guitar Hero  Texas Flood  (with accompaniment preferred)  (Hal Leonard HL00690917)
Guitar Play-Along, Volume 44 – Jazz Greats  (With CD backing or suitable accompaniment)
  Yesterdays – Wes Montgomery  (Hal Leonard HL00699689)
Guitar Play-Along, Volume 84 – Steely Dan  (With CD backing)  Reeling in the Years
  (Hal Leonard HL00700200)
Guitar Play-Along, Volume 140 – Stevie Ray Vaughan  (With CD backing)
  Rude Mood;  Texas Flood  (Hal Leonard HL00702396)
Guitar Play-Along, Volume 144 – Django Reinhardt  (With CD backing)  Minor Swing
  (May improvise over D section, or include comping variation on the notated chords.)
  (Hal Leonard HL00702531)
In Session with George Benson  (With CD backing)  I Remember Wes  (IMP 6603A)
In Session with Steve Vai  For the Love of God  (whole piece with CD backing)  (IMP)
PASS, J.  Joe Pass Plays the Blues  Blues for Alican;  Blues for Nina;  Blues for O.P.
MAIRANTS, I.  Jazz Sonatas for Solo Guitar  Prelude and Dance (from Rhapsody for Rainey);
  Passacaglia for Passalaqua (from Evocation for Joe Pass)  (finger-style)  (Mel Bay MB95634BCD)
Satriani, J.  Flying in a Blue Dream  Back to Shala-Bal  (Cherry Lane)
Satriani, J.  Surfing With the Alien  Crushing Day  (Cherry Lane)
Thammarat, J.  Mr Front Man  (Online download: jackthammarat.net or www.jamtrackcentral.com)
Wes Montgomery: Artist Transcriptions for Guitar  Movin’ Wes Part II  (Hal Leonard HL00675536)

List D

Hanson, M.  Fingerstyle Wizard  If I Only Had a Brain  (Warner)
Howe, S.  Clap  (played with hybrid pick and fingers, or all finger-style)
  (Online download: Amazon/Novato Music Press, or www.justsheetmusic.com)
Mairants, I.  Jazz Sonatas for Solo Guitar
  Braganza to Brasilia (from Sonata Variata for Laurindo Almeida)  (Mel Bay MB95634BCD)
McKee, Andy.  Drifting;  Rylynn  (Online download: EMI Publishing)
Metheny, P.  One Quiet Night  (To be performed on a pre-prepared instrument with altered
  Nashville tuning)  Another Chance;  Peace Memory  (Hal Leonard HL00690646)
Pass, J.  Virtuoso #3  Any piece not listed for Grades Seven or Eight  (Mel Bay)
  Classical Gas  (including bars 45–54)  (Alfred 00-P0961GTA)
Zaradin, J.  Latin American Jazz for Fingerstyle Guitar
  Carumba! Como No?;  Solidao  (finger-style)  (Mel Bay MB955556)

General Knowledge  See page 30
ASSOCIATE TEACHER DIPLOMA (ATDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 18 years.
- Maximum marks for each part: 100.
  - Honours: 85% average over all parts.
  - Pass: 75% average over all parts, with no one part having a mark lower than 70%.
    - The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)
One three-hour paper.
This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 14–15 of this book.

PART II: Teaching Principles (October sitting only)
One three-hour paper.
1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.
2. The technique of teaching phrasing, rubato, aural ability and sight reading.
   - The teaching of theoretical rudiments, melody writing, elementary four-part harmony and melodic embellishment. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate’s practical study.

PART III: Practical
1. Folio of works
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.
   Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.
   * The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.
   The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.
ASSOCIATE TEACHER DIPLOMA  (Continued)

2. Technical work – As set for Preliminary to Grade Six inclusive.
3. Two Associate-level solos, each of a different style, are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.
4. Aural Tests – As set for Preliminary to Grade Six inclusive.
5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA  (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must conform to the criteria described below.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Examination time: 60 minutes; actual performance time must be at least 45 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

**Programme Criteria**
The candidate must present a varied programme of works which reflect the recognised mainstream genres of contemporary steel-string guitar. The programme should include:

- at least two Jazz styles (Bebop, Soul Jazz, Modal, Pop arranged for jazz instrumental, etc.);
- one acoustic finger-style Latin Jazz work;
- one Classic Rock instrumental work;
- one Funk/Fusion work;
- one Electric Blues;
- one acoustic finger-style Folk-based or Country Blues work.
LICENTIATE PERFORMER DIPLOMA (Continued)

Some of these works and/or extra works may be original compositions, but these cannot make up more than half the time of the programme. Any proposed original works must be submitted in score form for consideration.

The combination of works chosen should reflect a wide range of techniques that are common either to mainstream Modern Guitar styles, or that are specific to a particular genre or artist. It is expected that both plectrum and finger-style work will be well represented, and two-hand tapping may be included. Instrument choice and picking technique is expected to be appropriate to each individual work, and should reflect the integrity of the original work/artist, or of a unique arrangement/interpretation of a known work.

These Diploma programme requirements are designed to be flexible enough to allow the candidate’s musical personality to be displayed, whilst also providing a framework for creating a varied programme that satisfies the overall assessment criteria. It is likely that a suitable programme will consist of 8–10 works. The minimum is 7 works, but a well-balanced programme of the specified duration is likely to include at least 8 works.

List A
NELSON, M.  Twenty-five Studies for Classic Electric Guitar
   no. 16, Sweep Study, no. 22, B Major and no. 24, Speed-burst Study – any two (ANZCA)

or

A minimum of one Jazz standard, arranged by the candidate as per the Associate Performer Diploma List A requirement.

And

A minimum of one Latin Jazz/Cuban Jazz standard, arranged by the candidate as per the Associate Performer Diploma List A requirement. Suggested composers of suitable works: Antônio Carlos Jobim, Luiz Bonfá, João Gilberto, Astrud Gilberto, Stan Getz.

List B
NELSON, M.  Twenty-five Studies for Classic Electric Guitar no. 10, G MInor; no. 23, B Minor (ANZCA)

or

At least one of the following melody-chord arrangements:

Barry Galbraith Guitar Solos: Thirteen Standards
   Have You Met Miss Jones; Embraceable You; You Go To My Head  (These charts may be played as written, or extended in a similar manner to that described for List A.)
   Or Good Morning Heartache (played as written)  (Mel Bay MB99902BCD)

Beatles for Jazz Guitar, The arr. George Adie. Nowhere Man; With a Little Help from My Friends (NB. may contain some TAB errors; students must follow the notation.)  (Wise NO90512)

Best of Kenny Burrell  All of You  (Section A to be performed solo, then light accompaniment to join at Section B; omit the “N.C.” sections after the guitar solo.)
   Or Body and Soul (with appropriate accompaniment)  (Hal Leonard HL00690678)
LISTENTATE PERFORMER DIPLOMA (Continued)

List B (Continued)

**Django Reinhardt Anthology** Naguine *(to be played solo, or with light percussion and bass accompaniment)* (Hal Leonard HL00027083)

METHENY, P. *One Quiet Night* *(To be performed on a pre-prepared instrument with altered Nashville tuning)* Ferry ’Cross the Mersey (Hal Leonard HL00690646)

List C

At least one single-note work by one of these Jazz guitarists: Django Reinhardt, Joe Pass, Charlie Christian, Wes Montgomery or Kenny Burrell; or a full transcription of a work by one of those artists such as:

**Django Reinhardt Anthology** Belleville or Swing de Paris (Hal Leonard HL00027083)

Candidate’s own arrangement, consisting of: suitable intro; chart/head; improvise 2x single-note work but include some chord phrases (*à la* Django); repeat head with stylistically empathetic embellishments; suitable ending.

**Best of Kenny Burrell**

Broadway *(to be performed with appropriate accompaniment; omit piano solo (Section F)); Cheetah (accompanied; omit piano solo)* (Hal Leonard HL00690678)

**Guitar Play-Along, Volume 44 – Jazz Greats** *(With CD backing or suitable accompaniment)*

In a Mellow Tone – Joe Pass (Hal Leonard HL00699689)

**Guitar Play-Along, Volume 144 – Django Reinhardt**

Honeysuckle Rose *(with CD backing; include suitable chord comping on progression during piano solo); Swing 42 (full notated version with CD backing or suitable accompaniment)* (Hal Leonard HL00702531)

And

A Rock solo instrumental work of appropriate standard: a minimum of one work from a recognised virtuoso performer. Recommended artists include Joe Satriani, Steve Vai, Jeff Beck, Yngwie Malmsteen, Eric Johnson, Robben Ford, John Petrucci, Steve Howe, Jack Themmarat, Guthrie Govan, Daniel Gottardo, Andy James, Paul Gilbert, Andy Timmons.

List D

At least two finger-style works, of contrasting styles, eg. one in a South American/Latin genre, and one in a Folk/Country style. These are free choice works but must be submitted with the proposed programme for approval. Suitable choices include:

**Baden Powell: Songbook Vol. 3** Samba de Pintinho; Samba Triste

EMMANUEL, Tommy. *Angelina* – powertab version by Brad Larson.

McKEE, Andy. *Ebon Coast*

McKEE, Andy. *Joyland* Everybody Wants to Rule the World; Hunter’s Dream (Hal Leonard HL00691034)

METHENY, P. *One Quiet Night* *(To be performed on a pre-prepared instrument with altered Nashville tuning)* North to South, East to West; One Quiet Night (Hal Leonard HL00690646)

Other suitable artists include Marcel Dadi, Pierre Bensusan, John Renbourn, Bert Jansch, Leo Kottke, Luiz Bonfá, Andrew Yorke.
• The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
• Minimum age: 19 years.
• Maximum marks for each part: 100.
  Honours: 85% average over all parts.
  Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

**PART I: Theory**  (May or October sitting)
One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on pages 15–16 of this book.

**PART II: Teaching Principles**  (October sitting only)
One three-hour paper.

1. The principles of educational psychology.
   Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.

3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.

4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

**PART III: Practical**  (Series 2 only)

1. **Folio of works**
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive. The folio is to consist of four contrasting pieces from each grade.

   *For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.*

2. Technical work – As set for all grades of the practical syllabus.

3. Two Associate-level solos, each of a different style, are to be performed. One solo must include substantial improvisation. A Credit-standard performance will be expected.


5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.
1. The candidate must apply to the Board of Directors for approval before entering for this examination.

2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.


4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

6. At least one Licentiate-standard piece must be performed completely solo or with minimal accompaniment.

7. The candidate must be seen to be the principal performer at all times.

8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

9. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.

10. Programme time: at least 90 minutes, including an interval and/or associate artist performance.

11. All pieces must be performed from memory.

12. Knowledge of public performance procedure and professional concert dress will be expected.

13. Candidates who do not pass this examination may not re-enter within a 12-month period.
Contemporary Classic Guitar Syllabus


Introduction
What is “contemporary classic guitar”? Like all genre labels it is a generalized term that encompasses a very wide stylistic range. Technically it is based on the established technique from the 19th and early 20th centuries. Musically it is a distillation of 20th century Modernism, late Romanticism and the influence of popular music genres. There is a surprisingly large amount of new music written and published for the contemporary classic guitar, much of this having been created since 1970. During this time there has also been much important work done in publishing critically restored and re-typeset versions of the music of the Classical and Romantic guitar masters. Guitarists of the modern era have a far greater repertoire to choose from than was available to the generation of players born in the early decades of the 20th century.

Classical guitar syllabuses of the 20th century contain a significant amount of music from the lute and early guitar repertoires. This is the understandable result of the exciting era of recovery of that music that occurred from the 1920s. The modern six-string classical guitar still had relatively limited available repertoire for players of the inter-war years; a fact that drove important virtuosi like Andrés Segovia, Miguel Llobet, Emilio Pujol, Karl Scheit, and later, Julian Bream to devote much time and energy to writing, editing and commissioning composers to create interesting new works. We now have a great wealth of music that is specifically of and for the six-string classical guitar; the young Segovia who bemoaned the state of the repertoire available to him would surely be impressed. Of equal importance to those efforts, though less visible to many, is the great wealth of information uncovered by good musicology research in recent decades. We now have a much better understanding of pre-1800 fretted string instruments, their music and likely performance styles.

This syllabus has been designed to reflect the trends that have created the contemporary classic guitar scene by focussing attention on music written specifically for the instrument since 1800. By virtue of this there is very little music included from the lute and antique guitar repertoires. The reason for this is simple: such music was not created for the modern six-string classical guitar. Prior to the Post-Modern era, it was regarded as important for guitarists to “save” the old lute and antique guitar repertoires, those instruments having all but disappeared by the mid-19th century.

Owing to the efforts of the dedicated musicians of the 1920s–40s already mentioned, these instruments and their beautiful music were resuscitated and the result today is a vibrant scene of specialist lutenists and “antique” guitarists, especially in Europe. Thanks
to this development the music of these older instruments can be heard and appreciated as it should be, and thus there is no longer a need for modern guitarists to feel compelled to preserve that repertoire. They have quite enough of their own music to contend with now!

Also, it is clear that many of the techniques now used in contemporary classic guitar music are only distantly linked to the playing styles of the 16th to 18th centuries. The modern six-string instrument is really quite different to the variety of guitar and guitar-like instruments that proliferated in the Renaissance and Baroque eras. Thus, the pre-1800 choices that are included in this new-style syllabus are mostly from the Baroque guitar. The lute choices are in name only, being from the so-called “lute suites” by J.S. Bach. Recent scholarship reasonably concludes that these were probably written for the lute-cembalo, a small keyboard instrument designed to emulate the lute sound. They are included here because they were an important and popular part of 20th century guitar repertoire and technique development from the 1930s to ’90s. These works too have been “recovered” by lutenists in recent decades.

The technical work has been similarly re-thought. A cursory survey of the technical requirements in classical guitar syllabuses, from contrasting assessment systems of the past half-century, reveals that there is little agreement about what constitutes a suitable amount of work, especially in the lower grades. There is no evidence to show that forcing young students to learn page after page of scales and arpeggios is better for them than a handful of well-chosen tasks that target specific physical functions. The requirements chosen for the grades in this new syllabus take into account the average age group for each grade level. At the “Foundation” level especially, the requirements are tailored to the developing musculature of young students (under 13–14 years); it is not based on specific music requirements that reflect a theory-based approach to classroom music. Rather, it is a physical-development based approach that gives developing young players technical tasks that are realistic to their age group.

Finally, it is misleading and unhelpful to teachers, administrators, parents and students of the guitar alike, to compare guitar technical requirements at lower grade levels with those of the piano. The keyboard and the fretboard are very different things in respect of the physical requirements they demand of the developing player; a fact easily overlooked by those not experienced on fretted string instruments.

**Specified Editions, Internet Downloads and Tablature**

For the sake of musical clarity and the student’s own insight into works being studied, NO TABLATURE editions have been specified in this syllabus and none will be accepted in the assessment situation. Internet downloads that are legal (that are clearly credited to the composer/arranger and carry copyright information) are permissible, provided they do not include tablature. The editions specified are all available at the time of syllabus publication, either in printed format or by legal download. It should be noted that some of the titles (some Mel Bay publications, for instance) are already available only as downloads from the publisher’s website. This is an emerging trend in music publication, and classic guitarists should expect that many limited-edition scores will eventually be available only in this manner. Another trend is for wholesalers in small markets to mostly
deal in the highest-selling titles aimed at the beginner-intermediate market. If a book is unavailable in your local area, a quick check of the internet will probably locate an available copy for you, either new or second-hand, on the international market.

Beyond the opening Introductory grade, the ANZCA Contemporary Classic Guitar Syllabus is organized into three macro levels:

**Foundation** — Preliminary to Grade Three

**Consolidating** — Grades Four to Six

**Advanced** — Grade Seven to Diplomas

**Foundation Level: Preliminary to Grade Three**

The overall aim of the Foundation grades is to develop the fundamental technical elements of modern nylon-string guitar technique. These are principally: rest-stroke and free-stroke with p i m a, basic position technique for the fingerboard hand, reading and playing of two-part music structures in the keys common to the instrument, and scales, arpeggios and standard common chords in those keys. The List pieces are drawn from widely-available basic tutors and solo collections, mostly suitable for young students. Rather than being organized in historical order, the lists in these grades are based on technical and musical function. Whilst they have been compiled especially with the needs and abilities of students under 14 in mind, Grades Two and Three also contain a selection of more mature pieces to suit older students.

The Foundation grades have three Lists; students must choose one piece from each List for assessment:

- **List A** promotes and tests the development of rest-stroke (*apoyando*) technique, with the aim of clear and consistent melody projection. The majority of the melody lines in these selections are expected to be played *apoyando*, excluding passages where the melody note and harmony/bass notes are on adjacent strings. The ultimate goal is clear projection of melody, with a good tone, over harmony parts.

- **List B** promotes and tests the development of free-stroke (*tirando*) technique in conjunction with fingerboard-hand chord development. The material is predominantly arpeggio-based, with some whole chords included.

- **List C** is for solos that may combine techniques. The choices range from standard classical guitar repertoire to modern classical and popular genres. A *Free Choice* option is also offered in this list from Grades One to Three.

**Consolidation Level: Grades Four to Six**

These grades extend and refine musically the fundamentals introduced in the Foundation level, and introduce regular application of advanced techniques such as natural harmonics, ligado techniques, high-position work, wide-spaced chord voicings and bar chords. The material ranges from the essential studies of the recognized classical guitar masters, through to current contemporary classic guitar, and to popular genres arranged for classical guitar.

These grades have four Lists that are based on historical order:
List A Historical: devoted to the foundation repertoire of Classical and early-Romantic Guitar studies c.1800–c.75. The material is mostly chosen from the essential studies of Sor, Giuliani, Carcassi, Aguado, Mertz and Coste that formed/codified “classical guitar” technique.

List B is for Spanish-based Romantic Guitar studies and solos from c.1850 to c.1930. The material is drawn predominantly from the work of player-composers such as Tárrega, Arcas, Ferrer, Llobet and Sagreras.

List C is for Modernist and Neo-Classical solos and studies from c.1920 to 2000, and reflects the composition trends of the 20th century.

List D is for Post-Modern and Popular solos and studies, generally post-1970 to the present, that reflect the Post-Modern trend of incorporating contemporary music influences and extended technique into classical music structure. This includes some traditional folk melodies and jazz standards arranged for classic guitar, some pieces written in popular styles, some South American works that have become popular in the modern era, and “Post-Modern” works written from about 1970. Some choices have accompaniment backing tracks that may be used in the assessment (where specified).

Alternatively, a Free Choice is allowed; a suitable 20th/21st century work from the classical guitar repertoire is expected. (If unsure, a second choice from List C is the preferred option.)

Advanced Level: Grades Seven, Eight and Diplomas
The higher grades continue the historical order, but include some choices from the Baroque guitar repertoire, some of J. S. Bach’s “lute” suites, and some of the popular 20th century guitar transcriptions of keyboard sonatas by Domenico Scarlatti. The principal rationale for including these works in a 21st century syllabus is that they were popular concert works and, especially in regard to the Bach choices, set the benchmark for technical development for many decades in the 20th century. The four Lists are styled as follows:

List A Historical: Classical and Baroque multi-movement works from the 17th century to c.1860; a Sonata/Sonatina work in full, Theme and Variations, or specified movements from a Baroque guitar suite or J. S. Bach “lute” suite.


List C Studies and atonal works from c.1920 to the present.

List D Solo works from c.1970 to the present. This includes some popular genres arranged for classic guitar since that time.

Alternatively, a Free Choice is allowed; a suitable 20th/21st century solo work from the classical guitar repertoire is expected. There is a wide selection of new music solos available to the contemporary classical guitarist, far too many to offer a fair selection of here. There are many pieces by published modern players that are of advanced standard and make suitable pieces for an assessment program. Generally a time limit of about three minutes should be observed for Grades Six to Eight. For Diplomas, any proposed piece needs to fit within the overall programme time for the level.
INTRODUCTORY

Duration: 10 minutes

ANZCA publication relevant to this level: • ANZCA Introductory Guitar

• No marks are given for this examination. The assessment will be one of the following: Honours, Pass with Merit, Pass or Not Satisfactory.

• This examination will be offered from Series 3 (October/November) 2015.

Technical Work  From memory

Scales  Major: C and G.  Minor: A and D.
• Half scales only; i.e. tonic to dominant, ascending and descending.
• To be played with alternating index and middle fingers.

Chords  C, G, G7, D7, Am and Em.  Four-string forms only.
• Played with a thumb downstroke and held for two beats, with every note produced clearly.

• All technical work is set out in the ANZCA Introductory Guitar book.

List Pieces

A total of two (2) solos to be selected and presented for examination.
One solo from List A and one solo from List B, as set out in the following book:

ANZCA Introductory Guitar  (ANZCA)

General Knowledge  See page 27

Aural Tests  See page 24

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level: • ANZCA Contemporary Classic Guitar Technical Work
• ANZCA Modern Guitar – Preliminary & Grade One
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  Major: C and G.  Harmonic minor: A.  Compass one octave.
• Articulations (as requested by the examiner):
  Alternating i m rest strokes on:  1) single-note crotchets, MM ∆ = 72; and
  2) double-picking (two quavers per note), MM ∆ = 60.

Arpeggios  C major and G dominant 7th.  Compass one octave.
• Articulation: alternating i m rest strokes on single-note crotchets, MM ∆ = 60.

Chords  C, G7, Am and E.  Played with a thumb downstroke and held for two beats.

Exercise  Free-stroke arpeggio exercise in A minor, as given in the Technical Work book.
PRELIMINARY (Continued)

List A (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1  O Come, All Ye Faithful;  Silent Night  
(Book Music Company BM11462)

ANZCA Modern Guitar – Preliminary & Grade One  (To be played i m rest strokes)

The Drunken Sailor;  Nina Bo Bo;  Old MacDonald  (ANZCA)

DUNCAN, C.  A Modern Approach to Classical Guitar  (Student parts)

Good King Wenceslas;  The Streets of Loredo  (Hal Leonard HL00695113)

HENRY, P.  Hal Leonard Classical Guitar Method

Study no. 3  (top line to be played rest strokes)  (Hal Leonard HL00697376)

MURO, J. A.  Basic Guitar Tutor – A Progressive Method for Beginners  (Guitar 1 parts)

no. 20 Game for Two  and  no. 26 In a Hurry  (Chanterelle ECH785)

SHEARER, A.  Classical Guitar Technique Vol. 1  (Guitar 1 parts)  Prelude no. 2, 4 or 7  
(Warner/Chappell)

List B (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1  Andantino – Giuliani, p.50  
(Book Music Company BM11462)

ANZCA Modern Guitar – Preliminary & Grade One  (To be played all free strokes)

Folk Song  (ANZCA)

HENRY, P.  Hal Leonard Classical Guitar Method

Study no. 7  (Hal Leonard HL00697376)

MURO, J. A.  Basic Guitar Tutor – A Progressive Method for Beginners

no. 65  The Wooden Horse  (Chanterelle ECH785)

SHEARER, A.  Classical Guitar Technique Vol. 1

Etude no. 3 or 6  (Warner/Chappell)

WANDERS, J.  Guitarra Tirando

Pieza Facile;  Wals  (Waltz)  (Broekmans and Van Poppel BP1714)

List C (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1  La Folia;  We Three Kings  
(Book Music Company BM11462)

DUNCAN, C.  A Modern Approach to Classical Guitar  (Student parts)

The Coventry Carol;  Folk Song;  Lullabye  (Hal Leonard HL00695113)

HENRY, P.  Hal Leonard Classical Guitar Method

Andante – Schumann, p.46  (Hal Leonard HL00697376)

MURO, J. A.  Basic Guitar Tutor – A Progressive Method for Beginners

no. 37  I’m Crazy  (Chanterelle ECH785)

RAK, S.  Rozmary (Cycle of Instructive Compositions for Guitar)  no. 4 or 5  
(Panton Music Publishers 1985, P2381)

SHEARER, A.  Classical Guitar Technique Vol. 1

Moorish Dance;  Prelude no. 11

(Warner/Chappell)

TOPPER, G.  The Guitarist’s Travelling Guide

Italy;  Monaco  (Broekmans and Van Poppel 850)

WANDERS, J.  Guitarra Tirando

Home Run;  Prelude to Asturias;  Tirando Blues  
(Broekmans and Van Poppel BP1714)

Sight Reading (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
CONTEMPORARY CLASSIC GUITAR

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:

• ANZCA Contemporary Classic Guitar Technical Work
• ANZCA Modern Guitar – Preliminary & Grade One
• ANZCA Aural Tests – All Instruments

Technical Work (20 marks) From memory

Scales


• Articulations (as requested by the examiner):
  Alternating im rest strokes on: 1) single-note quavers, MM = 80; and
    2) double-picking (two quavers per note), MM = 72.

Arpeggios

C major, 1st position pattern, compass one and a half octaves (to G);
F major and G dominant 7th, compass one octave.

• Articulation: alternating im rest strokes on single-note crotchets, MM = 80.

Chords

C, F, G7, Am, Dm and E7. Played with a thumb downstroke and held for two beats.

Exercise

Free-stroke arpeggio exercise in A minor, as given in the Technical Work book.

List A (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1 Ecossaise – Kuffner, p.53 (with repeats) (Boston Music Company BM11462)

ANZCA Modern Guitar – Preliminary & Grade One Picking Etude in A Minor (ANZCA)

HENRY, P. Hal Leonard Classical Guitar Method Cancion (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners (Guitar 1) no. 28 The Express Train (from bar 5); no. 29 The Irish Sailor (Chanterelle ECH785)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Exercise 53, 54 or 66 (top lines) (Amsco FN10000/Music Sales)

RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 7, 9 or 13 (Panton Music Publishers 1985, P2381)

SHEARER, A. Classical Guitar Technique Vol. 1 Prelude no. 8 (Warner/Chappell)

SMITH BRINDLE, R. Guitarcosmos 1 Aeolian Mode; Country Dance (Schott 11387)

WALDRON, J. Progressive Classical Guitar Method Study 28 (student part, im rest strokes on all melody notes) (LTP Publishing CP-18312)

WANDERS, J. Latin Duets Vol. 1 Carnavalito (guitar 1) (Broekmans and Van Poppel BP1720)

List B (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1 Etude – Coste, p.48;
    Andantino – Carcassi, p.50; Waltz – Carulli, p.58 (Boston Music Company BM11462)

ANZCA Modern Guitar – Preliminary & Grade One Picking Etude in A Minor (ANZCA)

HENRY, P. Hal Leonard Classical Guitar Method Chorale, p.42; Allegro – Carulli, p.43;
    Andantino – Carcassi, p.45; Estudio in A Minor – Aguado, pp.64–5 (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners no. 72 The Path and no. 73 Easy-Going (Chanterelle ECH785)
GRADE ONE (Continued)

List B (Continued)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition  
Andantino – Carulli; Exercise 72 or 75 (top lines) (Amsco FN10000/Music Sales)

SHEARER, A. Classical Guitar Technique Vol. 1 Etude no. 9, p.49;  
Allegro – Giuliani, p.76; Study in A minor – Aguado, p.78 (Warner/Chappell)

WALDRON, J. Progressive Classical Guitar Method Study 24, 25, 26 or 27 (LTP Publishing CP-18312)

WANDERS, J. La Guitarra Espanola El Maestro (Broekmans and Van Poppel BP1678)  
Guitarra Tirando Ami; Bluebird (Broekmans and Van Poppel BP1714)

WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 2 – Ferrer; no. 8 – Giuliani  
(Faber 0571507093)

List C (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1  
Minuet – Weiss, p.45; Greenlseeves, p.46  
(Boston Music Company BM11462)

HENRY, P. Hal Leonard Classical Guitar Method  
Hungarian Air, p.46; Chanson, p.65; Greenleeves, p.73  
(Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners  
no. 45 The Clown; no. 51 Street Fight  
(Chanterelle ECH785)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Greensleeves; Malagueña  
(Amsco FN10000/Music Sales)

RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 14, 20, 21 or 22  
(Panton Music Publishers 1985, P2381)

SHEARER, A. Classical Guitar Technique Vol. 1 Country Dance or Waltz – Carulli  
(Warner/Chappell)

TOPPER, G. The Guitarist’s Travelling Guide Morocco; Sahara  
(Broekmans and Van Poppel 850)

WALDRON, J. Progressive Classical Guitar Method Greensleeves; Study 35 (student part)  
(LTP Publishing CP-18312)

WANDERS, J. La Guitarra Espanola El Testamento De Amelia; Pasadobillo  
(Broekmans and Van Poppel BP1678)  
Guitarra Tirando Donna; Irish Sunset (BP1714)

or

Free choice – One classical or modern piece of at least Grade One standard from any source.  
This must be fully notated (no TAB), of appropriate technical standard and length for the grade,  
and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 24–30
GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Modern Guitar – Grade Two
- ANZCA Aural Tests – All Instruments

Technical Work (20 marks) From memory

Scales
- Major: C, 1st position pattern; G and A, compass two octaves;
- D, 2nd position, compass one octave.
- Melodic minor: A, compass two octaves; D, compass one octave.
- All scales in quavers, MM = 92. Rest strokes only.
- Articulations: 1) Single notes with alternating im.
- 2) Double picking with alternating im and ia.

Arpeggios
- Major: G and A, compass two octaves; D, compass one octave.
- Minor: A, compass two octaves; D, compass one octave.
- Articulation: alternating im rest strokes on single-note crotchets, MM = 92.

Chords
- G7 to C; D7 to G; A7 to D or Dm; E7 to A or Am.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercises
- As given in the Technical Work book.

List A (18 marks) One to be chosen

ANZCA Modern Guitar – Grade Two (To be played im rest strokes)
- Cripple Creek; Jamaica Farewell (ANZCA)
- KOSHKIN, N. Mascarades pour guitare Colombine (Editions Henry Lemoine 24886H.L.)
- NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Exercises 97 – Theme by Vivaldi (rest strokes on melody where practical) (Amso FN10000/Music Sales)
- SAVIO, I. Ten Brazilian Folk Tunes Maracatu (Columbia Music CO-188)
- SHEARER, A. Classical Guitar Technique Vol. 2 Folk Dance or Country Dance – Shearer (Warner/Chappell)
- SMITH BRINDLE, R. Guitarcosmos 1 Canto; In the Fifth Position; Simple Scales (Schott 11387)
- WALDRON, J. Progressive Classical Guitar Method Exercises 41 and 48 – both (played im rest strokes) (LTP Publishing CP-18312)
- WANDERS, J. La Guitarra Espanola Bolero; Vals (Broekmans and Van Poppel BP1678) Latin Duets Vol. 1 (Guitar 1) Jamaica Farewell; Tequila (BP1720)
- Que Pasa – Spanish Duets for Two Guitars Serenata Espanola (guitar 1) (BP1707)

List B (18 marks) One to be chosen

A New Tune A Day for Classical Guitar Book 1 Andante – Carulli, p.54 (Boston Music Company BM11462)
- CARCASSI, M. Gitarrenschule Teil III no. 1, 2, 7, 9 or 11 (Schott GA 1-03)
- HENRY, P. Hal Leonard Classical Guitar Method Passacaglia, p.60 (Hal Leonard HL00697376)
- Modern Times Preludio or Paisaje – Zenamon; Estudio Primario no. 1 – Carlevaro (Chanterelle ECH750-M)
**GRADE TWO**  
(Continued)

**List B**  
(Continued)

- **NOAD, F. M.**  
  Solo Guitar Playing Book 1, 4th Edition  
  Orlando Sleepeth – Dowland *(with repeats)*;  
  Sarabande, p.85 or Minuet, p.113 *(with repeats)* – de Visee  
  (Amsco FN10000/Music Sales)

- **SAGRERAS, J. S.**  
  Guitar Lessons, Books 1–3  
  First Guitar Lessons: Lessons 53 and 54 *(both)* or Lesson 65  
  (Chanterelle ECH881)

- **SHEARER, A.**  
  Classical Guitar Technique Vol. 2  
  Nocturne or Petite Chanson – Shearer  
  (Warner/Chappell)

- **SMITH BRINDLE, R.**  
  Guitarcosmos 1  
  Triplets, pp.26–27  
  (Schott 11387)

- **SOR, F.**  
  The Complete Studies for Guitar  
  Op. 35, no. 1 or 2; Op. 44, no. 1 or 2  
  (Chantarelle ECH491)

- **WALDRON, J.**  
  Progressive Classical Guitar Method  
  Study 39 or 40  
  (LTP Publishing CP-18312)

- **WANDERS, J.**  
  Guitarra Tirando  
  Prelude; Reverie  
  (Broekmans and Van Poppel BP1714)

- **WYNBERG, S.**  
  First Repertoire for Solo Guitar, Book 1  
  no. 7 or 15 – Sor  
  (Faber 0571507093)

**List C**  
(18 marks)  
**One to be chosen**

- **CALATAYUD, B.**  
  The Guitar Music of Spain, Volume One  
  Vals (in E minor, p.4); Cancion de Cuna (p.7)  
  (Wise AM90240)

- **CHARLTON, R.**  
  Five Short Pieces for Guitar  
  no. 1 or 2  
  (Charlton Music 1993)

- **DOMENICONI, C.**  
  24 Praludien, Book 1 (1–12)  
  Danza del Gatto *(with repeats)*; Nostalgia  
  (Edition Ex Tempore ET 1025)

- **HENRY, P.**  
  Hal Leonard Classical Guitar Method  
  Minuet – Purcell, p.68; Air – Henry, p.72  
  (Hal Leonard HL00697376)

- **KOSHKIN, N.**  
  Mascarades pour guitare  
  La Marelle; Pinocchio  
  (Editions Henry Lemoine 24886H.L.)

- **MURO, J. A.**  
  Basic Guitar Tutor – A Progressive Method for Beginners  
  no. 70 Total Eclipse; no. 83 Almond Trees  
  (Chanterelle ECH785)

- **PUJOL, M. D.**  
  Diez Piezas Fugaces  
  Aire de Antigua Milonga; La Calesita  
  (Editions Henry Lemoine 28464H.L.)

- **RAK, S.**  
  Rozmary *(Cycle of Instructive Compositions for Guitar)*  
  no. 23 or 24  
  (Panton Music Publishers 1985, P2381)

- **SAVIO, I.**  
  Ten Brazilian Folk Tunes  
  no. 3 Lento; Lundu  
  (Columbia Music CO-188)

- **SHEARER, A.**  
  Classical Guitar Technique Vol. 2  
  Caravan – Shearer  
  (Warner/Chappell)

- **TOPPER, G.**  
  The Guitarist’s Travelling Guide  
  Catalonia; France; Waltz from Jutland  
  (Broekmans and Van Poppel 850)

- **WANDERS, J.**  
  La Guitarra Espanola  
  La Guitarra Espanola; Tango Arabe  
  (Broekmans and Van Poppel BP1678)

- **WERNER, B.**  
  Easy Christmas Songs for Guitar, Volume 1  
  Good King Wenceslas;  
  We Three Kings of Orient Are; We Wish You a Merry Christmas  
  (www.thisiscalssicalguitar.com)

**Free choice**  
– One classical or modern piece of at least Grade Two standard from any source.  
This must be fully notated (no TAB), of appropriate technical standard and length for the grade,  
and be performed on a suitable instrument for the style of the piece.

**Sight Reading**  
(10 marks)  
*See page 22*

**Aural Tests**  
**General Knowledge**  
(8 marks each)  
*See pages 24–30*
GRADE THREE

ANZCA publications relevant to this level:
- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Modern Guitar – Grade Three
- ANZCA Aural Tests – All Instruments

Technical Work (20 marks) From memory

Scales
Major: C, root 5 “Segovia” pattern, and F and B flat, compass two octaves; D, 2nd position pattern.
Melodic minor: E and G, 1st position, compass two octaves.
- All scales in quavers, MM = 104.
- Articulations: 1) Single notes, rest strokes and free strokes, with alternating i m and i a.
  2) Double picking, rest strokes, with alternating i m and i a.

Arpeggios
Major: C, F and B flat, compass two octaves; D, 2nd position pattern.
Minor: E and G, compass two octaves.
- Articulation: alternating i m rest strokes on single-note crotchets, MM = 80.

Chords
G7 to C; D7 to G or Gm; A7 to D or Dm; E7 to A or Am; B7 to E or Em; C7 to F.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercise
- As given in the Technical Work book.

List A (18 marks) One to be chosen

ANZCA Modern Guitar – Grade Three (All i m rest strokes)
Scale Study in E Major; Scale Study in G Minor (ANZCA)
ANZCA Modern Guitar – Grade Four (All i m rest strokes) Waltzing Matilda (ANZCA)
Modern Times Estudio – Zarb (Chanterelle ECH750-M)
NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Bourree, p.203 (with repeats) or
Minuet, pp.204–5 (without repeats) – Handel (Amsco FN10000/Music Sales)
PUJOL, M. D. Diez Piezas Fugaces Cíclico (Editions Henry Lemoine 28464H.L.)
SAGRERAS, J. S. Guitar Lessons, Books 1–3 First Guitar Lessons: Lessons 78 and 79 (both)
(Schott ECH881)
SAVIO, I. Ten Brazilian Folk Tunes Samba Lele (Columbia Music CO-188)
SHEARER, A. Classical Guitar Technique Vol. 2 Danza, p.76 (Warner/Chappell)
WANDERS, J. Latin Duets Vol. 2 (Guitar 1) Esmeralda (no D.C.); Tango Argentino
(Broekmans and Van Poppel BP1721)
  Que Pasa – Spanish Duets for Two Guitars Danza Arabesca y Romantica (guitar 1) (BP1707)

List B (18 marks) One to be chosen

AGUADO, D. Studi Per Chitarra no. 16 Ejercicio 2; no. 17 Leccion 38; no. 21 Ejercicio 10;
no. 36 Ejercicio 19 (Suvini Zerboni – Milano S.64042)
BROUWER, L. Études Simples (Estudios Sencillos) Volume 1 no. 1, 4 or 5
(Editions Durand/Hal Leonard HLS0562479)
  Nuevos Estudios Sencillos Omaggio a Debussy; Omaggio a Caturla (Chester CH64273)
CARCASSI, M. Gitarrenschule Teil III no. 3, 6, 16 or 20 (Schott GA 1-03)
COSTE, N. 14 Pieces; The Guitarist’s Recreation, Op. 51 no. 1, 3 or 4 (Schott GA 13)
## Grade Three (Continued)

### List B (Continued)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Publisher/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOMENICONI, C.</td>
<td>24 Präludien, Book 2 (13–24) A testa in giu; Pavana</td>
<td>(Edition Ex Tempore ET 1026)</td>
</tr>
<tr>
<td>GIULIANI, M.</td>
<td>Studi Per Chitarra no. 15 or 33</td>
<td>(Suvini Zerboni S.6630Z)</td>
</tr>
<tr>
<td>HOUGHTON, P.</td>
<td>7 Short Solos The Sorrow of the Lady of the Wood</td>
<td>(Moonstone Music Publications)</td>
</tr>
<tr>
<td>MILLS, J.</td>
<td>The John Mills Classical Guitar Tutor    Larghetto – Sor; Study in A Minor – Mertz</td>
<td>(Wise MN10038)</td>
</tr>
<tr>
<td></td>
<td>Modern Times “Chanson du Marin Disparu” – Kleynjans; Viñeta II – Cordero</td>
<td>(Chanterelle ECH750-M)</td>
</tr>
<tr>
<td>NOAD, F. M.</td>
<td>Solo Guitar Playing Book 1, 4th Edition Etude – Carulli, p.82 (no small repeats, but including D.C.); Pezzo Tedesco, p.117; Etude in D – Sor, p.138</td>
<td>(Amsco FN10000/Music Sales)</td>
</tr>
<tr>
<td>SAGGERAS, J. S.</td>
<td>Guitar Lessons, Books 1–3  Second Guitar Lessons: Lesson 8, 10 or 25</td>
<td>(Chanterelle ECH881)</td>
</tr>
<tr>
<td>SHEARER, A.</td>
<td>Classical Guitar Technique Vol. 2  Waltz, p.69 or Andantino, p.70 – Carulli</td>
<td>(Warner/Chappell)</td>
</tr>
<tr>
<td>SOR, F.</td>
<td>The Complete Studies for Guitar Op. 31, Lesson 5, 7 or 9; Op. 35, no. 3, 4 or 17; Op. 60, no. 12, 14 or 19</td>
<td>(Chantarelle ECH491)</td>
</tr>
</tbody>
</table>

### List C (18 marks) One to be chosen

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Publisher/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>CALATAYUD, B.</td>
<td>The Guitar Music of Spain, Volume One  Mazurka (p.15); Carumba! Habanera (p.16); Bulerias (pp.22–23)</td>
<td>(Wise AM90240)</td>
</tr>
<tr>
<td>CHARLTON, R.</td>
<td>Five Short Pieces for Guitar no. 4 or 5</td>
<td>(Charlton Music 1993)</td>
</tr>
<tr>
<td>HOUGHTON, P.</td>
<td>7 Short Solos Prelude</td>
<td>(Moonstone Music Publications)</td>
</tr>
<tr>
<td>KOSHKIN, N.</td>
<td>Mascarades pour guitare Waltz</td>
<td>(Editions Henry Lemoine 24886H.L.)</td>
</tr>
<tr>
<td>Modern Times</td>
<td>Danza del Cuculo – Domeniconi; Estudio (Mov. Alternado) – Carlevaro; Estudio Fugaz – Cordero; Hangin’ Around – Byatt; Valse – Kleynjans</td>
<td>(Chanterelle ECH750-M)</td>
</tr>
<tr>
<td>NOAD, F. M.</td>
<td>Solo Guitar Playing Book 1, 4th Edition  Canary Jig; Theme by Handel, p.115 (with repeats)</td>
<td>(Amsco FN10000/Music Sales)</td>
</tr>
<tr>
<td>PUJOL, M. D.</td>
<td>Diez Piezas Fugaces El Cubanito; La Juana</td>
<td>(Editions Henry Lemoine 28464H.L.)</td>
</tr>
<tr>
<td>RAK, S.</td>
<td>Rozmary (Cycle of Instructive Compositions for Guitar) no. 18, 25 or 26</td>
<td>(Panton Music Publishers 1985, P2381)</td>
</tr>
<tr>
<td>SAVIO, I.</td>
<td>Ten Brazilian Folk Tunes Modinha; Peixe Vivo</td>
<td>(Columbia Music CO-188)</td>
</tr>
<tr>
<td>SMITH BRINDLE, R.</td>
<td>Guitarcosmos 1  Echo Piece</td>
<td>(Schott 11387)</td>
</tr>
<tr>
<td>WANDERS, J.</td>
<td>Latin Duets Vol. 2 Choro Typico (guitar 1; CD backing optional)</td>
<td>(Broekmans and Van Poppel BP1721)</td>
</tr>
<tr>
<td></td>
<td>Que Pasa – Spanish Duets for Two Guitars Poco Mas (guitar 1; CD backing optional)</td>
<td>(BP1707)</td>
</tr>
<tr>
<td>WERNER, B.</td>
<td>Easy Celtic Guitar, Volume 1 Auld Lang Syne; Danny Boy; Skye Boat Song</td>
<td>(<a href="http://www.thisisclassicalguitar.com">www.thisisclassicalguitar.com</a>)</td>
</tr>
</tbody>
</table>

or

Free choice – One classical or modern piece of at least Grade Three standard from any source. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

### Sight Reading (10 marks) See page 22

### Aural Tests General Knowledge (8 marks each) See pages 24–30
**Consolidation Levels: Grades Four to Six**

**GRADE FOUR**  
*Duration: 25 minutes*

**ANZCA publications relevant to this level:**  
- ANZCA Contemporary Classic Guitar Technical Work  
- ANZCA Modern Guitar – Grade Four  
- ANZCA Aural Tests – All Instruments

**Technical Work**  
(18 marks) *From memory*

**Scales**  
Major: D and E flat, root 5 pattern, compass two octaves; E, compass three octaves.  
Harmonic minor: B and C, root 5 pattern, compass two octaves.  
Chromatic: E, compass three octaves.  
• All scales in quavers, **MM \( \updownarrow = 120 \).**  
• Articulations are listed in the *Technical Work* book.  

**Scale Exercises**  
3\(^{\text{rd}}\): C and G major, compass one octave.  
Slurred (*not required from memory*): D major, 2\(^{\text{nd}}\) position pattern.  
• As given in the *Technical Work* book.  

**Arpeggios**  
Major: D and E flat, root 5 pattern, compass two octaves; E, compass three octaves.  
Minor: B and C, root 5 pattern, compass two octaves.  
Dominant seventh: B\(^{7}\), compass two octaves.  
• Articulation: alternating *im* rest strokes on single-note crotchets, **MM \( \updownarrow = 84 \).**

**Chords**  
E, A and B\(^{7}\), four voicings per chord as given in the *Technical Work* book.  
Two-chord progressions: A\(^{7}\) to D; F sharp\(^{7}\) to Bm; B flat\(^{7}\) to E flat; G\(^{7}\) to Cm.  
• The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a picking or strumming action appropriate to the chord form.  
• All chord voicings are given in the *Technical Work* book.

**List A**  
*Classical & Early Romantic Guitar c.1800–c.1875*  
(14 marks) *One to be chosen*

AGUADO, D.  *Studi Per Chitarra* no. 37 Estudio 5; no. 38 Estudio 6  
(Suvini Zerboni – Milano S.6404Z)

CARCASSI, M.  *Gitarrenschule Teil III* no. 29 or 33  
(Schott GA 1-03)

**Twenty-Five Etudes, Op. 60** no. 2, 3, 7 or 19  
(Suvini Zerboni S.8461Z, Schott GA 2, or Chanterelle ECH470)

COSTE, N.  *25 Etudes, Op. 38* no. 4  
(Schott GA 34)

14 Pieces; *The Guitarist’s Recreation, Op. 51* no. 8, 9 or 14  
(Schott GA 13)

GIULIANI, M.  *Studi Per Chitarra* no. 30, 32 or 40 (*bpm c.92*)  
(Suvini Zerboni S.6630Z)

Studies for Guitar, Op. 1A  *Left Hand Studies:* 6\(^{\text{ths}}\) in C major or 3\(^{\text{rd}}\)s in G major  
(Schott 1/GA 30)

LEGNANI, L.  *36 Caprices, Op. 20* no. 4, 12 or 27  
(Chanterelle ECH440)

MERTZ, J. K.  *Volume V – Didactic & Easy Pieces* Waltz no. 4  
(Chanterelle ECH421)

MILLS, J.  *The John Mills Classical Guitar Tutor* Capriccio – Giuliani; Prelude no. 4 – Molino  
(Wise MN10038)

SOR, F.  *The Complete Studies for Guitar*  
Op. 31, Lesson 3, 8 or 23;  Op. 35, no. 8 or 13;  Op. 44, no. 13, 22 or 23;  Op. 60, no. 5 or 16  
(Chanterelle ECH491)

**List B**  
*Spanish & South American Guitar c.1850–c.1930*  
(14 marks) *One to be chosen*

LLOBET, M.  *Guitar Works Vol. 2* Estilo Popular no. 1; La Preco De Lleida  
(Chanterelle ECH892)
**GRADE FOUR**  (Continued)

**List B**  (Continued)

MOSER, W.  *Easy 19th Century Spanish Guitar Music*  Galop – Cano;  
Op. 41, Berceuse or Cantilene Espagnole – Ferrer;  Vals no. 1 – Arcas  (Ricordi Sy.2313)

NOAD, F. M.  *Solo Guitar Playing Book 1, 4th Edition*  
Lagrima – Tárrega, p.195;  Romance, p.197  (Amsco FN10000/Music Sales)

SAGRERAS, J. S.  *Guitar Lessons, Books 1–3*  
Third Guitar Lessons:  Lesson 7, 8, 16 or 22  (Chanterelle ECH881)

TÁRREGA, F.  *Complete Preludes*  no. 3 Lagrima*  (Universal Edition UE13408)  
*Also available in Concert Guitar Collection ed. Ragossnig (Schott ED 20505).  
A Tárrega Collection  Waltz “Las Dos Hermanas”  (Schirmer)

WYNBERG, S.  *First Repertoire for Solo Guitar, Book 2*  
Maria Luisa;  Mazurka – Sagreras  (Faber 0571563228)

**List C**  *Modernist & Neo–Classical works c.1920–Present*  (14 marks)  One to be chosen

BROUWER, L.  *Études Simples (Estudios Sencillos) Volume 2*  no. 8  
(Edions Durand/Hal Leonard HLS0562480)

Volume 3  no. 15  (HLS0562603)

DOMENICONI, C.  *24 Praludien, Book 2 (13–24)*  
Cammino di notte;  Quasi “A la turca”;  Sogno  (Edition Ex Tempore ET 1026)

KOSHKIN, N.  *Mascarades pour guitare*  
The Paper Dragon;  Pulcinella  (Editions Henry Lemoine 24886H.L.)

MILLS, J.  *The John Mills Classical Guitar Tutor*  
Fantasie – Inglis;  Prelude – Bosman  (Wise MN10038)

PONCE, M.  *Preludes I: no. 1–6*  Prelude 6  (Schott GA 124)  
Preludes II:  no. 7–12  Prelude 10  (GA 125)

RIERA, J.  *Four Venezuelan Pieces*  Nostalgia  (Universal Edition UE29174)

SEGOVIA, A.  *Prelude in Chords – Four Easy Lessons*  Any one  (Celesta)

SMITH BRINDLE, R.  *Guitarcosmos 1*  Berceuse;  Chorale and Variants  (Schott 11387)

UHL, A.  *Ten Studies for Guitar, Book 1*  Dudelsack  (Universal Edition UE11180)

**List D**  *Post–Modern & Popular*  (14 marks)  One to be chosen

**ANZCA Modern Guitar – Grade Four**  * (Finger-style arrangements)  
Londonderry Air;  Minnie Gets Back to Texas;  Silent Night  (ANZCA)

BROUWER, L.  *Nuevos Estudios Sencillos*  Omaggio a Mangore;  Omaggio a Tárrega  
(Chester CH64273)

CALATAYUD, B.  *The Guitar Music of Spain, Volume One*  
Solea (pp.18–19);  Fandanguillo (pp.20–21)  (Wise AM90240)

HOUGHTON, P.  *5 Exotic Studies*  Prelude  
7 Short Solos  Black Rose Prelude;  Folk Dance;  Maypole Jig  (Moonstone Music Publications)

Jazz Goes Classic – Jazz Favorites for Classic Guitar  Blue Moon;  Summertime  (Mel Bay WMB004)

Modern Times  Down and Out or  Reggae Sunrise – Byatt;  
Petite Valse Intime et Sentimentale – Kleynjans  (Chanterelle ECH750-M)

WANDERS, J.  *Latin Duets Vol. 2*  Rumba Caracteristica *(guitar 1; CD backing optional)*  
(Broekmans and Van Poppel BP1721)

Que Pasa – Spanish Duets for Two Guitars  Que Pasa *(guitar 1; CD backing required)*  (BP1707)
**GRADE FOUR**  (Continued)

**List D**  (Continued)

WERNER, B.  *Easy Celtic Guitar, Volume 1*

The Ash Grove;  Loch Lomond;  O’Carolan’s Welcome  (www.thisisclassicalguitar.com)

or

**Free Choice** – Any classical or modern finger-style solo of at least Grade Four standard.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 24–30*

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**GRADE FIVE**  

*Duration: 25 minutes*

*ANZCA publications relevant to this level:*
- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Modern Guitar – Grade Five
- ANZCA Aural Tests – All Instruments

**Technical Work**  (18 marks)  *From memory*

**Scales**  Major: G and F.  Melodic minor: E and F sharp.  Chromatic: G.

- All scales compass three octaves in semiquavers, MM = 72.
- Articulations are listed in the *Technical Work* book.

**Scale Exercises**

3rd: G major, 2nd and 3rd strings; E melodic minor, 3rd and 4th strings.  Compass one octave.

Slurred (*not required from memory*): A major, 2nd and 4th positions, compass two octaves.

- As given in the *Technical Work* book.

**Arpeggios**  Major: G and F.  Minor: E and F sharp.  Compass three octaves.

Dominant seventh: B7, C7, C sharp7 and D7.  Root 5 pattern, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM = 96.

**Chords**  G, D7, Em and B7, four voicings per chord as given in the *Technical Work* book.

Two-chord progressions:  C7 to F;  C sharp7 to F sharp minor.

- The examiner will choose one two-chord progression at a time;  the candidate will play the chords on consecutive beats with a picking or strumming action appropriate to the chord form.
- All chord voicings are given in the *Technical Work* book.

**Notes on Lists**

- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).
GRADE FIVE

List A  Classical & Early Romantic Guitar c.1800–c.1875  (14 marks)  One to be chosen

AGUADO, D.  Studi Per Chitarra  no. 33 Leccion 35  (Suvini Zerboni – Milano S.6404Z)
CARCASSI, M.  Twenty-Five Etudes, Op. 60  no. 13, 14, 15, 17 or 18
  (Suvini Zerboni S.8461Z, Schott GA 2, or Chanterelle ECH470)
COSTE, N.  25 Etudes, Op. 38  no. 1, 3 or 7  (Schott GA 34)

14 Pieces; The Guitarist’s Recreation, Op. 51  no. 11 or 13  (Schott GA 13)

GIULIANI, M.  Studi Per Chitarra  no. 39 (bpm c.92–104), 42 or 53  (Suvini Zerboni S.6630Z)

Studies for Guitar, Op. 1A  Left Hand Studies: 3rd in C major or 3rd in D major  (Schott 1/GA 30)
24 Etuden, Op. 48  ed. Scheit.  nos. 7 and 4 (in that order)  (Universal Edition UE13627)

  Rondo, Op. 21 no. 22 – Carcassi  (Schott ED 20505)

LEGNANI, L.  36 Caprices, Op. 20  no. 6, 11, 29 or 31  (Chanterelle ECH440)
MERTZ, J. K.  Volume V – Didactic & Easy Pieces  Opus 4 (Three Nocturnes), no. 1
  (Chanterelle ECH421)

SOR, F.  The Complete Studies for Guitar  Op. 6, no. 8;  Op. 31, Lesson 15;
  Op. 35, no. 15 (use 1st repeat) or 22;  Op. 60, no. 20, 22 or 24  (Chantarelle ECH491)

Twenty Selected Minuets  no. 3 Minuet and Trio (from Op. 25)  (Schott GA 15)

List B  Spanish & South American Guitar c.1850–c.1930  (14 marks)  One to be chosen

ARCAS, J.  Coleccion De Tangos  Tango no. 2  (Unión Musical Ediciones S.L./Music Sales UMG10480)
CALATAYUD, B.  The Guitar Music of Spain, Volume One
  Bolero (pp.28–29);  El Majo (pp.30–31);  Una Caricia – Serenata (pp.60–61)  (Wise AM90240)
GUIMARAES, J. T. (Pernambuco)  Famous Choros Volume 1
  Sons de Carilhoes – version 2 (no 1st repeats, but including D.S.)  (Chanterelle ECH761)
Guitar Concert Collection  ed. Ragossnig.  Allegretto, Col.3a no. 7 or Tango Op. 50 no. 3 – Ferrer;
  Camelia Mazurka – Iparraguirre  (Schott ED 20505)

LLOBET, M.  Guitar Works Vol. 2  Canco del Lladre;  El Testamen d’Amelia  (Chanterelle ECH892)
MOSER, W.  Easy 19th Century Spanish Guitar Music
  El Vito Vito – Damas;  Minuetto – Arcas  (Ricordi Sy.2313)

NOAD, F. M.  Solo Guitar Playing Book 1, 4th Edition
  Adelita – Tárrega;  El Testamen de N’amelia – Llobet  (Amsco FN10000/Music Sales)
SAGRERAS, J. S.  Guitar Lessons, Books 4–6, Advanced Technique
  Fourth Guitar Lessons:  Lesson 3, 12, 15, 24, 30 or 35  (Chanterelle ECH882)
TÁRREGA, F.  Complete Preludes
  nos. 5 and 6 (two short preludes in D major, to count as one work)  (Universal Edition UE13408)

Original Compositions for Guitar  Adelita  (Konemann Music Budapest K159)

List C  Modernist & Neo-Classical works c.1920–Present  (14 marks)  One to be chosen

BENNETT, R. R.  Impromptus  no. 3  (Universal Edition UE14433L)
BROUWER, L.  Études Simples (Estudios Sencillos) Volume 2  no. 10
  (Editions Durand/Hal Leonard HLS0562480)
  Volume 3  no. 11 or 14  (HLS0562603)

CASTELNUOVO-TEDESCO, M.  Appunti: Preludes and Studies for Guitar  no. 3 or 6
  (Suvini Zerboni 67252)
HOUGHTON, P.  5 Exotic Studies  Phantasy;  Romance  (Moonstone Music Publications)
GRADE FIVE  (Continued)

List C  (Continued)

HOUGHTON, P.  6 Short Solos  The Red Goldfish  (Moonstone Music Publications)
ORPHEE, M. & PLESCH, M.  Tangos, Milongas, Habaneras for Guitar  Don Carlos;  El Ciruja
(Editions Orphée PWYS - 48)
PONCE, M.  Preludes I: no. 1–6  Prelude 2 or 5  (Schott GA 124)
  Preludes II: no. 7–12  Prelude 7 or 9  (GA 125)
POULENC, F.  Sarabande  (Ricordi LD557)
RIERA, J.  Four Venezuelan Pieces  Melancolia;  Valse  (Editions Orphée PWYS - 48)
SAVIO, I.  25 Melodic Studies for Guitar  no. 2 or 3  (GSP 89)
TANSMAN, A.  Berceuse d’Orient  (Editions Max Eschig)
UHL, A.  Ten Studies for Guitar, Book 1  Aria;  Marsch  (Universal Edition UE11180)
VILLA-LOBOS, H.  Solo Guitar  Prelude no. 3  (Eschig/Durand/Hal Leonard HL50560932)

List D  Post-Modern & Popular  (14 marks)  One to be chosen

ANZCA Modern Guitar – Grade Five  (Finger-style arrangements)
  Country Road;  Shenandoah;  Swing Low, Sweet Chariot  (ANZCA)
BROUWER, L.  Nuevos Estudios Sencillos  Omaggio a Stravinsky;  Omaggio a Villa-Lobos
  (Chester CH64273)
GARCIA, G.  Five Celtic Pieces  Rune of the Weaver;  Tiarna Mhaigheo  (Cramer JBC 2009)
GARDINER, D.  Of Dreams and Fantasy
  Hush;  Irish Melody;  Parsley, Sage, Rosemary and Thyme  (Gardiner: www.duncangardiner.com)
Jazz Goes Classic – Jazz Favorites for Classic Guitar
  How High the Moon;  You Stepped Out of a Dream  (Mel Bay WMB004)
MARSH, S.  Irish Folk Songs for Classical Guitar
  A Good Roarin’ Fire;  Sheebeg and Sheemore  (Mel Bay MB98435)
MILLS, J.  The John Mills Classical Guitar Tutor
  Study – Sexton  (Wise MN10038)
Modern Times
  Alba – Domeniconi;  Cakewalk – Charlton;  Chinese Blossom – Zenamon;
  Humoresque – Kleynjans  (Chanterelle ECH750-M)
PUJOL, M. D.  Cinco Preludios  no. 4 Curda Tangeada  (Universal Edition UE29180A)
  Katydid’s Ditty no. 2;  Shenandoah  (Alfred 00-P0961GTA)

or

Free Choice – Any classical or modern finger-style solo of at least Grade Five standard.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
Contemporary Classic Guitar  

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

ANZCA publications relevant to this level:  
• ANZCA Contemporary Classic Guitar Technical Work  
• ANZCA Modern Guitar – Grade Six  
• ANZCA Aural Tests – All Instruments

Technical Work (18 marks) From memory

Scales
• All scales compass three octaves in semiquavers, MM $\frac{\dot{}}{4} = 76$.
• Articulations are listed in the Technical Work book.

Scale Exercises
3rds: D major and A major, compass two octaves.
Slurred (not required from memory): E major, 2nd to 9th positions on the 1st string.
• As given in the Technical Work book.

Arpeggios
Dominant seventh: E7, compass three octaves;
E flat7, root 5 and C7, root 6, compass two octaves.
• Articulation: alternating im rest strokes on single-note crotchets, MM $\frac{\dot{}}{4} = 108$.

Chords
E7 and A, four voicings per chord.
C7, Fm, E flat7 and A flat, three voicings per chord.
• As given in the Technical Work book.

Notes on Lists
• Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A
Classical & Early Romantic Guitar c.1800–c.1875 (14 marks) One to be chosen

AGUADO, D.  Studi Per Chitarra  no. 42 Estudio 23; no. 47 Leccion 33  
(Suvini Zerboni – Milano S.64042)

CARCASSI, M.  Twenty-Five Etudes, Op. 60  no. 9, 20, 22 or 23  
(Suvini Zerboni S.84612, Schott GA 2, or Chanterelle ECH470)

COSTE, N.  25 Etudes, Op. 38  no. 2, 5 or 6  
(Schott GA 34)

14 Pieces; The Guitarist’s Recreation, Op. 51  no. 10  
(Schott GA 13)

GIULIANI, M.  Studi Per Chitarra  no. 40, 54, 57 or 67  
(Suvini Zerboni S.6630Z)

Studies for Guitar, Op. 1A  Left Hand Studies: 3rds and 10ths in A major – both  
(Chatt 1/GA 30)

24 Etuden, Op. 48  ed. Scheit.  nos. 6 and 13 or nos. 6 and 19 (either pair to be played in the specified order and to count as one work)  
(Universal Edition UE13627)

LEGNANI, L.  36 Caprices, Op. 20  no. 7, 21, 26 or 33  
(Chanterelle ECH440)

MERTZ, J. K.  Three Pieces  Konzert-Etude; Liebeslied  
(Chatt GA 477)

Volume IV – Bardenklange, Op. 13  Romanze, pp.18–19; Sehnsucht  
(Chanterelle ECH420)

Volume V – Didactic & Easy Pieces  Waltz no. 1 (with Introduction)  
(Chanterelle ECH421)

SOR, F.  The Complete Studies for Guitar  
Op. 6, no. 9, 11 or 12; Op. 31, Lesson 19, 20 or 21; Op. 35, no. 16 or 20  
(Chantarelle ECH491)

Twenty Selected Minuets  no. 1 Minuet and Trio (from Op. 22)  
(Chatt GA 15)
List B  Spanish & South American Guitar c.1850–c.1930  (14 marks) One to be chosen

ARCAS, J. Coleccion De Tangos  Introduction and Aire de Tango (no. 1)  (Unión Musical Ediciones S.L./Music Sales UMG10480)
GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1  Brasilierinho; Preto e Branco  (Chanterelle ECH761)
Nardo Vals or Dalia  Habanera – Iparraguirre  (Schott ED 20505)
LLOBET, M. Guitar Works Vol. 2  La Filadora; La Filla Del Marxant  (Chanterelle ECH892)
MOSER, W. Easy 19th Century Spanish Guitar Music  Bolero – Arcas  (Ricordi Sy.2313)
ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar  
Argentina; El Mejicano; Rosita  (Editions Orphée PWYS - 48)
SAGRERAS, J. S. Guitar Lessons, Books 4–6, Advanced Technique  
Fifth Guitar Lessons: Lesson 10 and 11 – both, or Lesson 20 or 24  (Chanterelle ECH882)
TÁRREGA, F. Complete Preludes no. 4 (Scherzando in G major); no. 9 (in D minor)  
(Universal Edition UE13408)
Original Compositions for Guitar  Estudio en Forma de Minuet; Tango  
(Konemann Music Budapest K159)

List C  Modernist & Neo-Classical works c.1920–Present  (14 marks) One to be chosen

BENNETT, R. R. Impromptus no. 1  (Universal Edition UE14433L)
BROUWER, L. Études Simples (Estudios Sencillos) Volume 4  no. 17  
(Editions Durand/Hal Leonard HL50562604)
CALATAYUD, B. The Guitar Music of Spain, Volume One  
Danza Espanola (pp.66–67); Tango Argentino (pp.68–69)  (Wise AM90240)
CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 5 or 7  
(Suvini Zerboni 67252)
GNATTALI, R. Ten Studies for Guitar no. 4, 6 or 10  (Chanterelle ECH727)
HOUGHTON, P. 5 Exotic Studies  Tremolo Study... Oceana  
(Moonstone Music Publications)
MARTIN, F. Quatre Pieces Breves  Air  (Universal Edition UE12711)
MILLS, J. The John Mills Classical Guitar Tutor  Canzona – Smith Brindle  
(Wise MN10038)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar  
La Zona del Silencio  (Guitar Solo Publications GSP 231)
PONCE, M. Preludes I: no. 1–6 Prelude 1 or 4  (Schott GA 124)
SAVIO, I. 25 Melodic Studies for Guitar no. 4, 20 or 21  (Guitar Solo Publications GSP 89)
SMITH BRINDLE, R. Preludes and Fantasias  Prelude no. 1 or 2  
(Boosey & Hawkes 20771)
TANSMAN, A. Cavatina  Barcarolle; Sarabande  (Schott GA 165)
UHL, A. Ten Studies for Guitar, Book 2  Praeludium; Malinconia  
(Universal Edition UE11181)
VILLA-LOBOS, H. Solo Guitar Prelude no. 4  
(Eschig/Durand/Hal Leonard HLS0560932)

List D  Post-Modern & Popular  (14 marks) One to be chosen

ANZCA Modern Guitar – Grade Six  (Finger-style arrangements)  
Cool Bossa; Prelude in D Minor; Ragtime Reminisces (2008 ed.)  (ANZCA)
Australian Guitar Solos ed. R. Vella. Partita-Prelude – Chadwick  
(Currency Press Sydney)
Baden Powell: Songbook Vol. 2  Acalanto das Nonas  (Tonos Darmstadt)
DUARTE, J. Three English Folk Songs  Any one  
(Novello 12.0105.00)
GARCIA, G. Five Celtic Pieces  Cuan ag Eirigh; Port ui Mhuirgheasa  
(Cramer JBC 2009)
GRADE SIX (Continued)

List D (Continued)

GARDINER, D.  Of Dreams and Fantasy  Ballad  (Gardiner: www.duncangardiner.com)
HOUGHTON, P.  6 Short Solos  Dompe;  Homage to de Visee  (Moonstone Music Publications)

Jazz Goes Classic – Jazz Favorites for Classic Guitar

Body and Soul;  Have You Met Miss Jones? (no repeat; use 2nd ending)  (Mel Bay WMB004)
JIRMAL, J.  Baden Jazz Suite  Berceuse  (Editions Henry Lemoine 25083H.L.)
MARSH, S.  Irish Folk Songs for Classical Guitar  Come My Love;  Croghan a Grove
(Mel Bay MB98435)
Modern Times  Berceuse – Charlton;  El Jardín de los Lagartos – Cordero;
Hommage à Tárrega – Kleynjans;  P.C. in Blue – Byatt  (Chanterelle ECH750-M)
OLIVA, J. C.  20 Estampas de Mexico: Stylistic Studies for Solo Guitar  El Tepeyac
(Guitar Solo Publications GSP 231)
PEREIRA, M.  Marta  (Guitar Solo Publications GSP 221)
PUJOL, M. D.  Cinco Preludios  no. 2 Preludio Triston  (Universal Edition UE29180A)
STAAK, P. van der.  Bolero Espagnol  (Broekmans and Van Poppel BP851)
(Alfred 00-P0961GTA)
YORK, A.  Sunshine Rag  (Guitar Solo Publications GSP 193)

or

Free Choice – One contemporary classical piece of at least Grade Six standard, from any source. This piece may be accompanied by a backing track if appropriate.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

Advanced Levels: Grade Seven to Diplomas

GRADE SEVEN  

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level: • ANZCA Contemporary Classic Guitar Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)  From memory

• All scales in semiquavers, MM = 80.
• Articulations are listed in the Technical Work book.

Scale Exercises  3rd and 6th: C major, compass two octaves.
Octaves: G major and E melodic minor, compass two octaves.
• As given in the Technical Work book.
Dominant seventh: F\(^7\), compass three octaves;  D\(^7\), root 6, compass two octaves.
- Articulation: alternating \(i\ m\) rest strokes on single-note crotchets, MM \(= 120\).

Chords  F\(^7\), B flat, B flat minor, D\(^7\) and Gm, four voicings per chord.
- As given in the Technical Work book.

Notes on Lists
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  Baroque/Classical/Romantic multi-movement works to c.1860  (14 marks)  One to be chosen
Carcassi, M.  Gitarrenschule Teil III  Theme and Variations:
Arie aus Cenerentola von Rossini (no. 41)  or  Schweizerlied (no. 42)  (Schott GA 1-03)
Trois Sonatines, Opus 1  Sonatina no. 2  (Any complete edition)
Carulli, F.  Six Divertissements Brillants, Op. 317  no. 2 or 5  (Chanterelle ECH428)
Gigliulan, M.  Trois Sonates brillantes, Op. 96  Sonata no. 1 or 2  (Any complete edition)
Koonce, F.  The Baroque Guitar in Spain and the New World
Four pieces by Sanz as a suite, in the following order (repeats not necessary):
La cavalleria de Naples con dos clarines;  Folias, Las Hachas and Canarios
(Mel Bay MB21122)
Mertz, J. K.  Three Pieces  Kleine Variationen – all  (Schott GA 477)
Volume IV – Bardenklange, Op. 13  Polonaise and Trio, no. 1 or 5  (Chanterelle ECH420)
Sor, F.  Trois Pieces de Societe, Op. 33  no. 2, Andante & Valse  (Tecla Volume 5)
Twenty Selected Minuets  no. 12 Minuet and Trio (from Op. 34)
(Errata: Opus 36 in Tecla facsimile edition)  (Schott GA 15)

List B  Romantic & Neo-Classical solo works c.1860–c.1970  (14 marks)  One to be chosen
Barrías, A.  18 Concert Pieces, Vol. 1
La Catedral, 1\(^{st}\) movement (Preludio);  Villancico de Navidad  (Schott ED 12370)
Guimarães, J. T. (Pernambuco)  Famous Choros Volume 1  As Emboladas do Norte
(Chanterelle ECH892)

Lauro, A.  Four Valses Venezolanos  no. 1 or 2  (Broekmans & Van Poppel BP794)
Llobet, M.  Guitar Works Vol. 2  El Mestre;  La Nit De Nadal  (Chanterelle ECH892)

Orpehe, M. & Plesch, M.  Tangos, Milongas, Habaneras for Guitar

Cha-ca-chá;  El Choclo;  Langostas  (Editions Orphée PWYS - 48)

Ponce, M.  Tres Canciones Populares Mexicanas  no. 2  (Schott GA 111)

Sagreras, J. S.  Guitar Lessons, Books 4–6, Advanced Technique
Sixth Guitar Lessons:  Lesson 6, 9 or 12  (Chanterelle ECH882)
Segovia, A.  Estudios  Oracion  (Schott GA 178)
Tárrega, F.  Original Compositions for Guitar

Grand Vals (1\(^{st}\) ending repeats optional);  Maria;  Marieta  (Konemann Music Budapest K159)
Uhl, A.  Ten Studies for Guitar, Book 1  Capriccio  (Universal Edition UE11180)

Book 2  Notturno  (UE11181)
GRADE SEVEN (Continued)

List B (Continued)
VILLA-LOBOS, H. Solo Guitar Prelude no. 5; Valsa-Choro (Eschig/Durand/Hal Leonard HL50560932)

List C Studies & Atonal works c.1920–Present (14 marks) One to be chosen
BENNETT, R. R. Impromptus no. 2 or 4 (Universal Edition UE14433L)
CALATAYUD, B. The Guitar Music of Spain, Volume One
Tango (pp.70–71); Pequena Tarantela (pp.94–95) (Wise AM90240)
CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 8 or 10
(Suvini Zerboni 67252)
DODGSON, S. Studies for Guitar, Book 1 no. 2 or 5 (Ricordi 554)
GNATTALI, R. Ten Studies for Guitar no. 2, 3 or 7 (Chanterelle ECH727)
LAURO, A. Quatro Estudios en Imitaciones no. 1 (Chanterelle ECH720)
MARTIN, F. Quatre Pieces Breves Plaïnte (Universal Edition UE12711)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar Teotihuacan
(Guitar Solo Publications GSP 231)
PUJOL, M. D. 14 Etudes – Book 2: Etudes 8–14 Etude 11, 12 or 13 (Editions Henry Lemoine 26979H.L.)
SAVIO, I. 25 Melodic Studies for Guitar no. 6, 9 or 22 (Guitar Solo Publications GSP 89)
SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
VILLA-LOBOS, H. Solo Guitar Etude no. 1 or 6 (Eschig/Durand/Hal Leonard HL50560932)

List D Solo works c.1970–Present (14 marks) One to be chosen
Baden Powell: Songbook Vol. 2 Retrato brasileiro (Tonos Darmstadt)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Estrada Branca (Mel Bay MB99725)
BELLINATI, P. Modinha (Guitar Solo Publications GSP 81)
BROUWER, L. Études Simples (Estudios Sencillos) Volume 4 no. 20 (Editions Durand/Hal Leonard HL50562604)
HOUGHTON, P. 6 Short Solos The Ancients; Fantasia (Moonstone Music Publications)
JIRMAL, J. Blue Bossa (Editions Henry Lemoine 27865H.L.)
MARTIN, F. Irish Folk Songs for Classical Guitar
The Lovely Sweet Banks of the Suir; The Spanish Lady (Mel Bay MB98435)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar
Acapulco; Lagunas Magicas (Guitar Solo Publications GSP 231)
PUJOL, M. D. Cinco Preludios no. 1 Preludio Rockero (Universal Edition UE29180A)
(Alfred 00-P0961GTA)
Windham Hill Guitar Sampler Andecy – York (Hal Leonard HL00694888)
YEPES, N. Two Catalan Folksongs Montanyes del Canigu (Schott GA 605)

or
Free Choice – Any contemporary classical piece of at least Grade Seven standard. This piece may be accompanied by a backing track if appropriate.

Sight Reading (10 marks) See page 22
Aural Tests General Knowledge (8 marks each) See pages 24–30
GRADE EIGHT

Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.

ANZCA publications relevant to this level:
• ANZCA Contemporary Classic Guitar Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work  (18 marks) From memory

Scales
- Major: B.
- Harmonic and melodic minor: A.
- Whole tone: F.
- Compass three octaves.
- Diminished (whole/half): G.
- Compass two octaves.
  • All scales in semiquavers, MM = 84.
  • Articulations are listed in the Technical Work book.

Scale Exercises
- 3\textsuperscript{rd}s: G major, compass two and a half octaves.
- 6\textsuperscript{ths}: G major, compass two octaves.
- Octaves: A major and melodic minor, compass two octaves.
  • As given in the Technical Work book.

Arpeggios
- Major and minor: B, compass three octaves.
- Dominant seventh: F sharp\textsuperscript{7}, compass three octaves.
- Diminished seventh: Gdim\textsuperscript{7}, root 6 and Cdim\textsuperscript{7}, root 5, compass two octaves.
  • Articulation: alternating \textit{i m} rest strokes on single-note crotchets, MM = 132.

Chords
- F sharp\textsuperscript{7}, B and Bm, four voicings per chord.
- Gdim\textsuperscript{7} and Cdim\textsuperscript{7}, five voicings per chord.
  • As given in the Technical Work book.

Notes on Lists

• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

List A  Baroque/Classical/Romantic multi-movement works to c.1860  (14 marks) One to be chosen

CARCASSI, M.  Gitarrenschule Teil III  Theme and Variations: Italienischer Gesang (no.44) (Schott GA 1-03)
  • Trois Sonatines, Opus 1  Sonatina no. 1  (Any complete edition)

CARULLI, F.  Trois Sonatines, Op. 7  Sonatina no. 1 or 3  (Any complete edition)

de VISEE, R.  Suite in E Minor, ed. Scheit.  \textit{Five contrasting movements from the Courante} (Universal Edition UE14451)

GIULIANI, M.  Three Sonatinas, Op. 71  Sonatina no. 1*  (Zimmerman 2707, or any complete edition including Concert Guitar Collection (Schott ED 20505))
  • Trois Sonates brillantes, Op. 96  Sonata no. 3  (Any complete edition)

KOONCE, F.  The Baroque Guitar in Spain and the New World  \textit{Four pieces by Sanz as a suite, in the following order (repeats not necessary):} Pavanas, Espanoletas, Villanos \textbf{and} Passacalles (Mel Bay MB21122)

MERTZ, J. K.  Volume IV – Bardenklange, Op. 13  Polonaise and Trio no. 4; Rondino (Chanterelle ECH420)

MOLINO, F.  Drei Sonaten, Op. 6  Sonata no. 1  (Schott GA 47, or any complete edition)
GRADE EIGHT  (Continued)

List A  (Continued)
SOR, F.  Trois Pieces de Societe, Op. 33  no. 3, Sicilienne & Marche  (Tecla Volume 5)
   Trois Pieces de Societe, Op. 36  no. 1 or 2 (all of either work)  (Tecla Volume 5)
   Variations on a Scottish Theme, Op. 40  (Tecla 024, or any complete edition)

List B  Romantic & Neo-Classical solo works c.1860–c.1970  (14 marks)  One to be chosen
BARRIOS, A.  18 Concert Pieces, Vol. 1  Air de Zamba  (Schott ED 12370)
   Vol. 2  Julia Florida (Barcarola)  (ED 12371)
De FALLA, M.  Homenaje (Le Tombeau de Claude Debussy)  (Chanterelle ECH895)
   Two Dances from The Three-Cornered Hat  arr. S. Behrend.  Dance of the Miller
   (Chester CH01810)
GNATTALI, R.  Ten Studies for Guitar  no. 1 or 8  (Chanterelle ECH727)
GUIJARRAIS, J. T. (Pernambuco)  Famous Choros Volume 1  Dengoso  (Chanterelle ECH761)
   Guitar Concert Collection  ed. Ragossnig.  Mi Favorita Mazurka – Fortea  (Schott ED 20505)
LAURO, A.  Quatro Valses Venezolanos  no. 3 or 4  (Broekmans & Van Poppel BP794)
LLOBET, M.  Guitar Works Vol. 1  Estudio in E Major;  Romanza  (Chanterelle ECH891)
ORPHEE, M. & PLESCH, M.  Tangos, Milongas, Habaneras for Guitar
   ¡¡Cancha!!;  Diosma;  El Chamuyo  (Editions Orphée PWYS - 48)
PARGA, J.  Concert Works for Guitar  Polo Gitano y Panaderos, Op. 2  (Chanterelle ECH431)
PONCE, M.  Valse  (Schott GA 153)
SAGRERAS, J. S.  Guitar Lessons, Books 4–6, Advanced Technique
   Sixth Guitar Lessons:  Lesson 7, 23 or 29  (Chanterelle ECH882)
SEGOVIA, A.  Estudios  no. 2 Remembranza  (Schott GA 178)
   Estudio sin luz  (Schott GA 179)
TÁRREGA, F.  Original Compositions for Guitar  Variations on The Carnival of Venice:
   Theme plus at least one of Variations 1–7, then conclude with Variation 8
   (Konemann Music Budapest K159)
   A Tárrega Collection  Ave Maria;  Song Without Words  (Schirmer)
VILLA-LOBOS, H.  Solo Guitar  Prelude no. 1 or 2;  Schottish-Choro;  Gavotta-Choro
   (Eschig/Durand/Hal Leonard HL50560932)

List C  Studies & Atonal works c.1920–Present  (14 marks)  One to be chosen
ASSAD, S.  3 Divertimentos  no. 1  (Guitar Solo Publications GSP 244)
DODGSON, S.  Studies for Guitar, Book 1  no. 7, 8 or 10  (Ricordi 554)
DOMENICONI, C.  3 Studies for the Spirit  “The Chinese”  (Edition Margaux em1018)
LAURO, A.  Quatro Estudios en Imitaciones  no. 2 or 3  (Chanterelle ECH720)
OLIVA, J. C.  20 Estampas de Mexico: Stylistic Studies for Solo Guitar  Cancun;  Rio Grijalva
   (Guitar Solo Publications GSP 231)
PUJOL, M. D.  14 Etudes – Book 1: Etudes 1–7  Etude 4 or 5  (Editions Henry Lemoine 26935H.L.)
   Book 2: Etudes 8–14  Etude 9  (26979H.L.)
RODRIGO, J.  Trois Petites Pieces for Guitar
   I – Ye Se Van Los Pastores;  II – Por Caminos de Santiago  (Editions Max Eschig 7382)
SAVIO, I.  25 Melodic Studies for Guitar  no. 7, 14 or 19  (Guitar Solo Publications GSP 89)
SMITH BRINDLE, R.  Preludes and Fantasias  Prelude no. 1 or 2  (Boosey & Hawkes 20771)
GRADE EIGHT  (Continued)

**List C**  (Continued)
- TANSMAN, A. Danza Pomposa  (Schott GA 206)
- UHL, A. Ten Studies for Guitar, Book 2  Tanz  (Universal Edition UE11181)
- VILLA-LOBOS, H. Solo Guitar  Etude no. 5  (Eschig/Durand/Hal Leonard HL50560932)

**List D**  Solo works c.1970–Present  (14 marks)  *One to be chosen*
- Baden Powell: Songbook Vol. 3  Berceuse a Jussara; Simplesmente  (Tonos Darmstadt)
- BARBOSA-LIMA, C. Pixinguinha  (Alfredo Vianna)
  - Rir Pra Nao Chorar  (Guitar Solo Publications GSP 50)
- BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar
  - Bate-Boca; Luiza  (Mel Bay MB99725)
- BELLINATI, P. Choro Sapecio  (Guitar Solo Publications GSP 87)
- BOGDANOVIC, D. Sharon’s Song Dance  (Guitar Solo Publications GSP 46)
- BROUWER, L. 2 Thèmes Populaires Cubains
  - Berceuse (Cancion de Cuna)  (Editions Durand/Hal Leonard HL50562534)
- DREYFUS, G., ed. Schubert. There is Something of Don Quixote in all of us  (Allans)
- JIRMAL, J. Baden Jazz Suite  Simplicitas, 1st movement (complete)  (Editions Henry Lemoine 25083H.L.)
- MACHADO, C. Frevo Bajado  Xaranga Do Vovo  (Editions Henry Lemoine 24762H.L.)
- MYERS, S. Cavatina  (John Williams solo version)
- PEREIRA, M. Amigo Leo  (Guitar Solo Publications GSP 260)
- PIAZZOLLA, A. Verano Porteño  (Chanterelle ECH725)
- PUJOL, M. D. Cinco Preludios  Candombe en mi; Tristango en vos  (Universal Edition UE29180A)
- YORK, A. Freelin’ (Free Wheelin’)  (Guitar Solo Publications GSP 204)

*or*

**Free Choice**—Any contemporary classical piece of at least Grade Eight standard. This piece may be accompanied by a backing track if appropriate.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 24–30*
ASSOCIATE PERFORMER DIPLOMA  (A.Dip.A.)  
Duration: 60 minutes

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

- A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

- This examination consists of four List pieces and General Knowledge only.

**List A  Baroque/Classical/Romantic multi-movement works to c.1860  One to be chosen**

- Suite BWV995: *any five movements from the Allemande*; Suite BWV997: Praeludio, Sarabande and Gigue – all  *(Kjos WG100)*
- GIULIANI, M.  *Three Sonatinas, Op. 71  Sonatina no. 3*  *(Zimmerman 2707, or any complete edition)*
  - Variations on a Theme by Handel, Op. 107  *(Tecla or Universal)*
- KOONCE, F.  *The Baroque Guitar in Spain and the New World*  Suite in G – de Murcia  *(Mel Bay MB21122)*

MERTZ, J. K.  *Volume IX – Op. 65 Fantasie Originale; Le Gondolier*  *(Chanterelle ECH425)*

MOLINO, F.  *Drei Sonaten, Op. 6  Sonata no. 2 or 3*  *(Schott GA 47)*

SCARLATTI, D., ed. Barrueco.  *4 Sonatas for Guitar*  Sonata K209 or 209  *(Schott GA 521)*

SOR, F.  *Trois Pieces de Societe, Op. 33  no. 1 (complete)*  *(Tecla Volume 5)*
  - Variations on a Theme by Mozart, Op. 9  *(Tecla, or any complete edition)*

**List B  Romantic & Neo-Classical solo works c.1860–c.1970  One to be chosen**

ALBENIZ, I., arr. Ragossnig.  *Asturias*  *(Leyenda)*  *(Schott GA 445)*

BARRIOS, A.  *18 Concert Pieces, Vol. 1  Danza Paraguaya*  *(Schott ED 12370)*
  - Vol. 2  Aconquija; Cueca; Vals no. 3  *(ED 12371)*

CASTELNUOVO-TEDESCO, M.  *Tonadilla on the Name of Andrés Segovia, Op. 170*  *(Schott GA 191)*

COSTE, N.  *La Ronde de Mai, Op. 42*  *(Chanterelle ECH405)*

DUARTE, J.  *English Suite, Op. 31*  *(Novello 12.0101.08)*

GRANADOS, E.  *Danzas Españolas*  no. 4 or 5  *(Schott ED 12373)*

GUIMARAES, J. T.  *Famous Choros Volume 1  Grauna*  *(Chanterelle ECH761)*

LLOBET, M.  *Guitar Works Vol. 1  Estudio Capricho in D Major; Mazurka; Preludio in E*  *(Chanterelle ECH891)*

ORPHEE, M. & PLESCH, M.  *Tangos, Milongas, Habaneras for Guitar  Cadenciosa – Segreras*  *(Editions Orphée PWYS - 48)*

PARGA, J.  *Concert Works for Guitar  Recuerdos de Cadiz, Op. 24*  *(Chanterelle ECH431)*

PONCE, M.  *Sonatina Meridional*  *(Schott GA 151)*

- *Tres Canciones Populares Mexicanas All as one work*  *(Schott GA 111)*

REGONDI, J.  *Complete Concert Works for Guitar  Fête Villageoise, Op. 20*  *(Chanterelle ECH 441)*
ASSOCIATE PERFORMER DIPLOMA (Continued)

List B (Continued)
TÁRREGA, F. Original Compositions for Guitar  
Danza Mora  (Konemann Music Budapest K159)
Recuerdos de la Alhambra  (Ricordi SY.2001 or Konemann K159)
TORROBA, F. M. Nocturno  (Schott GA 103)
VILLA-LOBOS, H. Solo Guitar  
Choros – no. 1  (Eschig/Durand/Hal Leonard HL50560932)

List C  Studies & Atonal works c.1920–Present  One to be chosen
Australian Guitar Solos ed. R. Vella. Threnody for Chernobyl – Charlton  
(Currency Press Sydney)
DOMENICONI, C. 3 Studies for the Spirit  
Hommage a Oliver Messiaen  (Edition Margaux em1018)
EDWARDS, R.  Blackwattle Caprices no. 2  (Ricordi RICL 028)
GNATTALI, R. 3 Concert Studies for Guitar  
Dansa Brasileira  (Chanterelle ECH728)
    Ten Studies for Guitar no. 9  (Chanterelle ECH727)
HENZE, H. W. Drei Tentos  (Schott ED 4886)
LAURO, A. Quatro Estudios en Imitaciones no. 4  (Chanterelle ECH720)
MARTIN, F. Quatre Pieces Breves  
Prelude  (Universal UE12711)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar  
Jaranas; Trompetas  
(Guitar Solo Publications GSP 231)
PUJOL, M. D. 14 Etudes – Book 1: Etudes 1–7  
Etude 1 or 7  (Editions Henry Lemoine 26935H.L.)
RODRIGO, J.  Sonata a la Espanola  
(Editions Max Eschig 7897)
    Trois Petites Pieces for Guitar  
At least two as one work, including Pequana Sevillana  
(Editions Max Eschig 7382)
RUIZ-PIPO, A., ed. Yepes. Cancion Y Danza no. 2  
(Union Musical Ediciones 21529)
SAVIO, I. 25 Melodic Studies for Guitar  
Jaranas; Trompetas  
(Guitar Solo Publications GSP 89)
VELLA, R.  River (Guitar Prelude no. 2); Mirrors of Fire (Guitar Prelude no. 3)  
(Currency Press Sydney)
VILLA-LOBOS, H. Solo Guitar  
Etude no. 11 or 12  (Eschig/Durand/Hal Leonard HL50560932)

List D  Solo works c.1970–Present  One to be chosen
ASSAD, S. 3 Divertimentos no. 2  
(Guitar Solo Publications GSP 244)
ATHERTON, M. RunSten  
(Wirripang: www.australiancomposers.com.au)
Australian Guitar Solos ed. R. Vella. Three Pieces for Guitar: no. 1 – Szeto  
(Currency Press Sydney)
Baden Powell: Songbook Vol. 3  
Ququaraquua; Samba de Pintinho  
(Tonos Darmstadt)
BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna)  
Lamentos; Passatempo  
(Guitar Solo Publications GSP 50)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar  
Surfboard; Valsa do Porto das Caixas  
(Mel Bay MB99725)
BROUWER, L. Elogia de la Danza  
(Schott ED 425)
CHARLTON, R. A Short Walk in the Rainforest  
(Charlton Music)
DOMENICONI, C. Minyo  
(Edition Margaux em1012)
GREEN, C. Glenlyon Road  
(Wirripang: www.australiancomposers.com.au)
HOUGHTON, P. Stele  
At least two movements  
(Music Sales)
JIRMAL, J. Baden Jazz Suite  
All as one work  
(Editions Henry Lemoine 25083H.L.)
MACHADO, C. Frevo Bajado  
Frevo Bajado; Parazula  
(Editions Henry Lemoine 24762H.L.)
PIAZZOLLA, A. Milonga del Angel, and either of the two following pieces, as one work  
(Chanterelle ECH725)
ASSOCIATE PERFORMER DIPLOMA (Continued)

**List D** (Continued)

RAK, S.  Cry of the Guitar  (Chorus)

Classical Gas (*including bars 45–54*)  (Alfred 00-P0961GTA)

YORK, A.  Suite: 3 Dances  (Guitar Solo Publications GSP 37)
Sunburst  (Guitar Solo Publications GSP 24)

ZENAMON, J.  Sonando de Algeria  (Edition Margaux em1005)

**General Knowledge**  *See page 30*

ASSOCIATE TEACHER DIPLOMA  *(ATDA)*

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 18 years.
- Maximum marks for each part: 100.
  - Honours: 85% average over all parts.
  - Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  - The candidate must re-enter for any part where 70% is not attained.

**PART I:**  Theory  *(May or October sitting)*

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 14–15 of this book.

**PART II:**  Teaching Principles  *(October sitting only)*

One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.

2. The technique of teaching phrasing, rubato, aural ability and sight reading.

3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.

4. The mechanism, structure and history of the instrument pertaining to the candidate’s practical study.
ASSOCIATE TEACHER DIPLOMA (Continued)

PART III: Practical

1. Folio of works
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

* The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work – As set for Preliminary to Grade Six inclusive.

3. Two Associate-level solos, each of a different style, are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.

4. Aural Tests – As set for Preliminary to Grade Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.

2. Prerequisite: Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

6. Examination time: 60 minutes; actual performance time must be at least 45 minutes.

7. A minimum of one Licentiate-standard piece must be performed from memory.

8. A concert standard of performance will be expected.

9. Knowledge of public performance procedure and professional concert dress will be expected.

List A  Baroque/Classical/Romantic multi-movement works to c.1860  One to be chosen

AGUADO, D.  Le Fandango, Op. 16  (Chanterelle ECH400, or any complete edition)

BACH, J. S.  The Solo Lute Works, ed. Koonce.  Suite BWV996: all as one work;  
Suite BWV1006a: Prelude, Gavotte en Rondeau, one of the Minuets,  
and either Bouree or Gigue – all  (Kjos WG100)

GIULIANI, M.  Grande Ouverture, Op. 61  (Schott GA 432 or Tecla 549)

KOONCE, F.  The Baroque Guitar in Spain and the New World  Suite in D Minor – de Murcia  
(Schott or Tecla)

List B  Romantic & Neo-Classical solo works c.1860–c.1970  One to be chosen

ALBENIZ, I.  Suite Española, Op. 47, arr. Barrueco.  Granada; Sevilla  (Belwin Mills/Alfred 00-EL02800)

BARRIOS, A.  18 Concert Pieces, Vol. 1
  Choro da Saudade; La Catedral (complete); Vals no. 4  (Schott ED 12370)
  Vol. 2 Una Limosna Por el Amor de Dios  (ED 12371)

CASTELNUOVO-TEDESCO, M.  Sonata
  1st movement, followed by at least one of the other three movements  (Schott GA 149)

COSTE, N.  Grande Serenade, Op. 30  (Chanterelle ECH404)

DUARTE, J.  Variations on a Catalan Folksong, Op. 25  (Novello 12.0311.08)

GRANADOS, E.  El Maja de Goya  (Chanterelle ECH893)

GUISMARAES, J. T. (Pernambuco)  Famous Choros Volume 1  Rebolico  (Chanterelle ECH761)

LAURO, A.  Suite Venezolano  (Broekmans & Van Poppel 793)

LLOBET, M.  Guitar Works Vol. 1  Preludio in A Major; Scherzo-Vals;
  Variaciones Sobre Un Tema De Sor, Op. 15, as follows: Theme + 2 of Variations 4, 5, 6 +  
  Intermezzo + at least 2 of Variations 7, 8, 9, 10  (Chanterelle ECH891)

PARGA, J.  Concert Works for Guitar
  Del Ferrol a la Habanera, Op. 23, Intro and Tango nos. 1, 2 & 5 (nos. 3 & 4 optional);
  Recuerdos de Sevilla, Op. 30  (Chanterelle ECH431)

PONCE, M.  Sonata Romantica  (Schott GA 123)
**LICENTIATE PERFORMER DIPLOMA (Continued)**

**List B (Continued)**
- **REGONDI, J.** *Complete Concert Works for Guitar* Reverie, Op. 19  (Chanterelle ECH 441)
- **TANSMAN, A.** Cavatina  (Schott GA 165)
- **TÁRREGA, F.** *Original Compositions for Guitar* Capricho arabe Serenata; Fantasia on Themes from *La Traviata*  (Konemann Music Budapest K159)
- **TORROBA, F. M.** Sonatina  (Ricordi BA10042)
- **TURINA, J.** Fandanguillo  (Schott GA 102)
- **VILLA-LOBOS, H.** *Solo Guitar* Suite Populaire Bresilienne *(complete)*  (Eschig/Durand/Hal Leonard HL50560932)

**List C** *Studies & Atonal works c.1920–Present One to be chosen*

- **Australian Guitar Solos** ed. R. Vella.  *Study – Vella*  (Currency Press Sydney)
- **BARRIOS, A.** *18 Concert Pieces, Vol. 2* Estudio de Concierto  (Schott ED 12371)
- **BOGDANOVIC, D.** *Little Café Suite*  Movements 1 and 2 or 2 and 4  (Guitar Solo Publications GSP 92)
- **BENNETT, R. R.** Sonata  (Novello 120659)
- **DOMENICONI, C.** *3 Studies for the Spirit* Time and Space  (Edition Margaux em1018)
  
  To Play or Not to Play  (em1059)
- **GNATTALI, R.** *3 Concert Studies for Guitar* Toccata em ritmo de samba no. 2  (Chanterelle ECH728)
- **HENZE, H. W.** *Royal Winter Music Sonata 1* *At least two movements*  (Schott GA 467)
- **KOSHKIN, N.** Rain  (Edition Margaux em1073)
- **MARTIN, F.** *Quatre Pieces Breves* Comme une Gigue  (Universal UE12711)
- **PRESTI, I.** Etude Du Matin (Concert Study)  (Columbia CO-164)
- **RAUTAVARRA, E.** Partita for Guitar  (Editions Henry Lemoine 25200H.L.)
- **RODRIGO, J.** Sonata Giocosa  (Chester JWC1807)
  
  ed. Lagoya.  Triptico  (Schott GA 492)
- **SAVIO, I.** *25 Melodic Studies for Guitar* no. 25  (Guitar Solo Publications GSP 89)
- **TAKEMITSU, T.** All in Twilight  (Schott SJ 1051)
- **VELLA, R.** Between Earth and Air (Guitar Prelude no. 1)  (Currency Press Sydney)
- **VILLA-LOBOS, H.** *Solo Guitar* Etude no. 2, 9 or 10  (Eschig/Durand/Hal Leonard HL50560932)

**List D** *Solo works c.1970–Present One to be chosen*

- **ASSAD, S.** *3 Divertimentos* no. 3  (Guitar Solo Publications GSP 244)
- **Australian Guitar Solos** ed. R. Vella.  *Partita – Chadwick* *(complete)*  (Currency Press Sydney)
- **Baden Powell: Songbook Vol. 3** Samba Triste  (Tonos Darmstadt)
- **BARBOSA-LIMA, C.** Pixinguinha (Alfredo Vianna) Cohicando; Rosa  (Guitar Solo Publications GSP 50)
- **BELLINATI, P. (arr.)** *Antonio Carlos Jobim for Classical Guitar* Chora Coracao; A Felicidade  (Mel Bay MB99725)
- **BOGDANOVIC, D.** Jazz Sonata  (Guitar Solo Publications GSP 44)
- **BROUWER, L.** El Decameron Negro  (Editiones Musicales Transatlantiques 1704)
- **DOMENICONI, C.** Koyunbaba  (Edition Margaux em1006)
- **DYENS, R.** Valse en skai  (Editions Henry Lemoine 26172H.L.)
- **KOSHKIN, N.** *The Prince’s Toys* *All as one work*  (Editions Henry Lemoine 25214H.L.)
- **LOVELADY, W.** London Rhapsody  (Chanterelle ECH702)
LICENTIATE PERFORMER DIPLOMA  (Continued)

List D  (Continued)
MACHADO, C. Frevo Bajado  Caro Amigo Gudin  (Editions Henry Lemoine 24762H.L.)
MAIRANTS, I.  Jazz Sonatas for Solo Guitar
  Sonata Variata for Laurindo Almeida: Prelude in 5/4, Barcarolle and Braganza to Brasilia
  (Mel Bay MB95634BCD)
PUJOL, M. D.  Sonatine  (Editions Henry Lemoine 26102H.L.)
YOCOH, Y.  Sakura – Theme and Variations  (Guitar Solo Publications GSP 04)
ZENAMON, J.  Sonatina nostalgica  (Edition Margaux em1053)

LICENTIATE TEACHER DIPLOMA  (LTDA)

• The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
• Minimum age:  19 years.
• Maximum marks for each part: 100.
  Honours:  85% average over all parts.
  Pass:  75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

PART I: Theory  (May or October sitting)
One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on pages 15–16 of this book.

PART II: Teaching Principles  (October sitting only)
One three-hour paper.

1. The principles of educational psychology.
   Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.

3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.

4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.
LICENTIATE Teacher Diploma (Continued)

PART III: Practical (Series 2 only)

1. Folio of works
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive. The folio is to consist of four contrasting pieces from each grade.
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

2. Technical work – As set for all grades of the practical syllabus.

3. Two Associate-level solos, each of a different style, are to be performed. One solo must include substantial improvisation. A Credit-standard performance will be expected.


5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

1. The candidate must apply to the Board of Directors for approval before entering for this examination.

2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.


4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

6. At least three Licentiate-standard pieces must be performed completely solo or with minimal accompaniment.

7. The candidate must be seen to be the principal performer at all times.

8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
9. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.

10. Programme time: at least 90 minutes, including an interval and/or associate artist performance.

11. All pieces must be performed from memory.

12. Knowledge of public performance procedure and professional concert dress will be expected.

13. Candidates who do not pass this examination may not re-enter within a 12-month period.
GENERAL INFORMATION: GUITAR PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Guitar Performance”.

2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.

3. For Grades One to Eight, each examination consists of four (4) pieces only. There are no Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.

4. The Performance Diploma (Perf.Dip.) consists of four (4) pieces and programme notes only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.

5. There are no theory requisites or prerequisites at any level.

6. Exam times: Grade One – 10 minutes; Grades Two and Three – 15 minutes; Grades Four, Five and Six – 20 minutes; Grades Seven and Eight – 30 minutes; Performance Diploma – 60 minutes.

Programme Requirements

7. List pieces must be chosen as follows:

   Grades One to Three: A programme of three contrasting pieces chosen from the Contemporary Classic and/or Modern Lists, and one Free Choice piece. Four pieces in total must be presented.
   • List A must be chosen from List A of the Contemporary Classic or Modern Guitar syllabus.
   • Lists B and C may be chosen from any combination of Classic or Modern stream Lists B and C. These pieces must be from two different Lists or streams (Classic/Modern).
   • List D is a Free Choice piece from any source.

   Example: A Grade Three Guitar Performance programme might consist of:
   List A – Estudio (Zarb), from Contemporary Classic Guitar, List A.
   List B – Po Karekare ana, from Modern Guitar, List B.
   List C – Gold on the Ceiling (The Black Keys), from Modern Guitar, List C.
   List D – Omaggio a Debussy (Brouwer), from Contemporary Classic Guitar, List B.

   Grade Four to Performer Diploma: As above, but set List D pieces may also be chosen for List B, C or D. (Performance Diploma pieces must be chosen from the Associate Performer lists.) For Grade Eight and Diploma, the programme of pieces must be included on the entry form.

8. Pieces must be performed using instruments and techniques suitable to the respective styles of the works, according to the guidelines given on page 21, points 15 and 16. Particularly from Grade Three, candidates may need to bring more than one instrument to the exam (e.g. if the programme includes a mixture of Classic and Modern pieces).
9. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
   - Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
   - Other works by the same composer.
   - The period or style.
   - Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
   - Other composers in the same period or style.

   The programme notes must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

**Assessment**

10. Grade exams are **marked out of 100**, and use the standard result divisions, i.e. 60–74 Pass, 75–84 Credit, 85–94 Honours, 95–100 First Class Honours.

11. Successful Diploma candidates are assessed as either Pass or Honours.

12. Each piece is assessed on **five criteria**. Each of the criteria is given an individual mark out of 5, to give a total mark out of 25 for each piece.

13. The criteria are:
   - **Pitch/Notes**, including accuracy of note reading and performance, observance of key signature, and choice of notes/scales in improvisation or embellishment.
   - **Timing and Rhythm**, including accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse.
   - **Tone and Dynamics**, including control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation.
   - **Phrasing and Expression**, including observance of phrasing and articulation, shaping of phrases (including evidence of musical planning), and use of expression suitable to the style of the work.
   - **Style and Character**, including understanding of the characteristics of the style, level of musical involvement, and confidence in performance.

14. In addition, each piece is given an individual comment. A substantial comment on the overall performance is also included.
PRELIMINARY  
Duration: 15 minutes

ANZCA publications relevant to this level:
• ANZCA Modern Bass Technical Work
• ANZCA Modern Bass – Preliminary & Grade One
• ANZCA Modern Bass Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory
Scales  Major: C and G.  Natural minor: A and E.
• All scales in open position, compass one octave, ascending and descending.
• Tempo: MM = 54.
• Articulations (as requested by the examiner): 1) \( i m \) on crotchet notes.
• Articulations (as requested by the examiner): 2) \( i m \) on repeated quavers (two per note).

Arpeggios  Major: C and G.  Minor: A and E.  Dominant 7\(^{th} \): G\(^{7} \).
• All arpeggios in open position, compass one octave, ascending and descending.
• There is no set tempo for arpeggios.  Aim for a fluent, even and controlled speed.
• Articulation: \( i m \) on crotchet notes.

List A  (18 marks)  One to be chosen
ANZCA Modern Bass – Preliminary & Grade One  Boom Shaker Boom Boom;
Four Gee Humdinga; The Gee Wiz Dance; The Three C Dance  (ANZCA)

Easy Pop Bass Lines  Imagine; Peggy Sue  (Hal Leonard HL00695809)
FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1
A Little Heavy; Roll It; 12-bar Blues  (Hal Leonard HL00695074)
SLATFORD, R.  Yorke Studies for Double Bass Volume 1
no. 4, Study in D Minor; no. 11, Study in D Minor; no. 35, Chorale
(Yorke Edition YE0022/Spartan Press)

List B  (18 marks)  One to be chosen
ANZCA Modern Bass – Preliminary & Grade One
C Arp Angel; C in Three and the Dancing Flea; G and C Arp Arguments;
G in Three Down by the Sea  (ANZCA)

Easy Pop Bass Lines  Walk of Life; A Whiter Shade of Pale; Wild Thing
(Hal Leonard HL00695809)
FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1
Crossin’ Three; Octa Gone; Gee Whiz  (Hal Leonard HL00695074)

List C  (18 marks)  One to be chosen
ANZCA Modern Bass – Preliminary & Grade One  The C Side Blues and Home Again;
Don’t Knock the Rock in G; I Got the Blues in G and a Bit More; Rocks Your Socks  (ANZCA)

Easy Pop Bass Lines  Lady Madonna; Tennessee Waltz  (Hal Leonard HL00695809)
FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1
All Four One; All Right; F/X  (Hal Leonard HL00695074)
Hal Leonard Bass Play-Along Vol. 34 – Easy Songs  (With backing tracks)
A Hard Day’s Night, p.10; With or Without You, p.38  (Hal Leonard HL00701480)
PRELIMINARY  (Continued)

Sight Reading  (10 marks)  See page 22
Aural Tests   General Knowledge  (8 marks each)  See pages 24–30

GRADE ONE  

Duration: 15 minutes

ANZCA publications relevant to this level:  
• ANZCA Modern Bass Technical Work
• ANZCA Modern Bass – Preliminary & Grade One
• ANZCA Modern Bass Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  
Major:  C, G and F.  Harmonic minor:  A and E.
• All scales in open position, compass one octave, ascending and descending.
• Tempo: MM = 60.
• Articulations (as requested by the examiner):  
  1)  \textit{i m} on quaver notes.
  2)  \textit{i m} on repeated quavers (two per note).

Arpeggios  
Major:  C, G and F.  Minor:  A and E.  Dominant 7\textsuperscript{th}:  G\textsuperscript{7}, D\textsuperscript{7}, E\textsuperscript{7}, B\textsuperscript{7} and C\textsuperscript{7}.
• All arpeggios in open position, compass one octave, ascending and descending.
• Tempo: MM = 60.
• Articulation: \textit{i m} on quaver notes.

Notes on Lists
• Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under General Information on page 20 for more details.)

List A  (18 marks)  One to be chosen

ANZCA Modern Bass – Preliminary & Grade One
  The C Flea Jumps in Thirds;  The Can Can;  The Gee Wiz Jumps in Thirds;  Deck the Hall  
  (ANZCA)

CORNIOLA, F.  Rhythm Section Drumming  Rhythmic Summary #1 – bass part  (Musos Publications)

Easy Pop Bass Lines  (No repeats)  Great Balls of Fire;  Takin’ Care of Business
  (Hal Leonard HL00695809)

More Easy Pop Bass Lines  (No repeats)  Rhiannon  (HL00695818)

Even More Easy Pop Bass Lines  (No repeats)  All Shook Up  (HL00695820)

FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1
  Taiwan On;  Tell It;  Three’s a Crowd  (Hal Leonard HL00695074)

SLATFORD, R.  Yorke Studies for Double Bass Volume 1
  no. 9, Come Neighbours All;  no. 17, Study in Half Position  (Yorke Edition YE0022/Spartan Press)
List B (18 marks)  One to be chosen

ANZCA Modern Bass – Preliminary & Grade One

The Coal Miner Plays A Minor;  The Finer E Minor Blues;  The G Cruise Blues;
The Seas of the E Minor Ocean Liner  (ANZCA)

CORNIOLA, F.  Rhythm Section Drumming  Rhythmic Summary #2 – bass part  (Musos Publications)

Easy Pop Bass Lines  My Girl;  Surfin’ USA  (Hal Leonard HL00695809)

More Easy Pop Bass Lines  (No repeats)  Blue Suede Shoes  (HL00695818)

Even More Easy Pop Bass Lines  Another One Bites the Dust  (HL00695820)

FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1

Coda Dependant;  Eight Ball;  Three Play  (Hal Leonard HL00695074)

Hal Leonard Big Band Play-Along Vol. 2 – Popular Hits (Bass)  (With CD backing track)

Yesterday, p.20  (Hal Leonard HL07011327)

REID, R.  The Evolving Bassist  Etude 13, Example 1 (Blues in G)  (Myriad/Alfred 46-SB11A)

Standing in the Shadows of Motown  (With backing tracks wherever possible)

  Contract on Love;  It’s the Same Old Song  (Hal Leonard HL00698960)

List C (18 marks)  One to be chosen

ANZCA Modern Bass – Preliminary & Grade One

The Dotted Crotchet Retro Refit;  The E Minor Rock Choc Block;
F Major and the One Flat Wager;  When the Saints Go Marching In  (ANZCA)

Classic Led Zeppelin Bass I & II  (Main sections, no repeats)  Whole Lotta Love  (Alfred 00-GF0490)

Easy Pop Bass Lines  (No repeats)  All the Small Things  (Hal Leonard HL00695809)

More Easy Pop Bass Lines  (No repeats)  Don’t Be Cruel  (HL00695818)

FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 1

Dee Dee;  Minor’s Tale;  Raitt On  (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 1 – Rock  (No repeats)  Low Rider  (Hal Leonard HL00699674)

Vol. 34 – Easy Songs  (With backing tracks)

  All the Small Things, p.6;  Roxanne, p.14;  Smells Like Teen Spirit, p.23  (HL00701480)

HENDRIX, J.  Experience Hendrix – Transcribed Score  (Main sections, no repeats)

  Foxy Lady;  Little Wing;  Purple Haze  (Hal Leonard HL00672397 or any authorised transcription)

METALLICA.  (Black) for Bass  (Main sections, no repeats)  The Unforgiven

  (Cherry Lane/Hal Leonard HL02505911)

  or

Free choice – One piece of at least Grade One standard from any source.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
• ANZCA Modern Bass Technical Work
• ANZCA Modern Bass – Grade Two
• ANZCA Modern Bass Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  Major:  C, D and B flat, root 3 pattern;  G, A and F, root 4 pattern; compass one octave.  
Harmonic minor:  B and F sharp, 2\textsuperscript{nd} position, compass one octave.  
Pentatonic minor:  A and E, root 4 pattern, compass one and a half octaves.  
• Tempo: MM $\frac{\text{bpm}}{\text{MM}} = 72$.  
• Articulations (as requested by the examiner): 1)  $i m$ on quaver notes.  

2)  $i m$ on repeated quavers (two per note).

Arpeggios

Major, minor and dominant 7\textsuperscript{th}:  C, D and B flat, root 3 pattern;  G, A and F, root 4 pattern.  
• All arpeggios compass one octave.  
• Tempo: MM $\frac{\text{bpm}}{\text{MM}} = 72$.  
• Articulation: $i m$ on quaver notes.

Turnaround Progressions  (Not required from memory; may be played from chart)

Walking bass line in G or C major, as given in the Technical Work book. The examiner will choose one.

Notes on Lists

• Any backing tracks used may require editing to fit within the time limit for the grade.  
(See “Examination Times” under General Information on page 20 for more details.)

List A  (18 marks)  One to be chosen

ANZCA Modern Bass – Grade Two

The Concoctive Octave Study;  The F Sharp Harmonic Supersonic Etude;  
The Ionic Pentatonic Study;  The Tango Mango Etude  (ANZCA)

CORNIOULA, F.  Rhythm Section Drumming  Going Home – bass part  (Musos Publications)

Easy Pop Bass Lines  (No repeats)  Come as You Are  (Hal Leonard HL00695809)

More Easy Pop Bass Lines  (No repeats)  Paranoid;  Stand By Me  (HL00695818)

Even More Easy Pop Bass Lines  Eight Days a Week (no repeats);  Under Pressure  
(HL00695820)

FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete

Etude Brute\textsuperscript{1};  Shift-Crazy Blues\textsuperscript{1};  Stones-Y\textsuperscript{1};  Dig It\textsuperscript{2};  Shifty Henry\textsuperscript{2}  
(Hal Leonard HL00695074)  \textsuperscript{1Also available in Book 1} \textsuperscript{2Also available in Book 2}

SLATFORD, R.  Yorke Studies for Double Bass Volume 1  no. 14, Mozart Sonata K.331;  
no. 32, Of Flowers the Fairest;  no. 3, The Grinders;  no. 37, The Triumph;  
no. 40, Irish Merrymaking;  no. 54, A-Roving  (Yorke Edition YE0022/Spartan Press)

List B  (18 marks)  One to be chosen

ANZCA Modern Bass – Grade Two  The Burnt BBQ Blues;  Funky Sisters Twisters;  
Rhythm Changes and Exchanges;  Two, Five, One, Six – Listen for the Steady Clicks!  (ANZCA)
List B (Continued)

CORNIOLA, F.  *Rhythm Section Drumming*  Rhythmic Summary #3 – *bass part*  (Musos Publications)

Easy Pop Bass Lines  (*No repeats*)  Friends in Low Places; Smoke on the Water  
(Hal Leonard HL00695809)

Even More Easy Pop Bass Lines  (*No repeats*)  Blueberry Hill  (HL00695820)

FRIEDLAND, E.  *Hal Leonard Electric Bass Method Complete*  or  *Book 2*

Funk Li’l Blues; Tri Again  (Hal Leonard HL00695074)

Hal Leonard Big Band Play-Along Vol. 2 – Popular Hits (Bass)  (*With CD backing tracks*)

I Heard It Through the Grape Vine, p.12; On Broadway, p.14; Zoot Suit Riot, p.22  
(Hal Leonard HL07011327)

(Myriad/Alfred 46-SB11A)

**Standing in the Shadows of Motown**  (*With backing tracks wherever possible*)

Baby Love; Get Ready  (Hal Leonard HL00698960)

List C  (18 marks)  *One to be chosen*

ANZCA Modern Bass – Grade Two

The Bossa Nova Pav-a-lova; On the Bottom End, the Band Depends;
A Summon for Cut Common; When Irish Eyes are Smiling  (ANZCA)

Classic Led Zeppelin Bass I & II  (*Main sections, no repeats*)

Communication Breakdown; Dazed and Confused  (Alfred 00-GF0490)

III & IV  (*Main sections, no repeats*)  Misty Mountain Hop; Rock and Roll  (00-GF0539)

DEEP PURPLE.  *Greatest Hits (Full Score)*  (*Main sections, no repeats*)  Black Night  
(Hal Leonard HL00672502)

Easy Pop Bass Lines  (*No repeats*)  Born Under a Bad Sign  (Hal Leonard HL00695809)

More Easy Pop Bass Lines  Message in a Bottle  (*no repeats*);  
My Generation (*shortened arrangement displaying bass solo and alterations*);  
Summer of ’69  (*no repeats*)  (HL00695818)

Even More Easy Pop Bass Lines  (*No repeats*)  Come Together; Stir It Up  (HL00695820)

FRIEDLAND, E.  *Hal Leonard Electric Bass Method Complete*  or  *Book 2*

All Together Now; Da Blues; Pay the Tab  (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 1 – Rock  Badge; Brown Eyed Girl  
(*No repeats; verse-chorus-interlude-bridge only in either piece*)  (Hal Leonard HL00699674)

Vol. 3 – Pop/Rock  (*No repeats*)  Crazy Little Thing Called Love; Maneater; Message in a Bottle  
(HL00699677)

Vol. 4 – ’90s Rock  (*No repeats*)  Spiderwebs  (HL00699679)

Vol. 7 – Hard Rock  (*No repeats*)  Crazy Train  (HL00699676)

Vol. 9 – Blues  (*With CD backing track*)  All Your Love, p.4  (HL00699817)

Vol. 34 – Easy Songs  (*With backing track*)  Sunshine of Your Love, p.28  (HL00701480)

Vol. 46 – Best Bass Lines Ever  (*With backing tracks*)  Billie Jean, p.4; Under Pressure, p.64  
(HL00103359)

HENDRIX, J.  *Experience Hendrix – Transcribed Score*  (*Main sections, no repeats*)

Bold as Love; Red House; The Wind Cries Mary  (Hal Leonard HL00672397 or any authorised trans.)

METALLICA.  *Black for Bass*  (*Main sections, no repeats*)

Sad But True; Wherever I May Roam  (Cherry Lane/Hal Leonard HL02505911)
GRADE TWO  (Continued)

List C  (Continued)

or

Free choice – One piece of at least Grade Two standard from any source.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

GRADE THREE  Duration: 20 minutes

ANZCA publications relevant to this level:  • ANZCA Modern Bass Technical Work
• ANZCA Modern Bass Sight Reading
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  Major and harmonic minor:  G and E, compass two octaves.
Pentatonic minor:  E, F sharp and G, compass one and a half octaves.
• Articulations (as requested by the examiner):
  1)  \textit{i m} on quaver notes.  Tempo: \textit{MM} = 96.
  2)  \textit{i m} on repeated quavers (two per note).  Tempo: \textit{MM} = 96.
  3)  Alternating-\textit{i m or a m i} (candidate’s choice) on repeated triplet quavers (three per note).
    Tempo: \textit{MM} = 76.

Arpeggios
Major, minor and dominant 7th, root 4 and root 3:  all, up to C and F in the VIIth position.
• All arpeggios compass one octave.
• Tempo: \textit{MM} = 96.
• Articulation: \textit{i m} on quaver notes.

Turnaround Progressions  (Not required from memory; may be played from chart)
Walking bass line in A or E major, as given in the Technical Work book. The examiner will choose one.

Notes on Lists
• Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under General Information on page 20 for more details.)

List A  (18 marks)  One to be chosen
CORNIOILA, F.  Rhythm Section Drumming  Rhythmic Summary #4 – bass part  (Musos Publications)
FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete  or  Book 2
  Bogey Man; Gypsy Swing; Minor Modulation  (Hal Leonard HL00695074)
**List A** (Continued)

More Easy Pop Bass Lines *(No repeats)* Rock and Roll All Nite *(Hal Leonard HL00695818)*

Even More Easy Pop Bass Lines *(No repeats)* The Joker *(HL00695820)*

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 1, 2, 3, 4, 5 or 6 *(Alfred 00-K04451)*

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no.91, Fives; no.114, Little Study no.9; no.131, Orchestral Study: Symphony no.4 *(Yorke Edition YE0022/Spartan Press)*

**List B** (18 marks) One to be chosen

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #5 – bass part *(Musos Publications)*

EVANS, A. Note Reading Studies for Bass *(Guitar accompaniment required)*

Jazz Blues, p.43; no.1 Swing and no.3 Swing, pp.53–54 – both *(Mel Bay MB95297)*

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2

Old Days; Room-Ba with a View; The 50’s *(Hal Leonard HL00695074)*

Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass) *(With CD backing track)*

In the Mood, p.8 *(Hal Leonard HL07011319)*

Vol. 2 – Popular Hits (Bass) *(With CD backing track)* Respect, p.16 *(HL07011327)*

More Easy Pop Bass Lines *(No repeats)* Day Tripper; No Excuses *(Hal Leonard HL00695818)*

Even More Easy Pop Bass Lines Sweet Emotion *(no repeats, but including all sections)* *(HL00695820)*

SNIDERO, J. Jazz Conception – Bass Lines *(With backing track)*

Father Song *(Advance Music 14736)*

Standing in the Shadows of Motown *(With backing tracks wherever possible)*

Just a Little Misunderstanding; Love is Here and Now You’re Gone;

Love is Itching in My Heart; This Old Heart of Mine *(Hal Leonard HL00698960)*

WHEELER, T. Tyrone Wheeler Bass Lines *(With backing tracks from the CD from Jamey Aebersold Vol.54 – Maiden Voyage)*

Song for my Father, p.12; Cantaloupe Island, p.20 *(Aebersold JA.MVB)*

**List C** (18 marks) One to be chosen

Classic Led Zeppelin Bass I & II *(Main sections, no repeats)*

Heartbreaker; How Many More Times; Moby Dick *(Alfred 00-GF0490)*

III & IV *(Main sections, no repeats)* Black Dog *(00-GF0539)*

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #6 – bass part *(Musos Publications)*

DEEP PURPLE. Greatest Hits *(Full Score)* *(Main sections, no repeats)*

Strange Kind of Woman *(Hal Leonard HL00672502)*

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2

Classic Flat 7; ‘Go On; Rollin’ *(Hal Leonard HL00695074)*


Vol. 3 – Pop/Rock *(No repeats)* Crocodile Rock *(HL00699677)*

Vol. 4 – ‘90s Rock *(No repeats)* All I Wanna Do; Know Your Enemy *(HL00699679)*

Vol. 5 – Funk *(No repeats)* Cissy Strut; Get Off; Higher Ground *(HL00699680)*

Vol. 6 – Classic Rock *(No repeats)* Werewolves of London; White Room *(HL00699678)*

Vol. 9 – Blues *(With CD backing tracks)* I’m Tore Down, p.20; Sweet Home Chicago, p.32 *(HL00699817)*
GRADE THREE  (Continued)

**List C**  (Continued)

HENDRIX, J.  *Experience Hendrix – Transcribed Score*  (*Main sections, no repeats*)

Hey Joe  (Hal Leonard HL00672397 or any authorised transcription)

METALLICA.  (*Black* for Bass  (*Main sections, no repeats*)

Enter Sandman;  *Of Wolf and Man*  (Cherry Lane/Hal Leonard HL02505911)

**More Easy Pop Bass Lines**  (*No repeats*)  *You Shook Me*  (Hal Leonard HL00695818)

**Even More Easy Pop Bass Lines**  *Iron Man*  (*no repeats, but including all sections*)  (HL00695820)

**MUSE Bass Tab Collection**  (*To be played with the original recording*)

New Born, p.30  (Hal Leonard HL00123275)

POLICE, THE.  *The Police Greatest Hits – Transcribed Score*  (*Main sections, no repeats*)

Spirits in the Material World  (Hal Leonard HL00672501)

SANTANA.  *Santana’s Greatest Hits – Transcribed Score*  (*Main sections, no repeats*)

Samba Pa Ti  (Hal Leonard HL00672360)

**or**

**Free choice**  – One piece of at least Grade Three standard from any source.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 24–30*

GRADE FOUR  
*Duration: 25 minutes*

*ANZCA publications relevant to this level:*

• ANZCA Modern Bass Technical Work
• ANZCA Modern Bass Sight Reading
• ANZCA Aural Tests – All Instruments

**Technical Work**  (18 marks)  *From memory*

**Scales**  Major:  E flat and A flat.  Harmonic minor:  C.  Compass one octave.

Major and harmonic minor, root 4:  G, A and F, compass two octaves.

Pentatonic minor:  E, F sharp and G, compass two octaves.

Chromatic on single string:  A and D, compass one octave.

• Articulations (as requested by the examiner):

  1)  *i m*  on quaver notes.  Tempo:  MM \( \text{\= 108} \).

  2)  *i m*  on repeated quavers (two per note).  Tempo:  MM \( \text{\= 108} \).

  3)  Alternating-\( i m \)  or  \( a m i \)  (candidate’s choice)  on repeated triplet quavers (three per note).

     Tempo:  MM \( \text{\= 84} \).

  4)  *i m*  on swing quavers.  Tempo:  MM \( \text{\= 96} \).
GRADE FOUR  (Continued)

Arpeggios
Major, minor and dominant 7\textsuperscript{th}, root 4 and root 3: all, up to E and A in the XI\textsuperscript{th} position.
- All arpeggios compass one octave.
- Tempo: MM $\downarrow$ = 108.
- Articulation: $i m$ on quaver notes.

Turnaround Progressions  \textit{(Not required from memory; may be played from chart)}
Walking bass line in C or F minor, as given in the \textit{Technical Work} book. The examiner will choose one.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade.
  (See “Examination Times” under \textit{General Information} on page 20 for more details.)

List A  (14 marks)  \textit{One to be chosen}

CORNIOLA, F.  \textit{Rhythm Section Drumming}  Rhythmic Summary #8 – \textit{bass part}  (Musos Publications)
FRIEDLAND, E.  \textit{Hal Leonard Electric Bass Method Complete or Book 3}
  Do It Now; Kickin’ It; Soul Groove  (Hal Leonard HL00695074)
More Easy Pop Bass Lines  Pride and Joy  (Hal Leonard HL00695818)
  Even More Easy Pop Bass Lines  I Wish \textit{(no repeats; shortened version displaying all sections)}
  (HL00695820)
SIMANDL, F.  \textit{Thirty Etudes for Double Bass}  Etude no. 7, 8, 9, 10, 11 or 12  (Alfred 00-K04451)
SLATFORD, R.  \textit{Yorke Studies for Double Bass Volume 1}  no. 133, Adagio – \textit{pizzicato}
  (Yorke Edition YE00022/Spartan Press)

Test Pieces for Orchestral Auditions – Double Bass
  Die Hochzeit des Figaro (Overture, p.27) – Mozart  (Schott ED 7854)

List B  (14 marks)  \textit{One to be chosen}

BUSCH, S.  \textit{Jazz Bass Compendium}
  \textit{Guitar accompaniment required for these pieces:}
  Sixteen-Bar Progressions, p.73; Satin Doll, p.80; All the Things You Are, p.81
  \textit{Bass Two accompaniment required for these duos:}
  More Bass Hits, p.198; Cephalocereus \textit{and} Daddy B., pp.200–201 – \textit{both}
  \textit{Bass solo:} Georgia on My Mind, p.202  (Advance Music AV.15000)
CORNIOLA, F.  \textit{Rhythm Section Drumming}  Bon Voyage – \textit{bass part}  (Musos Publications)
EVANS, A.  \textit{Note Reading Studies for Bass}  \textit{(Guitar accompaniment required)}
  no.3 Medium Swing, p.65 \textit{and} no.12 Fast Swing, p.72 – \textit{both};
  no.15 Funk in Three, p.74 \textit{and} no.17 Up Swing, p.76 – \textit{both}  (Mel Bay MB95297)
Even More Easy Pop Bass Lines  \textit{(No repeats)}  Badge; Brick House  (Hal Leonard HL00695820)
FRIEDLAND, E.  \textit{Hal Leonard Electric Bass Method Complete or Book 3}
  Funk Time; Middle Man; On the Verge  (Hal Leonard HL00695074)
Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass)  \textit{(With CD backing tracks)}
  April in Paris, p.4; I’ve Got You Under My Skin, p.6  (Hal Leonard HL07011319)
  Vol. 2 – Popular Hits (Bass)  \textit{(With CD backing tracks)}
  Brick House, p.6; Copacabana (at the Copa), p.8  (HL07011327)
GRADE FOUR  (Continued)

List B  (Continued)
Hal Leonard Big Band Play-Along Vol. 4 – Jazz Classics (Bass)  *With CD backing tracks*

Blue ‘n’ Boogie, p.6; Straight, No Chaser, p.22  (Hal Leonard HL00843100)
SNIDERO, J. Jazz Conception – Bass Lines  *With backing track*  A Doll  (Advance Music 14736)
Standing in the Shadows of Motown  *With backing tracks wherever possible*

Ain’t No Mountain High Enough  *Marvin Gaye version*; You Keep Me Hanging On
(Hal Leonard HL00698960)
WHEELOER, T.  Tyrone Wheeler Bass Lines
*With backing tracks from the CD from Jamey Aebersold Vol.54 – Maiden Voyage*
Watermelon Man, p.10; Maiden Voyage, p.16  (Aebersold JA.MVB)

List C  (14 marks)  *One to be chosen*
Classic Led Zeppelin Bass I & II  *Main sections, no repeats in either piece*
Bring It On Home; Living Loving Maid  (Alfred 00-GF0490)
III & IV  *Main sections, no repeats in any piece*
Gallows Pole; Immigrant Song; Out on the Tiles  (00-GF0539)
CORNOLA, F.  Rhythm Section Drumming  *Oakland Drive – bass part*  (Musos Publications)
DEEP PURPLE.  Greatest Hits (Full Score)  *Main sections, no repeats*  Lazy; Space Truckin’
(Hal Leonard HL00672502)
Even More Easy Pop Bass Lines  *No repeats*  Higher Ground  (Hal Leonard HL00695820)
FRIEDLAND, E.  Hal Leonard Electric Bass Method Complete or Book 3
D-Troit; Shufflin’; Slippin’ & Slidin’  (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 3 – Pop/Rock  *No repeats*
No Reply at All; Peg; Suffragette City  (Hal Leonard HL00699677)
Vol. 4 – ’90s Rock  *No repeats*  Fly Away; Give It Away; You Oughta Know  (HL00699679)
Vol. 5 – Funk  *No repeats*  Le Freak  (HL00699680)
Vol. 6 – Classic Rock  *No repeats*  Funk #49; Gimme Three Steps  (HL00699678)
Vol. 36 – Aerosmith  *With CD backing track*  Walk This Way, p.54  (HL00701886)
Vol. 46 – Best Bass Lines Ever  *With backing track*  Sweet Child o’ Mine, p.38  (HL00103359)
HENDRIX, J.  Experience Hendrix – Transcribed Score  *Main sections, no repeats*
Angel; If 6 was 9; Fire  (Hal Leonard HL00672397 or any authorised transcription)
METALLICA.  ...And Justice for All – Bass Edition  *Main sections, no repeats*
Eye of the Beholder  (Cherry Lane/Hal Leonard HL02506982)
(Black) for Bass  *Main sections, no repeats*  My Friend of Misery; The God that Failed
(HL02505911)

MUSE Bass Tab Collection  *To be played with the original recordings*
Muscle Museum, p.26; Plug in Baby, p.40; Uprising, p.72  (Hal Leonard HL00123275)
POLICE, THE.  The Police Greatest Hits – Transcribed Score  *Main sections, no repeats*
Can’t Stand Losing You  (Hal Leonard HL00672501)
RED HOT CHILI PEPPERS.  BloodSugarSexMagik (Bass)
Give It Away; Suck My Kiss; Under the Bridge  (Hal Leonard 00690064)
RUSH.  Rush – Ultimate Bass Play-Along  *With backing track*
Closer to the Heart, p.14; The Temples of Syrinx, p.31  (Alfred 00-31868)
SANTANA.  Santana’s Greatest Hits – Transcribed Score  *Main sections, no repeats*
Black Magic Woman; Oye Como Va  (Hal Leonard HL00672360)
GRADE FOUR  (Continued)

List D  (14 marks)

Free choice – One piece of at least Grade Four standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

GRADE FIVE  

Duration: 25 minutes

ANZCA publications relevant to this level:  • ANZCA Modern Bass Technical Work
  • ANZCA Modern Bass Sight Reading
  • ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)  From memory

Scales  Major, melodic minor and blues, root 4:  B flat and A flat.
Mixolydian:  G.
Chromatic:  E.
• All scales above compass two octaves.
• Articulations (as requested by the examiner):
  1)  $i \ m$ on quaver notes.  Tempo: MM $\frac{\text{bpm}}{120}$.
  2)  $i \ m$ on repeated quavers (two per note).  Tempo: MM $\frac{\text{bpm}}{120}$.
  3)  Alternating-$i \ m$ or $a \ m \ i$ (candidate’s choice) on repeated triplet quavers (three per note).
      Tempo: MM $\frac{\text{bpm}}{92}$.
  4)  $i \ m$ on swing quavers.  Tempo: MM $\frac{\text{bpm}}{108}$.

Octave Exercise  Chromatic scale, starting on G on 4th and 2nd strings or C on 3rd and 1st strings.
• Compass tonic to dominant only, ascending and descending.
• Articulation:  slap-pop (thumb-middle) on quaver notes.  Tempo: MM $\frac{\text{bpm}}{108}$.

Arpeggios

Major, minor, dominant 7th and minor 7th, root 4 and root 3:  all, up to E and A in the XIth position.
• All arpeggios compass one octave.
• Tempo: MM $\frac{\text{bpm}}{120}$.
• Articulation:  $i \ m$ on quaver notes.

Turnaround Progressions  (To be played from chart)
A 16-bar walking bass line in B flat or A flat major, as given in the Technical Work book, played as described below. The examiner will choose one.
• The candidate will play the first eight bars as written, improvise for six bars on the given chord symbols, then play the final ii–V–I as written.
• The improvised section should include smooth progression made up of arpeggios notes, and some appropriate use of passing notes will be expected.
Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under General Information on page 20 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One to be chosen

BUSH, S. Jazz Bass Compendium (Guitar accompaniment required)
   Study: Sunny, p.137; Study: Autumn Leaves, p.186 (Advance Music AV.15000)
CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #7 – bass part (Musos Publications)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3
   It’s an Eyeful! (Hal Leonard HL00695074)
More Easy Pop Bass Lines I Heard It Through the Grapevine (Hal Leonard HL00695818)
SIMANDL, F. Thirty Etudes for Double Bass Etude no. 13, 14, 15, 16, 17 or 18 (Alfred 00-K04451)
SLATFORD, R. Yorke Studies for Double Bass Volume 1
   no. 130, Study in E Flat (Yorke Edition YE0022/Spartan Press)
Test Pieces for Orchestral Auditions – Double Bass
   Die Zauberflöte (Overture, pp.28–9) – Mozart (Schott ED 7854)

List B (14 marks) One to be chosen

BUSH, S. Jazz Bass Compendium (Guitar accompaniment required)
   Lover Man, p.76; Giant Steps, p.83; Modal Bass Line, p.86 (Advance Music AV.15000)
COOLMAN, T. The Bass Tradition (Played with the original recording or guitar backing)
   Tricotism, p.15 (Aebersold JA.TC)
CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #9 – bass part (Musos Publications)
EVANS, A. Note Reading Studies for Bass (Guitar accompaniment required)
   no.16 Funk/Samba, p.75 and no.18 Bass Solo, p.77 – both (Mel Bay MB95297)
Even More Easy Pop Bass Lines (No repeats) Mainstreet (Hal Leonard HL00695820)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3
   Keep It Together (Hal Leonard HL00695074)
Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass) (With CD backing tracks)
   It Don’t Mean a Thing (If It Ain’t Got That Swing), p.10; Route 66, p.12;
   Stompin’ at the Savoy, p.16 (Hal Leonard HL07011319)
Vol. 2 – Popular Hits (Bass) (With CD backing track) Ain’t No Mountain High Enough, p.4
   (HL07011327)
Vol. 4 – Jazz Classics (Bass) (With CD backing tracks) Moten Swing, p.14; Oleo, p.16
   (HL00843100)
HUBBARD, J. Basslines The Chinese Way; Song to John pt. II; The Sun Goes Down Living It Up
   (Music Sales AM38795)
PRESTIA, R. Sittin’ In with Rocco Prestia of Tower of Power (With backing track)
   F-Funk; Free Fallin’ Funk (Cherry Lane/Hal Leonard HL02500539)
SNIDERO, J. Jazz Conception – Bass Lines (With backing track)
   Blue Minor; Rose (Advance Music 14736)
Standing in the Shadows of Motown (With backing tracks wherever possible)
   Come ’Round Here; How Sweet It Is to Be Loved By You; I’m Wondering (Hal Leonard HL00698960)
**GRADE FIVE**  (Continued)

**List B** (Continued)

WHEELER, T.  Tyrone Wheeler Bass Lines

*(With backing tracks from the CD from Jamey Aebersold Vol.54 – Maiden Voyage)*

B Flat Blues (Shuffle-time), p.4; Solar Flair, p.6; Autumn Leaves, p.26  *(Aebersold JA.MVB)*

**List C** (14 marks)  *One to be chosen*

Classic Led Zeppelin Bass I & II  *(Main sections, no repeats)*  Good Times Bad Times

**(Alfred 00-GF0490)***

III & IV  *(Main sections, no repeats)*  Four Sticks  *(00-GF0539)*

CORNIOLO, F.  Rhythm Section Drumming  Early Morning Mist – *bass part*  *(Musos Publications)*

DEEP PURPLE.  Greatest Hits (Full Score)  *(Main sections, no repeats)*  **Highway Star**

*(Hal Leonard HL00672502)*

*Hal Leonard Bass Play-Along Vol. 4 – ’90s Rock*  *(No repeats)*  **Hard to Handle; Jeremy**

*(Hal Leonard HL00699679)*

*Vol. 6 – Classic Rock*  *(No repeats)*  Won’t Get Fooled Again  *(HL00699678)*

*Vol. 7 – Hard Rock*  *(No repeats)*  Peace Sells; Trooper  *(HL00699676)*

*Vol. 46 – Best Bass Lines Ever*  *(With backing track)*  Roundabout, p.24  *(HL00103359)*

HENDRIX, J.  Experience Hendrix – Transcribed Score  *(Main sections, no repeats)*

**All Along the Watchtower; Crosstown Traffic; Dolly Dagger**

*(Hal Leonard HL00672397 or any authorised transcription)*

JETHRO TULL.  The Very Best of Jethro Tull  *(Main sections, no repeats)*

**Aqualung; Living in the Past; Teacher**

*(Hal Leonard HL00306617)*

METALLICA.  ...And Justice for All – Bass Edition  *(Main sections, no repeats)*

**Blackened; The Frayed Ends of Sanity**

*(Cherry Lane/Hal Leonard HL02506982)*

**MUSE Bass Tab Collection**  *(To be played with the original recordings)*

**Panic Station, p.35**

*(Hal Leonard HL00123275)*

RUSH.  Classic Rush – Bass  *(Main sections, no repeats)*  **Limelight; Red Barchetta**

*(Alfred00-0138B)*

*Rush – Ultimate Bass Play-Along*  *(With backing track)*  **The Spirit of Radio, p.20**

*(Alfred00-31868)*

SANTANA.  Santana’s Greatest Hits – Transcribed Score  *(Main sections, no repeats)*

**Se A Cabo**

*(Hal Leonard HL00672360)*

**List D** (14 marks)

**Free choice** – One piece of at least Grade Five standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 24–30*
**GRADE SIX**

*Duration: 30 minutes*

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

**ANZCA publications relevant to this level:**
- ANZCA Modern Bass Technical Work
- ANZCA Modern Bass Sight Reading
- ANZCA Aural Tests – All Instruments

**Technical Work**  (18 marks)  *From memory*

**Scales**  Major, melodic minor and blues, root 4:  C, B and B flat.
Mixolydian:  A and E.
Chromatic:  F, F sharp and G.
- All scales above compass two octaves.
- Articulations (as requested by the examiner):
  1)  *i m* on semiquaver notes.  Tempo:  MM = 76.
  2)  *i m* on repeated semiquavers (four per note).  Tempo:  MM = 76.
  3)  Alternating-*i m* or *a m i* (candidate’s choice) on repeated triplet quavers (three per note).
      Tempo:  MM = 108.
  4)  *i m* on swing quavers.  Tempo:  MM = 120.

**Octave Exercise**  Chromatic scale, starting on G on 4th and 2nd strings or C on 3rd and 1st strings.
- Compass tonic to dominant only, ascending and descending.
- Articulations (as requested by the examiner):
  Slap-pop (thumb-middle) on straight or swing quaver notes.  Tempo:  MM = 120.

**Arpeggios**
Major, major 7th and dominant 7th, root 4:  G, A, E and F, compass two octaves
Minor and minor 7th, root 3:  all, up to A in the XIth position, compass one octave.
- Tempo:  MM = 76.
- Articulation:  *i m* on semiquaver notes.

**Turnaround Progressions**  *(To be played from chart)*
A 20-bar walking bass line in C or G minor, as given in the Technical Work book, played as described below.  The examiner will choose one.
- The candidate will play the first five bars as written, improvise for 13 bars on the given chord symbols, then play the final ii–V–I as written.
- The progression will include m7>5 chords, and some chromatic movement will be expected in the improvisation.

**Notes on Lists**
- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under General Information on page 20 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

**List A**  (14 marks)  *One to be chosen*
BACH, J. S.  *J. S. Bach for Electric Bass*  *(With accompaniment)*
Two-Part Invention no.4, p.4  *(Hal Leonard HL00695643)*
GRADE SIX (Continued)

List A (Continued)
BUSCH, S. Jazz Bass Compendium (Guitar accompaniment required)
Study: Footprints, p.138; Study: I Hear a Rhapsody, p.139; Study: Solar, p.140;
Study: Confirmation, p.141 (Advance Music AV.15000)
CORNIOLA, F. Rhythm Section Drumming Highway to Funk – bass part (Musos Publications)
JETHRO TULL. The Very Best of Jethro Tull Bourree (Hal Leonard HL00306617)
SIMANDL, F. Thirty Etudes for Double Bass Etude no. 19, 20, 21, 22, 23 or 24 (Alfred 00-K04451)
Test Pieces for Orchestral Auditions – Double Bass Sinfonie Nr.4 (Finale, pp.16–17) – Bruckner
(Schott ED 7854)

List B (14 marks) One to be chosen
BROWN, R. We Get Requests – The Oscar Peterson Trio: Ray Brown’s Complete Bass Lines
(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio)
People, p.14; Have You Met Miss Jones?, p.18; Time and Again, p.39 (www.lulu.com)
BUSCH, S. Jazz Bass Compendium Blues 4 U, p.197 (duo; Bass Two accompaniment required)
(Clarinet AV.15000)
CARTER, R. Ron Carter Bass Lines Flesh and Spirit, p.5 (with backing track from the CD
from Jamey Aebersold Vol.15 – Payin’ Dues) (Aebersold JA.MVB)
The Ron Carter Collection Blues for Two; Eight; First Trip (Hal Leonard HL00672331)
COOLMAN, T. The Bass Tradition (Played with the original recordings or guitar backing)
Killer Joe, p.20; Blues for Basie, p.23 (Aebersold JA.TC)
CORNIOLA, F. Rhythm Section Drumming (Bass parts)
Fusion Boulevard; Quiet Town; Streets of Cuba (Musos Publications)
DES PRES, J. Muted Grooves for Bass (With CD) Beck to Bass, p.49 (Hal Leonard HL00696555)
Hal Leonard Big Band Play-Along Vol. 4 – Jazz Classics (Bass) (With CD backing tracks)
Bag’s Groove, p.4; Four, p.12 (Hal Leonard HL00843100)
HUBBARD, J. Basslines Could It Be You; Hot Fun; Teen Town (Music Sales AM38795)
PASTORIUS, J. The Essential Jaco Pastorius Come On, Come Over (Hal Leonard HL00690420)
PRESTIA, R. Sittin’ In with Rocco Prestia of Tower of Power (With backing track)
Credit; Down to the Nightclub (Cherry Lane/Hal Leonard HL02500539)
SNIDERO, J. Jazz Conception – Bass Lines (With backing track) Bird Blues; Passage; Tunisia
(Advance Music 14736)
Standing in the Shadows of Motown (With backing tracks wherever possible)
For Once in My Life; Heard It Through the Grapevine; It’s a Shame (Hal Leonard HL00698960)
WHEELER, T. Tyrone Wheeler Bass Lines (With backing tracks from the CD from
Jamey Aebersold Vol.54 – Maiden Voyage) Impressions, p.1; Summertime, p.8;
Satin Doll, p.14; Footprints, p.22; Doxy, p.24 (Aebersold JA.MVB)

List C (14 marks) One to be chosen
BLACK SABBATH. We Sold Our Souls for Rock and Roll (Main sections, no repeats)
Fairies Wear Boots; War Pigs (Hal Leonard HL00660116)
CLARKE, S. The Stanley Clarke Collection
Rock ‘n’ Roll Jelly, p.60 (played with the original recording) (Hal Leonard HL00672307)
Classic Led Zeppelin Bass I & II (Main sections with “fills”, no repeats)
Ramble On; Thank You; What Is and What Should Never Be (Alfred 00-GF0490)
GRADE SIX  (Continued)

**List C**  (Continued)


HENDRIX, J.  Experience Hendrix – Transcribed Score *(Main sections, no repeats)*

Freedom;  Manic Depression  (Hal Leonard HL00672397 or any authorised transcription)

METALLICA.  ...And Justice for All – Bass Edition *(Main sections, no repeats)*

...And Justice for All;  The Shortest Straw  (Cherry Lane/Hal Leonard HL02506982)

MUSE Bass Tab Collection *(To be played with the original recording)*  Hysteria, p.9  (Hal Leonard HL00123275)

REID, R.  The Evolving Bassist – Millennium Edition *(With backing tracks)*

Almost But Maybe;  Waltz for Doris  (Myriad/Alfred 46-SB11A)

RUSH.  Classic Rush – Bass *(Main sections, no repeats)*

Roll the Bones;  Show Don’t Tell;  Tom Sawyer  (Alfred 00-0138B)

Rush – Ultimate Bass Play-Along  Tom Sawyer, p.34 *(with backing track)*  (Alfred 00-31868)

SANTANA.  Santana’s Greatest Hits – Transcribed Score *(Main sections, no repeats)*

Everybody’s Everything  (Hal Leonard HL00672360)

**List D**  (14 marks)

**Free choice** – One piece of at least Grade Six standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests  General Knowledge**  (8 marks each)  *See pages 24–30*

GRADE SEVEN  
*Duration: 40 minutes*

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Modern Bass Technical Work

• ANZCA Modern Bass Sight Reading

• ANZCA Aural Tests – All Instruments

**Technical Work**  (18 marks)  *(From memory)*

**Scales**  Major, jazz minor and blues, root 4:  C, D flat and D, compass two octaves.

Diminished *(whole-half and half-whole)*:  root 4, G in 3rd position and A in 5th position;

root 3, C in 3rd position and D in 5th position.  Compass one octave.

Chromatic:  A and B flat, compass two octaves.

• Articulations (as requested by the examiner):

1)  *i m* on semiquaver notes.  Tempo: MM  = 84.

2)  *i m* on repeated semiquavers (four per note).  Tempo: MM  = 84.

3)  Alternating-*i m* or *a m i* *(candidate’s choice)* on repeated triplet quavers (three per note).

   Tempo: MM  = 108.

4)  *i m* on swing quavers.  Tempo: MM  = 132.
Octave Exercise  Chromatic scale, starting on G, A flat and A on 4th and 2nd strings, or C, C sharp and D on 3rd and 1st strings.
- Compass tonic to dominant only, ascending and descending.
- Tempo: MM $\downarrow = 120$.
- Articulations (as requested by the examiner): Slap-pop quavers with percussive notes.
  Two versions, as notated in the Technical Work book.

Arpeggios
Major, major 7th and dominant 7th, root 4: all up to D, compass two octaves.
Major, major 7th and dominant 7th, root 3: all, up to A in the XIth position, compass one octave.
- Tempo: MM $\downarrow = 84$.
- Articulation: $i m$ on semiquaver notes.

Turnaround Progressions  (To be played from chart)
A walking bass line up to 32 bars in F or B flat major, as given in the Technical Work book, played as described below. The examiner will choose one.
- The candidate will play the given opening passage as written, improvise for 18 bars on the given chord symbols, then play the final ii–V–I as written.
- The progression will include diminished 7th chords as passing harmonies, and appropriate use of chromatic movement and syncopation will be expected in the improvisation.

Notes on Lists
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  (14 marks)  One to be chosen
BACH, J. S.  J. S. Bach for Electric Bass  (With accompaniment)
  Two-Part Invention no.1, p.7; Bourree 1 and 2, p.22  (Hal Leonard HL00695643)
CORNIOLA, F.  Rhythm Section Drumming  Odd Time Journey – bass part  (Musos Publications)
SIMANDL, F.  Thirty Etudes for Double Bass  Etude no. 25, 26, 27, 28, 29 or 30  (Alfred 00-K04451)
ZIMMERMAN, O.  Solos for the Double Bass Player  (Accompanist required)
  Chaconne – Russell; Sonata in C Minor, 1st and 2nd movements – Handel  (Schirmer GS33083)

List B  (14 marks)  One to be chosen
BROWN, R.  We Get Requests – The Oscar Peterson Trio: Ray Brown’s Complete Bass Lines  (To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio)
  Quiet Night of Quiet Stars, p.2; Days of Wine and Roses, p.7; D. & E., p.33  (www.lulu.com)
CARTER, R.  Ron Carter Bass Lines  Stella, p.3 (with backing track from the CD from
  Jamey Aebersold Vol.15 – Payin’ Dues)  (Aebersold JA.MVB)
  The Ron Carter Collection  Fill in the Blank Spaces; Little Waltz  (Hal Leonard HL00672331)
COOLMAN, T.  The Bass Tradition  Stella by Starlight, p.56 (played with the original recording or guitar backing)  (Aebersold JA.TC)
DES PRES, J.  Muted Grooves for Bass  (With CD)  Mutant Groove, p.44; Copley Square, p.53
  (Hal Leonard HL00696555)
GRADE SEVEN (Continued)

List B (Continued)
GILMORE, S.  ‘Jam Session’ Bass Lines  Stompin’ at the Savoy, p.29 (with backing track from the CD from Jamey Aebersold Vol. 34 – Jam Session)  (Aebersold JA.MVB)
HUBBARD, J. Basslines  Come On Come Over;  Dune Tune;  Rag Bag;  Rio Funk (Music Sales AM38795)
PASTORIUS, J.  The Essential Jaco Pastorius  (Main sections, no repeats)
Opus Pocus;  Teen Town  (Hal Leonard HL00690420)
PATITUCCI, J.  John Patitucci  Peace and Quiet Time;  Searching Finding;  They Heard It Twice (Hal Leonard HL00673216)
PRESTIA, R.  Sittin’ In with Rocco Prestia of Tower of Power  (With backing track)
Don’t Knock It;  Hip-E-Jam;  There’s Only So Much Oil in the Ground;  What is Hip (Cherry Lane/Hal Leonard HL02500539)
Standing in the Shadows of Motown  (With backing tracks wherever possible)
Ain’t Nothing Like the Real Thing;  Bernadette;  Darling Dear  (Hal Leonard HL00698960)
WHEELER, T.  Tyrone Wheeler Bass Lines  F Blues (Tootsie), p.18 (with backing track from the CD from Jamey Aebersold Vol.54 – Maiden Voyage)  (Aebersold JA.MVB)

List C (14 marks)  One to be chosen
CLARKE, S.  The Stanley Clarke Collection
Vulcan Worlds, p.85 (played with the original recording)  (Hal Leonard HL00672307)
Classic Led Zeppelin Bass I & II  The Lemon Song (abridged examination version with main sections and “bass fills”)  (Alfred 00-GF0490)
HENDRIX, J.  Experience Hendrix – Transcribed Score  (Main sections, no repeats)
Night Bird Flying  (Hal Leonard HL00672397 or any authorised transcription)
LARUE, D.  Dave LaRue – On the Record  (Played with the original recording)
Sleaze Factor, p.5;  Brave New World, p.52;  Slice of Time, p.58  (Alfred 00-07458)
METALLICA.  ...And Justice for All – Bass Edition  (Main sections, no repeats)
Harvester of Sorrow;  One  (Cherry Lane/Hal Leonard HL02506982)
RUSH.  Classic Rush – Bass  (Main sections, no repeats)  Distant Early Warning;  Test for Echo (Alfred 00-01388)
RUSH – Ultimate Bass Play-Along  Anthem, p.4 (with backing track)  (Alfred 00-31868)
WOOTEN, V.  The Best of Victor Wooten  Stompin’ Ground  (Cherry Lane/Hal Leonard HL02500317)

List D (14 marks)  Free choice – One piece of at least Grade Seven standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks)  See page 22
Aural Tests  General Knowledge (8 marks each)  See pages 24–30
MODERN BASS

GRADE EIGHT

Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Modern Bass Technical Work
  • ANZCA Modern Bass Sight Reading
  • ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)  From memory

Scales  Major, melodic minor, pentatonic minor and jazz minor, root 4 and 3: all, up to D.
Compass two octaves.
Diminished (whole-half and half-whole), root 4 and 3: all, compass one octave.
Whole tone, root 4 and 3: all, compass one octave.
• Articulations (as requested by the examiner):
  1)  $i$ $m$ on semiquaver notes.  Tempo: MM $\downarrow$ = 92.
  2)  $i$ $m$ on repeated semiquavers (four per note).  Tempo: MM $\downarrow$ = 92.
  3)  Alternating-$i$ $m$ or $a$ $m$ $i$ (candidate’s choice) on repeated triplet quavers (three per note).
      Tempo: MM $\downarrow$ = 120.
  4)  $i$ $m$ on swing quavers.  Tempo: MM $\downarrow$ = 144.

Octave Exercise  Chromatic scale, starting on G, A flat and A on 4$^{th}$ and 2$^{nd}$ strings, or C, C sharp and D on 3$^{rd}$ and 1$^{st}$ strings.
• Compass tonic to dominant only, ascending and descending.
• Tempo: MM $\downarrow$ = 132.
• Articulations (as requested by the examiner):  Slap-pop quavers with percussive notes.
      Three versions, as notated in the Technical Work book.

Arpeggios

Major, minor, major 7$^{th}$, dominant 7$^{th}$ and minor 7$^{th}$: all.
• Root 4, compass two octaves or root 3, compass one octave.
• Tempo: MM $\downarrow$ = 92.
• Articulation:  $i$ $m$ on semiquaver notes.

Notes on Lists

• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be
  changed prior to the actual examination, but notification must be given to the office within
  14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning
  of the examination. These copies will be retained by the examiners and destroyed.

List A  (14 marks)  One to be chosen

BACH, J. S.  J. S. Bach for Electric Bass  Presto, p.27;  Tempo di Bourree, p.37
(Hal Leonard HL00695643)
HUBBARD, J.  Basslines  Chromatic Fantasy – Bach  (Music Sales AM38795)
PASTORIUS, J.  The Essential Jaco Pastorius  Chromatic Fantasy – Bach  (Hal Leonard HL00690420)
ZIMMERMAN, O.  Solos for the Double Bass Player  (Accompanist required)
   Andante (from Concerto no.2) – Bottesini;  Introduction and Tarantelle – Franchi
   (Schirmer GS33083)
**List B** (14 marks)  *One to be chosen*

BROWN, R.  *We Get Requests – The Oscar Peterson Trio: Ray Brown’s Complete Bass Lines*  
*(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio)*  
My One and Only Love, p.11;  The Girl from Ipanema, p.27  (www.lulu.com)

CARTER, R.  *Ron Carter Bass Lines*  
*(With backing track from the CD from Jamey Aebersold Vol.15 – Payin’ Dues)*  
What is This?, p.6;  It’s You, p.11;  You’re the Song, p.14  (Aebersold JA.MVB)

The Ron Carter Collection  *Blues for DP*  (Hal Leonard HL00672331)

CLARKE, S.  *The Stanley Clarke Collection*  School Days, p.63 *(played with the original recording)*  
(Hal Leonard HL00672307)

GILMORE, S.  *‘Jam Session’ Bass Lines*  
*(With backing tracks from the CD from Jamey Aebersold Vol.34 – Jam Session)*  
On Green Dolphin Street, p.1;  Just Friends, p.3;  Star Eyes, p.15;  
There is No Greater Love, p.25;  Invitation, p.33  (Aebersold JA.MVB)

HUBBARD, J.  *Basslines*  Run for Cover;  Silly Putty  (Music Sales AM38795)

PARKER, C.  *The Charlie Parker Omnibook*  
Confirmation;  An Oscar for Treadwell;  Thriving from a Riff  (Abersold/Atlantic)

PASTORIUS, J.  *The Essential Jaco Pastorius*  Portrait of Tracy  (Hal Leonard HL00690420)

Standing in the Shadows of Motown  *(With backing tracks wherever possible)*  
Home Cookin’;  How Long has that Evening Train Been Gone  (Hal Leonard HL00698960)

**List C** (14 marks)  *One to be chosen*

CORNIOLA, F.  *Rhythm Section Drumming*  Complex City – *bass part*  (Musos Publications)

LARUE, D.  *Dave LaRue – On the Record*  *(Played with the original recording)*  
Vista Grande, p.21;  Runaway Train, p.46;  Calcutta, p.65  (Alfred 00-0745B)

PATITUCCI, J.  *John Patitucci*  Bertha’s Bop;  Growing;  Vaya Con Dios;  Wind Spirit  
(Hal Leonard HL00673216)

RUSH.  *Classic Rush – Bass*  *(Main sections, no repeats)*  The Trees;  YYZ  (Alfred 00-01388)

Rush – Ultimate Bass Play-Along  YYZ, p.42 *(with backing track)*  (Alfred 00-31868)

WHEELER, T.  *Song for Toby*  
*(To be played with piano accompaniment. Play written solo at bar 74. From bar 98, play written bass line while piano solos for one chorus.)*  (Wirripang: www.australiancomposers.com.au)

WOOTEN, V.  *The Best of Victor Wooten*  Amazing Grace  (Cherry Lane/Hal Leonard HL02500317)

**List D** (14 marks)

**Free choice** – One piece of at least Grade Eight standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge** (8 marks each)  *See pages 24–30*
ASSOCIATE PERFORMER DIPLOMA  (A.Dip.A.)  

Duration: 60 minutes

• **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

• This examination consists of four solos and General Knowledge only.

**List A**


  Suite II: Praeludium, Menuetto 1 and 2 *and* Gigue *with repeats* – *all*; or

  Suite III: Praeludium, Bouree 1 *and* Bouree 2 *with repeats* – *all*  

  (Edition Peters EP238B)

DITTERSDORF, K.  Concerto in E Major (Double Bass/Piano)

  *All three movements with piano accompaniment*  

  (Schott KBB2)

DRAGONETTI, D., ed. Turetsky.  Six Waltzes for Double Bass Alone

  Any *three*  

  (McGinnis & Marx M&M2255)

HANDEL, G. F.  Concerto in G minor (String Bass/Piano)

  *All four movements with piano accompaniment*  

  (Belwin SI00137)

PAGANINI, N.  Variations for One String on a theme from Rossini’s “Moses in Egypt”  

  (String Bass/Piano)  

  *Introduction, Theme, and Variations 1, 2 and 3*  

  (IMC2340)

**List B**

The Real Book – Bass Clef Edition  

(Hal Leonard HL00240226)

**Jazz Arrangement or Latin Arrangement:** Choose one Jazz or Latin Standard (minimum 32 bars) create an Associate-level arrangement which includes the following:

  1. Introduction
  2. 1× melody
  3. 1× walkline
  4. 1× solo
  5. 1× chordal solo
  6. 1× melody, with embellishments
  7. Coda.

A copy of the arrangement, signed by the candidate, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

**List C**

BROWN, R.  We Get Requests – The Oscar Peterson Trio: Ray Brown’s Complete Bass Lines  

*(To be played with the original Verve recording)*  

(www.lulu.com)
ASSOCIATE PERFORMER DIPLOMA (Continued)

List C (Continued)
CARTER, R. Ron Carter Bass Lines
(With backing track from the CD from Jamey Aebersold Vol.15 – Payin’ Dues)
Another Yew (fast version, crotchet = 284), p.8; April, p.17; Share a Key, p.22
(Aebersold JA.MVB)
GILMORE, S. ‘Jam Session’ Bass Lines
(With backing tracks from the CD from Jamey Aebersold Vol.34 – Jam Session)
My Secret Love, p.8; You Stepped Out of a Dream, p.12; Without a Song, p.20
(Aebersold JA.MVB)
LARUE, D. Dave LaRue – On the Record Collateral Damage, p.12 (with the original recording); Kat Food, p.28 (with the original recording); Juanita, p.37 (with Bass Two accompaniment)
(Alfred 00-0745B)
PASTORIUS, J. A Portrait of Jaco – The Solos Collection
Continuum; Donna Lee; Havona; (Used to Be a) Cha Cha (Hal Leonard HL00660114)
WOOTEN, V. The Best of Victor Wooten
Classical Thump; Norwegian Wood; A Show of Hands; The Vision
(Cherry Lane/Hal Leonard HL02500317)

List D
Free choice – One piece of at least Associate standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

General Knowledge See page 30

ASSOCIATE TEACHER DIPLOMA (ATDA)

• The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
• Minimum age: 18 years.
• Maximum marks for each part: 100.
  Honours: 85% average over all parts.
  Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)
One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 14–15 of this book.
ASSOCIATE TEACHER DIPLOMA  

PART II:  Teaching Principles  (October sitting only)

One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.

2. The technique of teaching phrasing, rubato, aural ability and sight reading. The teaching of theoretical rudiments, melody writing, elementary four-part harmony and melodic embellishment. Relevant up to and including Grade Five.

3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.

4. The mechanism, structure and history of the instrument pertaining to the candidate’s practical study.

PART III:  Practical

1. Folio of works

   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

   Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

   * The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

   The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work – As set for Preliminary to Grade Six inclusive.

3. Two Associate-level solos, each of a different style, are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.

4. Aural Tests – As set for Preliminary to Grade Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.
1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.

2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

5. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

6. Examination time: 60 minutes; actual performance time must be at least 45 minutes.

7. A minimum of one Licentiate-standard piece must be performed from memory.

8. A concert standard of performance will be expected.

9. Knowledge of public performance procedure and professional concert dress will be expected.
The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 19 years.

Maximum marks for each part: 100.
Honours: 85% average over all parts.
Pass: 75% average over all parts, with no one part having a mark lower than 70%.
The candidate must re-enter for any part where 70% is not attained.

**PART I: Theory**  (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on page 15–16 of this book.

**PART II: Teaching Principles**  (October sitting only)

One three-hour paper.

1. The principles of educational psychology.
Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.

3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.

4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

**PART III: Practical**  (Series 2 only)

1. **Folio of works**
As for Associate Teacher, but only covering Grade Seven to Associate inclusive. The folio is to consist of four contrasting pieces from each grade.
*For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.*

2. Technical work – As set for all grades of the practical syllabus.

3. Two solos are to be performed. One piece must be taken from List B and one from List C of the Associate Performer. A Credit-standard performance will be expected.


5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.
1. The candidate must apply to the Board of Directors for approval before entering for this examination.

2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.


4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

6. At least one Licentiate-standard piece must be performed completely solo or with minimal backing.

7. The candidate must be seen to be the principal performer at all times.

8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

9. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.

10. Programme time: at least 90 minutes, including an interval and/or associate artist performance.

11. All pieces must be performed from memory.

12. Knowledge of public performance procedure and professional concert dress will be expected.

13. Candidates who do not pass this examination may not re-enter within a 12-month period.
GENERAL INFORMATION: MODERN BASS PERFORMANCE

**Overall**

1. Examination entries for this syllabus must be submitted as “Modern Bass Performance”.

2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.

3. For **Grades One to Eight**, each examination consists of **four (4)** pieces only. There are no Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.

4. The **Performance Diploma** (Perf.Dip.) consists of **four (4)** pieces and **programme notes** only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.

5. There are no theory requisites or prerequisites at any level.

**Programme Requirements**

6. **One** piece each must be chosen from Lists A, B and C of the standard Modern Bass grades (Performance Diploma pieces must be chosen from the Associate Performer lists), and one contrasting **Free Choice** piece from any source (including List A, B or C). **Four** pieces in total must be presented.

   For Grade Eight and Diploma, the programme of pieces must be included on the entry form.

7. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
   - Biographical information (e.g. name, nationality, birth/death dates, associated bands or artists, etc.) of the composer.
   - Other works by the same composer.
   - The style or genre.
   - Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
   - Other bass players in the same period, style, genre etc.

   The programme notes must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

**Examination Times and Assessment**

- See **Guitar Performance**, page 96.
Mandolin Syllabus

This graded examination system for Mandolin has been created and developed by Robert Schulz (LGSM, B.Mus.Ed.) and Darryl Barron (Ad.Cert, B.Mus.Perf., B.Teach., A,Dip.A., LTCL, FTCL), with additional contributions by Michelle Nelson and Joan Harris, and ongoing development by Darryl Barron.

The material used in the Lists is an appealing combination of Baroque and 20\textsuperscript{th}/21\textsuperscript{st} century repertoire, with a smaller amount of 19\textsuperscript{th} century material included. Technical Work requirements are given at the start of each grade, and are notated in the \textit{ANZCA Mandolin Technical Work} book.

The syllabus Lists contain a number of works and albums from European publishers, which may need to be ordered from overseas. This reflects the historic situation of the mandolin being well established in Italy, Germany and Holland for many years before becoming popular outside of Europe. The publishers included can be found online, and material not readily available in local music stores can easily be ordered via the internet. A bibliography of the editions used in this syllabus is included on page 148.

In Preliminary and Grade One, selected pieces from ANZCA’s \textit{Modern Guitar – Preliminary & Grade One} book have been included. These pieces are in keys which suit the mandolin, and the chord symbols allow for easy guitar accompaniment by the teacher during the lesson.

From Grade Five, the List D requirement is an orchestral excerpt. This is in recognition of the mandolin’s rich history as a solo instrument in both the concerto and concerto grosso forms. It is not intended that students purchase whole orchestral scores to find one portion of a solo part. Where this material is not available through either a teacher or tertiary music library, the sourcing of it may be assisted by FAME (Federation of Australasian Mandolin Ensembles), an umbrella organisation that oversees the development and promotion of mandolin and mandolin-based ensemble playing in the Australasian region.

FAME has a local representative in each Australian state, and also for the North and South Islands of New Zealand. These people can be emailed via the FAME website, \url{http://www.fame.asn.au}.

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:
- ANZCA Mandolin Technical Work
- ANZCA Modern Guitar – Preliminary & Grade One
- ANZCA Aural Tests – All Instruments

**Technical Work** (20 marks) *From memory*

**Scales** Major: G, D and A.

**Arpeggios** Major: G, D and A.

- To be played all downstrokes, compass one octave, ascending and descending.
- Tempo: MM  = 60.

**List A** (18 marks) *One to be chosen*

ANZCA Modern Guitar – Preliminary & Grade One  Nina Bo Bo; Molly Malone  (ANZCA)

DELGROSSO, R. *Hal Leonard Mandolin Method – Easy Songs for Mandolin*

“Love Me Tender, p.5 (student part)”  (Hal Leonard HL00695865)

MAIR, M. *The Complete Mandolinist*  Study ADG Strings – de Beriot, p.20  (Mel Bay MB21156BCD)

NORTON, C. *Microjazz for Mandolin*  (Guitar accompaniment required)

“Bow Tie, p.2”  (Boosey & Hawkes M060127618)

REPKE, E. *Schule für Mandoline Book 3*  no. 114 Spielstück, p.11  (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. *The Beginner’s Way to the Mandolin*  Lightly Row, p.18  (mandolin one part only)

(Astute Music am514-89)

SOCHA, W. *Die Neue Mandolinen Schule Vol. 1*  

no. 166 Ungarisches Lied, p.46  (mandolin two accompaniment required)

(Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. *65 Easy Tunes for Mandolin*  no. 7 or 8  (Astute Music am514-27)

WILDEN-HÜSGEN, M. *Mandolinen-Schule*  Study no. 60 and 61 – both, p.33; Study no. 87, p.45; Study no. 100, p.51  (Schott ED 7268)

**List B** (18 marks) *One to be chosen*

ANZCA Modern Guitar – Preliminary & Grade One  
Arpeggio Etude in G Major *(ignore fingering in the second-last bar)*; Folk Song  (ANZCA)

DELGROSSO, R. *Hal Leonard Mandolin Method – Easy Songs for Mandolin*

“Where Have All the Flowers Gone?, p.8 (student part)”  (Hal Leonard HL00695865)

NORTON, C. *Microjazz for Mandolin*  (Guitar accompaniment required)

“Gone to Kingston, p.2; Oboe Tune, p.3”  (Boosey & Hawkes M060127618)

SCHULZ, R. *The Beginner’s Way to the Mandolin*  Fais Do Do, p.19  (mandolin one part only)

(Astute Music am514-89)

SOCHA, W. *Die Neue Mandolinen Schule Vol. 1*  nos. 56 and 57 Zwei Melodien, p.22  
(Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. *65 Easy Tunes for Mandolin*  no. 13 or 18  (Astute Music am514-27)

TOBER-VOGT, E.  *Leichte Solostücke für Mandoline*  

“Menuett – Mozart, p.6; Tanz und Nachtanz – Pretorius, p.4”  (Vogt & Fritz VF2020)

WILDEN-HÜSGEN, M. *Mandolinen-Schule*  Tanz um 1600, p.36; Winter Ade, p.41  
(Schott ED 7268)
**List C** (18 marks) *One to be chosen*

**ANZCA Modern Guitar – Preliminary & Grade One**

- The Drunken Sailor; Old MacDonald *(ANZCA)*

**DELGROSSO, R.** *Hal Leonard Mandolin Method – Easy Songs for Mandolin* *(Student parts)*
  - Every Breath You Take, p.6; Puff, the Magic Dragon, p.4 *(Hal Leonard HL00695865)*

**KALBERER, I.** *Folk Music* Matrosentanz, p.3; Turkey in the Straw, p.11 *(Vogt & Fritz VF3019)*

**NORTON, C.** *Microjazz for Mandolin* *(Guitar accompaniment required)*
  - March of the Toy Soldiers, p.4 *(Boosey & Hawkes M060127618)*

**REPKE, E.** *Schule für Mandoline Book 3*
  - no. 115 Die Leiter Hat Sprossen, p.12 *(Friedrich Hofmeister Musikverlag HF.T-4145)*

**SCHULZ, R.** *The Beginner’s Way to the Mandolin*
  - Jingle Bells, p.34 *(mandolin one part only)* *(Austine Music am514-89)*

**SCHULZ, R.** *Mandolin Tutor* Kookaburra Sits in an Old Gum Tree, p.6; German Folksong, p.7;
  - Waltzing Matilda, p.8 *(Schulzwereke)*

**SOCHA, W.** *Die Neue Mandolinen Schule Vol. 1*
  - no. 55 Ein Schussel Und Ein Hafelein, p.21 *(Friedrich Hofmeister Leipzig 8053)*

**STEPHENS, A.** *65 Easy Tunes for Mandolin* no. 6, 9, 10, 11 or 12 *(Austine Music am514-27)*

**STRAUSS, M.** *Musikalisches Bilderbuch für Zwei Mandolinen*
  - Der Dicke Kaiser *(mandolin two accompaniment required)* *(Vogt & Fritz VF2028)*

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**Sight Reading** (10 marks) *See page 22*

**Aural Tests**  **General Knowledge** (8 marks each) *See pages 24–30*
GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:

• ANZCA Mandolin Technical Work
• ANZCA Modern Guitar – Preliminary & Grade One
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)  From memory

Scales  Major: G, compass two octaves; D, compass one and a half octaves (to A).
Melodic minor: A, compass two octaves.

Arpeggios  Major: G, compass two octaves; D, compass one and a half octaves (to A).
Minor: A, compass two octaves.

• To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
• Tempo: MM $= 60$.

List A  (18 marks)  One to be chosen

ANZCA Modern Guitar – Preliminary & Grade One  Polly Wolly Doodle; This Old Man  (ANZCA)

DELGROSSO, R.  Hal Leonard Mandolin Method – Easy Songs for Mandolin
  Let It Be, p.12 (student part)  (Hal Leonard HL00695865)

MAIR, M.  The Complete Mandolinist  Notes on All 4 Strings – de Beriot, p.21
  (Mel Bay MB21156BCD)

NORTON, C.  Microjazz for Mandolin  (Guitar accompaniment required)
  Ups and Downs, p.4  (Boosey & Hawkes M060127618)

REPKE, E.  Schule für Mandoline Book 3  no. 116 Etude, p.12;  no. 122 Etude, p.15;
  no. 126 Etude, p.16  (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R.  The Beginner’s Way to the Mandolin
  Twinkle Twinkle Variations, p.59 – Theme and Variation One only  (Astute Music am514-89)

SOCHA, W.  Die Neue Mandolinen Schule Vol. 1  no. 178 Terzen, p.51;  no. 179 Quarten, p.51;
  no. 180 Quinten, p.52  (Friedrich Hofmeister Leipzig 8053)

STRAUSS, M.  Musikalisches Bilderbuch für Zwei Mandolinen
  Der Drachen (mandolin two accompaniment required)  (Vogt & Fritz VF2028)

THIERGÄRTNER, J.  Butterfly on Tour für Mandoline Solo  The Playing Princess, p.5
  (Verlag Hubertus Nogatz K&N 1174)

TRÖSTER, G.  Technique on Eight Strings, Vol. 1  Study no. 1 and 1a – both  (Vogt & Fritz VF13)

WATTERS, A.  Exploring Classical Mandolin – Technique and Repertoire
  Alternate Syncopations, p.23;  Glide Stroke Etude, p.26  (Hal Leonard HL00125040)

WILDEN-HÜSGEN, M.  Mandolinen-Schule  Study no. 165, p.84  (Schott ED 7268)

List B  (18 marks)  One to be chosen

DELGROSSO, R.  Hal Leonard Mandolin Method – Easy Songs for Mandolin
  South Wind (Celtic Air solo), p.20  (Hal Leonard HL00695865)

FOUCHETTI, P.  Sechs Serenaden  Allemande (from Serenade no. 2)  (Trekel DKM 17a)

Hal Leonard Play-Along Vol.4 – J. S. Bach  (With CD backing)  Bourree in E minor, p.2
  (Hal Leonard HL00702520)

MAIR, M.  The Complete Mandolinist  Nonesuch, p.18;  Melody in C – Christofaro, p.20;
  Down-Up Picking – Spohr, p.21  (Mel Bay MB21156BCD)

NORTON, C.  Microjazz for Mandolin  (Guitar accompaniment required)  Fancy That, p.6
  (Boosey & Hawkes M060127618)
**List B** (Continued)

REPKE, E. *Schule für Mandoline Book 3*
- no. 121 *Bin Aus Und Ein Ganga*, p.14 (*mandolin 2 accompaniment required)*
- no. 123, *Duetscher Tanz*, p.15 (*guitar accompaniment required*)
  (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. *The Beginner’s Way to the Mandolin*  *Minuet – Bach*, p.62 (*mandolin one part only*)
  (Astute Music am514-89)

SOCHA, W. *Die Neue Mandolinen Schule Vol. 1*  no. 91 *Lied der Jungen Naturforscher*, p.30
  (*mandolin two accompaniment required*)  (Friedrich Hofmeister Leipzig 8053)

STRAUSS, M. *Musikalisches Bilderbuch für Zwei Mandolinen*  
- Kleines Praludium (*mandolin two accompaniment required*), p.7  (Vogt & Fritz VF2028)

TOBER-VOGT, E. *Leichte Solostücke für Mandoline*  
- *Balletto – Garsi*, p.4;  *Cotillon – Baton*, p.5;  
  *Fair, if you expect admiring – Campion*, p.3  (Vogt & Fritz VF2020)

**List C**  (18 marks)  *One to be chosen*

ANZCA Modern Guitar – Preliminary & Grade One  *Waltzing Matilda*  (ANZCA)

DELGROSSO, R. *Hal Leonard Mandolin Method – Easy Songs for Mandolin*  *Maggie May*, p.9  
  (Hal Leonard HL00695865)

*Hal Leonard Play-Along Vol.10 – Songs for Beginners*  (*With audio backing*)  
- *Amazing Grace*, p.4;  *Over the Waterfall*, p.14  (Hal Leonard HL00156776)

KÄLBERER, I. *Folk Music*  
- *Old Molly Hare*, p.3;  *Dill Pickle Rag*, p.7  (Vogt & Fritz VF3019)

MAIR, M. *The Complete Mandolinist*  
- *Black Jack Navy*, p.18;  *Angelina Baker*, p.30  (Mel Bay MB21156BCD)

NORTON, C. *Microjazz for Mandolin*  (*Guitar accompaniment required*)  
- *Bike Blues*, p.3;  *Scottisch*, p.5  (Boosey & Hawkes M060127618)

REPKE, E. *Schule für Mandoline Book 3*  (*Guitar accompaniment required*)  
- no. 129, *Ich Bin Die Frau Hummel*, p.17  (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. *The Beginner’s Way to the Mandolin*  *The First Noël*, p.61 (*mandolin one part only*)
  (Astute Music am514-89)

SOCHA, W. *Die Neue Mandolinen Schule Vol. 1*  
- Study no. 124, p.36;  Study no. 132, p.38;  
- Study no. 164 *Unsre Heimat*, p.44  (Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. *65 Easy Tunes for Mandolin*  nos. 23, 27, 28, 29, 30 and 31 – *any two*  
  (Astute Music am514-27)

STRAUSS, M. *Musikalisches Bilderbuch für Zwei Mandolinen*  
- *Schneeflocken* (*mandolin two accompaniment required*), p.7  (Vogt & Fritz VF2028)

THIERGÄRTNER, J. *Butterfly on Tour für Mandoline Solo*  *Butterfly on Tour*, p.2  
  (Verlag Hubertus Nogatz K&N 1174)

TOBER-VOGT, E. *Leichte Solostücke für Mandoline*  

**Free choice**  – One piece of at least Grade One standard from any source.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  *General Knowledge*  (8 marks each)  *See pages 24–30*
MANDOLIN

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
• ANZCA Mandolin Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work (20 marks) From memory

Scales  Major: F, compass one octave; G and A, compass two octaves.

Melodic minor: D, compass one and a half octaves (to A).

Arpeggios  Major: F, compass of a 10th (to A); G and A, compass two octaves.

Minor: D, compass one and a half octaves (to A).

• To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
• Tempo: MM = 72.

List A (18 marks) One to be chosen

BAST, W. 20 Etüden für Mandoline  Etüden no. 2, p.7 (Hausmusik-Verlag Rö1008)

DELGROSSO, R. Hal Leonard Mandolin Method Book 1  Rakes of Mallow, p.43 (Hal Leonard HL00699296)

MAIR, M. The Complete Mandolinist  Exercise 4 – Wichtl, p.24 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin  (Guitar accompaniment required)

  Fly Away, p.8 (Boosey & Hawkes M060127618)

Odell Method for the Mandolin, Book 1  Study no. 15 “Tempo di Valse for Tremolo”, p.40 (Zen-On Music)

RANIERI, S. L’Art de la Mandoline, Book 2  no. 8 Allegro and no. 9 Allegro, p.8 – both (Cranz A.C. 45463)

REPKE, E. Schule für Mandoline Book 3  no. 162 Leicht Bewegt, p.29 (tremolo on all strings) (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. Mandolin Tutor  Going Gently, p.39; no. 1, 2 or 3 of Three Short Tremolo Studies, p.20 (Schulzwerke)

THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo

  Little Waltz, p.4; Sad Mood, p.6; Flowing, p.7 (Verlag Hubertus Nogatz K&N 1174)

TRÖSTER, G. Technique on Eight Strings, Vol. 1  Study no. 2 or 3 (Vogt & Fritz VF13)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire

  Double Stop Etude, p.43; Reverse Picking Etude, p.28 (Hal Leonard HL00125040)

WÖLKI, K. Schule für Mandoline Book 2

  no. 50 Harfen-Studie, p.57; no. 60 Studie p.65; no.64 Studie, p.69 (Apollo Verlag AV2301M)

List B (18 marks) One to be chosen


DELGROSSO, R. Hal Leonard Mandolin Method Book 1  Fanny Poer, p.42 (Hal Leonard HL00699296)

  Hal Leonard Mandolin Method – Easy Songs for Mandolin

  Musette (Duet), p.34 (student part) (HL00695865)

Hal Leonard Play-Along Vol.4 – J. S. Bach (With CD backing)

  Minuet in G, p.10; Musette in D major, p.12 (Hal Leonard HL00702520)

MAIR, M. The Complete Mandolinist  Exercise – Leopold Mozart, p.26 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin  (Guitar accompaniment required)

  Enchanted Castle, p.11 (Boosey & Hawkes M060127618)
**GRADE TWO**  (Continued)

**List B**  (Continued)

TOBER-VOGT, E.  *Leichte Solostücke für Mandoline*  Bourree – Anonymous, p.9;  
Menuett eines Tanzmeisters – Anonymous, p.11  (Vogt & Fritz VF2020)  
WILDEN-HÜSGEN, M.  *Mandolinen-Schule*  Largo – Cecere, p.110  (Schott ED 7268)  
WÖLKI, K.  *Schule für Mandoline Book 2*  no. 45 Chaconne, p.52  (Apollo Verlag AV2301M)

**List C**  (18 marks)  *One to be chosen*

DELGROSSO, R.  *Hal Leonard Mandolin Method, Book 1*  
Campbell’s Farewell to Red Gap, p.48;  Gallopede, p.36  (Hal Leonard HL00699296)  
Hal Leonard Mandolin Method – Easy Songs for Mandolin  
Tennessee Waltz, p.24  (*student part*)  (HL00695865)  
FOUCHETTI, P.  *Sechs Serenaden*  Serenade no. 2, 1st movement, pp.3–4  (Trekel DKM 17a)  
Hal Leonard Play-Along Vol.8 – Mandolin Favourites  (*With audio backing*)  
Arrivederci Roma, p.4;  The Godfather (Love Theme), p.6  (Hal Leonard HL00119494)  
Vol.10 – Songs for Beginners  (*With audio backing*)  
Devil’s Dream, p.8;  Frosty Morning, p.12;  Short’nin’ Bread, p.16  (HL00156776)  
KÄLBERER, I.  *Folk Music*  Torfstechertanz, p.14  (Vogt & Fritz VF3019)  
MAIR, M.  *The Complete Mandolinist*  Archie Menzie’s Reel  (*no repeats*), p.30  
(Mel Bay MB21156BCD)  
NORTON, C.  *Microjazz for Mandolin*  (*Guitar accompaniment required*)  
A Simple Song, p.10  (Boosey & Hawkes M060127618)  
STEPHENS, A.  *65 Easy Tunes for Mandolin*  
nos. 51 and 52, 55 and 56 or 61 and 62  (*choose one pair*)  (Astute Music am514-27)  
TOBER-VOGT, E.  *Leichte Solostücke für Mandoline*  
Kleines Nocturne, p.12;  Rhythmicon, p.12;  Tanz – Tober-Vogt, p.10  (Vogt & Fritz VF2020)  
WATTERS, A.  *Exploring Classical Mandolin – Technique and Repertoire*  
Freedom Dance, p.40;  Simple Gifts, p.143  (Hal Leonard HL00125040)  
WILDEN-HÜSGEN, M.  *Mandolinen-Schule*  Allegro – Mancinelli, p.104  (Schott ED 7268)  
WÖLKI, K.  *Schule für Mandoline Book 2*  
no. 57 Mudder Witsch, p.62  (*mandolin two accompaniment required*)  (Apollo Verlag AV2301M)  

or

**Free choice** – One piece of at least Grade Two standard from any source.

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 24–30*
Mandolin

**GRADE THREE**

*Duration: 20 minutes*

**ANZCA publications relevant to this level:**
- ANZCA Mandolin Technical Work
- ANZCA Aural Tests – All Instruments

**Technical Work**  (20 marks)  *From memory*

**Scales**  
Major: C and E.  Melodic minor: G and E.  Compass two octaves.  MM ♩ = 80.

**Arpeggios**  
Major: C and E.  Minor: G and E.  Compass two octaves.  MM ♩ = 69.

- To be played according to the patterns given in the ANZCA Mandolin Technical Work book.

**List A**  (18 marks)  *One to be chosen*

**GOICHBERG, S.**  *35 Progressive Mandolin Etudes, Op. 6*
- Study no. 3 or 4  *(Plucked Strings Editions PSE 010)*

**MAIR, M.**  *The Complete Mandolinist*  
Dexterity Exercise in G Major – Wohlfahrt, p.44;  
Exercise in E Major, p.54;  Exercise in G Minor, p.63  *(Mel Bay MB21156BCD)*

**NORTON, C.**  *Microjazz for Mandolin*  *(Guitar accompaniment required)*
- Carthorse Rag, p.14  *(Boosey & Hawkes M060127618)*

**Odell Method for the Mandolin, Book 1**  
Study no. 42 in Tremolo, p.56  *(Zen-On Music)*

**POWROZNIAK, J.**  *12 Etüden für Mandoline*
- Etude 8 – Polnisch, p.10  *(Friedrich Hofmeister Musikverlag HF.FH-6109)*

**STRAUSS, M.**  *Aphorismen*  
Huckleberry Walk, p.2  *(Vogt & Fritz VF3005)*

**TRÖSTER, G.**  *Technique on Eight Strings, Vol. 1*
- Study no. 6 or 8  *(for alternate stroking, one variation only 1, 2, 3 or 4), p.8 or 10;
  Study no. 11, p.13  *(Vogt & Fritz VF13)*

**WILDEN-HÜSGEN, M.**  *Technische Studien für Mandoline*
- Studie no. 126, p.28  *(Vogt & Fritz VF10)*

**WÖLKI, K.**  *Mandoline allein – Studien + Spielstücke*
- Studie no. 6 in D dur, p.8  *(Apollo Verlag AV2389M)*

15 *Inventive Studies for Mandolin* ed. B. Pommerenke-Steel.
- Haunted, p.20  *(Astute Music am514-32)*

**List B**  (18 marks)  *One to be chosen*

**FOUCHETTI, P.**  *Sechs Serenaden*  
Serenade no. 4, 1st movement, pp.8–9  *(Trekel DKM 17a)*

**Hal Leonard Play-Along Vol.4 – J. S. Bach**  *(With CD backing)*
- Jesu, Joy of Man’s Desiring, p.8;  Sleepers, Awake, p.14  *(Hal Leonard HL00702520)*

**MAIR, M.**  *The Complete Mandolinist*  
Exercise in E Major – Branzoli, p.56;
- Minuetto Pietoso – Leone, p.197  *(mandolin 1, with given accompaniment)*
  *(Mel Bay MB21156BCD)*

**NORTON, C.**  *Microjazz for Mandolin*  *(Guitar accompaniment required)*
- The Huntsman, p.12  *(Boosey & Hawkes M060127618)*

**RANIERI, S.**  *L’Art de la Mandoline, Book 2*
- no. 15 Allegro Pastorale – Rossini, p.10  *(Cranz A.C. 45463)*

**SCARLATTI, D.**  *Sonaten g-Moll (K.88) und d-Moll (K.89)*
- Sonate in d-Moll, 3rd movement  *(no ornamentation required)*  *(Vogt & Fritz VF4046)*

**WATTERS, A.**  *Exploring Classical Mandolin – Technique and Repertoire*
- Allegro Moderato, p.46  *(Hal Leonard HL00125040)*
GRADE THREE  (Continued)

List C  (18 marks) One to be chosen

DELGROSSO, R.  Hal Leonard Mandolin Method, Book 1
The Gentle Maiden Waltz, p.57; Wedding Tarantella, p.54  (Hal Leonard HL00699296)

Hal Leonard Play-Along Vol.1 – Bluegrass (With CD backing)
Billy in the Low Ground, p.7  (Hal Leonard HL00702517)

Vol.7 – Italian Classics (With audio backing) Santa Lucia, p.20; Tarantella, p.23  (HL00119368)

Vol.8 – Mandolin Favourites (With audio backing)
Never on a Sunday, p.8; Somewhere, My Love, p.12; That’s Amore, p.16  (HL00119494)

Vol.10 – Songs for Beginners (With CD backing) Cripple Creek, p.6; Stone’s Rag, p.18  (HL00156776)

KÄLBERER, I.  Folk Music Stone’s Rag, p.8; Blackberry Blossom, p.16  (Vogt & Fritz VF3019)

MAIR, M.  The Complete Mandolinist
Valse – Ranieri, p.112 (mandolin 1, with given accompaniment)  (Mel Bay MB21156BCD)

NORTON, C.  Microjazz for Mandolin (Guitar accompaniment required)
Wind Up, p.12  (Boosey & Hawkes M060127618)

SCHULZ, R.  Mandolin Tutor Mountain Pasture, p.40  (Schulzwerke)

SCHULZ, R.  Mandolin Tutor Mountain Pasture, p.40  (Schulzwerke)

SOCHA, W.  Die Neue Mandolinen Schule Vol. 2
Rondo – Pleyel, p.33  (Friedrich Hofmeister Leipzig 8054)

STEPHENS, A.  Five Colourful Sketches for Mandolin and Guitar
(Guitar accompaniment required) Red Sky, p.4; The River of the White Swan, p.8  (Astute Music am514-01)

Six Adventures for Solo Mandolin Riff Drift, p.3  (am514-16)

65 Easy Tunes for Mandolin Grandfather’s Clock  (am514-27)

VOGT, G.  Internationale Leider und Tänze
Danza Mora – Kaps, p.2; Down by the Riverside, p.2  (Vogt & Fritz VF3030)

Mandolinenspiel leicht gemacht, Band 2
Geh’ nicht zum Feste, Grisha, p.14; Tarantella, p.20  (Trekel)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Lullaby for Greta, p.59  (Hal Leonard HL00125040)

or

Free choice – One piece of at least Grade Three standard from any source.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
MANDOLIN

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:

- ANZCA Mandolin Technical Work
- ANZCA Aural Tests – All Instruments

Technical Work  (18 marks) From memory


Arpeggios  Major: A flat, E flat and C. Minor: C. Compass two octaves.

- To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
- Tempo: MM = 88.

List A  (14 marks) One to be chosen

BAST, W. 20 Etüden für Mandoline  Etüden nos. 4 and 5, pp.8–9 – both as one work; no. 13, p.13; no. 15, p.14; no. 18, p.16 (Hausmusik-Verlag Rö1008)

FOUCHETTI, P. Sechs Sonaten  Sonata I, pp.1–3 (Trekel DKM 17b)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6  Study no. 13 or 14 (Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist  Exercise in C Minor, p.68; Exercise in E Flat – Branzoli, p.69 (Mel Bay MB21156BCD)

POWROZNIAK, J. 12 Etüden für Mandoline  Etude 4 – Ukrainisch, p.6; Etude 10 – Slowakisch, p.12 (Friedrich Hofmeister Musikverlag HF.FH-6109)

RANIERI, S. L’Art de la Mandoline, Book 2  no. 20 Moderato (Chromatic Passages), p.13 (Cranz A.C. 45463)

STRAUSS, M. Aphorismen  Danza, p.4 (Vogt & Fritz VF3005)

THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo  Whirlwind, p.3 (Verlag Hubertus Nagatzi K&N 1174)

TRÖSTER, G. Technique on Eight Strings, Vol. 1  Study no. 13, p.15 (Vogt & Fritz VF13)

WIENCK, H. 25 Studien für 1 Mandoline  Studien no. 19a, p.18 (Hausmusik-Verlag Rö1009)

WÖLKI, K. Mandoline allein – Studien + Spielstücke  Studie no. 22 or 26, p.24 or 28 (Apollo Verlag AV2389M)

Schule für Mandoline Book 2  no. 91 Studie, p.91 (AV2301M)

15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel.

- Repeat It, p.2; Starlight, p.3; The Deep End, p.8 (Astute Music am514-32)

List B  (14 marks) One to be chosen

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar  (Guitar accompaniment required)

Invention 1, p.2 (Hal Leonard HL11025309)

BEETHOVEN, L. van.  Sonatina in C minor  (accompanied by guitar or piano)  (Edition Hladky - Heinrichshofen’s Verlag N1701 or Editions Peters D-2704)

MAIR, M. The Complete Mandolinist  Exercise in C Minor – Branzoli, p.69; Duet in A Flat – Odell (top part, played with given accompaniment), p.73 (Mel Bay MB21156BCD)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3

Gavotte für Mandolin und Gitarre – Méhul, p.58; Sonatine für Mandolin und Gitarre – Clementi, p.34 (Friedrich Hofmeister Leipzig 8055)

STRAUSS, M. Aphorismen  Traum, p.3 (Vogt & Fritz VF3005)
GRADE FOUR (Continued)

**List C** (14 marks) *One to be chosen*

**DIETZE, H.** *Infremden Ländern* Auf Safari, p.4; Stolpersteine, p.8 (Vogt & Fritz VF3016)

**Hal Leonard Play-Along Vol.7 – Italian Classics (With audio backing)**

- O Sole Mio, p.14; Oh Marie, p.17 (Hal Leonard HL00119368)
- Vol.8 – Mandolin Favourites (With audio backing)
  - Theme from *Zorba the Greek*, p.20 (HL00119494)

**KÄLBERER, I.** *Folk Music* Miko’s Schwebetanz, p.13 (Vogt & Fritz VF3019)

**KÄLBERER, O.** *Kleine Suite Nr. 1* Präludium oder Tanz (Vogt & Fritz VF3011)

**PILSL.** *Kleine Sonatine für Mandoline und Gitarre* 1st or 3rd movement (Vogt & Fritz VF21)

**STEPHENS, A.** *Six Adventures for Solo Mandolin* Prelude, p.4; Contemplation, p.6;
  - Wadi al Gamel (Valley of the Camels), p.7; Ferris the Cat, p.8 (Astute Music am514-16)
  - Six Challenges for Solo Mandolin  Contentment, p.2 (am514-07)

**List D** (14 marks) *One to be chosen*

**KOK, J. B.** *Balalaika Souvenir (Fantasie Russe)* Mandolin 1 part, bars 1–56


**WOLTERS, B.** *Türkische Suite in 5 Sätzen* 1st movement – mandolin 1 part

**or**

**Free choice** – One piece of at least Grade Four standard. This may be an additional solo from
the above lists, an original composition or arrangement, or a solo from any other source.

**or**

An orchestral excerpt of at least Grade Four standard, from any source.

**Sight Reading** (10 marks) *See page 22*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 24–30*
GRADE FIVE
Duration: 25 minutes

ANZCA publications relevant to this level:
• ANZCA Mandolin Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work (18 marks) From memory

Scales Major: G, compass three octaves; D and F, compass two octaves.
Melodic minor: G, compass three octaves; F, compass two octaves.
Chromatic: D, compass two octaves.

Arpeggios Major: G, compass three octaves; D, compass two octaves
Minor: G, compass three octaves.
Dominant 7th on D, compass two octaves.

• To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
• Tempo: MM = 96.

Notes on Lists
• Students studying senior secondary or tertiary music can apply to play other pieces, provided
they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One to be chosen

FOUCHETTI, P. Sechs Sonaten Sonata IV, pp.8–9 (Trekel DKM 17b)
GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6
Study no. 20 or 21 (Plucked Strings Editions PSE 010)
Exercise in G – Wohlfahrt, p.120; Exercise in G – Pettine, p.122 (Mel Bay MB21156BCD)
MUNIER, C. Lo Scioglidita Parte IV
Prelude no. 1 – Andantino, p.14 and Prelude no. 1 – Moderato, p.15 (Trekel T6372)
POWROZNIAK, J. 12 Etüden für Mandoline Etude 5 – Polnisch, p.7; Etude 7 – Russisch, p.8;
Etude 9 – Ukrainisch, p.11; Etude 12 – Bulgarisch, p.14 (Friedrich Hofmeister Musikverlag HF.FH-6109)
RANIERI, S. L’Art de la Mandoline, Book 2
no. 36 Allegro, p.30 and no. 44 Allegro Moderato, p.35 – both;
no. 64 Allegro Moderato, p.50 and no.65 Allegro non Troppo, p.51 – both (Cranz A.C. 45463)
STRAUSS, M. Burlesken II Roadrunner, p.6; Mandolin-Groove, p.8 (Vogt & Fritz VF3042)
TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 8 (Vogt & Fritz VF14)
WIENCK, H. 25 Studien für 1 Mandoline Studien nos. 20 and 21, p.19 – both as one work;
no. 2, p.3; no. 3, p.4; no. 5, p.6 (Hausmusik-Verlag Rö1009)
WILDEN-HÜSGEN, M. Technische Studien für Mandoline
Studie no. 19, p.10 or no.20, p.11 (Vogt & Fritz VF10)
WÖLKI, K. Mandoline allein – Studien + Spielstücke
Studie no. 23, p.25 or 31 (Apollo Verlag AV2389M)
Schule für Mandoline Book 2 no. 86 Praludium, p.86 (AV2301M)
15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel Canzon, p.4; Romanza, p.5;
Doce e Triste, p.10; Caprice, p.12; Duetto per Uno, p.18 (Astute Music am514-32)
**GRADE FIVE (Continued)**

**List B** (14 marks)  
**One to be chosen**

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar  
(Guitar accompaniment required)

- Invention 3, p.8; Invention 4, p.11; Invention 10, p.29  
  (Hal Leonard HL11025309)

CALACE, R. The Selected Works of Raffaele Calace, Vol. 1  
(Guitar accompaniment required)

  (Suiseisha Music Publishers 669210)

- Vol. 3 Silivia (Gavotta) per Mandolin Solo, Op. 187, p.141  
  (669230)

CORELLI, A. Sonaten Nr. VII, Op. 5 in D moll Corrente  
(Vogt & Fritz VF4050)

HÄNDEL, G. F. Suite in G moll, HWV452 Allemande und Gigue  
(Vogt & Fritz VF4032)

RANIERI, S. L’Art de la Mandoline, Book 2  
(Mandolin two accompaniment required)

- no. 4 Andante, p.4; no. 70 Allegro Spiritoso, p.57  
  (Cranz A.C. 45463)

RIGGIERI, A. “La Fustemberg” Variationen Nr. 10  
Theme plus 2 variations of own choice  
(Grenzland-Verlag Theo Hüsgen GVH KM-2018)

SCARLATTI, D. Sonata in D minor, K.89 1st or 3rd movement  
(Vogt & Fritz VF4046)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3  
Rondo für Mandoline und Gitarre – Giuliani, p.70  
(Friedrich Hofmeister Leipzig 8055)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire  
Allegro, p.78 (mandolin 1 part, with mandolin 2 accompaniment); Humoresque, p.146; 
Romanzetta, p.83 (audio accompaniment required)  
(Hal Leonard HL00125040)

WÖLKI, K. Schule für Mandoline Book 2  
no. 84 Allegro, p.84 (guitar accompaniment required)  
(Apollo Verlag AV2301M)

**List C** (14 marks)  
**One to be chosen**

Hal Leonard Play-Along Vol.1 – Bluegrass  
(With CD backing)

- Fisher’s Hornpipe, p.14; Soldier’s Joy, p.28  
  (Hal Leonard HL00702517)

Vol.2 – Celtic  
(With CD backing) A Fig for a Kiss, p.4; The Kesh Jig, p.6; Morrison’s Jig, p.8; 
The Star of the County Down, p.16  
(HL00702518)

Vol.7 – Italian Classics  
(With audio backing) Come Back to Sorrento, p.4; La Spagnola, p.6; 
Mattinata, p.10; Veni Sul Mar, p.26  
(HL00119368)

MAIR, M. The Complete Mandolinist  
Coverdale’s Carol, p.93  
(Mel Bay MB2115BDC)

MUNOZ, J. C. Estampes no. V, L’ami; no. VI, Promenade d’automne  
(Grenzland-Verlag Theo Hüsgen GVH KM-2053)

PERSICHINI, B. 4 Pieces for Solo Mandolin  
Il Bacio  
(Astute Music am514-26)

RANIERI, S. L’Art de la Mandoline, Book 2  
no. 73 Tempo di Polka and Trio, p.60  
(Cranz A.C. 45463)

SCHULZ, R. An Irish Breakfast  
(Schulzwereke MG 006)

- Sonatina in C 1st movement  
  (MG 001)

- 2 Solo Pieces A Furious Study  
  (MS 002)

STEPHENS, A. Five Colourful Sketches for Mandolin and Guitar  
(Guitar accompaniment required)

- Grey Clouds, p.2  
  (Astute Music am514-01)

- Six Adventures for Solo Mandolin  
  Mount Fuji, p.10  
  (am514-16)

- Six Challenges for Solo Mandolin  
  Idyll, p.4; Pharaoh’s Dance, p.8; Mac the Dog, p.10  
  (am514-07)

STRAUSS, M. Aphorismen  
Irish Folk Song, p.6; Meditation, p.7; Milonga, p.8  
(Vogt & Fritz VF3005)

Toyo Ongaku Shoin, Vol. 4  
Tarantella Op. 18, p.28 – Calace  
(C0073 ISBN4-8114-4006-4)
GRADE FIVE  (Continued)

List D  (14 marks)  One to be chosen

BAUMANN, H.  Sonatina in G  Mandolin 1 part from beginning to G

BOUCHERON, E.  Impressions d’Espagne  Bolero – mandolin 1 part from A to B
(L’Orchestre A Plectre C Schneider éditeur 17 rue Saulnier - 75009 Paris)

BRESGEN, C.  Tanzstück für Zupforchester  Mandolin 1 part complete
(Musik Verlag Hans Gerig, Köln HG 540)

SCHWAEN, K.  Tanzstück  Mandolin 1 part complete  (Polyphon Verlag, Köln P404)

or

Free choice – One piece of at least Grade Five standard. This may be an additional solo from
the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Five standard, from any source.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 24–30

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Mandolin Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)  From memory

Scales  Major: A, compass three octaves;  E and F sharp, compass two octaves.
Melodic minor: A, compass three octaves;  F sharp, compass two octaves.
D major in 3\textsuperscript{rd} (root at bottom), compass one octave.
D and A major in octaves, compass one octave.
Chromatic:  G, compass three octaves.

Arpeggios  Major: A, compass three octaves;  E compass two octaves.
Minor: A, compass three octaves.
Dominant 7\textsuperscript{th} on E, compass two octaves.

• To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
• Tempo:  MM $\updownarrow = 104$.

Notes on Lists
• Students studying senior secondary or tertiary music can apply to play other pieces, provided
they fulfil the criteria set for the grade (ie. one work suitable for each list).
GRADE SIX  (Continued)

List A  (14 marks)  One to be chosen

BAST, W.  20 Etüden für Mandoline  Etüden nos. 8 and 9, pp.10–11 – both as one work
(Hausmusik-Verlag Rö1008)

GOICHBERG, S.  35 Progressive Mandolin Etudes, Op. 6  Study no. 29
(Plucked Strings Editions PSE 010)

MAIR, M.  The Complete Mandolinist  Exercise 1 – Wohlfahrt, p.140; Exercise 5 – Leclair, p.142;
Four-String Arpeggio Exercise, p.146; Three-String Arpeggios – Pettine, p.148
(Mel Bay MB21156BCD)

MUNIER, C.  Lo Scioglidita Parte III  Preludio in F Sharp Minor, p.23  (Trekel T6371)

POWROZNIAK, J.  12 Etüden für Mandoline  Etude 3 – Tschechisch, p.4
(Friedrich Hofmeister Musikverlag HF.FH-6109)

RANIERI, S.  L’Art de la Mandoline, Book 2  no. 66 Allegro, p.52  (Cranz A.C. 45463)

TRÖSTER, G.  Technique on Eight Strings, Vol. 2  Study no. 14  (Vogt & Fritz VF14)

WIENCK, H.  25 Studien für 1 Mandoline
  Studien no. 1, p.2;  no. 4, p.5;  no. 14, p.14;  no. 25, p.22  (Hausmusik-Verlag Rö1009)

WÖLKI, K.  Mandoline allein – Studien + Spielstücke  Studie no. 20 or 29  (Apollo Verlag AV2389M)

15 Inventive Studies for Mandolin  ed. B. Pommerenke-Steel.
  Imposition, p.6;  Lullaby, p.9;  At the Double, p.14  (Astute Music am514-32)

List B  (14 marks)  One to be chosen

BACH, J. S.  Bach Two-Part Inventions for Mandolin & Guitar  (Guitar accompaniment required)
  Invention 2, p.5;  Invention 5, p.14;  Invention 7, p.21;  Invention 8, p.24;  Invention 14, p.39
  (Hal Leonard HL11025309)

BEETHOVEN, L. van.  Sonatine in C  (accompanied by guitar or piano)
  (Edition Hladky – Heinrichshofen’s Verlag)

CALACE, R.  The Selected Works of Raffaele Calace, Vol. 1  (Guitar accompaniment required)

CORELLI, A.  Sonaten Nr. VII, Op. 5 in D moll  Giga  (Vogt & Fritz VF4050)

HÄNDEL, G. F.  Suite in G moll, HWV452  Courante; Gigue  (Vogt & Fritz VF4032)

MAIR, M.  The Complete Mandolinist  Exercise in A Major – Corelli, p.160  (Mel Bay MB21156BCD)

MUNIER.  Metodo Practice Completo Per Mandolino  Adagio, p.65  (Tremolo)

WATTERS, A.  Exploring Classical Mandolin – Technique and Repertoire
  Allegro (from 12 Fantasias for Flute), p.138;
  Andante (from Concerto for Two Mandolins), p.80 (mandolin 1 part, with mandolin 2 accomp.);
  De la Reine de Golconde, p.84 – theme and two variations required  (Hal Leonard HL00125040)

List C  (14 marks)  One to be chosen

AMBROSIUS, H.  Suite Galante for Mandolin and Guitar  Any two movements
  (Trekel Hamburg T614)

BUTTALL, P.  3 Pieces for Solo Mandolin  Jazzarello  (Astute Music am514-33)

BAUMANN, H.  Ricordanza for Mandolin and Guitar  (Vogt & Fritz VF38)

Hal Leonard Play-Along Vol.1 – Bluegrass  (With CD backing)  Angeline the Baker, p.2;
  Old Joe Clark, p.20;  Whiskey Before Breakfast, p.17  (Hal Leonard HL00702517)

Vol.2 – Celtic  (With CD backing)  The Red-Haired Boy, p.10  (HL00702518)

Vol.5 – Gypsy Swing  (With CD backing)  China Boy, p.13  (HL00702521)
GRADE SIX  (Continued)

List C  (Continued)
MAIR, M.  The Complete Mandolinist  To a Wild Rose (Op.51, no.1) – MacDowell, p.185  
(Mel Bay MB21156BCD)
SCHULZ, R.  Sonata for Solo Mandolin  1st movement  (Schulzwerke MS 003)
SOCHA, W.  Die Neue Mandolinen Schule Vol. 3  Slawisher Tanz – Dittrich, p.76  
(Friedrich Hofmeister Leipzig 8055)
STEPHENS, A.  Five Colourful Sketches for Mandolin and Guitar  
(Guitar accompaniment required)  The Golden Ticket, p.10  (Astute Music am514-01)
Six Challenges for Solo Mandolin  Chromatica, p.6; Piccola Danza, p.12  (am514-07)
WATTERS, A.  Exploring Classical Mandolin – Technique and Repertoire  
“Prelude” to Suite for Ali, p.86  (Hal Leonard HL00125040)

List D  (14 marks) One to be chosen
MANDONICO, C.  Jazz Pop Rock Suite  Mambo  (Trekel R 9117)
MAIR, M.  The Complete Mandolinist  Brejeiro – Nazareth, p.214  (Mel Bay MB21156BCD)
PAULSON, R.  Jugoslavija  1st movement – mandolin 1 part  (Trekel T 712)
ROESER, V.  Sonata VI  1st movement – mandolin 1 part complete  (Vogt & Fritz VF1038)
SCHWAEN, K.  Abend Musik  2nd movement – mandolin 1 part  (Trekel Nr. 3536)
STARCK, A.  Seguidilla – mandolin 1 part complete  (Hans Ragotzky Berlin R 455)
Tarantella  (Trekel R 270)
STRAUSS, M.  Aphorismen  Marciafunebre, p.10  (Vogt & Fritz VF3005)

or
Free choice – One piece of at least Grade Six standard. This may be an additional solo from the 
above lists, an original composition or arrangement, or a solo from any other source.

or
An orchestral excerpt of at least Grade Six standard, from any source.

Sight Reading  (10 marks) See page 22

Aural Tests  General Knowledge  (8 marks each) See pages 24–30
GRADE SEVEN

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level:
• ANZCA Mandolin Technical Work
• ANZCA Aural Tests – All Instruments

Technical Work  (18 marks) From memory

Scales  Major and melodic minor: A flat, compass three octaves; D flat, compass two octaves.
G major in 6ths (root at top), compass one octave.
G major in octaves, compass two octaves.
Chromatic: A flat, compass three octaves.

Arpeggios  Major and minor: A flat, compass three octaves.
Dominant 7th on E flat and A flat, compass two octaves.

• To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
• Tempo: MM = 112.

Notes on Lists

• Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  (14 marks) One study to be chosen

GOICHBERG, S.  35 Progressive Mandolin Etudes, Op. 6
Study no. 34 (with repeats)  (Plucked Strings Editions PSE 010)

MAIR, M.  The Complete Mandolinist
Shifting Quickly and Often – Kayser, p.174  (Mel Bay MB21156BCD)
MUNIER, C.  Lo Scioglilita Parte IV  Exercise no. 22 Terza Posizione, p.28  (Trekel T6372)
RANIERI, S.  L’Art de la Mandoline, Book 2  no. 75 Allegro Moderato, p.63  (Cranz A.C. 45463)
STRAUSS, M.  Burlesken II  Variationen “Duglar Gibi Dalgalar”, p.10  (Vogt & Fritz VF3042)
TRÖSTER, G.  Technique on Eight Strings, Vol. 2
Study no. 22, Tears of the Mandolin  (Vogt & Fritz VF14)
WILDEN-HÜSGEN, M.  Technische Studien für Mandoline
Studie nos. 132 and 133, pp.32–33 (both as one work)  (Vogt & Fritz VF10)

List B  (14 marks) One early or pre-20th Century piece to be chosen

ANON.  Sonata in sol minore  Allegro (piano accompaniment required)  (Zimmerman ZM 32080)
BACH, J. S.  Bach Two-Part Inventions for Mandolin & Guitar (Guitar accompaniment required)
Invention 9, p.26  Invention 11, p.31;  Invention 12, p.33;  Invention 13, p.37;
Invention 15, p.42  (Hal Leonard HL11025309)
CALACE, R.  The Selected Works of Raffaele Calace, Vol. 1 (Piano accompaniment required)
Danza dei Nani, Op. 43, p.69  (Suiseisha Music Publishers 669210)
Vol. 2 (Guitar accompaniment required)  Saltarello (no repeats), Op. 79, p.75  (669220)
Vol. 3 (Guitar accompaniment required)  Pierrette qui danse, Op. 142, p.48  (669230)
GRADE SEVEN  (Continued)

List_B  (Continued)
GUERRA, A.  Sonata in Sol Maggiore
1st movement, Allegro *(no repeats; piano accompaniment required)*  (Zimmerman ZM 32010)
LEONE, G.  Sonate 3  1st movement, Andante *(guitar accomp. required)*  (Vogt & Fritz VF4010)
VIVALDI, A.  Concerto in Do Maggiore RV425
1st movement, Allegro *(piano accompaniment required)*  (Santabarbara Sb084)
WATTERS, A.  Exploring Classical Mandolin – Technique and Repertoire
Allegro, p.130;  The Brooklet, p.114;  Prelude (Bach Lute), p.132;  Serenata, p.134;
Silvia (Gavotte), p.107  (Hal Leonard HL00125040)

List_C  (14 marks)  One 20th Century or Contemporary piece to be chosen
BUTTALL, P.  3 Pieces for Solo Mandolin  Beast and Baby! *(use of mandola optional; may be
played on mandolin throughout)*  The Mando-Rag!  (Astute Music am514-33)
Hal Leonard Play-Along Vol.1 – Bluegrass *(With CD backing)*  Blackberry Blossom, p.10
(Hal Leonard HL00702517)
Vol.2 – Celtic *(With CD backing)*  Rights of Man, p.12;  Star of Munster, p.14  (HL00702518)
Vol.5 – Gypsy Swing *(With CD backing)*  After You’ve Gone, p.2;  Avalon, p.8;
Indiana (Back Home Again in Indiana), p.22;  Limehouse Blues, p.28  (HL00702521)
DIETZE, H.  Thema mit Variationen  Theme and five variations to be performed
(Vogt & Fritz VF4021)
MARSHALL, M.  The Mike Marshall Collection  Grab the Gutter, p.20  (Mel Bay MB99529)
Harugakita-Frühling  Serenata, Op. 2, p.18  (VF5011)
PERSICHINI, B.  4 Pieces for Solo Mandolin  Arrabbiosa  (Astute Music am514-26)
STRAUSS, M.  Sechs Praludien  Prelude no. 4  (Vogt & Fritz VF200612 February 2013)

List_D  (14 marks)
Free choice – One piece of at least Grade Seven standard. This may be an additional solo from
the above lists, an original composition or arrangement, or a solo from any other source.
or
An orchestral excerpt of at least Grade Seven standard, from any source.

Sight Reading  (10 marks)  See page 22
Aural Tests  General Knowledge  (8 marks each)  See pages 24–30
Mandolin Technical Work (18 marks) From memory

**One of the following letter-name groups to be prepared:**
- Group 1 – C, E flat, F sharp and A.
- Group 2 – D flat, E, G and B flat.
- Group 3 – D, F, A flat and B.

**Scales** Major and melodic minor on each letter name of the chosen group.

**Arpeggios** Major, minor and dominant 7th on each letter name of the chosen group.

**Compass:** G, A flat, A and B flat, three octaves;
- B, C, D flat, D, E flat, F and F sharp, two octaves.

**In addition, all students must prepare the following scales:**
- D major in 3rd (root at bottom), compass one octave.
- A major in 6th (root at top), compass one octave.
- A major in octaves, compass two octaves.
- Chromatic: A, compass three octaves.

- To be played according to the patterns given in the ANZCA Mandolin Technical Work book.
- Tempo: MM = 120.

**Notes on Lists**
- A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

**List A** (14 marks) One study to be chosen

- BAST, W. 20 Etüden für Mandoline Etüden no. 19, p.17 or no. 20, p.19 (Hausmusik-Verlag Rö1008)
- CALACE, R. The Selected Works of Raffaele Calace, Vol. 3 (Guitar accompaniment required)
  Moto Perpetuo, Op.124, p.5 (Suiseisha Music Publishers 669230)
- MUNIER, C. Lo Scioglidita Parte III Appoggiature e Strappature, p.5;
  Exercise no. 6 in B minor, p.18; Exercise no. 7 in A major, p.21;
  Grandi Distanze, p.24; Exercise no. 13 and Cadenza in F Sharp Minor, p.35 (Trekel T6371)
- Parte IV Quarta Posizione, p.19; Exercise no. 21 Quinta Posizione, p.26; Arpeggi, p.30;
  Exercise no. 25 Diti Fermi, p.34 (T6372)
- NAKANO, J. Drei Studien, Op. 23 Study no. 1 or 2 (Vogt & Fritz VF4017)
- TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 24, Bells of Night (Vogt & Fritz VF14)
- WIENCK, H. 25 Studien für 1 Mandoline Studien no. 9, p.10 (Hausmusik-Verlag Rö1009)
**List B** (14 marks) *One early or pre-20th Century piece to be chosen*

- **BACH, J. S.** *Bach Two-Part Inventions for Mandolin & Guitar* *(Guitar accompaniment required)*
  - Invention 6, p.18 (Hal Leonard HL11025309)
- **BACH, J. S.** *E Major Prelude*  Prelude from the Partita no. 3 for Solo Violin, transcribed for mandolin  *(Mel Bay MB302118CD)*
- **HUMMEL, J.** *Concerto in G Major*  1st movement only *(piano accompaniment required)*  *(Heinrichshofen Verlag PE. N 1721)*
  - Grande Sonata in C Major  1st movement one *(Allegro con Spirito)*  *(PE. N 1707)*
- **LAURO, G.** *Sonata G-Dur*  Allegro comodo *(guitar accompaniment required)*  *(Zimmerman ZM 2772)*
- **LEONE, G.** *Sonate 3*  2nd mvt., Allegretto *(guitar accompaniment required)*  *(Vogt & Fritz VF4010)*
- **WATTERS, A.** *Exploring Classical Mandolin – Technique and Repertoire*  2nd Aria Variata – Munier, p.108 – theme and both variations to be performed; Barcarolle – Munier, p.140; Scherzo, p.120  *(Hal Leonard HL00125040)*

**List C** (14 marks) *One 20th Century or Contemporary piece to be chosen*

- **BAST, W.** *Capriccio für Mandoline Solo*  *(Vogt & Fritz VF3031)*
- **BAUMANN, H.** *Sonata Capricciosa*  3rd movement *(guitar accompaniment required)*  *(Vogt & Fritz E4.VF4041-01)*
- **GAL, H.** *Partita*  Preambulo or Capriccio *(piano accompaniment required)*  *(Heinrichshofen N1273)*
- **GENZMER, H.** *Sonatine*  1st mvt., Allegro or 4th mvt., Allegro *(piano accompaniment required)*  *(Schott ED 7241)*
  - Harugakita-Frühling  Reverie du Soir (Nocturne), p.14 *(VF5011)*
- **OCHI, T.** *Three Works for Mandolin*  Fantasia no.1  *(Zimmerman PE.ZM18010)*
- **WATTERS, A.** *Exploring Classical Mandolin – Technique and Repertoire*  Janneman en Alemoer – John Craton, p.112  *(Hal Leonard HL00125040)*

**List D** (14 marks)

**Free choice** – One piece of at least Grade Eight standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Eight standard, from any source.

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge** (8 marks each)  *See pages 24–30*
ASSOCIATE PERFORMER DIPLOMA (A.Dip.A.)

Duration: 60 minutes

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The Practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- This examination consists of four List pieces and General Knowledge only.

**List A**  *One study to be chosen*

CALACE, R.  Prelude III, Op. 63  
(Trekel T6229)  
The Selected Works of Raffaele Calace, Vol. 1 *(Piano accompaniment required)*  
DANCLA, C.  20 Etudes Brillantes, Op. 73  nos. 1, 3, 4 and 14 – *any two*  
(Edition Peters P08905)  
DONT, J.  24 Etudes and Caprices, Op. 35  nos. 1, 2, 3, 5, 7, 10, 13 and 17 – *any two*  
(Hal Leonard HL50258080)  
NAKANO, J.  Drei Studien, Op. 23  Study no. 3  
(Vogt & Fritz VF4017)

**List B**  *One early or pre-20th Century piece to be chosen*

BACH, J. S.  5th Cello Suite, BMV 1011  
Complete suite, transcribed for mandolin or mandola  
(Vogt & Fritz VF5025)  
Best Selection Volume 2 for Mandolin and Guitar  Bizzarria-Capricco di Concerto – Munier  
*(guitar accompaniment required)*  
(Edition Gendai Guitar GG398)  
BORTOLAZZI, B.  Variationen “Nel cor non piu mi sento”  
Theme and four variations to be performed *(guitar accompaniment required)*  
(Trekel DKM 21)  
HOFFMAN, G.  Sonata G-Dur  All three movements; can be played on either Neapolitan or Baroque mandolin *(guitar accompaniment required)*  
(Vogt & Fritz VF5003)  
LAURO, G.  Sonata G-Dur  All three movements: Allegro comodo, Largo and  
Minuetto in variazione *(guitar accompaniment required for all)*  
(Zimmerman ZM 2772)  
MARUCCELLI, E.  Valtzer Fantastico *(guitar accompaniment required)*  
(Consumers E4.E49-03009-01)

**List C**  *One 20th Century or Contemporary piece to be chosen*

ANGULO, A.  De aires antiguos *(guitar accompaniment required)*  
(Vogt & Fritz VF4001)  
Best Selection Volume 2 for Mandolin and Guitar  
Souvenir de Sicile – Leonardi *(guitar accompaniment required)*  
(Edition Gendai Guitar GG398)  
DAWES, J.  Sonata for Mandolin Solo  All three movements  
(Vogt & Fritz VF5017)  
KUWAHRA, Y.  Flowing Poem  no. 3, Dance *(piano accompaniment required)*  
(Vogt & Fritz VF5024)  
A Gleam in Winter  A Gleam in Winter for mandolin solo  
(Vogt & Fritz VF5021)  
NAKANO, J.  Aki-Herbst  Preghiera (Gebet), Op. 21, p.2 – Introduction, theme, four variations and coda to be performed  
(Vogt & Fritz VF5012)
ASSOCIATE PERFORMER DIPLOMA (Continued)

List C (Continued)
NAKANO, J. Harugakita-Frühling Harugakita con Variazioni, Op. 36, p.2 – Introduction, theme and all variations to be performed (Vogt & Fritz VF5011)
STEPHENS, A. La Tristezza D’Inverno (for solo mandolin) (Astute Music am514-10)
WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Queen of Beauty – William Moyer, p.95 (Hal Leonard HL00125040)

List D One complete major work to be chosen
HUMMEL, J. Concerto in G Major All three movements (piano accompaniment required) (Heinrichshofen Verlag PE.N01721)
HUSCHERT, D. Sonata für Mandoline oder Mandola Solo All three movements (Trekel T6504)
KOBAYASHI, Y. Suite for Mandolin Solo All three movements (Trekel T6341)
KUWAHRA, Y. Flowing Poem no. 1, Streams (piano accompaniment required) (Vogt & Fritz VF5024)
LEONE, G. Sonate 3 All three movements (guitar accompaniment required) (Vogt & Fritz VF4010)
MUNIER, C. Love Song, Op.275 (Trekel T6285)
   Ave Variata, Op. 281 Introduction, Andantino, Theme, Six Variations and Coda are required (guitar accompaniment required) (R. Maurri Edizioni 1324)
TOBER-VOGT, E. Karneval von Venedig – Variationen für Mandoline und Gitarre (Hommage to Munier) Introduction, theme and all variations to be performed (guitar accompaniment required) (Vogt & Fritz VF5052)
VIVALDI, A. Concerto in Do Maggiore RV425 All three movements (piano accomp. required) (Santabarbara Sb084)
WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
   La Chasse de L’isle adan – Gabriele Leone, p.92 (Hal Leonard HL00125040)

General Knowledge See page 30

OTHER DIPLOMAS

For guidelines on the following Diploma levels, see Contemporary Classic Guitar, pages 89–95.

Associate Teacher Diploma

Licentiate Performer Diploma

Licentiate Teacher Diploma

Fellowship Performer Diploma
GENERAL INFORMATION: MANDOLIN PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Mandolin Performance”.
2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.
3. For Grades One to Eight, each examination consists of four (4) pieces only. There are no Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
4. The Performance Diploma (Perf.Dip.) consists of four (4) pieces and programme notes only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.
5. There are no theory requisites or prerequisites at any level.

Programme Requirements

6. List pieces must be chosen as follows:
   - **Grades One to Three**: One piece each must be chosen from Lists A, B and C of the standard Mandolin grades, and one **Free Choice** piece. Four pieces in total must be presented.
   - **Grade Four to Performer Diploma**: One piece each must be chosen from Lists A, B, C and D of the standard Mandolin syllabus. (Performance Diploma pieces must be chosen from the Associate Performer lists). The given **Free Choice** options also apply. For Grade Eight and Diploma, the programme of pieces must be included on the entry form.
7. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
   - Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
   - Other works by the same composer.
   - The period or style.
   - Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
   - Other composers in the same period or style.

   The programme notes must also include a biography of the performer, and be submitted to the office no later than four weeks prior to the examination date.

Examination Times and Assessment

- See Guitar Performance, page 96.
The following is a list of commonly-used editions in the Mandolin Syllabus. For further information, including availability of orchestral excerpts, see the Preface on page 125.

2. Vogt, Gerhard. *Mandolinenspiel leicht gemacht*  Joachim Trekel Verlag Hamburg
8. Fouchetti, Pietro. *Sechs Serenaden*  Joachim Trekel Verlag Hamburg DKM 17a
15. Munier. *Metodo Practico Completo Per Mandolino*
16. Buttall, P. *3 Pieces for Solo Mandolin*  Astute Music am514-33
17. Persichini, B. *4 Pieces for Solo Mandolin*  Astute Music am514-26
19. Mair, M. *The Complete Mandolinist*  Mel Bay MB21156BCD
20. Nelson, M. *ANZCA Modern Guitar – Preliminary & Grade One*  ANZCA Ltd.

Nos. 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15 available through:
Joachim Trekel Verlag Postfach 620428, 22404 Hamburg, Germany.  (www.trekel.de)

Nos. 16, 17 and 18 available through www.astutemusic.com .

Nos. 5, 19 and 20 available locally.

No. 13 available through Robert Schulz, 21 Ralston Road, Kardinya WA 6163.
Also available:
Pianoforte/Keyboard
Pianoforte Duet
Drum Kit
Singing
Brass
String
Woodwind
Accordion
Organ/Keyboard

Examination Syllabus

Guitar / Bass / Mandolin
Theory of Music

2018–20