Examination Syllabus

Pianoforte / Keyboard Theory of Music

2018–20
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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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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THEORY OF MUSIC – TERMINOLOGY

- 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.
- Leggero: 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.
GRADE TWO

**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, ¾) 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

**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  

Duration: 3 hours

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;   Ib, iib, 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

Duration: 3 hours

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;  I♭, ii♭, IV♭, V♭, vi♭, vi♭♭;  Ic.
    Minor keys: i, iv, V, VI;  i♭, i♭, iv♭, V♭, VI♭, vi♭♭;  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**  

**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;  Ib, Iib, IIIb, IVb, Vb, Vlb, VIIb;  Ic, IVc, Vc;  V7, V7♭, V7c, V7♭d.
- Accented and unaccented passing notes and auxiliary notes; single suspensions.
- Modulations to the dominant, subdominant and relative major or minor.
GRADE SIX  (Continued)

**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
ASSOCIATE DIPLOMA (Continued)

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.

2. Comfort Ye
3. Ev’ry Valley
4. For Unto Us a Child is Born.


LICENTIATE 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.
Pianoforte / Keyboard

General Information: Pianoforte and Keyboard

Technical Work

1. Technical work should be played without undue accentuation, paying attention to evenness and quality of touch.

2. Students are expected to observe tempo indications where given. To ensure that students play technical work accurately, no metronome marks are given for the early grades; however, scales must be even and flowing.

Page Turning

3. 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

4. Except for the Free Choice selection, all pieces presented must be drawn from the lists or categories set for the respective grade.

5. Keyboard and Modern Pianoforte candidates **must** use the editions given in the syllabus.

6. A small number of publications listed in the syllabus are no longer in print; these have been retained due to their popularity, and are frequently available, new and/or second-hand, from various internet sites.

Free Choice Lists

7. 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 or arrangement, is of the correct standard for the grade.

Backing Tracks

8. Backing tracks may be used as specified in the syllabuses. All necessary equipment must be provided by the teacher or candidate.

Diploma Examinations

9. Completed requisites must be included on the entry form.

10. Assessment: Honours, Pass or Not Satisfactory.

11. Further information on all diploma examinations is given in the Diploma Examination Handbook, available from the ANZCA office.

Digital Pianos

12. A digital piano may be used for the following examinations:
   - Classical Pianoforte, Introductory to Grade Seven;
   - Modern Pianoforte, Introductory to Grade Eight;
   - Pianoforte Performance, Grade One to Grade Seven.
Digital Pianos (Continued)

13. The digital piano option is intended for teachers who have such an instrument and have examinations at their own centres. ANZCA will not supply nor guarantee the availability of such an instrument at other exam centres. A minimum of approximately 3 hours’ examining time is required to set exams at a teacher’s studio.

14. Minimum requirements:
   • 76-note (to Grade Four) or 88-note (Grade Five and above) weighted hammer-action keyboard;
   • 64-note polyphony;
   • both “soft” and “sustain” pedals;
   • adequate amplification to allow a wide dynamic range up to fortissimo, clearly and without distortion. Where an instrument’s internal system is not adequate, external amplification must be used.

   **Note:** Due to the frequency of model changes, a list of suggested instruments has not been included in this syllabus. It is recommended that teachers and parents take a copy of the above minimum requirements to music stores when considering the purchase of an instrument.

Pianoforte Exams on Keyboard

15. The pianoforte examinations listed below may be conducted on a digital keyboard.
   • Classical and Modern Pianoforte: Introductory, Preparatory, Preliminary and Grade One.
   • Pianoforte Performance: Grade One.

   The keyboard should have a range of at least five octaves, with touch (velocity) sensitivity. ANZCA does not provide instruments for examination.

   **Note:** Entries should be submitted as “Classical Pianoforte”, “Modern Pianoforte” or “Pianoforte Performance”. “Keyboard” does not need to be specified on the entry form.

Digital Keyboard-Piano Syllabus

16. **Grade / Instrument Specifications**

   The following is a list of the minimum keyboard range and requirements for each grade.
   • Preparatory, Preliminary and Grade One: five octaves, with touch (velocity) sensitivity.
   • Grades Two and Three: as above, with sustain pedal.
   • Grade Four: as above, or a digital piano may be used.

17. **Single finger chords** must not be used. Candidates must play all notes of each chord.

18. **Chord memory** functions must not be used. Candidates must hold all chords for their written value.

19. ANZCA does not provide instruments for examination. Candidates must provide their own instrument, power adaptor (or new batteries) and keyboard stand.
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 with hands on keys.

- Examples are available in ANZCA’s Modern and Classical Pianoforte Sight Reading books.

- From Grade Two, Modern-stream candidates may choose the Improvisation option (see p.23) instead of Sight Reading.

**Preparatory**  Six crotchet notes within the compass of middle C-G R.H.; L.H. (bass clef) one octave lower.

**Preliminary**  A four-bar phrase will be given in either treble or bass. Keys: C major, G major or A minor. Time signatures: 3/4 or 4/4 (♩). Note values: semibreve, minim and crotchet.

**Grade One**  A passage of eight bars will be given, in which the student will read two staves, but the hands will not come together until the final chord. Keys: C, G or F major and A minor. Time signatures: 2/4, 3/4 or 4/4 (♩).

Modern stream – The bass may include single notes, or one arpeggiated or block chord per bar. Chords: I, IV, V, V₇ or i, iv, V, V₇ only.

**Grade Two**  As for Grade One, but both hands may come together. ♩ time may be given. Quavers may be included.

Modern stream – L.H. to include chord II or ii. Two chords per bar may be given.
- From this level, Modern-stream candidates must choose to prepare either Sight Reading or Improvisation (see p.23).

**Grade Three**  A passage of eight bars in a major key up to two sharps or flats, or a minor key up to one sharp or flat. Tied notes may be included.

**Grade Four**  Similar to Grade Three. 6/8 time may be given. Syncopation may be included.

**Grade Five**  Similar to Grade Four, but including simple modulations.

**Grade Six**  A passage of twelve bars in a major key up to three sharps or flats, or a minor key up to two sharps or flats. Simple or compound time may be given.

**Grade Seven**  Similar to Grade Six, with an added degree of difficulty.

**Grade Eight**  A passage of up to sixteen bars in a major key up to four sharps or flats, or a minor key up to three sharps or flats.
IMPROVISATION

• Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise with hands on keys.

• Further information and example tests are available in the publication ANZCA Modern Pianoforte Improvisation.

• Up to Grade Eight, candidates may choose the Sight Reading option (see p.22) instead of Improvisation.

• At Associate Performer Diploma (A.Dip.A.) level, Improvisation is compulsory.

Grade Two
A four-bar melody with chord symbols will be given. The candidate must play the melody as written, with an improvised accompaniment according to the chord symbols.

• Time signatures: 4/4 or 3/4.
• Keys: C major, G major or A minor.
• Chords: I, II (major keys only), IV and V7.
• Progressions: I–II–V7–I (major keys only) or I–IV–V7–I; one chord per bar.
• Accompaniment: simple block chords, inverted as required for smooth voice leading.
• Introduction, coda or melodic improvisation are not required at this level.

Grade Three
As for Grade Two, but requiring a simple rhythmic- or arpeggiated-chord accompaniment.

• Keys: up to one sharp or flat, major or minor.

Grade Four
An eight-bar melody with chord symbols will be given, consisting of a repeated four-bar phrase (with variations to allow a half- and full-close). The candidate must play the first phrase as written, then improvise simple melodic embellishments in the second phrase.

• Keys: as for Grade Three.
• Chords: I, II (major keys only), IV, V7 and VI. (From this level onwards, candidates may freely use other chord extensions, alterations, substitutions etc. if desired.)
• Progressions: no set progressions from this level onwards.
• Accompaniment: as for Grade Three.
• An introduction and/or coda may be added, but are not necessary at this level.

Grade Five
As for Grade Four, but requiring a two-bar introduction; coda is optional.

• Keys: up to two sharps or flats, major or minor.
• Chords: I, II, IV, V7 and VI.

Grade Six
A 12-bar melody will be given, consisting of a repeated four-bar phrase (A and A’) and a contrasting phrase (B) in A–A’–B or A–B–A’ form. The candidate must play a two-bar
improvisation (Continued)

introduction, the first phrase as written, the remaining eight bars with melodic embellishment, and a two-bar coda to finish. Phrase A will include a notated accompaniment, which the candidate will continue in a style consistent with the given part.

• Keys: as for Grade Five.
• Chords: I, II, III, IV, V, V\textsuperscript{7} and VI. The following seventh chords may be included: ii\textsuperscript{7}, iii\textsuperscript{7} and vi\textsuperscript{7} (major keys) and iv\textsuperscript{7} (minor keys).

Grade Seven
As for Grade Six, but with a 16-bar melody (AABA, AABB or ABAB form).
• Keys: up to three sharps or flats, major or minor.
• Chords: as for Grade Six, but including occasional chords from related keys. Major 7\textsuperscript{th} chords may be included, and iim\textsuperscript{7} = 5 (half-diminished) in minor keys.

Grade Eight
As for Grade Seven, but with a 32-bar melody (four eight-bar phrases). The first phrase must be played as written, including accompaniment; the remaining 24 bars must include melodic embellishment, and accompaniment consistent with the given part.
• Keys: as for Grade Seven.
• Chords: as for Grade Seven, but including VII (diminished triad; may be half-diminished 7\textsuperscript{th} in major keys or diminished 7\textsuperscript{th} in minor keys) and sus4 chords.
• Introduction and coda may be up to four bars each.

Associate Performer Diploma
• This test forms the compulsory first section of the Modern Pianoforte A.Dip.A. examination. A 32-bar “lead sheet” melody with chord symbols (i.e. no written accompaniment) will be given. The candidate must play a four-bar introduction, then play once through the entire melody as written (slight embellishments/variations acceptable) with an accompaniment style of the candidate’s choice, repeat the entire piece with embellishment or more elaborate improvisation, and play a four-bar coda to finish.
• Keys: up to four sharps or flats, major or minor.
• Chords: as for Grade Eight, but including more frequent use of chords outside the tonic key.
• The repeat may be treated as a “solo” and/or include a change in the accompaniment style.
AURAL TESTS

- 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.

Preparatory

1. The candidate will, from sight, clap or tap a two-bar rhythmic pattern in 4/4 time, as presented by the examiner. Note values as for Introductory, but including the semibreve.

2. The examiner will play twice, a two-bar passage in 3/4 time, which the candidate will then clap or tap. Note values will be minim, dotted minim and crotchet.

3. The examiner will play one octave, either ascending or descending, of the C major scale, after which the candidate will describe the direction of the scale.

4. The candidate will state whether a passage played by the examiner becomes softer or louder.

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 as for Preparatory, but including the dotted minim.

2. The examiner will play twice, a two-bar passage in 4/4 time, which the candidate will then clap or tap. Note values as for Preparatory, but including the semibreve.

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 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.
AURAL TESTS  (Continued)

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 3\(^{rd}\), major 3\(^{rd}\), perfect 5\(^{th}\), major 7\(^{th}\) or perfect 8\(^{th}\) above middle C, as played by the examiner. Letter names or solfa may 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.

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\(^{nd}\), minor 3\(^{rd}\), major 3\(^{rd}\), perfect 4\(^{th}\), perfect 5\(^{th}\), major 6\(^{th}\), major 7\(^{th}\) or perfect 8\(^{th}\) above middle C, as played by the examiner. Letter names or solfa may 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 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\(^{th}\) (notes of the chord will be struck together). Root position only.
AURAL TESTS  (Continued)

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 on black notes beginning and ending on F sharp, using a four-bar rhythm of minim and crotchet values presented by the examiner. Compass: one octave from middle C sharp.

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 struck together): major, minor, dominant 7th 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 in the key of C major, using a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass: one octave from middle C.

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–V7–I  (c) I–ii–V–I  (d) I–ii–V7–I  (ii = minor)

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

Grade Seven

1. The candidate will create a melody in a major key of his/her own choice, using a four-bar rhythm presented by the examiner. A simple accompaniment will be required.

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–V7–i  (c) i–ii–V–i  (d) i–ii–V7–i

3. The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7th, augmented, diminished or major 7th (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.
AURAL TESTS  (Continued)

Grade Eight

1. The candidate will create a melody in a minor key of his/her own choice, using a four-bar rhythm presented by the examiner. A simple accompaniment will be required.

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 struck together): major, minor, dominant 7\textsuperscript{th}, augmented, diminished, major 7\textsuperscript{th} or minor 7\textsuperscript{th} (eg. C-E flat-G-B flat). The candidate must state the position of major and 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 Introductory (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.
GENERAL KNOWLEDGE  (Continued)

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 of 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 on page 22 of the ANZCA Introductory Pianoforte book.

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?’

Preparatory
Knowledge required: The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The candidate may be asked to name the composer of any piece performed.

Questions: As for the previous grade, with the addition of –
• ‘Who is the composer of this piece?’

Preliminary
Knowledge required: As for the previous grades, with the inclusion of a dot after a note, the function of any 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.

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

Grade One
Knowledge required: As for the previous grades, including a basic definition or explanation of the title of any piece performed. 

Continued
GENERAL KNOWLEDGE (Continued)

Grade One (Continued)

Questions: As for the previous grades, with the addition of –
• ‘What does the title of this piece mean?’

Grade Two

Knowledge required: As for the previous grades, with inclusion of the country of birth of the composer.

Questions: As for the previous grades, with the addition of –
• ‘In which country was the composer of this piece born?’

Grade Three

Knowledge required: As for the previous grades, with the inclusion of metronome speed (if given) and the main changes of key.

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.)

Grade Four

Knowledge required: As for the previous grades, with the inclusion of syncopation; recognition of chords V and I in the tonic key of any piece performed; basic definitions of the form (e.g. binary, rondo, AABA, 12-bar blues etc.) and style 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.’
• ‘Is this chord V or I?’ (The examiner will point to a chord. V may include the seventh, but this need not be identified by the candidate.)
• ‘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 recognition of perfect and plagal cadences, and recognition of chords IV, V and I, in the tonic key of any piece performed. A knowledge of other works by the composer of any piece performed. A more detailed definition of the form and style of each piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Identify a Perfect/Plagal cadence in this piece.’
• ‘Is this chord IV, V or I?’ (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
• ‘Name other works by this composer.’
GENERAL KNOWLEDGE (Continued)

Grade Six

Knowledge required: As for the previous grades, with the inclusion of recognition of chords II, IV, V and I in the tonic key of any piece performed; modulations; a knowledge of one other composer who wrote in the same genre as each piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Is this chord II, IV, V or I?’ (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
• ‘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 composer 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.

Grade Seven

Knowledge required: As for the previous grades, with the inclusion of imperfect and interrupted cadences (tonic key only). A knowledge of the background of the composer (if this information is available) of any piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Identify a Perfect/Plagal/Imperfect/Interrupted cadence in this piece.’
• ‘Talk about the background of the composer 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 composers of the same genre/period.’
• ‘Give a detailed description of the form of this piece.’

Example 1 – If explaining the form of a fugue, the candidate should be able to talk about:
• the main sections – Enunciation, Modulatory and Recapitulatory sections
• the keys within these sections
• the episodes
• subsections – Subject, Answer, Countersubject etc.
• other compositional devices, such as real or tonal fugue, stretti, augmentation and diminution, etc.

Example 2 – 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
GENERAL KNOWLEDGE (Continued)

Grade Eight
Knowledge required: As for the previous grades, with the inclusion of 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 –
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 grade, 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 contemporary acoustic pianoforte.’
ARPEGGIO EXERCISES

Preparatory

R.H.  \[\begin{array}{c}3 \\ 1 \end{array}\]
L.H.  \[\begin{array}{c}3 \\ 5 \end{array}\]

(One octave lower)

Preliminary

R.H.  \[\begin{array}{c}5 \\ 3 \\ 1 \end{array}\]
L.H.  \[\begin{array}{c}3 \\ 5 \\ 5 \end{array}\]

(One octave lower)

Grade One

R.H.  \[\begin{array}{c}1 \\ 3 \\ 5 \\ 1 \\ 2 \\ 5 \end{array}\]
L.H.  \[\begin{array}{c}3 \\ 1 \\ 5 \\ 3 \\ 1 \end{array}\]

(One octave lower)

Grade Two

R.H.  \[\begin{array}{c}1 \\ 2 \\ 3 \\ 5 \\ 1 \\ 2 \\ 4 \\ 5 \end{array}\]
L.H.  \[\begin{array}{c}4 \\ 2 \\ 1 \\ 5 \\ 4 \\ 2 \\ 1 \end{array}\]

(One octave lower)
PREPARATORY

Duration: 15 minutes

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Preparatory
- The Best of ANZCA Pianoforte Series 1
- ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1
- ANZCA Aural Tests – All Instruments

Technical Work (20 marks)

- See Preparatory Modern Pianoforte (pages 42–43).

List A (18 marks) One to be chosen

- List A is a single-line melody with chord symbols. The rhythm unit must be used.

  Alfred’s Basic Electronic Keyboard Course The Can-Can; Rock It Away!; Skip To My Lou (Alfred 00-2238)

  Blowin’ in the Wind; Let It Be; Mr Tamborine Man; Where Have All the Flowers Gone
  (Wise AM963171 (book only) or AM965965 (with CD)/Music Sales)

  C.K.P. Book 2 – New Revised Edition Love Me Tender; Scarborough Fair/Canticle
  (AM963193 (book only) or AM965976 (with CD))

  C.K.P. Songbook 1 I Know Where I’m Going; Leaving on a Jet Plane; Mockin’ Bird Hill;
  Piano Man; Solitude (AM39116)

List B (18 marks)

- A solo chosen from the Preparatory Modern Pianoforte List (see pages 43–44). The left hand/bass must be played as written. The rhythm unit must not be used.

List C (18 marks)

- A solo chosen from List A (above), and played with the rhythm unit and some embellishment.

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 25–32
PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:
• ANZCA Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Preliminary
• The Best of ANZCA Pianoforte Series 1
• ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)
• See Preliminary Modern Pianoforte (pages 44–45).

Notes on Lists
• Candidates should be encouraged to embellish their pieces where appropriate.

List  A  (18 marks)  One to be chosen
• List A is a single-line melody with chord symbols. The rhythm unit must be used.

Alfred’s Basic Electronic Keyboard Course  The Entertainer; Lavender Blue; Rock-A My Soul
(Alfred 00-2238)

BAKER, K.  Complete Keyboard Player The Beach Boys, The All Summer Long
(Wise AM928532/Music Sales)

C.K.P. Book 1 – New Revised Edition  Can You Feel the Love Tonight; Imagine
(AM963171 (book only) or AM965965 (with CD)/Music Sales)

C.K.P. Book 2 – New Revised Edition  Candle in the Wind; Get Back; In the Midnight Hour;
Rock Around the Clock  (AM963193 (book only) or AM965976 (with CD))

C.K.P. Songbook 1  Cecilia; Imagine; The 59TH Street Bridge Song (Feelin’ Groovy)  (AM39116)

C.K.P. Songbook 2  The Entertainer; I Just Called to Say I Love You  (AM39124)

List  B  (18 marks)
• A solo chosen from the Blues category of the Preliminary Modern Pianoforte List (see page 46). The left hand/bass must be played as written. The rhythm unit must not be used.

List  C  (18 marks)  One of the following options:
• A solo chosen from List A (above), played with the rhythm unit and some embellishment.

or

• A solo chosen from the Pop and Rock or Boogie categories of the Preliminary Modern Pianoforte List (see pages 45–47). The left hand/bass must be played as written. Rhythm unit is optional.

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32
GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:
• ANZCA Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Grade One
• The Best of ANZCA Pianoforte Series 1
• ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1
• ANZCA Aural Tests – All Instruments

Technical Work (20 marks)
• See Grade One Modern Pianoforte (page 47).

Notes on Lists
• Candidates must present three (3) pieces in all.
• Candidates should be encouraged to embellish their pieces where appropriate.

List A (18 marks) One to be chosen
• List A is a single-line melody with chord symbols. The rhythm unit must be used.

BAKER, K. Complete Keyboard Player – The Beach Boys, The
In My Room; The Sloop John ‘B’; Wendy (Wise AM928532/Music Sales)
C.K.P. Book 2 – New Revised Edition How Deep is Your Love
(AM963193 (book only) or AM965976 (with CD))
C.K.P. Book 3 – New Revised Edition Hava Nagila; Ob-La-Di, Ob-La-Da; Yesterday
(AM963204 (book only) or AM965998 (with CD))
C.K.P. Songbook 3 By the Time I Get to Phoenix; I’m Beginning to See the Light;
Love is Blue; You are the Sunshine of My Life; You Light Up My Life (AM39132)
C.K.P. Songbook 4 Fascination; The Power of Love; Yesterday (AM62654)
BRANDMAN, M. It’s Easy to Improvise Auld Lang Syne; Black and White Rag;
The Mango Walk; Morning has Broken (www.margaretbrandman.com/Encore Music Distributors)
Great Australian Song Book, The We’re Happy Little Vegemites (Wise GASB004/Music Sales)

List B (18 marks)
• A solo chosen from the Blues or Boogie categories of the Grade One Modern Pianoforte List
(see page 49). The left hand/bass must be played as written. The rhythm unit must not be used.

List C (18 marks) One of the following options:
• A solo chosen from List A (above), played with the rhythm unit and some embellishment.
  or
• A solo chosen from the Pop and Rock or Ragtime categories of the Grade One Modern Pianoforte List (see pages 48–50). The left hand/bass must be played as written. Rhythm unit is optional.

Free Choice
One piece of at least Grade One standard may be substituted for List A, B or C. This piece must conform to the specifications of the relevant list. (See page 20, point 7.)
GRADE ONE (Continued)

Sight Reading (10 marks) See page 22
Aural Tests General Knowledge (8 marks each) See pages 25–32

GRADE TWO Duration: 20 minutes

ANZCA publications relevant to this level:
- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Grade Two
- Big Band Blues – Glenn R. Hunter
- ANZCA Modern Pianoforte Improvisation
- ANZCA Modern Pianoforte Sight Reading, Gr.2–3
- ANZCA Aural Tests – All Instruments

Technical Work (20 marks)
- See Grade Two Modern Pianoforte (page 50).

Notes on Lists
- Candidates must present three (3) pieces in all.
- Candidates should be encouraged to embellish their pieces where appropriate.

List A (18 marks) One to be chosen
- List A is a single-line melody with chord symbols. The rhythm unit must be used.
  BAKER, K. Complete Keyboard Player – The Beach Boys
  Barbara Ann; Wouldn’t It Be Nice (Wise AM928532/Music Sales)
  C.K.P. Book 3 – New Revised Edition (Everything I Do) I Do It For You; Mamma Mia;
  Star Wars (Main Theme); When I’m Sixty-Four; The Winner Takes It All
  (AM963204 (book only) or AM965998 (with CD))
  C.K.P. Book 4 Greensleeves; MacNamara’s Band; When You Wish Upon a Star (AM68552)
  BRANDMAN, M. It’s Easy to Improvise Hava Nagila; Little Brown Jug; Scarborough Fair
  (www.margaretbrandman.com/Encore Music Distributors)
  Busking for Special Occasions Happy Birthday to You; Knees Up Mother Brown
  (Wise AM29596/Music Sales)
  Great Australian Song Book, The A Little Ray of Sunshine; A Pub with No Beer; Botany Bay;
  Burn for You; Can’t Get You Out of My Head; I Am Australian; It’s a Long Way to the Top;
  Love is in the Air; No Man’s Land/The Green Fields of France; Redback on the Toilet Seat;
  Sadie the Cleaning Lady; Tenterfield Saddler; To Her Door; The Wild Colonial Boy;
  You’re the One That I Want (Wise GASB004/Music Sales)

List B (18 marks)
- A solo chosen from the Blues or Boogie categories of the Grade Two Modern Pianoforte List
  (see pages 52–53). The left hand/bass must be played as written. The rhythm unit must not
  be used.
DIGITAL KEYBOARD-PIANO

GRADE TWO  (Continued)

List C  (18 marks)  One of the following options:
• A solo chosen from List A (above), played with the rhythm unit and some embellishment.
  or
• A solo chosen from the Pop and Rock or Ragtime categories of the Grade Two Modern Pianoforte List (see pages 51–53). The left hand/bass must be played as written. Rhythm unit is optional.

Free Choice
One piece of at least Grade Two standard may be substituted for List A, B or C. This piece must conform to the specifications of the relevant list. (See page 20, point 7.)

Sight Reading or Improvisation  (10 marks)
• The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

GRADE THREE  

Duration: 20 minutes

ANZCA publications relevant to this level:
• ANZCA Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Grade Three
• All That Jazz – Glenn R. Hunter
• Dial “J” for Jazz – Glenn R. Hunter
• ANZCA Modern Pianoforte Improvisation
• ANZCA Modern Pianoforte Sight Reading, Gr.2–3
• ANZCA Aural Tests – All Instruments

Technical Work  (20 marks)
• See Grade Three Modern Pianoforte (page 54).

Notes on Lists
• Candidates must present three (3) pieces in all.
• At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms, etc.).
• All automatics may be used (except single finger chords and chord memory), and candidates will be expected to use registrations appropriate to each style.
• At least one piece must be played with and one without the rhythm unit.

List A  (18 marks)  One of the following options:
• A single-line melody with chord symbols. The rhythm unit must be used, and an introduction and embellishment included.
  Continued
GRADED THREE (Continued)

**List A** (Continued)

BAKER, K. Complete Keyboard Player – The Beatles, The Lady Madonna; Penny Lane; With a Little Help from My Friends (Wise NO18509/Music Sales)

C.K.P. Book 4 Feelings; La Cumparsita; Memory (AM68552)

Busking for Special Occasions Jingle Bells; Santa Clause is Coming to Town; We Wish You a Merry Christmas (Wise AM29596/Music Sales)

Great Australian Song Book, The Absolutely Everybody; And the Band Played Waltzing Matilda; Black Fingernails, Red Wine; Click Go the Shears; Don’t Dream It’s Over; Down Under; Home Among the Gumtrees; I Still Call Australia Home; I Was Only Nineteen; Jake the Peg; Neighbours Theme; Real Thing (The); Reckless; Scar; Sounds of Then (This is Australia); Spicks and Specks; Throw Your Arms Around Me; Tie Me Kangaroo Down, Sport; Touch of Paradise; Waltzing Matilda; What About Me?; You’re the Voice (Wise GASB004/Music Sales)

101 Classical Themes for Buskers Lullaby – Brahms; Prelude – Chopin; Largo (From the New World) – Dvořák (Wise AM65319/Music Sales)

or

- A solo chosen from the **Ragtime** or **Jazz and Popular Standards** categories of the Grade Three Modern Pianoforte List (see pages 57–58). Rhythm unit optional.

**List B** (18 marks)

- A solo chosen from the **Blues** or **Boogie** categories of the Grade Three Modern Pianoforte List (see pages 55–56). The left hand/bass must be played as written. Rhythm unit is optional.

**List C** (18 marks) *One of the following options:*

- A solo chosen from List A (above), played with the rhythm unit and some embellishment.

or

- A solo chosen from the **Pop and Rock** or **Latin American** categories of the Grade Three Modern Pianoforte List (see pages 54–57). The left hand/bass must be played as written. Rhythm unit is optional.

**Free Choice**

One piece of at least Grade Three standard may be substituted for List A, B or C. This piece must conform to the specifications of the relevant list. (See page 20, point 7.)

**Sight Reading** or **Improvisation** (10 marks)

- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests** **General Knowledge** (8 marks each) See pages 25–32
GRADE FOUR

ANZCA publications relevant to this level:
- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Grade Four
- All That Jazz – Glenn R. Hunter
- Dial “J” for Jazz – Glenn R. Hunter
- ANZCA Modern Pianoforte Improvisation
- ANZCA Modern Pianoforte Sight Reading, Gr.4–5
- ANZCA Aural Tests – All Instruments

Technical Work  (18 marks)

- See Grade Four Modern Pianoforte (pages 58–59).

Notes on Lists

- Candidates must present four (4) pieces in all.
- At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms, etc.).
- All automatics may be used (except single finger chords and chord memory), and candidates will be expected to use registrations appropriate to each style.
- At least one piece must be played with and one without the rhythm unit.

List A  (18 marks) One of the following options:

- A single-line melody with chord symbols. The rhythm unit must be used, and an introduction and embellishment included.

  (Wise AM68552/Music Sales)

  Busking for Special Occasions  France National Anthem; Hatikvah; Havah Nagilah;
  I’m Twenty-One Today; Scotland the Brave; United Kingdom National Anthem;
  United States National Anthem  (Wise AM29596/Music Sales)

  Great Australian Song Book, The Advance Australia Fair; All My Friends are Getting Married;
  All Out of Love; Along the Road to Gundagai; April Sun in Cuba; The Carnival is Over;
  Friday on My Mind; Great Southern Land; Hopelessly Devoted to You;
  Skippy the Bush Kangaroo; Woman  (Wise GASB004/Music Sales)

  101 Classical Themes for Buskers  Minuet in G Major – Bach; O Sole Mio – Di Capua;
  Ode to Joy (Theme from Symphony no. 9) – Beethoven; Toreador’s Song – Bizet;
  Trumpet Voluntary – Clarke; Waltz – Brahms  (Wise AM65319/Music Sales)

  101 No. 1 Hits for Buskers  Bridge Over Troubled Water; House of the Rising Sun; Imagine;
  Jailhouse Rock; Moon River; Mull of Kintyre; Rivers of Babylon; Sailing; Words
  (Wise AM956747/Music Sales)

or

- A solo chosen from the Ragtime or Jazz and Popular Standards categories of the Grade Four Modern Pianoforte List (see pages 61–63). Rhythm unit optional.

List B  (14 marks)

- A solo chosen from the Blues or Boogie categories of the Grade Four Modern Pianoforte List (see pages 60–61). The left hand/bass must be played as written. Rhythm unit is optional.
GRADE FOUR  (Continued)

List C  (14 marks)  One of the following options:
- A solo chosen from List A (above), played with the rhythm unit and some embellishment.  
  
or
- A solo chosen from the Pop and Rock or Latin American categories of the Grade Four Modern Pianoforte List (see pages 59–62). The left hand/bass must be played as written. Rhythm unit is optional.

List D  (14 marks)
Free Choice – One piece of at least Grade Four standard in either a classical or modern style.

Sight Reading  or  Improvisation  (10 marks)
- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

GENERAL INFORMATION: KEYBOARD PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Digital Keyboard-Piano Performance”.
2. The Performance syllabus covers Grades One to Four.
3. Each examination consists of four (4) pieces only. There are no Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
4. Exam times:  Grade One – 10 minutes;  
   Grades Two and Three – 15 minutes;  
   Grade Four – 20 minutes.

Programme Requirements

5. One piece each must be chosen from Lists A, B and C of the standard Keyboard grades, and one contrasting Free Choice piece from any source (including List A, B or C). Four pieces in total must be presented.

Assessment

- See Pianoforte Performance, page 139.
INTRODUCTORY  

Duration: 10 minutes

ANZCA publication relevant to this level:  • ANZCA Introductory Pianoforte

• This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)
• 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 D.  Natural minor: A and E.
• Five finger position, hands separately.
• To be played legato, ascending and descending.

Triads  Major: C and D.  Minor: A and E.
• Root position, hands separately.
• All technical work is set out in the ANZCA Introductory Pianoforte 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 Pianoforte  (ANZCA)

General Knowledge  See page 28

Aural Tests  See page 25

PREPARATORY  

Duration: 10 minutes

ANZCA publications relevant to this level:  • ANZCA Pianoforte Technical Work
  • ANZCA Modern Pianoforte Series 2 – Preparatory
  • The Best of ANZCA Pianoforte Series 1
  • ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1
  • ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)

Technical Work  (20 marks)  One option to be chosen

Option 1:  The following technical work, as set out in the ANZCA Technical Work book, to be played from memory.

Scales  Major: C and G.  Natural minor: A and E.
Hands separately, ascending and descending.  Compass one octave.
Preparatory (Continued)

Technical Work  Option 1  (Continued)
Contrary motion – Major: C. Compass one octave.
Arpeggio Exercise  Major: C. Hands separately. See page 33

Option 2:  Scale exercises, as set in the ANZCA Scale Exercises book; two to be chosen. These exercises are not required to be played from memory.

• Note: Both Options are also set out in ANZCA Modern Pianoforte Series 2 – Preparatory.

List  (18 marks each)
Three (3) solos to be selected from the following list and presented for examination.
• Candidates should be encouraged to embellish their pieces where appropriate.
• Up to two pieces may be accompanied by backing tracks.

ANZCA Modern Pianoforte Series 2 – Preparatory
Any three solos, to be taken from at least two of the categories given in the book
Best of ANZCA Pianoforte Series 1, The
Any three solos, to be taken from at least two of the categories given in the book  (ANZCA)

Alfred’s Basic Piano Library – Lesson Book Level 1B
Money Can’t Buy Ev’rything; When the Saints Go Marching In  (Alfred 00-2106)
A.B.P.L. – Top Hits! Solo Book Level 1B  I’m Popeye the Sailor Man; It’s a Small World  (00-16496)
BASTIEN, J. Boogie, Rock & Country Level 1  Boogie Board Boogie; Rock Group  (Kjos WP238)
First Pops for Piano  Any one  (WP135)
Piano Basics Level 1  Pop Goes the Weasel; When the Saints Go Marching In  (WP201)
Piano Basics Level 2  Primary Boogie  (WP202)
Piano Basics Level 3  Down in the Valley; On Top of Old Smokey  (WP203)
Pop Piano Styles Level 1  First Rock; Jazz Rock; Summertime Blues; Twelve Bar Blues  (WP51)
Rock ‘n’ Blues for Fun  Blue Rock; Come Along Rock; Itsy Bitsy Rock; Pow Wow Rock; Rockin’ Blues; Yo Yo Rock  (GP56)
Boogie ‘n’ Blues – Book 1  Big City Blues; Boogie Time; Brown Bag Boogie; Doggone Blues; Red, White and Blues; Weekend Boogie  (Alfred 00-6033)
Encore on Keys – Accent Series Level 1  Cha Cha Cha; Ode to Joy; Vintage Ride
E.O.K. – Accent Series Level 2  City Brass; Cloudland Waltz; Clowning; New World Symphony; When the Saints; Woolshed Stomp
E.O.K. – Achiever Series Level 1  Race Day
E.O.K. – Junior Series Book 2  Big Brass Band; Guess Who?; Mighty Aussie Moz; Monkey Mates
E.O.K. – Junior Series Book 3  The Big Top; Cha Cha Cha; Jo’s Dream; Nature’s Lullaby; Recital in C; Sounds Like Christmas; Stars
E.O.K. – Junior Series Book 4  Moonlight Waltz; Sherwood Fayre; Woolshed Stomp
E.O.K. – Primary Series Level 1  Festiva; Grasshoppers’ Feast; Guess Who?; Lazy Days; Lightly Rock; Monkey Mates; When the Saints
List (Continued)

**Encore on Keys – Primary Series Level 2**  Bazaar;  Clowning;  Disco Strobe;  Dixie 21;  El Baile;  Lost 'n' Found;  New World Symphony;  Rainbow Trout  (Encore Music Education)

McFARLANE, D.  *Single sheets:*  Chit Chat;  Dungeon Run;  Finger Twister;  Jimmy Jams;  Michael Finnegan;  Off the Beat  (https://supersonicspiano.com)


NORTON, C.  *American Popular Piano – Repertoire Level 1*  Alabama Waltz;  Car Journey*;  Cowpoke;  The Girl on the Beach*;  Going to Dr John*;  Happy Day;  Heading Home*;  Heavy Machinery;  Horn Section;  Looks Like It’s Over;  Never Say Never;  Rainy Day;  Ring That Bell;  Russian Journey*;  Song of the Steppes;  This Dance Please  (Novus Via Music Group/Hal Leonard HL00399001)

A.P.P. – Repertoire Level 2  Freedom March;  Toledo*  (HL00399002)

(Make: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

**Microjazz for Beginners**  A Little Raggy;  Oboe Tune;  Two Timing  (Boosey & Hawkes M0601022576)

PINTO, A.  *My Favourite Piano Tutor Book 3*  Lavender’s Blue, p.12;  Kumbaya, p.12;  Incy Wincy Spider, p.13  (Reed Music RM452)

Popular Piano Solos Level 2 – 2nd Edition  Beauty and the Beast;  Edelweiss;  The Loco-Motion;  Over the Rainbow;  Supercalifragilisticexpialidocious  (Hal Leonard HL00296032)

WESTON, M.  *In My Backyard – A Collection of True Animal Stories*  Bunny Boogie;  Family Frolic;  Wallaby Hop  (Margaret Weston MWA01)

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

**Aural Tests**  General Knowledge  (8 marks each)  See pages 25–32

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**PRELIMINARY**  

*ANZCA publications relevant to this level:*

- *ANZCA Pianoforte Technical Work*
- *ANZCA Modern Pianoforte Series 2 – Preliminary*
- *The Best of ANZCA Pianoforte Series 1*
- *ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1*
- *ANZCA Aural Tests – All Instruments*

- This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)

**Technical Work**  (20 marks)  *One option to be chosen*

**Option 1:**  The following technical work, as set out in the ANZCA *Technical Work* book, to be played from memory.

- **Scales**  
  Major: C, G and D.  Harmonic minor: A and E.  
  Hands separately, ascending and descending.  Compass two octaves.

- **Contrary motion**  
  Major: C and G.  Harmonic minor: E.  Compass one octave.
Technical Work Option 1 (Continued)

Arpeggio Exercises Major: C. Minor: A. Hands separately. See page 33

Option 2: Scale exercises, as set in the ANZCA Scale Exercises book; two to be chosen. These exercises are not required to be played from memory.

Note: Both Options are also set out in ANZCA Modern Pianoforte Series 2 – Preliminary.

List (18 marks each)

Three (3) solos in all, to be selected from at least two (2) of the following categories.

- Candidates should be encouraged to embellish their pieces where appropriate.
- Up to two pieces may be accompanied by backing tracks.

Pop and Rock (Category 1)

ANZCA Modern Pianoforte Series 2 – Preliminary

- Having Fun; Moonlit Shadows; Piano Roll Rock; Slapstick
- Best of ANZCA Pianoforte Series 1, The My Birthday Barbie; Whimsical Wind (ANZCA)

Alfred’s Basic Jazz/Rock Course – Lesson Book Level 2 Easy Does It; Feelings;
- Speak Up; Stretching Out; Superstar; Twilight Time (Alfred 00-3141)
- Alfred’s Basic Piano Library – Top Hits! Solo Book Level 1B
  - My Heart Will Go On; Peter Cottontail; Puff the Magic Dragon (00-16496)

BASTIEN, J. Boogie, Rock & Country Level 2 Bill Bailey; The Man on the Flying Trapeze (Kjos WP239)
- Piano Basics Level 1 Rock Group; Swingin’ Beat (WP201)
- Piano Basics Level 2 Clap Hands; Old Macdonald Rocks (WP202)
- Piano Basics Level 3 Major-Minor Bop (WP203)
- Pop Piano Styles Level 1 Twinkle Rock (WP51)
- Pop Rock ’n’ Blues Book 1 Blue Dragon Fly; Mardi Gras Rock (GP37)
- Rock ’n’ Blues for Fun Gettin’ Ready; Spring Fever (GP56)

BAUMGARTNER, E. Jazz Connection – Book 1 A Swing Thing (Willis Music 12552)

CHUA, S. Waltz It All About...? no. 3 (Midnight Editions/Hal Leonard)

Encore on Keys – Achiever Series Level 1 Chase It; From the Top; Matador; Struttin’
- E.O.K. – Achiever Series Level 2 Backyard Grubs; Scenic Rim; Seventh Heaven; Willow Bend
- E.O.K. – Junior Series Book 4 Let’s Go Latin; Rally to the Square; Rock It
- E.O.K. – Primary Series Level 2 Calypso (Encore Music Education)

McFARLANE, D. Single sheets: Going Undercover; Robotico; Sneak Attack; Snowflakes (https://supersonicspiano.com)

MIER, M. Musical Snapshots The Wallaby Hop (Alfred 00-18199)

MILNE, E. Getting to Preliminary – The New Mix
- The Good, the Bad and the Ugly; Tie Me Kangaroo Down, Sport (Hal Leonard AP1002)

MITCHELL, M. Grooves That Move – Real Easy Singin’ Blue (Mitchell: www.groovesthatmove.com)

More Popular Piano Solos Level 3 The Bare Necessities; A Dream is a Wish Your Heart Makes;
- Go the Distance; God Help the Outcasts; I Whistle a Happy Tune; Once Upon a Dream (Hal Leonard HL00296191)
PRELIMINARY  (Continued)

**Pop and Rock**  (Continued)

NORTON, C.  *American Popular Piano – Repertoire Level 1*  Coming to Town; Country Fair; Forever Yours*; Going Far Away; No Way Out; Working with Metal*  
(Novus Via Music Group/Hal Leonard HL00399001)

A.P.P. – Repertoire Level 2  Another Siesta*; Back on the Bike; Clear Sky; Dewdrops*; Getting Ready for Battle; Gracefully Done; Song for a Cowboy; Soccer Mania; Snow Ballad; Sword Swallower*; Taking Time*  (HL00399002)

A.P.P. – Repertoire Level 3  A Fanfare; Jamaican Market*; Lapping It Up*; War Dance  
(HP00399003)

(\textit{Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.})

Connections 1 for Piano  Creaking Stairs; Driving Range; On Stage; Out of the Mist  
(Frederick Harris Music CNR01/Hal Leonard)

Microjazz Collection 1, The  Snow Scene; Struttin’  (Boosey & Hawkes M060122514)

Microjazz for Beginners  Into the Sun; Ups and Downs  (B&H M0601022576)

PINTO, A.  *My Favourite Piano Tutor Book 3*  
All Through the Night, p.21; Scarborough Fair, p.30; Frère Jacques (Version 3), p.34; English Country Gardens, p.40; The Quarnemaster’s Store, p.43  (Reed Music RM452)

Popular Piano Solos Level 3 – 2nd Edition  Memory  (Hal Leonard HL00296033)

Do-Re-Mi; My Favorite Things; So Long, Farewell  (Hal Leonard HL00316057)

**Blues**  (Category 2)

ANZCA Modern Pianoforte Series 2 – Preliminary  
The Long Road Home; Sneak; Sweet ‘n’ Blue; Tick Tock Blues

Best of ANZCA Pianoforte Series 1, The  Simple Triple?; Trip Lightly  (ANZCA)

Alfred’s Basic Jazz/Rock Course - Lesson Book Level 2  Blues for Wynton Marsalis  (Alfred 00-3141)

A.B.J.R.C. – L.B. Level 3  The Dancing Shoes Blues; Electric Blues; Waiting  (00-3142)

Alfred’s Basic Piano Library – Lesson Book Level 4  Space Shuttle Blues  (00-2110)

BASTIEN, J.  *Boogie, Rock & Country Level 2*  Midnight Blues  (Kjos WP239)

BASTIEN, J.  *Pop Piano Styles Level 1*  Main Street Blues  (Kjos WP51)

Pop Rock ’n’ Blues Book 1  Got the Blues  (GP37)

Rock ’n’ Blues for Fun  Blue Lady; Royal Blues  (GP56)

Boogie ’n’ Blues – Book 1  Monday Blues  (Alfred 00-6033)

CHUA, S.  *Bogus Boogies*  I’m So Cool  (Midnight Editions/Hal Leonard)

A Day in the Life of a Dog (Solos & Duets)  Dog Awake (solo)  (Midnight Editions/Hal Leonard)

MIER, M.  *Musical Snapshots*  Farewell Blues  (Alfred 00-18199)

MITCHELL, M.  *Grooves That Move – Real Easy*  Blue Ostinato  (Mitchell: www.groovesthatmove.com)

NORTON, C.  *American Popular Piano – Repertoire Level 1*  Shuffleboard; Time Out*  
(Novus Via Music Group/Hal Leonard HL00399001)

A.P.P. – Repertoire Level 2  All Alone; Breaking Rocks*; Howlin’*  (HL00399002)

(\textit{Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.})

**Boogie**  (Category 3)

ANZCA Modern Pianoforte Series 2 – Preliminary  
Blue Sky Boogie; Bogie Boogie; Lucky Duck Boogie; Train Line Boogie

Best of ANZCA Pianoforte Series 1, The  Down Boogie Street; Saddlin’ Up  (ANZCA)
**Preliminary** (Continued)

**Boogie** (Continued)

*Alfred’s Basic Jazz/Rock Course – Lesson Book Level 2*  Jet Plane Boogie  (Alfred 00-3141)

*BASTIEN, J.  Boogie, Rock & Country Level 1*  Cat Boogie; Indian Boogie  (Kjos WP238)

*Boogie, Rock & Country Level 3*  Choo-Choo Boogie  (WP240)

*Pop Piano Styles Level 1*  Boogie Blues; Super Boogie  (WP51)

*Pop, Rock ‘n’ Blues Book 1*  Jumpin’  (GP37)

*Boogie ‘n’ Blues – Book 1*  Bright Lights Boogie  (Alfred 00-6033)

*Encore on Keys – Achiever Series Level 3*  Let’s Boogie  (Encore Music Education)

*MIER, M.  Musical Snapshots*  Firecracker Boogie  (Alfred 00-18199)

*MILNE, E.  Getting to Preliminary – The New Mix*  Baby Elephant Walk  (Hal Leonard AP1002)

*MITCHELL, M.  Grooves That Move – Real Easy*  Just Cruizin’  (Mitchell: www.groovesthatmove.com)

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

**Aural Tests**  **General Knowledge**  (8 marks each)  See pages 25–32

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**Grade One**

*ANZCA publications relevant to this level:*

*• ANZCA Pianoforte Technical Work*

*• ANZCA Modern Pianoforte Series 2 – Grade One*

*• The Best of ANZCA Pianoforte Series 1*

*• ANZCA Modern Pianoforte Sight Reading, Prep.–Gr.1*

*• ANZCA Aural Tests – All Instruments*

*This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)*

**Technical Work**  (20 marks)  *One option to be chosen*

**Option 1:**  The following technical work, as set out in the ANZCA *Technical Work* book, to be played from memory.


*Hands separately, ascending and descending. Compass two octaves.*

*Major: D.  Hands together, ascending and descending. Compass one octave.*

*Contrary motion – Major: G and D.  Harmonic minor: A and E.  Compass one octave.*

*Arpeggio Exercises*  Major: C.  Minor: A.  Hands separately.  See page 33

**Option 2:**  Scale exercises, as set in the ANZCA *Scale Exercises* book; **two** to be chosen. These exercises are **not** required to be played from memory.

**Note:**  Both Options are also set out in ANZCA Modern Pianoforte Series 2 – Grade One.
GRADE ONE  (Continued)

**List**  (18 marks each)

Two (2) solos to be selected from two of the following categories, and one Free Choice piece.

*Three pieces in all.*

- Candidates should be encouraged to embellish their pieces where appropriate.
- Up to two pieces may be accompanied by backing tracks.

**Pop and Rock**  (Category 1)

**ANZCA Modern Pianoforte Series 2 – Grade One**

Cheeky Chicken Rock; Mexican Standoff; Scoobie Du Wup

Best of ANZCA Pianoforte Series 1, The New Shoes; Rock ‘n’ Roll Party  (ANZCA)

Alfred’s Basic Jazz/Rock Course – Lesson Book Level 2 Heartbroken; Kaleidoscope (Alfred 00-3141)

Alfred’s Basic Piano Library – Top Hits! Solo Book Level 1B I’m Late; Rubber Duckie (00-16496)

A.B.P.L. – Top Hits! Solo Book Level 2

Beauty and the Beast; Tomorrow; What a Wonderful World  (00-16497)

BAILEY, K.  Jazzin’ Around 3  Scoobie Du Wup  (Bailey)

BASTIEN, J.  Boogie, Rock & Country Level 1  Robot Rock  (Kjos WP238)

Boogie, Rock & Country Level 2  Super Rock  (WP239)

Pop, Rock ‘n’ Blues Book 1  Lonely Night; On the Beach; Rock Around; Rock Easy;

When the Saints Go Marching In  (GP37)

BAUMGARTNER, E.  Jazz Connection – Book 1  Calypso Carnival; Funkasaurus  (Willis Music 12552)

BRIMHALL, J.  All Gold for Easy Piano Book 1

Morning has Broken; Greensleeves; Scarborough Fair  (EMI E17645)

CHUA, S.  Waltz It All About…. no. 1 or 2  (Midnight Editions/Hal Leonard)

Encore on Keys – Achiever Series Level 2  High Jinx; Time Flies  (Encore Music Education)

Grade One Popular Piano Repertoire Volume 1  Greensleeves; In the Mood;

- My Favorite Things; The Rainbow Connection; A Spoonful of Sugar;
- What a Wonderful World; A Whole New World  (Hal Leonard HL20128022)


MIER, M.  Musical Snapshots  Mexican Salsa Cha-Cha  (Alfred 00-18199)

MILNE, E.  Getting to Grade One – The New Mix  Sesame Street; Stairway  (Hal Leonard AP1003)

MITCHELL, M.  Grooves That Move – Real Easy  Mad Chooks; Sunrise

(Mitchell: www.groovesthatmove.com)

More Popular Piano Solos Level 3  Climb Ev’ry Mountain; Part of Your World;

Sesame Street Theme; Stand By Me; Tomorrow; What a Wonderful World

(Hal Leonard HL00296191)

M.P.P.S. Level 4  Kiss the Girl  (HL00296192)

NORTON, C.  American Popular Piano – Repertoire Level 2

Prairie Song; Spinning Song; Swan Song  (Novus Via Music Group/Hal Leonard HL00399002)

A.P.P. – Repertoire Level 3  A Conversation; Doleful; Drifting Away; Lonely Cottage; Petals;

Tango of the Desert*  (HL00399003)

A.P.P. – Repertoire Level 4  A Knight’s Tale*  (HL00399004)

(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Connections 1 for Piano  Caribbean Song; Four Wheel Drive; Full of Confidence; Trucking

(Frederick Harris Music CNR01/Hal Leonard)

Connections 3 for Piano  Samba Band  (CNR03)
GRADE ONE  (Continued)

Pop and Rock  (Continued)
NORTON, C.  Microjazz Collection 2, The  Reggae  (Boosey & Hawkes M060122521)
   Microstyles Collection, The  Down South  (B&H M060115790)
Popular Piano Solos Level 3 – 2nd Edition
   Can You Feel the Love Tonight; Firework; Rockin’ Robin; Skyfall  (Hal Leonard HL00296033)
   Climb Ev’ry Mountain; The Lonely Goatherd; Maria  (Hal Leonard HL00316057)

Blues  (Category 2)
ANZCA Modern Pianoforte Series 2 – Grade One
   Blue Butterfly Blues; Cool, Daddy; Slow Walkin’ Blues
Best of ANZCA Pianoforte Series 1, The  Blues in G; True Blue Blues  (ANZCA)
BARRATT, G.  Next Step: Boogies, Rags and Blues Collection
   Air Force Blues; Lazy Haze; Navy Blues  (Chester CH61269)
BAUMGARTNER, E.  Jazz Connection – Book 1  Jumpin’ Jazz; A Mingus Among Us
   (Willis Music 12552)
CHUA, S.  Bogus Boogies  Headache Crawl; Lonesome Blues  (Midnight Editions/Hal Leonard)
Grade One Popular Piano Repertoire Volume 1  Wade in the Water  (Hal Leonard HL20128022)
MIER, M.  Jazz, Rags & Blues – Book 1  Don’t Wanna Leave You Blues; Just Struttin’ Along
   (Alfred 00-6642)
MITCHELL, M.  Grooves That Move – Real Easy  Jazzy Biscuits  (Mitchell: www.groovesthatmove.com)
NORTON, C.  American Popular Piano – Repertoire Level 3
   KC Blues*; Puffed Up; Snake Pit; Spider Blues  (Novus Via Music Group/Hal Leonard HL00399003)
   (Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Boogie  (Category 3)
ANZCA Modern Pianoforte Series 2 – Grade One
   Goat Cheese Boogie; Lost Bar Boogie; Steam Train Boogie
Best of ANZCA Pianoforte Series 1, The  Boogie Dancin’ Shoes; Bouncing Boogie  (ANZCA)
AGAY, D.  Joy of Boogie and Blues, The  Boogie no. 1  (Yorktown Press YK21020/Music Sales)
BARRATT, G.  Next Step: Boogies, Rags and Blues Collection
   Cheese Cake Walk; Green Bottle Bounce  (Chester CH61269)
BASTIEN, J.  Boogie, Rock & Country Level 2  Blind Mice Boogie; Skateboard Boogie  (Kjos WP239)
   Boogie, Rock & Country Level 3  Cheerleader Boogie  (WP240)
   Piano Basics Level 3  Saturday Night Boogie  (WP203)
CHUA, S.  Bogus Boogies  Hoonmobile; Jive Turkey  (Midnight Editions/Hal Leonard)
MIER, M.  Jazz, Rags & Blues – Book 1  Sneaky Business; Surfboard Boogie  (Alfred 00-6642)

Ragtime  (Category 4)
ANZCA Modern Pianoforte Series 2 – Grade One  Butcher Boy Rag; Gadabout Rag; Tripod Rag
Best of ANZCA Pianoforte Series 1, The  Oily Rag  (ANZCA)
BASTIEN, J.  Boogie, Rock & Country Level 3  Fast Fingers Rag; Maple Leaf Rag  (Kjos WP240)
   Piano Basics Level 2  The Entertainer  (WP202)
GRADE ONE  (Continued)

Ragtime  (Continued)

NORTON, C.  American Popular Piano – Repertoire Level 2 In Charge; Light as a Feather  
(Novus Via Music Group/Hal Leonard HL00399002)
A.P.P. – Repertoire Level 3 Boat Blues*; Getting to It  (HL00399003)
(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)
Microjazz Collection 1, The Rag Time  (Boosey & Hawkes M060106460)

Free Choice

One classical or modern piece of at least Grade One standard. (See page 20, point 7.)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

GRADE TWO  

ANZCA publications relevant to this level:• ANZCA Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Grade Two
• Big Band Blues – Glenn R. Hunter
• ANZCA Modern Pianoforte Improvisation
• ANZCA Modern Pianoforte Sight Reading, Gr.2–3
• ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (20 marks)  From memory

Scales  Major: A, E and F.  Harmonic and melodic minor: G and C.
Hands separately and together, compass two octaves.
• One of the above scales, chosen by the candidate, to be played piano or forte, as requested by the examiner (hands together).
Chromatic: D.  Hands separately, compass two octaves.

Arpeggio Exercises  Major: C.  Minor: A.  Hands separately.  See page 33

List  (18 marks each)
Two (2) solos to be selected from two of the following categories, and one Free Choice piece.
Three pieces in all.
• Candidates should be encouraged to embellish their pieces where appropriate.
• Up to two pieces may be accompanied by backing tracks.
GRADE TWO (Continued)

Pop and Rock (Category 1)

ANZCA Modern Pianoforte Series 2 – Grade Two Cha Cha; My Pet Rock; Tin-Pot Tango (ANZCA)

Alfred Basic Piano Library – Top Hits! Solo Book Level 3 Memory (Alfred 00-16498)
A.B.P.L. – Top Hits! Solo Book Level 4 The Addams Family Theme (00-16499)
BAILEY, K. Jazzin’ Around 2 Two Part Intention
Jazzin’ Around 3 Two For One (Bailey)
BASTIEN, J. Pop Piano Styles Level 4 Disco Magic (Kjos WP54)
BAUMGARTNER, E. Jazz Connection – Book 1 Roadhouse Rock; Samba Loco (Willis Music 12552)
Book 2 Elling Tones (12553)
BRIMHALL, J. All Gold – For Easy Piano Book 1
The Happy Wanderer; Waltzing Matilda; The Way We Were (EMI E17645)
All Gold – Book 2 Cavatina; Smile; When You Wish Upon a Star (E31945)
CHANG, P. Rhythm Rats Hot Rod Rally; Tin-Pot Tango (Encore Music Distributors)
CHUA, S. Assorted Fairies Funky Fairy (AMPD/Hal Leonard)
Bogus Boogies Bedtime Stomp (Midnight Editions/Hal Leonard)
A Day in the Life of a Dog (Solos & Duets) Dog Asleep (solo) (Midnight Editions/Hal Leonard)
COATES, D. Something for the Boys Imperial March (Darth Vader’s Theme); Star Wars (Alfred 00-AF9911B)
Encore on Keys – Achiever Series Level 3 Ice Cool; Mystic Runes (Encore Music Education)
FABER & FABER. BigTime Piano Level 4 – Rock ‘n Roll
Rock Around the Clock; Strawberry Malt; Walk, Don’t Run (Hal Leonard HL00420138)
Favorite Children’s Songs – Big Note The Muppet Show Theme; The Rainbow Connection
(Hal Leonard HL00240251)
Grade Two Popular Piano Repertoire Volume 1 Advance Australia Fair; Circle of Life;
Dancing Queen; Stand By Me; Under the Sea (Hal Leonard HL20128023)
HUNTER, G. Big Band Blues Ba-Do, Ba-Do; The Ballet Princess; Classical Rock;
The Sad Clown; Stompin’ Around (ANZCA)
It’s Easy to Play Abba Honey, Honey; Money, Money, Money (Wise AM22195/Music Sales)
Lion King, The – Big Note Songbook Can You Feel the Love Tonight (Hal Leonard HL00221819)
LOYD WEBBER, A. Phantom of the Opera, The – Easy Piano
All I Ask of You; The Music of the Night (Hal Leonard HL00366003)
McFARLANE, D. Single sheets: Amazing Grace; Final Hope; Melancholia One; Mist
(https://supersonicspiano.com)
MILNE, E. Getting to Grade One – The New Mix The Addams Family Theme;
Calypso Rhumba; Mexican Hat Dance; Skippy; Tea for Two (Hal Leonard AP1003)
MITCHELL, M. Grooves That Move – Book 1 Thriller (Mitchell: www.groovesthatmove.com)
More Popular Piano Solos Level 4 Let It Be; Memory (Hal Leonard HL00296192)
M.P.P.S. Level 5 I Will Remember You; The Sound of Music (HL00296193)
NORTON, C. American Popular Piano – Repertoire Level 2 Beach Walk
(Novus Via Music Group/Hal Leonard HL00399002)
A.P.P. – Repertoire Level 3 Celtic Caper*; Family Holiday; Flag Waving; Sunny Disposition
(HL00399003)
A.P.P. – Repertoire Level 4 A Matter of Regret; Afternoon at the Mall; Conquistador;
Ready for Action*; Rockin’ in the Aisles*; Take Your Partners; Tenderly; Time to Forget;
Walking in the Sun* (HL00399004)  A.P.P. entries continued on following page
**Grade Two (Continued)**

**Pop and Rock (Continued)**

NORTON, C. A.P.P. – Repertoire Level 5  Breakfast Time*;  Fly Me Away*;  Workout*  (HL00399005)

(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

**Connections 1 for Piano**  Frolics;  Sea Bird  (Frederick Harris Music CNR01/Hal Leonard)

**Connections 2 for Piano**  A Long Goodbye;  Long Haul  (CRNR02)

**Connections 3 for Piano**

At the Market;  The Dream;  Feeling Silly;  Given Half a Chance;  In the Spirit  (CNR03)

Microjazz Collection 2, The  Open Space  (Boosey & Hawkes M060106477)

Microjazz Collection 3, The  A Sad Song  (B&H M060106484)

Microstyles Collection, The  Foot Tapper;  Galloping;  A Spy Story  (B&H M060115790)

Phillip Keveren Series, The – TV Themes  The Addams Family Theme;  The Brady Bunch;  Happy Days;  Mission: Impossible Theme;  Sesame Street Theme;  Theme from Star Trek  (Hal Leonard HL00311086)

**Popular Piano Solos Level 4 – 2nd Edition**  Bella’s Lullaby;  Eleanor Rigby;  Hey Jude;  The Medallion Calls;  Star Wars;  Under the Sea  (Hal Leonard HL00296053)

**Blues (Category 2)**

ANZCA Modern Pianoforte Series 2 – Grade Two

Blues for Beyonce;  That Blues Feel;  Walking on Blues Street  (ANZCA)

AGAY, D. Joy of Boogie and Blues Book 1, The  Blues no. 1 (with embellishment)

(Yorktown Press YK21020/Music Sales)

Alfred Basic Piano Library – Top Hits! Solo Book Level 3  Cruella De Vil  (Alfred 00-16498)

BAILEY, K. Jazzin’ Around 2  Raggy Blues  (Bailey)

BASTIEN, J. Boogie, Rock & Country Level 3  New Orleans Blues  (Kjos WP240)

Pop Piano Styles Level 3  Blues in F  (WP53)

BAUMGARTNER, E. Jazz Connection – Book 2  Blue Bop;  Mellow Mood  (Willis Music 12553)

CHUA, S. Bogus Boogies  T.V. Zombie  (Midnight Editions/Hal Leonard)

Grade Two Popular Piano Repertoire Volume 1

The House of the Rising Sun;  Nobody Knows the Trouble I’ve Seen  (Hal Leonard HL20128023)

HUNTER, G. Big Band Blues  Big Band Blues;  Jug Band Blues  (ANZCA)

More of The Gumleaf Album  Bushland Joy Ride  (AMPD/Hal Leonard)


MIER, M. Jazz, Rags & Blues – Book 1  Ol’ Rockin’ Chair Blues  (Alfred 00-6642)

NORTON, C. American Popular Piano – Repertoire Level 3  Motor City  (Novus Via Music Group/Hal Leonard HL00399003)

Connections 2 for Piano  Feelin’ Good  (Frederick Harris Music CNR02/Hal Leonard)

Connections 3 for Piano  Trail-Ride Blues  (CNR03)

Popular Piano Solos Level 4 – 2nd Edition  Cruella De Vil;  Georgia on My Mind  (Hal Leonard HL00296053)

**Boogie (Category 3)**

ANZCA Modern Pianoforte Series 2 – Grade Two

Nicely, Nicely Boogie;  Outback Boogie;  Wagons Ho!  (ANZCA)
GRADE TWO (Continued)

**Boogie** (Continued)
AGAY, D. *Joy of Boogie and Blues Book 1*, The Old Joe Clark’s Boogie  
(Yorktown Press YK21020/Music Sales)
BAILEY, K. *Jazzin’ Around 6*, Bass Rules (Bailey)
BARRATT, C. *Next Step: Boogies, Rags and Blues Collection*, Barnyard Blues;  
Butterfinger Boogie; Honky Tonky Stomp; Neeps and Tatties (Chester CH61269)
BASTIEN, J. *Pop Piano Styles Level 3*, Good Time Boogie (Kjos WP53)
CHUA, S. *Sonny Chua Piano Music Volume 1*, Cockroach Stomp (AMPD/Hal Leonard)
HUNTER, G. *Big Band Blues*, Blind Mice Boogie; Boogie Fingers (ANZCA)
NORTON, C. *American Popular Piano – Repertoire Level 3*, All Over Town  
(Novus Via Music Group/Hal Leonard HL00399003)
A.P.P. – Repertoire Level 4, Trucking Along *(Solo part; backing track required)* (HL00399004)
A.P.P. – Repertoire Level 5, Grizzly (HL00399005)
Connections 2 for Piano, Picnic Hop (Frederick Harris Music CNR02/Hal Leonard)
Connections 3 for Piano, On the Spur of the Moment (CNR03)
Connections 4 for Piano, Positively Swinging (CNR04)

**Ragtime** (Category 4)
ANZCA Modern Pianoforte Series 2 – Grade Two  
Cleaning Lady’s Rag; Jumpin’ George; Rag for Mag (ANZCA)
BASTIEN, J. *Pop Piano Styles Level 3*, Summertime Rag (Kjos WP53)
BRIMHALL, J. *All Gold For Easy Piano Book 1*, The Entertainer (EMI E17645)
Encore on Keys – Achiever Series Level 3, Sideshow Rag (Encore Music Education)
HUNTER, G. *Big Band Blues*, Jelly Cake-Walk; Novelty Rag (ANZCA)
Raggin’ Around, The Lonely Puppet; The Sad Rag Doll (AMPD/Hal Leonard)
MIER, M. *Jazz, Rags & Blues – Book 1*, Ragtime Do-si-do (Alfred 00-6642)
Musical Snapshots, Sophisticated Rag (00-18199)
(Novus Via Music Group/Hal Leonard HL00399004)
Scott Joplin’s Greatest Hits – Easy Piano, Bink’s Waltz; Crush Collision March;  
The Entertainer; Eugenia; Ragtime Dance; Solace; Swipsey (Hal Leonard HL00102179)

**Free Choice**
One classical or modern piece of at least Grade Two standard. (See page 20, point 7.)

**Sight Reading or Improvisation** (10 marks)
- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests** **General Knowledge** (8 marks each) *See pages 25–32*
GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:
• ANZCA Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Grade Three
• All That Jazz – Glenn R. Hunter
• Dial “J” for Jazz – Glenn R. Hunter
• ANZCA Modern Pianoforte Improvisation
• ANZCA Modern Pianoforte Sight Reading, Gr.2–3
• ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (20 marks)  From memory
• One of the above scales, chosen by the candidate, to be played crescendo ascending and diminuendo descending (hands together).
Chromatic: F sharp. Hands separately, compass two octaves.
• All scales above: minimum speed of MM 66 in semiquavers.
• Minimum speed of MM 52 in semiquavers.

• Minimum speed of MM 52 in semiquavers.

List  (18 marks each)
Two (2) solos to be selected from two of the following categories, and one Free Choice piece. Three pieces in all.
• At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
• Up to two pieces may be accompanied by backing tracks.

Pop and Rock  (Category 1)
ANZCA Modern Pianoforte Series 2 – Grade Three
Big Chief Rocking Horse; Country-Rock; Summer Rain  (ANZCA)

Alfred’s Basic Piano Library – Top Hits! Solo Book Level 3  The Sound of Music  (Alfred 00-16498)
Andrew Lloyd Webber Easy Piano  All I Ask of You; I Don’t Know How to Love Him;
Memory; The Music of the Night; Superstar; Tell Me on a Sunday  (Music Sales RG10070)

BAILEY, K.  Jazzin’ Around 2  Little Song
Jazzin’ Around 3  Summer Rain
Jazzin’ Around 4  Groove Time
Jazzin’ Around 6  March of the Brass Band  (Bailey)

BASTIEN, J.  Older Beginner Piano Course Level 2  Chimpanecas  (Kjos WP33)

Pop, Rock ‘n’ Blues Book 3  Eight O’Clock Rock; Goin’ Home; High on a Windy Hill  (GP39)

BAUMGARTNER, E.  Jazz Connection – Book 2  Berry Blue Jam  (Willis Music 12553)
**GRADE THREE** (Continued)

**Pop and Rock** (Continued)

- BRIMHALL, J. *All Gold – For Easy Piano Book 1*  On Broadway; You’ve Got a Friend  *(EMI E17645)*
  Book 2  Dream a Little Dream of Me; I Just Called to Say I Love You; Something  *(E31945)*
- CHANG, P. *Footloose and Fancy Free*  Dancing on Air
  Rhythm Rats  Whiz-Kid  *(Encore Music Distributors)*
- COATES, D. *Something for the Boys*  Theme from *Superman*  *(Alfred 00-AF99118)*
  Encore on Keys – Achiever Series Level 3  Out of Bounds
  E.O.K. – Achiever Series Book 4  Dizzy Lizzy; Hot Chilli Rock  *(Encore Music Education)*
- FABER & FABER. *BigTime Piano Level 4 – Rock ’n Roll*  The Game of Love; Great Balls of Fire;
  I Heard It Through the Grapevine; Piano Man; When a Man Loves a Woman
  *(Hal Leonard 00420138)*
- Favorite Songs from Jim Henson’s Muppets  The Muppet Show Theme  *(Hal Leonard HL00356866)*
  Grade Two Popular Piano Repertoire Volume 1  On Broadway  *(Hal Leonard HL20128023)*
- Grade Three Popular Piano Repertoire Volume 1  Colours of the Wind; He’s a Pirate;
  Lean on Me; Mission: Impossible Theme; Waltzing Matilda  *(Hal Leonard HL20128024)*
- HUNTER, G. *All That Jazz*  A Summer Song  *(Improvisation required)*
  Dial “J” for Jazz  House-Party Mix; Rock ’n’ Roll Hillbilly  *(ANZCA)*
- It’s Easy to Play Abba  Dancing Queen; Fernando; Mamma Mia  *(Wise AM22195/Music Sales)*
- It’s Easy to Play Elvis  Can’t Help Falling in Love; Love Me Tender; Teddy Bear
  *(Wise AM20868/Music Sales)*
- It’s Easy to Play Movie Music  Over the Rainbow  *(Wise AM953865/Music Sales)*
- Les Misérables – Easy Piano Album  Do You Hear the People Sing; Drink With Me
  *(Music Sales MF10010)*
- McFARLANE, D.  *Single sheets:* Agent X; Going Home; Let Me Tell You a Story
  *(https://supersonicspiano.com)*
- MILNE, E. *Getting to Grade Three – The New Mix*  Clocks; Mamma Mia; Moon River
  *(Hal Leonard AP1008)*
- More Popular Piano Solos Level 4  My Funny Valentine  *(Hal Leonard HL00296192)*
- M.P.P.S. Level 5  All I Ask of You; From a Distance; Hero; Imagine; Linus and Lucy
  *(HL00296193)*
- NORTON, C. *American Popular Piano – Repertoire Level 4*  A Thing of Beauty; Quiet Musings;
  Swaggering; World Cup Stomp  *(Novus Via Music Group/Hal Leonard HL00399004)*
- A.P.P. – Repertoire Level 5  In a Glider; In the Fresh Air; Left Behind*  *(HL00399005)*
- A.P.P. – Repertoire Level 6  Bowling Green*  *(HL00399006)*
  *(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)*
- Connections 5 for Piano  Moonscape  *(Frederick Harris Music CNR05/Hal Leonard)*
- Microstyles Collection, The  Bubble Gum; Misty Day  *(Boosey & Hawkes M060115790)*
- Popular Piano Solos Level 5 – 2nd Edition  Let It Go; Mission: Impossible Theme; Popular
  *(Hal Leonard HL00296147)*
- Phantom of the Opera, The – Easy Piano  Wishing You Were Somehow Here Again;
  The Phantom of the Opera; The Point of No Return; Think of Me  *(Hal Leonard HL00366003)*

**Blues** (Category 2)

- ANZCA Modern Pianoforte Series 2 – Grade Three  Blue Waltz; Puffing Billy Blues  *(ANZCA)*
- AGAY, D. *Joy of Boogie and Blues Book 1, The*  Worried Man Blues
  *(Yorktown Press YK21020/Music Sales)*
Grades Three (Continued)

Blues (Continued)
AGAY, D. Joy of Jazz, The Kicking the Blues (Yorktown Press YK21087/Music Sales)
Joy of Jazz Book 2, The Invitation to the Blues (YK21384)
Alfred’s Basic Jazz/Rock Course – Lesson Book Level 4 Goin’ Home (Alfred 00-6209)
BAILEY, K. Jazzin’ Around 3 Blue Waltz (Bailey)
BASTIEN, J. Older Beginner Piano Course Level 2 Blues in the Night (Kjos WP33)
Pop Piano Styles Level 4 Those Lonely Blues (WP54)
BAUMGARTNER, E. Jazz Connection – Book 2 Big Earl’s Honky-Tonk Blues (Willis Music 12553)
FABER & FABER. BigTime Piano Level 4 – Rock ’n Roll Bad, Bad Leroy Brown (Hal Leonard HL00420138)
HUNTER, G. Dial “J” for Jazz Kool Kats (ANZCA)
Gumleaf Album, The Koala Blues (AMPD/Hal Leonard)
More of the Gumleaf Album The Magic Gumnut Fairies; Puffing Billy Blues (AMPD/Hal Leonard)
MIER, M. Jazz, Rags & Blues – Book 2 Clarinet Blues (Alfred 00-6643)
J.R.&B. – Book 3 Worrisome Blues (00-16871)
NORTON, C. American Popular Piano – Repertoire Level 5 Locomotive Blues;
The Showman (Solo part; backing track required) (Novus Via Music Group/Hal Leonard HL00399005)
Connections 4 for Piano Bedbug Blues; Two Trails (Frederick Harris Music CNR04/Hal Leonard)
Connections 5 for Piano So Easy (CNR05)
Microjazz Collection 2, The Washing Blues (Boosey & Hawkes M060106477)
Microjazz Collection 3, The Blues Duet; Farmyard Blues; Steam-train Blues (B&H M060106484)
Microstyles Collection, The Fax Blues (B&H M060115790)

Boogie (Category 3)
ANZCA Modern Pianoforte Series 2 – Grade Three
Chromatic Boogie; Nosey Neighbour Boogie (ANZCA)
AGAY, D. Joy of Boogie and Blues Book 1, The
Goodnight Boogie; The Rock Island Line; Sailor’s Boogie (Yorktown Press YK21020/Music Sales)
Joy of Boogie and Blues Book 2, The Aunt Rhody Boogie; The Boll Weevil Boogie;
Haunted House Boogie; Jimmy Crack Corn Boogie; Smokey on the Rocks (YK21368)
At the Movies Baby Elephant Walk (Hal Leonard HL00290451)
BARRATT, C. Next Step: Boogies, Rags and Blues Collection
Beanery Boogie; Bobby Shaftoe’s Shuffle; Bull’s Eye Boogie (Chester CH61269)
BASTIEN, J. Pop Piano Styles Level 4 Railroad Boogie (Kjos WP54)
HUNTER, G. Dial “J” for Jazz Movers and Shakers (ANZCA)
More of the Gumleaf Album Bush Beatle Boogie (AMPD/Hal Leonard)
MIER, M. Jazz, Rags & Blues – Book 3 Low C Boogie (Alfred 00-16871)
NORTON, C. American Popular Piano – Repertoire Level 4 Train Stop
(Acoustic Pop Pianoforte 5 – Taking Things in Stride (HL00399005)
A.P.P. – Repertoire Level 5 Heavy Footed (HL00399006)
Connections 4 for Piano Stegosaurus (Frederick Harris Music CNR04/Hal Leonard)
GRADE THREE  (Continued)

Ragtime  (Category 4)

ANZCA Modern Pianoforte Series 2 – Grade Three

Mexican Jumping Beans;  Reggie Rooster’s Rag  (ANZCA)

AGAY, D.  Joy of Boogie and Blues Book 2, The  Heliotrope Bouquet
(Yorktown Press YK2136/Music Sales)

BASTIEN, J.  Pop Piano Styles Level 4  Glad Rag  (Kjos WP54)

BRIMHALL, J.  All Gold – For Easy Piano Book 1  Maple Leaf Rag;  Peacherine Rag  (EMI E17645)

Encore on Keys – Achiever Series Level 4  Raggy Sevenths  (Encore Music Education)

HUNTER, G.  Gumleaf Album, The  Gum Leaf Rag

AGAY, D.  Joy of Boogie and Blues Book 2, The  Heliotrope Bouquet
(Bastien WP54)

BASTIEN, J.  Pop Piano Styles Level 4  Glad Rag  (Kjos WP54)

BRIMHALL, J.  All Gold – For Easy Piano Book 1  Maple Leaf Rag;  Peacherine Rag  (EMI E17645)

Encore on Keys – Achiever Series Level 4  Raggy Sevenths  (Encore Music Education)

HUNTER, G.  Gumleaf Album, The  Gum Leaf Rag

Latin American  (Category 5)

ANZCA Modern Pianoforte Series 2 – Grade Three  Ballroom Bling;  Latinesca;  Ratbag Rhumba
(ANZCA)

BAILEY, K.  Jazzin’ Around 2  Study in Latin

Jazzin’ Around 5  Petite Prelude  (Bailey)

BASTIEN, J.  Piano Recital Solos Level 4  Spanish Dancer;  Tango  (Kjos WP54)

BAUMGARTNER, E.  Jazz Connection – Book 2  Tango Up in Blue  (Willis Music 12553)

CHANG, P.  Footloose and Fancy Free  It Takes Two  (Encore Music Distributors)

It’s Easy to Play Latin  Fly Me to the Moon;  Granada;  Perhaps, Perhaps, Perhaps;  Tico Tico
(Wise AM19885/Music Sales)


NORTON, C.  American Popular Piano – Repertoire Level 4

Day Trip  (Novus Via Music Group/Hal Leonard HL00399004)

A.P.P. – Repertoire Level 5  Back on Holiday*;  Floating Away*  (HL00399005)

A.P.P. – Repertoire Level 6

Basket Weaver*;  The Knights Prepare*;  Seaside Town*  (HL00399006)

(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Connections 4 for Piano  Holidays;  Pony Ride  (Frederick Harris Music CNR04/Hal Leonard)

Connections 5 for Piano  Simple Pleasures  (CNR05)

Microstyles Collection, The  Cha Cha;  In the Sun  (Boosey & Hawkes M060115790)


Jazz and Popular Standards  (Category 6)

ANZCA Modern Pianoforte Series 2 – Grade Three

Fifth Avenue;  Mullumbimby Bounce;  What’s the Rush  (ANZCA)

ALEXANDER, D.  Especially in Jazzy Style, Book 1  Jazz Jam  (Alfred 00-35188)

Alfred’s Basic Piano Library – Top Hits! Solo Book Level 3  Heart and Soul  (Alfred 00-16498)
GRADE THREE  (Continued)

Jazz and Popular Standards  (Continued)
BAILEY, K.  Jazzin’ Around 2  Count Basics
   Jazzin’ Around 4  Mullumbimby Bounce  (Bailey)
CHANG, P.  Rhythm Rats  Just a Bit Jazzy;  Pretty Nice Waltz  (Encore Music Distributors)
CHUA, S.  A Day in the Life of a Dog (Solos & Duets)  Dog Hungry (solo)
   (Midnight Editions/Hal Leonard)
HUNTER, G.  All That Jazz  Swing Easy  (Improvisation required)
   Dial “J” for Jazz  Groove Train;  Just Doodlin’;  Undercover Agent  (ANZCA)
MIER, M.  Jazz, Rags & Blues – Book 2  Slippin’ Around  (Alfred 00-6643)
MILNE, E.  Getting to Grade Three – The New Mix  Get Smart  (Hal Leonard AP1008)
MILNE, L.  Jazzamatazz Series (Single sheets)  Jus’ for You  (Lorraine Milne; www.sheetmusicplus.com)
NORTON, C.  Connections 5 for Piano  Sometimes It’s How I Feel
   (Frederick Harris Music CNR05/Hal Leonard)
   Connections 6 for Piano  Mood Marigold  (CNR06)
   Microstyles Collection, The  Plus Fives;  Sunny Side Up  (Boosey & Hawkes M060115790)
   Popular Piano Solos Level 5 – 2nd Edition  Anything Goes  (Hal Leonard HL00296147)

Free Choice
One classical or modern piece of at least Grade Three standard. (See page 20, point 7.)

Sight Reading  or  Improvisation  (10 marks)
• The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

GRADE FOUR  

ANZCA publications relevant to this level:  • ANZCA Pianoforte Technical Work
   • ANZCA Modern Pianoforte Series 2 – Grade Four
   • All That Jazz – Glenn R. Hunter
   • Dial “J” for Jazz – Glenn R. Hunter
   • ANZCA Modern Pianoforte Improvisation
   • ANZCA Modern Pianoforte Sight Reading, Gr.4–5
   • ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (18 marks)  From memory
   Minor blues: E and F.  Hands separately and together, compass two octaves.
• The examiner may ask for the above scales to be played crescendo ascending and diminuendo descending.
Chromatic: E. Hands separately and together, compass two octaves.
  • All scales above: minimum speed of MM 72 in semiquavers.

Staccato – Major: C and G. Hands separately and together, compass two octaves.
  • Minimum speed of MM 52 in semiquavers.

  • Minimum speed of MM 52 in semiquavers.

Hands separately and together, compass two octaves.
  • Minimum speed of MM 52 in semiquavers.

List  (14 marks each)
  Three (3) solos to be selected from three of the following categories, and one Free Choice piece.
  Four pieces in all.
  • At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
  • Up to two pieces may be accompanied by backing tracks.

**Pop and Rock**  (Category 1)

**ANZCA Modern Pianoforte Series 2—Grade Four**  If Only...; Rockboogie; Twinkle Toes  (ANZCA)

Adele arr. M. Rejino.  Hello; When We Were Young  (Hal Leonard HL00159590)

Alfred’s Basic Piano Library – Top Hits! Solo Book Level 4  This is the Moment  (Alfred 00-16499)

Andrew Lloyd Webber Easy Piano  Mr Mistoffeles; The Phantom of the Opera;
  Wishing You Were Somehow Here Again  (Music Sales RG10070)

Andrew Lloyd Webber Piano Solos  All I Ask Of You; Memory; The Music of the Night
  (Music Sales RG10104)

BAILEY, K.  Jazzin’ Around 3  Riff Raff Rock  (Bailey)

The Beatles arr. Rocherelle.  Can’t Buy Me Love; Get Back; Here Comes the Sun;
Martha My Dear; Michelle; Ob-La-Di, Ob-La-Da; Revolution; Yesterday
  (Hal Leonard HL00296643)

CHANG, P.  Footloose and Fancy Free  Twinkle Toes  (Encore Music Distributors)

COATES, D.  Something for the Boys  I Don’t Want to Miss a Thing; Theme from Batman
  (Alfred 00-AF9911B)

Encore on Keys – Achiever Series Level 4  Kinabalu Sunrise  (Encore Music Education)

FABER & FABER.  BigTime Piano Level 4 – Rock ‘n Roll  I Feel the Earth Move
  (Hal Leonard HL00420138)

Favorite Pop Piano Solos  Ballade Pour Adeline; Cavatina; Golden Slumbers
  (Hal Leonard HL00312523)

Favorite Songs from Jim Henson’s Muppets  The Rainbow Connection; Rubber Duckie
  (Hal Leonard HL00356866)

Grade Four Popular Piano Repertoire Volume 1
  Accidentally in Love; Breaking Free; Theme from Jurassic Park  (Hal Leonard HL 20128025)

HUNTER, G.  All That Jazz  Riff Rock; Waltz for Sunny  (Improvisation required)  (ANZCA)
**Pop and Rock** (Continued)

It’s Easy to Play Abba  *Waterloo*  (Wise AM22195/Music Sales)
It’s Easy to Play Showtunes  *If I Were a Rich Man; Sunrise, Sunset*  (Wise AM26907/Music Sales)
JOEL, B.  The New Best of Billy Joel – Piano Solo  *Movin’ Out; Piano Man*  (Hal Leonard HL00356296)
JOHN, E. & RICE, T.  *Single sheet: Can You Feel the Love Tonight*  (Hal Leonard HL00353393)

Les Misérables – Easy Piano Album  Bring Him Home; Empty Chairs at Empty Tables; Castle on a Cloud; I Dreamed a Dream; Master of the House  (Music Sales MF10010)
McFARLANE, D.  *Single sheet: Can You Feel the Love Tonight*  (Hal Leonard HL00356296)

JOEL, B.  *The New Best of Billy Joel – Piano Solo*  Moovin’ Out; Piano Man  (Hal Leonard HL00356296)

JOHN, E. & RICE, T.  *Single sheet: Can You Feel the Love Tonight*  (Hal Leonard HL00353393)

**Connections 5 for Piano**  Strutting About  (Frederick Harris Music CNR05/Hal Leonard)

Microstyles Collection, The  Rhapsody  (Boosey & Hawkes M060115790)

**Popular Piano Solos Level 5 – 2nd Edition**  Get Back; Somewhere Out There  (Hal Leonard HL00296147)

**RODERS & HAMMERSTEIN. The Sound of Music – Piano Solo Selections**
- Climb Ev’ry Mountain; My Favorite Things; Sixteen Going on Seventeen; Something Good  (Hal Leonard HL00313214)

**SCHIFRIN, L.  Single sheet: Mission: Impossible Theme**  (Hal Leonard HL00292041)

**SMITH, Tedd.  Simplified Piano Arrangements on Great Hymn Tunes**
- O Come, All Ye Faithful; Revive Us Again  (Hope Publishing HP258)

**URQUHART-JONES, D.  Moovin’ ‘n Groovin’ If Only…**  (Encore Music Dist.: www.encoremusic.com.au)

**Blues** (Category 2)

**ANZCA Modern Pianoforte Series 2 – Grade Four**
- Bouncin’ Blues; Riverboat Blues; Roggie Doggie  (ANZCA)

**AGAY, D. Joy of Boogie and Blues Book 1, The**  Whistling the Blues  (Yorktown Press YK21020/Music Sales)
- Joy of Boogie and Blues Book 2, The  Blackberry Jam; Darlin’  (YK21368)

**BASTIEN, J. Pop Rock ‘n’ Blues Book 3**  New Orleans Blues  (Kjos GP39)

**CANNON, A. Single sheet: Bluff Harbour Blues**  (Email: annacomposing@gmail.com)

**HUNTER, G. All That Jazz  F Minor Blues**  (*Improvisation required*)
- Dial “j” for Jazz  Good Rockin’ Jo; Jazz City Blues  (ANZCA)

**Gumleaf Album, The**  Bush Train Blues  (AMPD/Hal Leonard)

**Jazz Piano Solos Volume 1 – Miles Davis (2nd Edition)**  Blue in Green  (Hal Leonard HL00296147)

**MIER, M. Jazz, Rags & Blues – Book 3**  Railroad Street Blues  (Alfred 00-16871)

**MILNE, E. Pepperbox Jazz 1**  Mischief  (Faber 0571523714/Hal Leonard)

**MILNE, L. Jazzamatazz Series (Single sheets)**  Caught on the Hop; Jus’ Doodlin’  (Lorraine Milne; www.sheetmusicplus.com)
**Blues** (Continued)

NORTON, C. *American Popular Piano – Repertoire Level 5*
- Growing Together; Picnic  
  (Novus Via Music Group/Hal Leonard HL00399005)
- Microjazz Collection 2, The Blues Lullaby  
  (Boosey & Hawkes M060106477)
- Microjazz Collection 3, The Shoehorn Blues  
  (B&H M060106484)

**Boogie** (Category 3)

ANZCA Modern Pianoforte Series 2 – Grade Four
- Any Ol’ Time Boogie; On the Boogie Bus  
  (ANZCA)

AGAY, D. *Joy of Boogie and Blues Book 1, The*
- Deep Blue Sea Boogie; The Lonesome Road  
  (Yorktown Press YK21020/Music Sales)
- Joy of Boogie and Blues Book 2, The Ballad Improvisation  
  (YK21368)

BAILEY, K. *Jazzin’ Around 2*
- Bop A Beatin’ Boogie  
  (Bailey KB02007)

CHUA, S. *Bogus Boogies*
- Hot & Sassy  
  (Midnight Editions/Hal Leonard)

HUNTER, G. *Dial “J” for Jazz*
- Razzle-Dazzle Boogie  
  (ANZCA)

It’s Easy to Play Boogie-Woogie
- When the Saints Go Marching In  
  (Amsco AM23706/Music Sales)

MIER, M. *Jazz, Rags & Blues – Book 2*
- Beach Buggy Boogie  
  (Alfred 00-6643)

NORTON, C. *American Popular Piano – Repertoire Level 5*
- A Good Day; The Jogger  
  (Novus Via Music Group/Hal Leonard HL00399005)
- A.P.P. – Repertoire Level 6 Fireman’s Boogie  
  (HL00399006)
- A.P.P. – Repertoire Level 8 Fingerpickin’  
  (HL00399008)
- Connections 5 for Piano Back on Track; Boxcar Blues  
  (Frederick Harris Music CNR05/Hal Leonard)
- Microstyles Collection, The Short and Sweet  
  (Boosey & Hawkes M060115790)

**Ragtime** (Category 4)

ANZCA Modern Pianoforte Series 2 – Grade Four
- Debut Rag; The Ol’ Time Rag; Ragtime Blues  
  (ANZCA)

AGAY, D. *Joy of Jazz Book 2, The*
- Champagne Rag  
  (Yorktown Press YK21384/Music Sales)
- *Joy of Ragtime, The* pp.33–39 Joplin Gallery – *any one section*; The Entertainer  
  (YK21129)

BAILEY, K. *Jazzin’ Around 5*
- Little Ripper Rag  
  (Bailey)

Grade Three Popular Piano Repertoire Volume 1
- Maple Leaf Rag  
  (Hal Leonard HL20128024)

HUNTER, G. *Dial “J” for Jazz*
- Ragtime Cowboy; Ragtime Song  
  (ANZCA)
- Ragtime Trilogy Exhibition Street Rag  
  (AMPD/Hal Leonard)

NORTON, C. *Connections 6 for Piano*
- Mississauga Rag  
  (Frederick Harris Music CNR06/Hal Leonard)
- Microstyles Collection, The Piano Exchange Rag; Rocking Turkey; A Whimsy  
  (Boosey & Hawkes M060115790)

MIER, M. *Jazz, Rags & Blues – Book 2*
- Wild Honeysuckle Rag  
  (Alfred 00-6643)
- J.R.&B. – Book 4 Steamboat Rag  
  (00-18770)

MILNE, L. *Jazzamatazz Series (Single sheets)*
- A Little Raggy  
  (Lorraine Milne; www.sheetmusicplus.com)

**Latin American** (Category 5)

ANZCA Modern Pianoforte Series 2 – Grade Four
- Barramundi Beguine; Latino  
  (ANZCA)

BAILEY, K. *Jazzin’ Around 2*
- Triadic Excursion  
  (Bailey)
- Jazzin’ Around 3 Latin Break  
  (Bailey)
GRADE FOUR  (Continued)

Latin American  (Continued)

BAILEY, K. Jazzin’ Around 4  Silken Touch  
Jazzin’ Around 6  Cha Chaser  (Bailey)

BAUMGARTNER, E. Jazz Connection – Book 3  Aretta’s Rhumba  (Willis Music 12625)

HUNTER, G. Dial “J” for Jazz  The Jamaican Boat Song; Let’s Do the Tango  (ANZCA)

It’s Easy to Play Latin  Amor; Be Mine Tonight; Brazil; Eso Beso; Wave  (Wise AM18995/Music Sales)

LYNCH, S. Single sheets: Holidaying in the Caribbean  (https://sandralynchmusic.com)

MILNE, E. Pepperbox Jazz 1  Vendetta  (Faber 0571523714/Hal Leonard)

NORTON, C. American Popular Piano – Repertoire Level 5  It Takes Two; Tropical Groove  
(A Novus Via Music Group/Hal Leonard HL00399005)

A.P.P. – Repertoire Level 6  Happy Times*  (HL00399006)

A.P.P. – Repertoire Level 7  Lazy Day  (HL00399007)

A.P.P. – Repertoire Level 8  No Easy Answers*; Up and About*  (HL00399008)

(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Connections 5 for Piano  Caribbean Mood; Palm Trees  (Frederick Harris Music CNR05/Hal Leonard)

Connections 6 for Piano  Buttoned Down; Twilight Dance  (CNR06)

NORTON, C. Microjazz Collection 3, The  Beguine; Haiku  (Boosey & Hawkes M060106484)

Microstyles Collection, The  A Charmer; Hideaway  (B&H M060115790)

Jazz and Popular Standards  (Category 6)

ANZCA Modern Pianoforte Series 2 – Grade Four  Friday Groove; Jitter Bug Beat; Willow Wisp  
(ANZCA)

AGAY, D. Joy of Jazz, The  Love Somebody; Opus One; Won’t Ya Come out Tonight; Yes Indeed  
(Yorktown Press YK21087/Music Sales)

Joy of Jazz Book 2, The  By the Light of the Silvery Moon; Jersey Bounce; The Joint is Jumpin’; Lullaby of Birdland; Tuxedo Junction  (YK21384)

ANTHONY, Y. Swing-Rave  Water’s Edge  (SpinOff Music: spinoffmusic@aapt.net.au)

BAILEY, K. Jazzin’ Around 1  Melinda’s Mini March  
Jazzin’ Around 2  Standard Procedure

Jazzin’ Around 4  Al’s Cafe; Giant Strides

Jazzin’ Around 6  Triplet Cascades

Single sheet: Triplet Falls  (Bailey)

BAUMGARTNER, E. Jazz Connection – Book 3  Jersey Jump  (Willis Music 12625)

BRIMHALL, J. All Gold for Easy Piano Book 2  Take Five  (EMI E31945)

Grade Four Popular Piano Repertoire Volume 1  One  (Hal Leonard HL 20128025)

HUNTER, G. All That Jazz  Blues in C (Improvisation required)  (ANZCA)

It’s Easy to Play Swing  I’m Beginning to See the Light; Mood Indigo; Satin Doll  
(Amsco AM20140/Music Sales)


MIER, M. Jazz, Rags & Blues – Book 2  Red Rose Rendezvous  (Alfred 00-6643)

J.R.&B. – Book 4  Grandview Boulevard Strut  (00-18770)

MILNE, L. Jazzamatazz Series (Single sheets)  Crooked Waltz; Jus’ Thinking  
(Lorraine Milne; www.sheetmusicplus.com)

NORTON, C. American Popular Piano – Repertoire Level 5  A.P.P. entries continue on following page  
(A Novus Via Music Group/Hal Leonard HL00399005)
GRADE FOUR (Continued)

**Jazz and Popular Standards** (Continued)

NORTON, C. *American Popular Piano – Repertoire Level 6* Autumn Stroll; Subdivided; Summer Sunday Afternoon (HL00399006)

A.P.P. – Repertoire Level 7 Five a Side (*Solo part; backing track required*) (HL00399007)

Connections 4 for Piano Countertuitive; Jaunty (Frederick Harris Music CNR04)

Connections 5 for Piano Scamp; Tap Dance (Music CNR05)

Connections 6 for Piano A Minor Incident; Too Cool (CNR06)

Microjazz Collection 3, The Fine Line; Highly Strung; Mix ’n’ Match; Ostinato; Promises; Take Your Time; Wombling (Boosey & Hawkes M060106484)

Phillip Keveren Series, The – Bach Meets Jazz Little Prelude in C Minor; Musette in D Major (Hal Leonard HL00198473)

P.K.S. – Smooth Jazz Peg; This Masquerade; Turn Your Love Around (HL003111158)

**Free Choice**

One classical or modern piece of at least Grade Four standard. (See page 20, point 7.)

**Sight Reading** or **Improvisation** (10 marks)

- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests**  **General Knowledge** (8 marks each) *See pages 25–32*

GRADE FIVE

*Duration: 25 minutes*

**ANZCA publications relevant to this level:**

- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Grade Five
- All That Jazz – Glenn R. Hunter
- ANZCA Modern Pianoforte Improvisation
- ANZCA Modern Pianoforte Sight Reading, Gr.4–5
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

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


Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played:
  1) *Legato* or *staccato*.
  2) *Crescendo* ascending and *diminuendo* descending (*legato* only).


- All above scales: *Legato* – minimum speed of MM 84 in semiquavers.
  *Staccato* – minimum speed of MM 66 in semiquavers.
GRADE FIVE  (Continued)

• Minimum speed of MM 52 in semiquavers.

• Minimum speed of MM 60 in semiquavers.

• Minimum speed of MM 52 in semiquavers.

List  (14 marks each)
Three (3) solos to be selected from three of the following categories, and one Free Choice piece.  
Four pieces in all.
• At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
• Up to two pieces may be accompanied by backing tracks.
• 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).

**Pop and Rock**  (Category 1)
ANZCA Modern Pianoforte Series 2 – Grade Five  Lemon Grass Rock;  Rock Ballad  (ANZCA)
Adele arr. M. Rejino.  Make You Feel My Love;  Million Years Ago;  Rolling in the Deep;  Someone Like You;  Take It All  (Hal Leonard HL00159590)
ALLEP, P.  Single sheet:  I Still Call Australia Home  (Hal Leonard Digital HX7660)
EUSTACE, Bradley.  Fabtabulous  For Elise (with optional parts)  (BEDML DML-0013: www.c-mat.com.au)
Favorite Pop Piano Solos  Bella’s Lullaby;  Fields of Gold;  Forrest Gump – Main Title;  Grenade;  Hallelujah;  Hello (include repeat with embellishment);  I Will;
Just the Way You Are (Joel or Mars);  White Horse  (Hal Leonard HL00312523)
Frozen – Piano Solo  Do You Want to Build a Snowman?;  Frozen Heart  (Hal Leonard HL00128220)
Grade Four Popular Piano Repertoire Volume 1  The Galway Piper  (Hal Leonard HL 20128025)
HANNA, BARBERA & CURTIN.  Single sheet:  (Meet) The Flintstones  (Alfred 00-28014)
It’s Easy to Play Showtunes  Stranger in Paradise  (Wise AM26907/Music Sales)
JOEL, B.  The New Best of Billy Joel – Piano Solo  Just the Way You Are;  Lullabye;
New York State of Mind;  Shameless;  The Stranger;  This is the Time  (Hal Leonard HL00356296)
JOHN, E.  The Elton John Collection  Blue Eyes;  Circle of Life;  Daniel;
Goodbye Yellow Brick Road;  Honky Cat;  The Last Song  (Hal Leonard HL00306040)
JONES, Norah.  Come Away With Me – Piano Solo  Don’t Know Why  (Hal Leonard HL00306966)
Les Misérables – Easy Piano Album  On My Own  (Music Sales MF10010)
Lion King, The – Piano Solos  Can You Feel the Love Tonight  (Hal Leonard HL00292060)
LLOYD WEBBER, A.  Phantom of the Opera, The  Wishing You Were Somehow Here Again  (Music Sales RG10013)
**GRADE FIVE**  (Continued)

**Pop and Rock**  (Continued)

McFARLANE, D.  *Single sheets:*  Captain Cool;  Feel the Funk;  First Strike;  Walk On By  
(https://supersonicspiano.com)

NORTON, C.  *American Popular Piano – Repertoire Level 5*  Waving  
(Novus Via Music Group/Hal Leonard HL00399005)

A.P.P. – *Repertoire Level 6*  Out on the Plain;  Timeless  
(HL00399006)

A.P.P. – *Repertoire Level 7*  A Delicate Hue;  A Restless Spirit;  Cold Clear Day;  Lion Tamer  
(HL00399007)

A.P.P. – *Repertoire Level 8*  Late at Night*;  Restless Afternoon  
(HL00399008)

(See: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Connections 6 for Piano  *Rocker*  (Frederick Harris Music CNR06/Hal Leonard)

Connections 7 for Piano  *Picking Up the Pace*  (CNR07)

**Microjazz Collection 3, The**  *Feet First*  (Boosey & Hawkes M060106484)

**Microstyles Collection, The**  *Heavy Work;  Oriental Flower*  (B&H M060115790)

Rock Preludes Collection  *no. 4, Sierra*  *(backing track recommended, but not mandatory)*  
(Boosey & Hawkes M060116384)

Phillip Keveren Series, The  *– Queen for Classical Piano*  *You’re My Best Friend*  
(Hal Leonard HL00156645)

Popular Piano Solos Level 5 – *2nd Edition*  *River Flows in You*  
(Hal Leonard HL00296147)

RODGERS & HAMMERSTEIN.  *The Sound of Music – Piano Solo Selections*  
*I Have Confidence;  The Lonely Goatherd;  The Sound of Music*  
(Hal Leonard HL00313214)

ROWLAND, B.  *Time-Honoured Hits from The Man from Snowy River*  *Jessica’s Theme*  
(AMPD/Hal Leonard)

SCHONBERG & KRETZNER.  *Les Misérables*  *I Dreamed a Dream*  
(Music Sales MF10149)

SCHWARTZ, S.  *Wicked*  *Popular*  
(Hal Leonard HL00311317)

SMITH, Tedd, arr.  *Single sheet:*  *Amazing Grace*  
(Hope Publishing HP230)

**Simplified Piano Arrangements on Great Hymn Tunes**  *Now Thank We All Our God;  O Mighty God;  Sweet By and By;  What a Friend We Have in Jesus*  
(HP258)

URQUHART-JONES, D.  *Still Groovin’*  *Longing*  
(Encore Music Distributors:  www.encoremusic.com.au)

**Blues**  (Category 2)

**ANZCA Modern Pianoforte Series 2 – Grade Five**

*Lazy Sunday;  Lotus Blossom Blues;  Mellow Mood*  
(ANZCA)

AGAY, D.  *Joy of Boogie and Blues Book 1, The*  *Blues in C;  St. James Infirmary Blues*  
(Yorktown Press YK21020/Music Sales)

BAILEY, K.  *Jazzin’ Around 5*  *Mellow Mood*  
(Bailey)

BAUMGARTNER, E.  *Jazz Connection – Book 3*  *Bayou Blues*  
(Willis Music 12625)

CANNON, A.  *Single sheet:*  *Tweed Street Blues*  
(Email: annacomposing@gmail.com)

Favorite Pop Piano Solos  *The Pink Panther*  
(Hal Leonard HL00312523)

HUNTER, G.  *All That Jazz*  *Blues on Ninth Avenue*  *(Improvisation required)*  
(ANZCA)

Jazz Piano Solos Volume 2 – *Jazz Blues (2nd Edition)*  *Au Privave;  Billie’s Bounce;  Blue Train;  Comin’ Home Baby;  Turnaround;  Two Degrees East, Three Degrees West*  
(Hal Leonard HL00306522)

MIER, M.  *Jazz, Rags & Blues – Book 4*  *Birmingham Blues;  Jackson Street Blues*  
(Alfred 00-18770)

**J.R.&B. – Book 5**  *Blue Interlude;  Memphis Blues*  
(00-32715)
GRADE FIVE  (Continued)

**Blues**  (Continued)

**NORTON, C.**  **American Popular Piano – Repertoire Level 5**  That Blue Feeling  
(Novus Via Music Group/Hal Leonard HL00399005)  
A.P.P. – Repertoire Level 7  Down the Track;  Judgement Blues  
(HL00399007)  
Connections 7 for Piano  Nefertiti Blues;  Streetwise  
(Frederick Harris Music CNR07/Hal Leonard)  
**Popular Piano Solos Level 5 – 2nd Edition**  The Pink Panther  
(Hal Leonard HL00296147)

**Boogie**  (Category 3)

**ANZCA Modern Pianoforte Series 2 – Grade Five**  Boogie Rock;  Turnaround Boogie  
(ANZCA)

**AGAY, D.**  **Joy of Boogie and Blues Book 1, The**  Honky Tonk;  Meet Frankie and Johnny;  
Safari;  Spiritual Boogie  
(Yorktown Press YK21020/Music Sales)  
**AGAY, D.**  **Joy of Jazz, The**  J. D.’s Boogie Woogie  
(Yorktown Press YK21087/Music Sales)  
**ANTHONY, Y.**  **Boogie-Rave**  Right-Hand Man  
(SpinOff Music: spinoffmusic@aapt.net.au)  
**BAILEY, K.**  **Jazzin’ Around 4**  Boogie Rock  
(Bailey)  
**HUNTER, G.**  **Gumleaf Album, The**  Billabong Boogie  
(Ampd/Hal Leonard)  
**It’s Easy to Play Boogie-Woogie**  Alright, Ok, You Win;  Blue Suede Shoes;  Night Train  
(Amsco AM23706/Music Sales)  
**Jazz Piano Solos Volume 2 – Jazz Blues (2nd Edition)**  Freddie Freeloader  
(Hal Leonard HL00306522)  
**McFARLANE, D.**  **Single sheet:**  Brolga Boogie  
(https://supersonicspiano.com)  
**NORTON, C.**  **American Popular Piano – Repertoire Level 5**  Dingbat Blues  
(Novus Via Music Group/Hal Leonard HL00399005)  
**Connections 7 for Piano**  Early Morning Workout  
(Frederick Harris Music CNR07/Hal Leonard)

**Ragtime**  (Category 4)

**ANZCA Modern Pianoforte Series 2 – Grade Five**  Bird Call Rag;  Tiger Balm Rag  
(ANZCA)

**COATES, D.**  **Something for the Boys**  Ragtime  
(Alfred 00-AF99118)  
**HUNTER, G.**  **Ragtime Trilogy**  Celebration Rag  
(Ampd/Hal Leonard)  
**It’s Easy to Play Ragtime**  Maple Leaf Rag  
(Amsco AM14143/Music Sales)  
**JOPLIN, S.**  **Complete Piano Rags**  The Cascades;  Country Club;  The Favorite;  Kismet Rag;  
Original Rags;  Paragon Rag;  The Strenuous Life;  Weeping Willow  
(Dover DP13772)  
**MIER, M.**  **Jazz, Rags & Blues – Book 5**  Persnickety Rag  
(Alfred 00-32715)  
**MILNE, E.**  **Pepperbox Jazz 2**  Run Ragged  
(Faber 0571523722/Hal Leonard)  
**NORTON, C.**  **American Popular Piano – Repertoire Level 6**  Light on My Feet;  Fiddle Tune  
(Novus Via Music Group/Hal Leonard HL00399006)  
**RAYMAKERS, P.**  **Single sheet:**  On Down Swanston Street  
(Ampd)  
**Unforgettable... Great Music from the Movies**  The Entertainer  
(Wise AM950796/Music Sales)

**Latin American**  (Category 5)

**ANZCA Modern Pianoforte Series 2 – Grade Five**  Maracas;  Naughty ’Nessa;  Not Happy  
(ANZCA)

**ANTHONY, Y.**  **Boogie-Rave**  Boogie Tropicale  
(Latin-Rave  Night of the Flowers  
(SpinOff Music: spinoffmusic@aapt.net.au)  
**BAILEY, K.**  **Jazzin’ Around 6**  The Latin Touch  
(Bailey)
GRADE FIVE (Continued)

Latin American (Continued)

BAUMGARTNER, E. Jazz Connection – Book 3 Bossa Rio (Willis Music 12625)
CHANG, P. Footloose and Fancy Free Sway With Me (Encore Music Distributors)
HUNTER, G. All That Jazz 1, 2, Cha Cha Cha (Improvisation required) (ANZCA)
KLOSE, C. Single sheet: Salsa Picante (Hal Leonard Digital HX7794)
NORTON, C. American Popular Piano – Repertoire Level 6
Boxed In; In the Desert; To the Stars (Novus Via Music Group/Hal Leonard HL00399006)
A.P.P. – Repertoire Level 7 A Bird in the Hand (HL00399007)
Connections 5 for Piano Mysterious Stranger (Frederick Harris Music CNR05/Hal Leonard)
Connections 6 for Piano Bahama Beach; Upside (CNR06)
Connections 7 for Piano A Cool Night; Fantasy Bossa (CNR07)
Connections 8 for Piano In Spain (CNR08)
Rock Preludes Collection no. 11, Dreaming On (backing track recommended, but not mandatory) (Boosey & Hawkes M060116384)
SISKIND, J. The Magic of Standards The Girl from Ipanema (Hal Leonard HL00110218)

Jazz and Popular Standards (Category 6)

ANZCA Modern Pianoforte Series 2 – Grade Five Cool Jam; Solid; Time’s Up (ANZCA)
AGAY, D. Joy of Boogie and Blues Book 1, The Blue Waltz; Jazz Ostinato
(Yorktown Press YK21020/Music Sales)
Joy of Jazz, The Ev’ry Night; Lop-Pow; Willy the Weeper; 52nd Street Theme (YK21087)
Joy of Jazz Book 2, The Dizzy’s Dilemma; Mighty Fine (YK21384)
BAILEY, K. Jazzin’ Around 5 Time’s Up (Bailey)
BONSOR, B. Jazz Piano 2 for Young Players Wistful Prelude (Universal UE19363)
CHANG, P. Footloose and Fancy Free Shufflin’ (Encore Music Distributors)
CRAGGS, A. Single sheet: Missy Moo (ANZCA)
Favorite Pop Piano Solos Autumn Leaves; Heart and Soul (Hal Leonard HL00312523)
Genius of André Previn, The Blue Moon; How About You?; I Got It Bad (and That Ain’t Good);
I’m in the Mood for Love; Laura; Taking a Chance on Love; Whispering
(Amsco AM25982/Music Sales)
Genius of Thomas “Fats” Waller, The Ain’t Misbehavin’; (What Did I Do To Be So) Black and Blue (Alfred 00-TPF0120)
HUNTER, G. All That Jazz Cocovana (Improvisation required) (ANZCA)
It’s Easy to Play Showtunes Cabaret (Chester CH61425/Music Sales)
It’s Easy to Play Swing Bad, Bad, Leroy Brown; Come Fly with Me; Nice ‘n’ Easy; Moten Swing
(Amsco AM20140/Music Sales)
Jazz Piano Solos Volume 8 – Jazz Pop On Broadway (Hal Leonard HL00311786)
Jazz Sourcebook, The It Don’t Mean a Thing; Jersey Bounce; The Joint is Jumpin’;
‘Round Midnight; Satin Doll; Sophisticated Lady (Music Sales AM85333)
Just Film Themes As Time Goes By (Chester CH61425/Music Sales)
MIER, M. Jazz, Rags & Blues – Book 4 Mr. Trumpet Man (Alfred 00-18770)
J.R.&B. – Book 5 Jazz Finale; Opening Night Jazz (00-32715)
NORTON, C. American Popular Piano – Repertoire Level 6 Autumn Stroll
(ANZCA)

A.P.P. entries continue on following page
GRADE FIVE  (Continued)

Jazz and Popular Standards  (Continued)
NORTON, C.  American Popular Piano – Repertoire Level 7
Alameda (Solo part; backing track required)  (HL00399007)
A.P.P. – Repertoire Level 8  Close Encounter  (HL00399008)
Connections 7 for Piano  At the Rodeo; On a Swing  (Frederick Harris Music CNR07/Hal Leonard)
Connections 8 for Piano  Cause for Rejoicing  (CNR08)
Oscar Peterson Plays Broadway  Just in Time; Shake Up the Band; ’Til Tomorrow  
(Rodgers & Hammerstein.  The Sound of Music – Piano Solo Selections  Do-Re-Mi  
(Phillip Keveren Series, The – Bach Meets Jazz  Jesus, Priceless Treasure; Little Prelude in D Minor; 
March in D Major; Menuet in G Major; Menuet in G Minor  (Hal Leonard HL00198473)
RODGERS & HAMMERSTEIN.  The Sound of Music – Piano Solo Selections  Do-Re-Mi  
(Siskind, J.  The Magic of Standards  Laura; Wouldn’t It Be Loverly  
(Solos for Jazz Piano  I’ll Remember April; Taboo  (Carl Fischer ATJ305)
Unforgettable... The Lighter Side of Jazz  Fly Me to the Moon  (Wise AM950774/Music Sales)
URQUHART-JONES, D.  Moovin’ ‘n Groovin’  Miss Hippy  
More Straight and Jazzy  Little Gallic  (Encore Music Distributors: www.encoremusic.com.au)

Free Choice
One classical or modern piece of at least Grade Five standard. (See page 20, point 7.)

Sight Reading or Improvisation  (10 marks)
• The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

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 Pianoforte Technical Work
• ANZCA Modern Pianoforte Series 2 – Grade Six
• All That Jazz – Glenn R. Hunter
• ANZCA Modern Pianoforte Improvisation
• ANZCA Modern Pianoforte Sight Reading, Gr.6–7
• ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (18 marks)  From memory
Mixolydian mode: G and C sharp.
Hands separately and together, compass four octaves.
• The examiner may ask for the scales on the previous page to be played:
  1) *Legato* or *staccato*.
  2) *Crescendo* ascending and *diminuendo* descending (*legato* only).
Chromatic: on any note. Hands separately and together, compass four octaves.
• All above scales: *Legato* – minimum speed of MM 92 in semiquavers.  
  *Staccato* – minimum speed of MM 72 in semiquavers.
Staccato sixths – Major: C. Hands separately, compass two octaves. Each hand to begin on E and the C above, using the thumb and fifth fingers. 
• Minimum speed of MM 52 in semiquavers.
• Minimum speed of MM 72 in semiquavers.

**Arpeggios**  Major and minor: D, E, F sharp and C sharp. Root position.  
Dominant sevenths of the keys of D, E, F sharp and C sharp. Root position. 
Diminished sevenths of the keys of D (ie. on C sharp), E (on D sharp), F sharp (on E sharp) and C sharp (on B sharp). Root position. 
Hands separately and together, compass four octaves.
• All arpeggios: minimum speed of MM 60 in semiquavers.

**List**  (14 marks each)
Three (3) solos to be selected from three of the following categories, and one *Free Choice* piece. 
**Four pieces in all.**
• At least three of the selected pieces must be significantly contrasting in style and character. 
• At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
• Up to two pieces may be accompanied by backing tracks.
• 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).
• Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.

**Pop and Rock**  (Category 1)
**ANZCA Modern Pianoforte Series 2 – Grade Six**
  East Meets West; Morning Song; Song for Trixie (ANZCA)

*Adele* arr. M. Rejino.  Turning Tables  (Hal Leonard HL00159590)
*AGAY, D.*  Joy of Musicals, The  Memory; On My Own  (Yorktown Press YK21632/Music Sales)
*ALEXANDER, D.*  Especially in Jazzy Style, Book 3  Always and Forever; In My Own Space (Alfred 00-35190)
*Andrew Lloyd Webber Piano Solos*  Don’t Cry For Me Argentina; I Don’t Know How to Love Him (Music Sales RG10104)
*BAILEY, K.*  Jazzin’ Around 4  Morning Song  (Bailey)
*Dan Coates Complete Advanced Piano Solos – Music for All Occasions*  
  May You Always; The Rose; Star Wars (Main Theme)  (Alfred 00-AF9948)
GRADE SIX (Continued)

Pop and Rock (Continued)

Dance Style File  I Got You (I Feel Good)  (Chester CH61278/Music Sales)

Disney Piano Solos  A Whole New World  (Hal Leonard HL00313128)


Favorite Pop Piano Solos  Let It Be; Time to Say Goodbye  (Hal Leonard HL00312523)

Frozen -- Piano Solo  For the First Time in Forever  (Hal Leonard HL00128220)

HUNTER, G. All That Jazz  Ten-Bar Turnover  (Improvisation required)  (ANZCA)

Jazz Piano Solos Volume 28 -- The Beatles  Blackbird; Good Night  (Hal Leonard HL00119302)

JOEL, B. The New Best of Billy Joel -- Piano Solo  You May Be Right  (Hal Leonard HL00356296)

JOHN, E. The Elton John Collection  Can You Feel the Love Tonight; Candle in the Wind;

I Guess That’s Why They Call it the Blues; Your Song  (Hal Leonard HL00306040)

LOYD WEBBER, A. Phantom of the Opera, The  Angel of Music; The Music of the Night;
The Phantom of the Opera; Think of Me  (Music Sales RG10013)

NORTON, C. American Popular Piano -- Repertoire Level 7  Man About Town*; On the Lake
(Novus Via Music Group/Hal Leonard HL00399007)

A.P.P. -- Repertoire Level 8  Another Thought; Cosmopolitan; Crawler; Dawn*; Hazy Day;
Song of Farewell; Stratford Air; Unhappy Ending*  (HL00399008)
(First: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)

Connections 7 for Piano  On the Alert  (Frederick Harris Music CNR07/Hal Leonard)

Connections 8 for Piano  Top of the Class  (CNR08)

Eastern Preludes Collection  Hongor Mori  (Boosey & Hawkes BH 13083)

Phillip Keveren Series, The -- Cinema Classics  Raiders March  (Hal Leonard HL00310607)

P.K.S. -- Motown Hits  Ain’t No Mountain High Enough; Baby I Need Your Lovin’; Ben;
How Sweet It Is (to be Loved by You); Three Times a Lady; You Are the Sunshine of My Life
(HL00311295)

P.K.S. -- Queen for Classical Piano  Another One Bites the Dust; Crazy Little Thing Called Love;
Killer Queen; Somebody to Love  (HL00156645)

Popular Piano Solos Book 1  Amazing Grace; Danny Boy; From Both Sides Now;
My Way; Solitaire; Yesterday When I was Young; Your Song  (Wise AM24100/Music Sales)

Book 2  Close to You; Music Box Dancer; Song for Guy; You Light Up My Life  (AM24886)

RODGERS & HAMMERSTEIN. The Sound of Music -- Piano Solo Selections  Edelweiss
(Hal Leonard HL00313214)

SONDHEIM, S. Single sheet: Send in the Clowns  (Music Sales Digital smd_119038)

URQUHART-JONES, D. Four Pieces in Jazz Style and Two that Ain’t Gooey
Still Groovin’ Feintly Irish; Green Willows; Rapper; Song Without Words
(Encore Music Distributors: www.encoremusic.com.au)

Blues (Category 2)

ANZCA Modern Pianoforte Series 2 -- Grade Six  Down Beat Blues; FM Radio Blues  (ANZCA)

AGAY, D. Joy of Boogie and Blues Book 2, The  Blues Without Words
(Yorktown Press YK21368/Music Sales)

Joy of Musicals, The  Can’t Help Lovin’ Dat Man  (YK21632)

ALEXANDER, D. Especially in Jazzy Style, Book 3  Barclay Street Blues; Double Duty
(Alfred 00-35190)

Genius of Dave Brubeck, The -- Piano Solos, Book 1  Castilian Drums  (Alfred 00-TPF0130)
**Blues** (Continued)

HANDEL, A. Migrations in Music – Grades 5 and 6 Bootleg Blues; Dreamboat Blues  
(Wirripang: www.australiancomposers.com.au)

Jazz Piano Solos Volume 2 – Jazz Blues (2nd Edition)  
All Blues; Bag’s Groove; Birk’s Works; Blue Monk; Blues in the Closet; C-Jam Blues;  
D Natural Blues; K.C. Blues; Mr. P.C.; Now See How You Are; Now’s the Time;  
Straight, No Chaser; Things Ain’t What They Used to Be  
(J.P.S. Volume 8 – Jazz Pop New York State of Mind  
(HL00311786)

JONES, Norah. Come Away With Me – Piano Solo Cold Cold Heart  
(MANCINI, H. Single sheet: Baby Elephant Walk  
(Hal Leonard HL00292036)

McFARLANE, D. Single sheet: Reflections in Blue  
(Jazz Piano Solos Volume 2 – Jazz Blues (2nd Edition)  
All Blues; Bag’s Groove; Birk’s Works; Blue Monk; Blues in the Closet; C-Jam Blues;  
D Natural Blues; K.C. Blues; Mr. P.C.; Now See How You Are; Now’s the Time;  
Straight, No Chaser; Things Ain’t What They Used to Be  
(Hal Leonard HL00306522)

Mierz, M. Jazz, Rags & Blues – Book 4 Last Chance Blues  
(J.R.&B. – Book 5 River City Blues  
(Alfred 00-18770)

MILLWARD, F. Solo Piano Almost had the Blues  
(NORTON, C. American Popular Piano – Repertoire Level 7 Down ‘n’ Out Blues*; Feeling Blue  
(Primus Via Music Group/Hal Leonard HL00399007)

A.P.P. – Repertoire Level 8 Barbican Blues  
(Note: All A.P.P. pieces marked * are the Solo Piano parts and must be played with backing tracks.)  
(Connections 8 for Piano Texas Line Dance  
(Frederick Harris Music CNR08/Hal Leonard)

Popular Piano Solos Book 7: Blues Farewell Blues; I Let a Song Go Out of My Heart;  
J. D.’s Jump; Mean to Me; The Night We Called It A Day  
(SCHMITZ, M. Blues & Boogie Woogie Piano Blues for George (Gershwin); A Way to Blues  
(Deutscher Verlag für Musik DVfM 31 071)

URQUHART-JONES, D. Moovin’ n Groovin’ Easy-Peasy Blues  
(with one additional chorus of improvisation)  
(Encore Music Distributors: www.encoremusic.com.au)

**Boogie** (Category 3)

ANZCA Modern Pianoforte Series 2 – Grade Six  
Barnyard Boogie; Bat Cave Boogie; Touchdown Boogie  
(ANZCA)

ANTHONY, Y. Boogie-Rave Bat Cave Boogie; Black Mountain Boogie  
(own solo where marked);  
Boogie Man Chase  
(SpinOff Music: spinoffmusic@aapt.net.au)

BAILEY, K. Jazzin’ Around 6 Buckleboo Shuffle  
(Bailey)

BAUMGARTNER, E. Jazz Connection – Book 3 Beale Street Boogie  
(Willis Music 12625)

EUSTACE, Bradley. Fusion Sunshade Boogie  
(with optional L.H. part)  

Jazz Piano Solos Volume 2 – Jazz Blues (2nd Edition) Blue ‘n Boogie; Blues for Alice  
(Hal Leonard HL00306522)

NORTON, C. Connections 7 for Piano The Band Strikes Up  
(Boosey & Hawkes M060116384)

**Ragtime** (Category 4)

ANZCA Modern Pianoforte Series 2 – Grade Six  
Engine Room Rag; From Rags to Riches  
(ANZCA)

AGAY, D. Joy of Ragtime, The Black and White Rag; Classical Rag; Cotton Bolls;  
Mandy’s Broadway Stroll; The Sycamore  
(Yorktown Press YK21129/Music Sales)
### Grade Six (Continued)

#### Ragtime (Continued)
- Anthony, Y. *Rag-Rave*  
  Engine Room Rag  
  (SpinOff Music: spinoffmusic@aapt.net.au)
- Carr-Boyd, A. *Rag for Razz*  
  (Wirrippang: www.australiancomposers.com.au)
- Douglass & Douglass. *Single Sheet: The Morse Code Rag*  
  (Email: douglassanddouglass@gmail.com)
- Hunter, G. *Ragtime Trilogy*  
  Ragamuffin Rag  
  (AMPD/Hal Leonard)

#### It’s Easy to Play Ragtime
- The Easy Winners;  
  *The Entertainer*  
  (Amsco AM14143/Music Sales)
- Joplin, S. *Complete Piano Rags*  
  *The Easy Winners;  
  The Entertainer;  
  Leola;  
  Peacherine Rag;  
  Pine Apple Rag;  
  Silver Swan Rag;  
  Swipsey*  
  (Dover DP13772)
- Mier, M. *Jazz, Rags & Blues – Book 5*  
  *Hot Potato Rag*  
  (Alfred 00-32715)
- Winifred Atwell’s *Book of Piano Rags*  
  *Monkey Blues*  
  (Albert AL1390/Music Sales)

#### Latin American (Category 5)
- ANZCA Modern Pianoforte Series 2 – Grade Six  
  *Espagnol;  
  Miss Miles;  
  Strictly Latin*  
  (ANZCA)
- Alexander, D. *Especially in Jazzy Style, Book 3*  
  *Porto Alegre*  
  (Alfred 00-35190)
- Anthony, Y. *Latin-Rave*  
  *Little Botu*  
  (SpinOff Music: spinoffmusic@aapt.net.au)
- Bailey, K. *Jazzin’ Around 1*  
  *Miss Miles*  
  (Bailey)
- *Jazz Piano Solos Volume 8 – Jazz Pop*  
  *Oye Como Va;  
  Rikki Don’t Lose That Number*  
  (Hal Leonard HL00311786)
- *J.P.S. Volume 28 – The Beatles*  
  *I Will*  
  (HL00119302)
- *J.P.S. Volume 29 – Elton John*  
  *Daniel*  
  (HL00120968)
- *Jazz Sourcebook, The*  
  *The Girl from Ipanema;  
  One Note Samba;  
  Wave*  
  (Music Sales AM85333)
- Norton, C. *American Popular Piano – Repertoire Level 6*  
  *Latin Promenade*  
  (Novus Via Music Group/Hal Leonard HL00399006)
- *A.P.P. – Repertoire Level 7*  
  *Dancing Together*  
  (HL00399007)
- *A.P.P. – Repertoire Level 8*  
  *A Day on the Beach*  
  *(Solo part; backing track required;)*  
  (HL00399008)
- *Connections 7 for Piano*  
  *Sax Tune*  
  (Frederick Harris Music CNR07/Hal Leonard)
- *Connections 8 for Piano*  
  *Latin Lament;  
  Mambo Queen*  
  (CNR08)
- *Latin Preludes Collection*  
  *no. 1, Samba I;  
  no. 2, Rumba I;  
  no. 3, Samba II*  
  (Boosey & Hawkes M060116261)
- *Phillip Keveren Series, The – Bach Meets Jazz*  
  *Two-Part Invention in A Minor*  
  (Hal Leonard HL00198473)
- *Solos for Jazz Piano*  
  *Spain*  
  (Carl Fischer ATJ305)
- Urquhart-Jones, D. *Moovin’ ‘n Groovin’*  
  *Strictly Latin*  
  (Encore Music Distributors:  www.encoremusic.com.au)
- *Still Groovin’*  
  *Tango*  
  (Encore Music Distributors:  www.encoremusic.com.au)

#### Jazz and Popular Standards (Category 6)
- ANZCA Modern Pianoforte Series 2 – Grade Six  
  *Frisky;  
  Fussy Hussy*  
  (ANZCA)
- Alexander, D. *Especially in Jazzy Style, Book 3*  
  *A Million Miles Away*  
  (Alfred 00-35190)
- Anthony, Y. *Swing-Rave*  
  *Hooks in the Road*  
  (SpinOff Music: spinoffmusic@aapt.net.au)
- Bailey, K. *Jazzin’ Around 1*  
  *Darren’s Dilemma;  
  Disco Kid;  
  Melissa’s Mood;  
  Waltz for Wendy*  
  (Bailey)
- Baumgartner, E. *Jazz Connection – Book 3*  
  *South Side Stomp*  
  (Willis Music 12625)
- Bill Evans: *Jazz Piano*  
  *Time Remembered*  
  (Wise AM91954/Music Sales)
GRADE SIX  (Continued)

**Jazz and Popular Standards**  (Continued)

BONSOR, B.  *Jazzy Piano 2 for Young Players*  *Feelin’ Good*  (Universal UE19363)

CHANG, P.  *Footloose and Fancy Free*  *Pussy-Footing*  (Encore Music Distributors)

CHUA, S.  *A Gangster Suite*  *You Dirty Rat*  (Midnight Editions)

Dan Coates Complete Advanced Piano Solos – *Music for All Occasions*

  What’s New?  (Alfred 00-AF9948)


Genius of André Previn, The  *I Know Why (and So Do You)*  (Wise AM25982/Music Sales)

Genius of George Shearing, The  *Blue Moon;  Ebb Tide*  (Wise AM25990/Music Sales)

Genius of Thomas “Fats” Waller, The  *Girl of My Dreams;  Handful of Keys;  Honeysuckle Rose;  ’Tain’t Nobody’s Biz-Ness If I Do*  (Alfred 00-TPF0120)

Giants of Jazz Piano, The

  The Shadow of Your Smile;  Skylark;  Somebody Loves Me  (Alfred 00-AF9669A)


  *I Thought About You; There is No Greater Love; Stella by Starlight*  (Advance Music 09016)

HUNTER, G.  *All That Jazz*  *It’s 5 to 6 (Improvisation required)*  (ANZCA)

Jazz Piano Solos Volume 1 – *Miles Davis (2nd Edition)*  *Boplicity; Circle; Dig; Flamenco Sketches; Four; Milestones; Solar; Somethin’ Else; The Theme*  (Hal Leonard HL00306521)

J.P.S. Volume 8 – *Jazz Pop*  *I Shot the Sheriff*  (HL00311786)

J.P.S. Volume 16 – *Disney*  *The Bare Necessities*  (HL00312121)

J.P.S. Volume 28 – *The Beatles*  *Let It Be*  (HL00119302)

J.P.S. Volume 29 – *Elton John*  *Blue Eyes*  (HL00120968)

Jazz Sourcebook, The  *Lullaby of Birdland*  (Music Sales AM85333)

JONES, Norah.  *Come Away With Me – Piano Solo*  *The Nearness of You*  (Hal Leonard HL00306966)


MIER, M.  *Jazz, Rags & Blues – Book 4*  *Tuxedo Jazz*  (Alfred 00-18770)

  *J.R.&B. – Book 5*  *Steamboat Jazz*  (00-32715)

NORTON, C.  *American Popular Piano – Repertoire Level 7*  *Free Ride*  (Novus Via Music Group/Hal Leonard HL00399007)

  *A.P.P. – Repertoire Level 8*  *Free Bird; Free from Care; Red Carpet Day*  (HL00399008)

  *Connections 8 for Piano*  *Hot Day*  (Frederick Harris Music CNR08/Hal Leonard)

Oscar Peterson Plays Broadway  *There’s a Small Hotel; Wouldn’t It Be Loverly*  (Hal Leonard HL00672532)

Phillip Keveren Series, The – *Bach Meets Jazz*  *Sheep May Safely Graze; Sleepers, Awake; Two-Part Invention in F Major*  (Hal Leonard HL00198473)

Popular Piano Solos Book 8: *Jazz*  *Lazy River; Lonesome Road; Take Five; Tuxedo Junction; Undecided*  (Wise AM33861/Music Sales)

SISKIND, J.  *The Magic of Standards*

  *Bewitched; Chelsea Bridge; I’m Beginning to See the Light; Puttin’ on the Ritz*  (Hal Leonard HL00110218)

Solos for Jazz Piano  *Christopher Columbus; Georgia On My Mind*  (Carl Fischer ATJ305)

Unforgettable – The Lighter Side of Jazz  *Caravan; Fools Rush In*  (Wise AM950774/Music Sales)

URQUHART-JONES, D.  *Four Pieces in Jazz Style and Two that Ain’t*  *Jazzy Waltz II*

  *Still Groovin’ Hit It!; Sometimes; Won’t You Come to My House*  (Encore Music Distributors:  www.encoremusic.com.au)
GRADE SIX (Continued)

**Free Choice**
One classical or modern piece of at least Grade Six standard. (See page 20, point 7.)

**Sight Reading or Improvisation** (10 marks)
- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests** **General Knowledge** (8 marks each) *See pages 25–32*

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 Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Grade Seven
- ANZCA Modern Pianoforte Improvisation
- ANZCA Modern Pianoforte Sight Reading, Gr.6–7
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

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

Lydian mode: F and A flat. 
Hands separately and together, compass four octaves. 
- The examiner may ask for the above scales to be played:  
  1) *Legato or staccato.* 
  2) *Crescendo* ascending and *diminuendo* descending (*legato* only). 
- All above scales: *Legato* – minimum speed of MM 104 in semiquavers.  
  *Staccato* – minimum speed of MM 80 in semiquavers. 

Thirds – Major and harmonic minor: G. 
Hands together, L.H. commencing on the tonic and R.H. on the major or minor 3rd above. 
Compass four octaves. 
- Minimum speed of MM 104 in semiquavers. 

Staccato double octaves – Major, harmonic minor and melodic minor: G. 
Hands separately and together, compass two octaves. 
- Minimum speed of MM 60 in semiquavers. 

Compass two octaves. 
- Minimum speed of MM 80 in semiquavers.
GRADE SEVEN  (Continued)

Dominant sevenths of the keys of G, A, F and E flat.  Root position and inversions.
Diminished sevenths of the keys of G (ie. on F sharp), A (on G sharp), F (on E) and E flat (on D).  Root position only.
Hands separately and together, compass four octaves.
  • All arpeggios: minimum speed of MM 76 in semiquavers.

List  (14 marks each)
Three (3) solos to be selected from three of the following categories, and one Free Choice piece.
Four pieces in all.
  • At least three of the selected pieces must be significantly contrasting in style and character.
  • At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
  • Up to two pieces may be accompanied by backing tracks.
  • 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).
  • Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.

Pop and Rock  (Category 1)
ANZCA Modern Pianoforte Series 2 – Grade Seven
  Afternoons in Autumn;  A Funky Gavotte;  Stand and Deliver  (ANZCA)

CLAYDERMAN, R.  Anthology  Greensleeves  (Amsco AM61441/Music Sales)
Dan Coates Complete Advanced Piano Solos – Music for All Occasions  Arthur’s Theme;
  The Greatest Love of All;  (Everything I Do) I Do It for You;  I Say a Little Prayer;
  Saving All My Love for You;  Song from M*A*S*H;  Up Where We Belong;  We’ve Got Tonight
  (Alfred 00-AF9948)
Dance Style File  I Will Survive  (embellishment required)  (Chester CH61278/Music Sales)
ELFMAN, D.  Single sheet: Theme from The Simpsons  (Hal Leonard Digital smd_h_000000000132588)
  Spiritus  X-Theme  (BEMDL DML-0016)
Favorite Pop Piano Solos  All I Ask of You;  Bohemian Rhapsody  (Hal Leonard HL00312523)
Frozen – Piano Solo  Let It Go  (Hal Leonard HL00128220)
HORNER & JENNINGS.  Single sheet: My Heart Will Go On  (Hal Leonard HL00351759)
Jazz Piano Solos Volume 8 – Jazz Pop  Against All Odds;  Blackbird  (Hal Leonard HL00311786)
  J.P.S. Volume 28 – The Beatles  Hey Jude;  Ob-La-Di, Ob-La-Da  (HL00119302)
  J.P.S. Volume 29 – Elton John  Candle in the Wind;  Sacrifice  (HL00120968)
JOEL, B.  The New Best of Billy Joel – Piano Solo  All My Life  (Hal Leonard HL00356296)
JOHN, E.  The Elton John Collection  Bennie and the Jets;  Don’t Let the Sun Go Down on Me;
  The One;  Rocket Man;  Sad Songs (Say So Much);  Someone Saved My Life Tonight
  (Hal Leonard HL00306040)
Lion King, The – Piano Solos  Circle of Life  (Hal Leonard HL00292060)
LLOYD WEBBER, A.  Single sheet: Memory (from Cats)  (Hal Leonard HL00354437)
  Phantom of the Opera, The  All I Ask of You;  The Point of No Return  (Music Sales RG10013)
GRADE SEVEN  (Continued)

**Pop and Rock**  (Continued)

**MERCURY, F.**  *Single sheet:* Bohemian Rhapsody  (Hal Leonard HL00353358)

**NORTON, C.**  Connections 8 for Piano  Out on the Prairie  (Frederick Harris Music CNR08/Hal Leonard)

Pacific Preludes Collection  Mo Li Hua  (Boosey & Hawkes BH 13100)

**Rock Preludes Collection**  *(Backing tracks recommended, but not mandatory)*

no. 1, Wildcat;  no. 2, Blurred Horizon;  no. 5, Rising Force;  no. 8, Sturdy Build;  no. 9, Country Song;  no. 12, A Steady Hand  (B&H M060116384)

**Phillip Keveren Series, The – Motown Hits**

Easy;  I Believe (When I Fall in Love It Will Be Forever);  Too High  (Hal Leonard HL00311295)

P.K.S. – Queen for Classical Piano  Bicycle Race;  Brighton Rock;  Radio Ga Ga;  Under Pressure;  We Are the Champions;  Who Wants to Live Forever  (HL00156645)

**Popular Piano Solos Book 1**  Imagine;  Sailing;  A Whiter Shade of Pale  (Wise AM24100/Music Sales)

**Book 2**  Just the Way You Are;  Over the Rainbow  (AM24886)

SIMON, P.  *Single sheet:* Bridge Over Troubled Water  (Hal Leonard HL14005124)

**Unforgettable... Great Ballads & Love Songs**  I Write the Songs;  Love is Blue  (Wise AM951401/Music Sales)

**URQUHART-JONES, D.**  Straight and Jazzy  A Funky Gavotte  
(Encore Music Distributors: www.encoremusic.com.au)

**Blues**  (Category 2)

**ANZCA Modern Pianoforte Series 2 – Grade Seven**

Batik Blues;  Blues in G;  Midnight at ‘The Blues Club’  (ANZCA)

CHUA, S.  *A Gangster Suite*  Struttin’ It Around  (Midnight Editions)

Erroll Garner Anthology, The  It Gets Better Every Time;  Just Blues  (Hal Leonard HL002500535)

**Jazz Piano Solos Volume 8 – Jazz Pop**  Don’t Know Why  (Hal Leonard HL00311786)

**MAMAK, D.**  *Five Eclectic Pieces for Piano*  Blue Nocturne  (www.devimamak.com.au)

**NORTON, C.**  Rock Preludes Collection  no. 13, Barnyard Blues *(backing track recommended, but not mandatory)*  (Boosey & Hawkes M060116384)

**Popular Piano Solos Book 7: Blues**  Bad Penny Blues;  Basin Street Blues;  Blues at Dawn;  A Blues Serenade;  Memories of You;  Mood Indigo;  Solitude  (Wise AM33879/Music Sales)


**Boogie**  (Category 3)

**ANZCA Modern Pianoforte Series 2 – Grade Seven**  Faster Blaster;  London Bridge Boogie  (ANZCA)

AGAY, D.  *Joy of Boogie and Blues Book 1, The*  Dark-Eyes Boogie  
(Yorktown Press YK21020/Music Sales)

ANTHONY, Y.  *Boogie-Rave*  Boogie on the Run  (SpinOff Music: spinoffmusic@aapt.net.au)

BAILEY, K.  Jazzin’ Around 5  Faster Blaster  (Bailey)

**Jazz Piano Solos Volume 28 – The Beatles**  Ticket to Ride  (Hal Leonard HL00119302)

J.P.S. Volume 29 – Elton John  Bennie and the Jets;  I Guess That’s Why They Call It the Blues  (HL00120968)

**Ragtime**  (Category 4)

**ANZCA Modern Pianoforte Series 2 – Grade Seven**  Orang Utan Rag;  Russian Circus Rag  (ANZCA)
GRADE  SEVEN (Continued)

**Ragtime** (Continued)

AGAY, D. *Joy of Ragtime, The* The Calico Rag; Kansas City Rag; Maple Leaf Rag; Peaches and Cream; Pleasant Moments (Yorktown Press YK21129/Music Sales)

BOTS福德, G. *Black and White Rag (original version)* (Free PDF download from: www.ragtimepiano.ca/images/blackwhiterag.pdf)

JOPLIN, S. *Complete Piano Rags* Eugenia; Fig Leaf Rag; Heliotrope Bouquet; Magnetic Rag; Maple Leaf Rag; Pine Apple Rag; Ragtime Dance; Reflection Rag; Scott Joplin’s New Rag; Stoptime Rag (Dover DP137772)

**Latin American** (Category 5)

ANZCA Modern Pianoforte Series 2 – Grade Seven Blue Samba; Hot Chilli Cha-Cha (ANZCA)

ANTHONY, Y. *Latin-Rave* Dancin’ to Brazil (SpinOff Music: spinoffmusic@aapt.net.au)

BRANDMAN, M. *6 Contemporary Piano Pieces* Tango Tranquille (www.margaretbrandman.com/Encore Music Distributors)

Ernesto LeCuna Piano Music A la Antigua; Music Box; Zambra Gitana (Hal Leonard HL00220002)

Erroll Garner Anthology, The Eldorado; Mambo Erroll; Mood Island (Hal Leonard HL02500535)

Jazz Piano Solos Volume 8 – Jazz Pop

I Just Called to Say I Love You; If You Leave Me Now; It’s Too Late (Hal Leonard HL00311786)

J.P.S. Volume 16 – Disney A Whole New World (HL00312121)

J.P.S. Volume 29 – Elton John Little Jeannie (HL00120968)

MILLWARD, F. *Solo Piano* Stilt Dance (Wirripang: www.australiancomposers.com.au)

Nazareth – Brazilian Tangos and Dances ed. D. P. Appleby. Ferramenta (Alfred 00-16775)

NORTON, C. *Connections 8 for Piano* Cuban Romance (Frederick Harris Music CNR08/Hal Leonard)

Latin Preludes Collection no. 6, Beguine; no. 7, Mambo (Boosey & Hawkes M060116261)

Rock Preludes Collection no. 7, Sunshine Piece (backing track recommended, but not mandatory) (B&H M060116384)

Solos for Jazz Piano Un Poco Loco (Carl Fischer ATJ305)

URQUHART-JONES, D. Moovin’ n Groovin’ A Touch of Spain

Still Groovin’ Sevens and Eights (Encore Music Distributors: www.encoremusic.com.au)

**Jazz and Popular Standards** (Category 6)

ANZCA Modern Pianoforte Series 2 – Grade Seven

Hangin’ with Ken & Jo; Jazz Waltz; West Coast Breezes (ANZCA)

AGAY, D. *Joy of Jazz, The* Blue Petals; Three Jazz Flavors (Yorktown Press YK21087/Music Sales)

ALEXANDER, D. *Especially in Jazzy Style, Book 3* Jazz at Five (Alfred 00-35190)

ANTHONY, Y. *Swing-Rave* Don’s Day Out; Movin’ On (SpinOff Music: spinoffmusic@aapt.net.au)

Artistry of George Shearing, The Wendy (Alfred 00-AFM00018)

BAILEY, K. *Jazzin’ Around 6* Dance on the Nightingale Floor (Bailey)

Bill Evans: Jazz Piano Who Can I Turn To (Wise AM91954/Music Sales)

Bill Evans – Time Remembered – 14 Piano Transcriptions We Will Meet Again; 34 Skidoo (Hal Leonard HL00121885)

BONSOR, B. *Jazzy Piano 2 for Young Players* Willie Wagglesticks Walkabout (Universal UE19363)

Craggs, A. *Two Advanced Studies in Modern Styles* Feline Fine (ANZCA)
GRADE SEVEN (Continued)

Jazz and Popular Standards (Continued)

Dan Coates Complete Advanced Piano Solos – Music for All Occasions  As Time Goes By;  A Dream is a Wish Your Heart Makes;  Heart;  If My Friends Could See Me Now!;  La Vie en Rose;  Love and Marriage;  Misty  (Alfred 00-AF9948)

Erroll Garner Anthology, The

Nightwind;  Other Voices;  You Turn Me Around  (Hal Leonard HL02500535)

Genius of Dave Brubeck, The – Piano Solos, Book 1

King for a Day;  Three to Get Ready  (Alfred 00-TPF0130)

Genius of George Shearing, The  Just the Way You Are;  Killing Me Softly  
(Wise AM25990/Music Sales)

Giants of Jazz Piano, The  Blue Moon;  Fascinating Rhythm;  Get Happy;  I’m in the Mood for Love;  Over the Rainbow;  Stompin’ at the Savoy  (Alfred 00-AF9669A)

Greatest Songs of George Gershwin, The

My Man’s Gone Now;  Nice Work If You Can Get It  (Hal Leonard HL00312160)


Autumn Leaves;  My Funny Valentine;  Oliluqui Valley  (Advance Music 09016)

Jazz Piano Solos Volume 8 – Jazz Pop

Fields of Gold;  Isn’t She Lovely;  Killing Me Softly With His Song;  Norwegian Wood;  Rainy Days and Mondays;  Roxanne;  Sunny;  What a Fool Believes;  What a Wonderful World  (Hal Leonard HL00311786)

J.P.S. Volume 16 – Disney

Chim Chim Cher-ee;  He’s a Tramp;  Some Day My Prince Will Come  (HL00312121)

J.P.S. Volume 28 – The Beatles  All You Need is Love;  Can’t Buy Me Love;  Day Tripper;  Don’t Let Me Down;  Got to Get You Into My Life;  Penny Lane  (HL00119302)

J.P.S. Volume 29 – Elton John  Don’t Go Breaking My Heart;  Rocket Man;  Tiny Dancer  (HL00120968)

Jazz Sourcebook, The  Unsquare Dance  (Music Sales AM85333)

LYNCH, S.  Single sheet:  Showin’ Off!  (www.music-creations.co.nz)

NORTON, C.  Eastern Preludes Collection  Bahay Kubo  (Boosey & Hawkes BH 13083)

Pacific Preludes Collection  Now is the Hour;  Pokarekare Ana  (B&H BH 13100)

Oscar Peterson Plays Broadway  Baubles, Bangles and Beads;  Come Rain or Come Shine;  Easter Parade;  If I Were a Bell;  Summertime  (Hal Leonard HL00672532)

Phillip Keveren Series, The – Bach Meets Jazz  Jesu, Joy of Man’s Desiring;  Prelude and Fugue in C Minor;  Prelude in C Major  (Hal Leonard HL00198473)

Popular Piano Solos Book 2  I’m in the Mood for Love  (Wise AM24886/Music Sales)

Book 8: Jazz  African Waltz;  Caravan;  Don’t Get Around Much Anymore;  I’m Gonna Sit Right Down;  Manteca;  ’Round Midnight  (AM33861)

SISKIND, J.  The Magic of Standards  Lulu’s Back in Town  (Hal Leonard HL00110218)

Solos for Jazz Piano  Nardis  (Carl Fischer ATJ305)

Unforgettable... The Lighter Side of Jazz

I’m Beginning to See the Light;  Stormy Weather;  Take the “A” Train  (Wise AM950774/Music Sales)

URQUHART-JONES, D.  Moovin’ ‘n Groovin’  Jazz Waltz

More Straight and Jazzy  Lazy Tones;  Remembrance

Still Groovin’  Easy Does It;  Still Groovin’;  Tenth Avenue

Straight and Jazzy  Parkview in Swingtime  (Encore Music Distributors:  www.encoremusic.com.au)
GRADE SEVEN (Continued)

**Free Choice**
One classical or modern piece of at least Grade Seven standard. (See page 20, point 7.)

**Sight Reading or Improvisation** (10 marks)
- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests General Knowledge** (8 marks each) See pages 25–32

GRADE EIGHT

*Duration: 50 minutes*

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

ANZCA publications relevant to this level:
- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 – Grade Eight
- ANZCA Modern Pianoforte Improvisation
- ANZCA Modern Pianoforte Sight Reading, Gr.8
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

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

Scales
- Phrygian mode: E and C.  Locrian mode: B and A.
- Hands separately and together, compass four octaves.
- The examiner may ask for the above scales to be played:
  1) *Legato or staccato*.
  2) *Crescendo ascending and diminuendo descending (legato only).*
- All above scales: *Legato* – minimum speed of MM 104 in semiquavers.
  *Staccato* – minimum speed of MM 84 in semiquavers.

Sixths
- Hands together, R.H. commencing on the tonic and L.H. on the major or minor 6th below.
- Chromatic in major 6ths: A flat.
- Hands together, R.H. commencing on the tonic and L.H. on the major 6th below.
- Compass four octaves.
- Minimum speed of MM 104 in semiquavers.

Staccato double octaves
- Chromatic: A flat.  Hands separately and together, compass two octaves.
- Minimum speed of MM 60 in semiquavers.

Contrary motion
- Compass two octaves.
- Minimum speed of MM 84 in semiquavers.
GRADE EIGHT  (Continued)

Arpeggios  Major and minor: C, B, B flat and A flat. Root position and inversions. Dominant sevenths of the keys of C, B, B flat and A flat. Root position and inversions. Diminished sevenths of the keys of C (ie. on B), B (on A sharp), B flat (on A) and A flat (on G). Root position only. Hands separately and together, compass four octaves.
- All arpeggios: minimum speed of MM 84 in semiquavers.

List  (14 marks each)
Three (3) solos to be selected from three of the following categories, and one Free Choice piece. Four pieces in all.
- 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. (Own arrangements or rearrangements should be clearly notated, but do not have to be precise note-for-note transcriptions.) These copies will be retained by the examiners and destroyed.
- All pieces must be significantly contrasting in style and character.
- At least one piece must contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
- Up to two pieces may be accompanied by backing tracks.
- Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.

Pop and Rock  (Category 1)
ANZCA Modern Pianoforte Series 2 – Grade Eight  Bill’s Lunchbox; Danny Boy; Serenade for Sarah Jane  (ANZCA)
CLAYDERMAN, R.  Anthology  AuBord de le Riviève; Feelings; Le Voyage Dans La Nuit  (Amsco AM61441/Music Sales)
Dan Coates Complete Advanced Piano Solos – Music for All Occasions  Beauty and the Beast; Desperado; Evergreen; From a Distance; I Believe I Can Fly; I Don’t Want to Miss a Thing; I Swear; The Prayer; Send in the Clowns; Tears in Heaven; Theme from Ice Castles; Un-Break My Heart; The Wind Beneath My Wings  (Alfred 00-AF9948)
EUSTACE, Bradley.  Dr. Senior  Dr. Funk  (BEDML DML-0022: www.c-mat.com.au)
Ragazzi  The House of the Rising Sun; Sabre Dance (hard piano version)  (BEDML DML-0015)
Jazz Piano Solos Volume 8 – Jazz Pop  You Are So Beautiful  (Hal Leonard HL00311786)
J.P.S. Volume 28 – The Beatles  Golden Slumbers; Here Comes the Sun; Something  (HL00119302)
J.P.S. Volume 29 – Elton John  Sorry Seems to Be the Hardest Word; Your Song  (HL00120968)
JOHN, E.  The Elton John Collection  Levon  (Hal Leonard HL00306040)
NORTON, C.  Eastern Preludes Collection  Chan Mali Chan  (Boosey & Hawkes BH 13083)
Pacific Preludes Collection  Sweet Betsy from Pike  (B&B BH 13100)
**GRADE EIGHT**  (Continued)

**Pop and Rock**  (Continued)
NORTON, C.  Rock Preludes Collection  *(Backing tracks recommended, but not mandatory)*
  no. 3, Jingo;  no. 14, Forcing the Pace  (Boosey & Hawkes B&H M060116384)
Phillip Keveren Series, The – Queen for Classical Piano  Bohemian Rhapsody;  We Will Rock You
  (Hal Leonard HL00156645)
Popular Piano Solos Book 1  By the Time I Get to Phoenix;  Macarthur Park  (Wise AM24100)
  Book 2  You Don’t Bring Me Flowers  (AM24886)
SCHWARTZ, S.  Wicked  Defying Gravity  (Hal Leonard HL00311317)

**Blues**  (Category 2)
ANZCA Modern Pianoforte Series 2 – Grade Eight
  Amazing Grace;  Back in New Orleans;  Shades of Blue  (ANZCA)
Dan Coates Complete Advanced Piano Solos – Music for All Occasions  Miss Celie’s Blues
  (Alfred 00-AF9948)
Erroll Garner Anthology, The  Way Back Blues  (Hal Leonard HL02500535)
Genius of Dave Brubeck, The – Piano Solos, Book 1  Bluette;  Far More Blue  (Alfred 00-TPF0130)
Giants of Jazz Piano, The  Bluette  (Alfred 00-AF9669A)
Greatest Songs of George Gershwin, The  It Ain’t Necessarily So  (Hal Leonard HL00312160)
Jazz Piano Solos Volume 28 – The Beatles  From Me to You  (Hal Leonard HL00119302)
  J.P.S. Volume 29 – Elton John  Don’t Let the Sun Go Down on Me;  Philadelphia Freedom
  (HL00306068)
MILLWARD, F.  Solo Piano  Once I Was Crazy Now I’m Just Mad
  (Wirripang: www.australiancomposers.com.au)
New Orleans Piano Legends – Piano Solo  Doin’ It;  Pop’s Dilemma  (Hal Leonard HL00310092)
Popular Piano Solos Book 7: Blues  Black Coffee;  I Waited For You;  Lover Man;
  Stormy Weather;  When Sunny Gets Blue  (Wise AM33879/Music Sales)
SCHMITZ, M.  Blues & Boogie Woogie Piano  Black Blues;  Blue Waltz;  In Double Time
  (Deutscher Verlag für Musik DVfM 31 071)

**Boogie**  (Category 3)
ANZCA Modern Pianoforte Series 2 – Grade Eight  Bangkok Boogie;  Boogie Etude  (ANZCA)
CHUA, S.  A Gangster Suite  The Jig is Up…!  (Midnight Editions)
FINA, J.  Single sheet:  Bumble Boogie  (Criterion/Hal Leonard HL00004005)
Jazz Piano Solos Volume 29 – Elton John  Crocodile Rock  (Hal Leonard HL00120968)
SCHMITZ, M.  Blues & Boogie Woogie Piano  A Run of the Keys
  (Deutscher Verlag für Musik DVfM 31 071)

**Ragtime**  (Category 4)
ANZCA Modern Pianoforte Series 2 – Grade Eight  Encore Rag;  Komodo Dragon Rag  (ANZCA)
AGAY, D.  Joy of Ragtime, The  Bohemia;  The Chrysanthemum;  Frog Leg’s Rag;
  Ragtime Nightingale;  The St. Louis Rag  (Yorktown Press YK21129/Music Sales)
Dan Coates Complete Advanced Piano Solos – Music for All Occasions  Ragtime  (Alfred 00-AF9948)
JOPLIN, S.  Complete Piano Rags
  The Chrysanthemum;  Gladiolus Rag;  Rose Leaf Rag;  Searchlight Rag  (Dover DP13772)
GRADE EIGHT  (Continued)

**Ragtime**  (Continued)

MAUL, John.  *Single sheet*: Hungarian Rag *(adaptation of Hungarian Dance no. 5 by Brahms)*  (Digital sheet music; download from www.scoreexchange.com)

NORTON, C.  *Connections 8 for Piano*:  Hot Breakfast  *(Frederick Harris Music CNR08/Hal Leonard)*

Pacific Preludes Collection  Waltzing Matilda  *(Boosey & Hawkes BH 13100)*

Winifred Atwell’s *Book of Piano Rags*  Blue Goose Rag; Britannia Rag; Fiddlesticks Rag; Jubilee Rag – Concert Version; Tickle the Ivories  *(Albert AL1390/Music Sales)*

**Latin American**  *(Category 5)*

*ANZCA Modern Pianoforte Series 2 – Grade Eight*

Catch a Wave; Mildly Latin; The Sabah Samba  *(ANZCA)*

ANTHONY, Y.  *Latin-Rave*:  Miguel’s Tango  *(SpinOff Music: spinoffmusic@aapt.net.au)*

BAILEY, K.  *Single sheet*:  Drowsy Bees and Butterflies  *(Kerin Bailey Music KB02074)*

CHUA, S.  *Red Hot Rhapsodies*:  Siesta  *(Midnight Editions)*

CRAGGS, A.  *Two Advanced Studies in Modern Styles*:  Smooth Moves  *(ANZCA)*

*Dance Style File*:  Oye Mi Canto  *(Chester CH61278/Music Sales)*

Erroll Garner Anthology, The  El Papa Grande  *(Hal Leonard HL02500535)*

*Genius of Dave Brubeck, The – Piano Solos, Book 1*:  Bossa Nova U.S.A.  *(Alfred 00-TPF0130)*

Jazz Piano Solos Volume 16 – Disney  Can You Feel the Love Tonight  *(Hal Leonard HL00312121; also available in Volume 29 – Elton John (HL00120968))*

Nazareth – Brazilian Tangos and Dances  ed. D. P. Appleby.  Nenê  *(Alfred 00-16775)*

NORTON, C.  *Eastern Preludes Collection*:  Gelang Sipaku Gelang; Ya, Ya, Maya, Ya  *(Boosey & Hawkes BH 13083)*

Pacific Preludes Collection  Cielito Lindo; El Guapango Chorotega; Parranda Campesina  *(B&H BH 13100)*

Unforgettable... Great Ballads & Love Songs  The Girl from Ipanema  *(Wise AM951401)*


**Jazz and Popular Standards**  *(Category 6)*

*ANZCA Modern Pianoforte Series 2 – Grade Eight*:  Fast Eddy; A Wandering Waltz  *(ANZCA)*

Artistry of George Shearing, The  Waltz for Claudia  *(Alfred 00-AFM00018)*

Bill Evans: Jazz Piano  Waltz for Debby  *(Wise AM91954/Music Sales)*

Bill Evans – Time Remembered – 14 Piano Transcriptions

Fun Ride; Maxine; Remembering the Rain  *(Hal Leonard HL00121885)*

CHUA, S.  *Red Hot Rhapsodies*:  Transylvanian Romp  *(Midnight Editions)*

Dan Coates Complete Advanced Piano Solos – Music for All Occasions

Hey There; Over the Rainbow; You Can Always Count on Me  *(Alfred 00-AF9948)*

Erroll Garner Anthology, The  Up in Erroll’s Room  *(Hal Leonard HL002500535)*

*Genius of Dave Brubeck, The – Piano Solos, Book 1*:  Weep No More  *(Alfred 00-TPF0130)*

*Genius of George Shearing, The*:  By the Time I Get to Phoenix; Moonlight Serenade  *(Wise AM25990/Music Sales)*

Giants of Jazz Piano, The  For All We Know; Laura  *(Alfred 00-AF9669A)*


All of You; Goodbye to Childhood; The Sorcerer  *(Advance Music 09016)*

*Jazz – Note-for-Note Keyboard Transcriptions*:  Ain’t Misbehavin’  *(Hal Leonard HL00310941)*
GRADE EIGHT  (Continued)

**Jazz and Popular Standards**  (Continued)

**Jazz Piano Solos Volume 8 – Jazz Pop**  Spinning Wheel  (Hal Leonard HL00311786)

**J.P.S. Volume 16 – Disney**
Beauty and the Beast; Bibbidi-Bobbidi-Boo; A Dream is a Wish Your Heart Makes;
When You Wish Upon a Star; You’ve Got a Friend in Me  (HL00312121)

**J.P.S. Volume 28 – The Beatles**  If I Fell  (HL00119302)

**J.P.S. Volume 29 – Elton John**  Goodbye Yellow Brick Road; I’m Still Standing  (HL00120968)

**Jazz Sourcebook, The**  It’s a Raggy Waltz; Take Five  (Music Sales AM85333)

**MAUL, John. Single sheet:**  Late Night Chopin  (adaption of Nocturne in E Flat)
(Digital sheet music; download from www.scoreexchange.com)

**McCoy Tyner Collection, The**  For Tomorrow; You Stepped Out of a Dream  
(Hal Leonard HL00673215)

**New Orleans Piano Legends – Piano Solo**  When the Saints Go Marching In  
(Hal Leonard HL00310092)

**NORTON, C.  Rock Preludes Collection**  no. 10, Four, Three  (Boosey & Hawkes M060116384)

**Oscar Peterson Plays Broadway**  On a Clear Day; People; Who Can I Turn To  
(Hal Leonard HL00672532)

**Phillip Keveren Series, The – Bach Meets Jazz**  Toccata and Fugue in D Minor  
(Hal Leonard HL00198473)

**Solos for Jazz Piano**  The Man I Love  (Carl Fischer ATJ305)

**URQUHART-JONES, D. Groovin’ On**  A Wandering Waltz

**More Straight and Jazzy**  Honky Bop  (Encore Music Distributors: www.encoremusic.com.au)

**Free Choice**
One classical or modern piece of at least Grade Eight standard. (See page 20, point 7.)

**Sight Reading or Improvisation**  (10 marks)
- The candidate must prepare either Sight Reading (see p.22) or Improvisation (see p.23).

**Aural Tests**  **General Knowledge**  (8 marks each)  See pages 25–32

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

- This examination must be conducted on an acoustic grand piano.

- **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.

*Continued*
• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. (Own arrangements or rearrangements should be clearly notated, but do not have to be precise note-for-note transcriptions.) These copies will be retained by the examiners and destroyed.

• This examination consists of an Improvisation test, five solos and General Knowledge only.

1. **Improvisation** (Compulsory)  *See page 24*
   • Further information and sample tests are available in the publication *ANZCA Modern Pianoforte Improvisation*.

**Five (5) solos of advanced and contrasting styles to be selected from at least four (4) of the following categories.**

2. A Pop/Rock solo of an advanced level (not listed in a lower grade).
3. A Blues solo of an advanced level (not listed in a lower grade).
4. A Boogie solo of an advanced level (not listed in a lower grade).
5. A Ragtime solo of an advanced level (not listed in a lower grade).
6. A Latin American solo of an advanced level (not listed in a lower grade).
7. A slow-tempo Jazz solo of an advanced level (not listed in a lower grade).
8. An up-tempo Jazz solo of an advanced level (not listed in a lower grade).
9. From the Grade Eight lists, a solo which must show significant evidence of the candidate’s own improvisatory skills. This piece must be played from memory.
10. An arrangement of one solo treated in at least three of the following styles. Stylistic features may be interwoven, and the whole arrangement must stand as a musically cohesive entity.
   (a) Boogie
   (b) Ragtime
   (c) Latin American
   (d) Jazz Arrangement
   (e) Baroque, Classical or Romantic style

11. A pre-arranged medley consisting of at least three modern pieces. The choice of pieces is up to the candidate but must be of an advanced level of difficulty. Themes may be interwoven, and the whole arrangement must stand as a musically cohesive entity.

12. One well-known composition from the Baroque, Classical or Romantic period, interpreted in a modern style.

**General Knowledge**  *See page 32*

**List Suggestions**
• The following list is presented as a guide to the standard of pieces that may be selected for this examination.
• Up to two pieces may be accompanied by backing tracks.
• Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.
ASSOCIATE PERFORMER DIPLOMA  (Continued)

**Pop and Rock**

- **Cinema Classics** The French Lieutenant’s Woman  (Chester CH61429)
- **Classic Broadway Overtures** Carousel Overture; South Pacific Overture  (Hal Leonard HL00310097)
- **CLAYDERMAN, R. Anthology** Concerto Pour Une Jeune Fille Nomme “Je t’aime”  
  (Amso AM61441/Music Sales)
- **Dan Coates Complete Advanced Piano Solos – Music for All Occasions**
  - Can You Read My Mind?;  I Will Always Love You; My One True Friend; Once Before I Go; One Moment in Time  
    (Alfred 00-AF9948)
- **EUSTACE, Bradley. Dr. Senior** Dr. Groove  
  (BEDML DML-0022:  www.c-mat.com.au)
- **Funkalicious** Scarborough Fair  (BEDML DML-0017)
- **Spiritus** Spirit of the Flame  (BEDML DML-0016)
- **Jazz Piano Solos Volume 28 – The Beatles** The Long and Winding Road *(include 1st ending repeat with embellishment)*  (Hal Leonard HL00119302)
- **J.P.S. Volume 29 – Elton John** Someone Saved My Life Tonight  (HL00120968)
- **JOEL, B. The New Best of Billy Joel – Piano Solo** Scenes from an Italian Restaurant  
  (Hal Leonard HL00356296)
- **RADNICH, J. (arr.) Single sheets:** Bohemian Rhapsody; Hedwig’s Theme; Pirates of the Caribbean  
  (www.musicnotes.com)
- **Unforgettable... Great Music From the Movies**
  - Lawrence of Arabia *(repeat with embellishment)*  (Wise AM950796/Music Sales)

**Blues**

- **Erroll Garner Anthology, The** Way Back Blues *(with embellishment)*  (Hal Leonard HL02500535)
- **Genius of Dave Brubeck, The – Piano Solos, Book 1** Castilian Blues  (Alfred 00-TPF0130)
- **Greatest Songs of George Gershwin, The** Bess, You is My Woman Now  (Hal Leonard HL00312160)
- **New Orleans Piano Legends – Piano Solo** Gonzó’s Blue Dream  (Hal Leonard HL00310092)
- **SCHMITZ, M. Blues & Boogie Woogie Piano** Take Five for Dave  
  (Deutscher Verlag für Musik DVfM 31 071)

**Boogie**

- **Genius of Dave Brubeck, The – Piano Solos, Book 1** Countdown  (Alfred 00-TPF0130)
- **MAUL, John. Single sheet:** ‘Paganoogie’ Variations  
  (adaptation of Paganini’s *Violin Caprice*)  
  (Download only:  www.scoreexchanger.com)
- **SCHMITZ, M. Blues & Boogie Woogie Piano** Flick-Flack Boogie  
  (Deutscher Verlag für Musik DVfM 31 071)
- **Winifred Atwell’s Book of Piano Rags** Dixie Boogie  (Albert AL1390/Music Sales)

**Ragtime**

- **BOTSFORD, G., arr. W. Atwell. Single sheet:** Black and White Rag  
  (Music Sales Digital, smd_115571)
- **JOEL, B. The New Best of Billy Joel – Piano Solo** Root Beer Rag  
  (Hal Leonard HL00356296, or single sheet HL00354952)
- **KATS-CHERNIN, E. Book of Rags for Piano** Russian Rag  (Boosey & Hawkes 106420H)
- **Rhapsody in Blue & 45 Creative Piano Solos** Temptation Rag  (Warner Bros. PF0503A)
- **Winifred Atwell’s Book of Piano Rags** Black and White Rag – concert version, p.10; Russian Rag  
  (Albert AL1390/Music Sales)
ASSOCIATE PERFORMER DIPLOMA  (Continued)

**Latin American**

ALLEN, B.  *Single sheet:* Cumana  (Criterion/Hal Leonard HL00004009)

CHUA, S.  *Red Hot Rhapsodies*  Jamaican Fumble  (Midnight Editions)


McCoy Tyner Collection, The  La Habana Sol  (Hal Leonard HL00673215)

**New Orleans Piano Legends – Piano Solo**  Tico Tico  (Hal Leonard HL00310092)

**Slow Jazz**

*Artistry of George Shearing, The*  It Had to Be You; Miss Invisible  (Alfred 00-AFM00018)

Bill Evans: Jazz Piano  Quiet Now; Peace Piece  (Wise AM91954/Music Sales)

Bill Evans: the 70s  B minor Waltz  (Hal Leonard HL00378804)

Bill Evans – Time Remembered – 14 Piano Transcriptions

B Minor Waltz; Quiet Now; Song for Helen; Your Story  (Hal Leonard HL00121885)

Chick Corea – Piano Improvisations  Ballad for Anna  (Advance Music 9005)

Giants of Jazz Piano, The  Emily  (Alfred 00-AF9669A)

Jazz – Note-for-Note Keyboard Transcriptions  April in Paris; Autumn in New York;

Easy Living; I Don’t Stand a Ghost of a Chance; My Foolish Heart  (Hal Leonard HL00310941)

Keith Jarrett: The Köln Concert – Original Transcription  Part Iia, Iib or Ilc  (Schott ED7700)

Oscar Peterson Plays Broadway  All the Things You Are; Body and Soul  (Hal Leonard HL00672532)

**Up-Tempo Jazz**

Bill Evans – Time Remembered – 14 Piano Transcriptions

Since We Met; Time Remembered; The Two Lonely People  (Hal Leonard HL00121885)

Chick Corea – Piano Improvisations  Song for Sally  (Advance Music 9005)

COREA, C.  *Single sheet:* Spain  (Hal Leonard Digital smd_h_0000000000559123)

Dan Coates Complete Advanced Piano Solos – Music for All Occasions

Theme from *New York, New York*  (Alfred 00-AF9948)

**Erroll Garner Anthology, The**  Afternoon of an Elf; Dreamstreet  (Hal Leonard HL02500535)

EUSTACE, Bradley.  Funkalicious  Mr. Big  (BEDML DML-0017: www.c-mat.com.au)

Genius of Dave Brubeck, The – Piano Solos, Book 1  Take Five  (Alfred 00-TPF0130)

Giants of Jazz Piano, The  Blue Rondo À La Turk; Take Five  (Alfred 00-AF9669A)

Jazz – Note-for-Note Keyboard Transcriptions  C-Jam Blues; Cast Your Fate to the Wind

(Hal Leonard HL00310941)

McCoy Tyner Collection, The  Fly with the Wind; Just in Time  (Hal Leonard HL00673215)

New Orleans Piano Legends – Piano Solo  The Pearls  (Hal Leonard HL00310092)

**NORTON, C. Jazz Piano Sonata**  1st or 3rd movement  (80 Days Publishing/Hal Leonard)

**Solos for Jazz Piano**  All the Things You Are  (Carl Fischer ATJ305)
• 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 two- and four-part harmony. 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.
ASSOCIATE TEACHER DIPLOMA  (Continued)

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. Scales – All major, harmonic minor and melodic minor scales, as set for Introductory to Grade Six inclusive. Similar motion, four octaves or contrary motion, two octaves. Chromatic in similar motion, two octaves.
Examiners may ask for legato or staccato, crescendo and diminuendo (legato only).

Arpeggios – All major and minor, in all inversions, up to and including Grade Six. Similar motion, compass four octaves.

3. Two solos from different categories of the Associate Performer are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.

4. Aural Tests – Rhythm clapping, intervals and triads as pertaining to the syllabus from Grades One to Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; pedalling; 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.

- The following list is presented as a guide to the standard of pieces that may be selected for this examination.
- Two list pieces may be accompanied by backing tracks.
- Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.

**Pop and Rock**

EUSTACE, Bradley. *Dr. Senior* Dr. Fusion (BEDML DML-0022: www.c-mat.com.au)

Funkalicious Drag Racer (BEDML DML-0017)

Spiritus Toccata in Funk – Piano Version (*with improvisation*) (BEDML DML-0016)

RADNICH, J. (arr.) *Single sheets*: Games of Thrones Medley; The Lord of the Rings Medley; Shut Up and Dance; Star Wars Fantasy Suite for Piano, Movement no. 2 (www.musicnotes.com)

**Latin American**

BOLCOM, W. *Three Dance Portraits* Abbacadabra; Dead Moth Tango (Hal Leonard HL00009642)

CHUA, S. *Red Hot Rhapsodies* All three as a set (AMPD)

Ernesto Lecuona Piano Music

Córdoba, Alhambra *and* Malagueña – *any two*; San Francisco el Grande (Hal Leonard HL00220002)

EUSTACE, Bradley. *Dr. Senior* Dr. Latin (BEDML DML-0022: www.c-mat.com.au)

**Slow Jazz**

Chick Corea – Piano Improvisations Song of the Wind (Advance Music 9005)

GERSHWIN, G. *Single sheet*: Rhapsody in Blue (Promenade Publications PB41227)

Giants of Jazz Piano, The *Summer Song* (Alfred 00-AF9669A)

Jazz – Note-for-Note Keyboard Transcriptions

Body and Soul; It Could Happen to You; My Funny Valentine (Hal Leonard HL00310941)

Keith Jarrett: The Köln Concert – Original Transcription Part I (Schott ED7700)

**Up-Tempo Jazz**

Chick Corea – Piano Improvisations Noon Song; Sometime Ago (Advance Music 9005)

Genius of Dave Brubeck, The – Piano Solos, Book 1

Pick Up Sticks; Summer Song (Alfred 00-TPF0130)

Jazz – Note-for-Note Keyboard Transcriptions Darn That Dream; I’ll Remember April; Indiana; Oh! Look at Me Now; Satin Doll; Stella by Starlight (Hal Leonard HL00310941)

NORTON, C. *Jazz Piano Sonata* Complete (80 Days Publishing/Hal Leonard)
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 two Licentiate-standard pieces must be performed completely solo.

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.
INTRODUCTORY

Duration: 10 minutes

ANZCA publication relevant to this level: • ANZCA Introductory Pianoforte

- This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)
- 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 D. Natural minor: A and E.
- Five finger position, hands separately.
- To be played legato, ascending and descending.

Triads  Major: C and D. Minor: A and E.
- Root position, hands separately.
- All technical work is set out in the ANZCA Introductory Pianoforte 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 Pianoforte  (ANZCA)

General Knowledge  See page 28

Aural Tests  See page 25

PREPARATORARY

Duration: 10 minutes

ANZCA publications relevant to this level: • ANZCA Pianoforte Technical Work
• ANZCA Classical Pianoforte Series 2 – Preparatory
• The Best of ANZCA Pianoforte Series 1
• ANZCA Classical Pianoforte Sight Reading, Prep.–Gr.1
• ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)

Technical Work  (20 marks) One option to be chosen

Option 1: The following technical work, as set out in the ANZCA Technical Work book, to be played from memory.

Scales  Major: C and G. Natural minor: A and E.
Hands separately, ascending and descending. Compass one octave.
**Technical Work Option 1** (Continued)

Contrary motion – Major: C. Compass one octave.

Arpeggio Exercise Major: C. Hands separately. *See page 33*

**Option 2:** Scale exercises, as set in the ANZCA Scale Exercises book; two to be chosen. These exercises are not required to be played from memory.

*Note:* Both Options are also set out in ANZCA Classical Pianoforte Series 2 – Preparatory.

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

- **ANZCA Classical Pianoforte Series 2 – Preparatory**
  - Canon – Spindler; Etude in G – Köhler; Minueto – Reinagle; Study in A Minor – Celman
  - Best of ANZCA Pianoforte Series 1, The Easy Walking – Lock; Penguin Parade – Celman (ANZCA)

- AGAY, D. *Joy of First-Year Piano, The* Little Prelude; Over Hill and Dale; Spring Morning
  (Yorktown Press YK21053/Music Sales)

- **Alfred’s Basic Piano Course – Repertoire Book Level 2** Miniature Suite no.1 Andante
  (Alfred 00-6188)

- BACHUS, N. *Exploring Piano Classics – Repertoire, Preparatory Level* Allegretto – Reinagle; German Dance – Praetorius (Alfred 00-31352)

- CZERNY, C. Op. 139, no. 3 or 5 (Alfred 00-4839); Op. 599, no. 1, 3 or 5 (Alfred 00-596)

- **Masterwork Classics, Level 1–2** Melody – Köhler (Alfred 00-6581)


- MILNE, E. *Getting to Preliminary* A Porcupine Dance (Little Hedgehog) – Kabalevsky
  (Hal Leonard 298071)

- **More Classics to Moderns Book 1** Quiet Song – Türk
  (Yorktown Press YK20121/Music Sales)

- TURNER, A. *Exploring Preliminary* Etude – Söchting
  (Hal Leonard AP1020)

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

- **ANZCA Classical Pianoforte Series 2 – Preparatory**
  - Bagatelle in F – Türk; Children’s Song – Köhler; The Clock-Maker – Craggs; Follow Me – Celman
  - Best of ANZCA Pianoforte Series 1, The Little Prayer – Lock; Minuet in G – Celman (ANZCA)

- AGAY, D. *Joy of First-Year Piano, The* Playful Dialogue; Romance; Roundelay
  (Yorktown Press YK21053/Music Sales)

- **Alfred’s Basic Piano Course – Repertoire Book Level 2** Dance in G – Bartók (Alfred 00-6188)

  (Alfred 00-31352)

- **Everybody’s Perfect Masterpieces, Volume 1** Bagatelle in G or F – Türk; Étude in C – Beyer
  (Alfred 00-3381)

- **Masterwork Classics, Level 1–2** Brave Knight – Vogel (Alfred 00-6581)

- MILNE, E. *Getting to Preliminary* Anyone Home? – Gurlitt (Hal Leonard 298071)

- **More Classics to Moderns Book 1** Russian Dance – Goedicke
  (Yorktown Press YK20121)

- TURNER, A. *Exploring Preliminary* Arietta – Clementi; Minuet in C – Hook (Hal Leonard AP1020)
PREPARATORY (Continued)

List C (18 marks) One to be chosen

- List C may be accompanied by a backing track if appropriate.
  ANZCA Classical Pianoforte Series 2 – Preparatory Afternoon Snooze – Craggs;
  Cuddly Koala – Keane; The Grasshopper Jump – Celman; The Lost Kitten – Lynch
  Best of ANZCA Pianoforte Series 1, The Cloudy Day – Lock (ANZCA)

AGAY, D. Joy of First-Year Piano, The At the Circus; Drifting Clouds; Eventide;
  Lullaby for a French Doll (Yorktown Press YK21053/Music Sales)

Alfred’s Basic Piano Course – Repertoire Book Level 2
  Humming Song – Kabalevsky; Two Songs no. 2 (Alfred 00-6188)

BACHUS, N. Exploring Piano Classics – Repertoire, Preparatory Level Moderato – Bartók
  (Alfred 00-31352)

Classics to Moderns Book 1 Humming Song – Kabalevsky (Yorktown Press YK20014/Music Sales)

LYNCH, S. All Keyed Up Level 1 The Lost Kitten (www.music-creations.co.nz)

Masterwork Classics, Level 1–2 Stretching – Gurlitt (Alfred 00-6581)

McFARLANE, D. Single sheets: Fireflies; Spiders; Swan Lake (https://supersonicspiano.com)

MIER, M. The Best of Martha Mier – Book 1 P-I-N-K; Gold Dubloons; The Sleepy Cat
  (Alfred 00-16610)

MILNE, E. Getting to Preliminary Andantino – Kadosa; The Bells are Ringing – Lovelock;
  Chinese Song – Rauchverger; Moonlit Pagoda – Agay (Hal Leonard 298071)

More Classics to Moderns Book 1 Polka (Op. 39, no. 2) – Kabalevsky;
  The Shepherds Song – Salutrinkskaya (Yorktown Press YK20121/Music Sales)

Piano Recital Showcase Book 1 Brooklyn’s Waltz; Feelin’ Happy (Hal Leonard 296749)

TURNER, A. Exploring Preliminary Angelfish Arabesque – Klose; Ghosts of a Sunken Ship – Klose;
  Little Flower Girl of Paris – Gillock; Snowflakes Gently Falling – Rahbéc; Starfish at Night – Crosby
  (Hal Leonard AP1020)

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 25–32

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Classical Pianoforte Series 2 – Preliminary
- The Best of ANZCA Pianoforte Series 1
- ANZCA Classical Pianoforte Sight Reading, Prep.–Gr.1
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)
**Technical Work** (20 marks) *One option to be chosen*

**Option 1:** The following technical work, as set out in the ANZCA *Technical Work* book, to be played from memory.

**Scales**  Major: C, G and D.  Harmonic minor: A and E.
Hands separately, ascending and descending.  Compass two octaves.

Contrary motion  –  Major: C and G.  Harmonic minor: E.  Compass one octave.

**Arpeggio Exercises**  Major: C.  Minor: A.  Hands separately.  *See page 33*

**Option 2:** Scale exercises, as set in the ANZCA *Scale Exercises* book; *two* to be chosen. These exercises are *not* required to be played from memory.

**Note:** Both Options are also set out in ANZCA Classical Pianoforte Series 2 – Preliminary.

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

ANZCA Classical Pianoforte Series 2 – Preliminary  Arietta – Clementi;
Melodic Tune (Op. 218, no. 20) – Köhler;  Study (Op. 599, no. 12) – Czerny;  Study in G – Müller
Best of ANZCA Pianoforte Series 1, The  The Firefly – Celman;  Robin Red Breast – Lock  *(ANZCA)*

AGAY, D.  *Joy of First-Year Piano, The*  Alexander March;  Canon;  Psalm Without Words;
Scale Capers  *(Yorktown Press YK21053/Music Sales)*

Alfred’s Basic Piano Course – Repertoire Book Level 2  Alberti Étude – Duvernoy  *(Alfred 00-6188)*

BACHUS, N.  *Exploring Piano Classics – Repertoire, Level 1*  
Gigue in C major (Op. 12, no. 2) – Arnold;  Tambourin – Anon.  *(Alfred 00-31355)*

CZERNY, C.  Op. 139, no. 6 or 16  *(Alfred 00-4839)*;   Op. 599, no. 21 or 23  *(Alfred 00-596)*;
Op. 777, no. 2, 3 or 7  *(Alfred 00-K03351)*

Essential Keyboard Repertoire, Volume 1  Badinage – Gurlitt;  Scherzo (Op.39, no.12) – Kabalevsky
*(Alfred 00-501C)*

E.K.R. Volume 5  Op. 89, no. 20 The Trumpet and the Drum or 24 A Little Harpist – Kabalevsky
*(00-4574C)*

Masterwork Classics, Level 1–2  Andantino – Köhler;  Melodic Tune – Köhler  *(Alfred 00-6581)*

 Level 3  Arietta in C Major – Clementi  *(00-166)*


MILNE, E.  *Getting to Preliminary*  
Canon and On – Milne;  Canon 12 – Pozzoli;  Canzonetta – Horváth  *(Hal Leonard 298071)*

Getting to Preliminary – The New Mix  
Milli-Molli-Mandipede – E. Milne;  Shiver Me Timbers – A. Milne  *(AP1002)*

More Classics to Moderns Book 1  Gavotta – Hook  *(Yorktown Press YK20121/Music Sales)*

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

ANZCA Classical Pianoforte Series 2 – Preliminary  Arioso – Türk;  Minuet – Hässler;
Pyrenean Melody – Clementi;  A Song of Resignation – Bach
Best of ANZCA Pianoforte Series 1, The  Aeolian Dream – Lock;  The Lute – Celman  *(ANZCA)*

AGAY, D.  *Joy of First-Year Piano, The*  Miniature Sonatina;  See-Saw Sonata
 *(Yorktown Press YK21053/Music Sales)*
Preliminary (Continued)

List B (Continued)

Alfred’s Basic Piano Course – Repertoire Book Level 2 Interlude – Bischoff (Alfred 00-6188)
BACH, J. S. The Children’s Bach no. 1, A Song of Resignation; no. 2, A Little Air (AE354/Hal Leonard)
BACHUS, N. Exploring Piano Classics – Repertoire, Level 1
The Chase (Op.117, no.15) – Gurlitt; Rococo Dance – Anon. (Alfred 00-31355)
Essential Keyboard Repertoire, Volume 1 Soldier’s Song – Köhler; Minuet – Wagenseil;
Arioso – Türk; Minuet in F major, p.23 (3rd line 8ves optional) – Mozart (Alfred 00-501C)
E.K.R. Volume 8 The Sound of the Hunting Horn – Oesten (00-4619)
Everybody’s Perfect Masterpieces, Volume 1 Allegro in C – Reinagle (Alfred 00-3381)
Masterwork Classics, Level 1–2 Dance – Gurlitt; Waltz of the Young – Köhler (Alfred 00-6581)
Level 3 Air – Bach (00-166)
MILNE, E. Getting to Preliminary Bagatelle – Diabelli; Gavotte in C major – Telemann;
Procession – Reinagle; Promenade – Reinagle (Hal Leonard 298071)
More Classics to Moderns Book 1 Old German Dance (Yorktown Press YK20121/Music Sales)

List C (18 marks) One to be chosen
• List C may be accompanied by a backing track if appropriate.

ANZCA Classical Pianoforte Series 2 – Preliminary Kangaroo Hop – Keane; Kitty Frisk – Craggs;
Puppet on a String – Celman; Sailor’s Song – Schytte
Best of ANZCA Pianoforte Series 1, The Hello Sailor – Keane; The Spotted Frog – Celman
(ANZCA)
AGAY, D. Joy of First-Year Piano, The Courting Song; English Dance; Sailor’s Dance
(Yorktown Press YK21053/Music Sales)
Alfred’s Basic Piano Course – Repertoire Book Level 2 Music Box – Gurlitt; Quiet Falling Snow
(Alfred 00-6188)
BACHUS, N. Exploring Piano Classics – Repertoire, Level 1
A Deserted Garden (Op. 82, no. 35) – Gurlitt (Alfred 00-31355)
BASTIEN, J. Piano Recital Solos Level 1 All School Parade; Halloween Witches (Kjos WP65)
Classics to Moderns Book 1 The Bagpipers – Goedicke; Chit-Chat (Op. 39, no. 7) – Kabalevsky;
Waltz – Shostakovich (Yorktown Press YK20014/Music Sales)
Essential Keyboard Repertoire, Volume 1 March (from 6 Pieces for Children) – Shostakovich;
Tale – Maykapar; Waltz (Op. 39, no. 13) – Kabalevsky (Alfred 00-501C)
GILLOCK, W. Lyric Pieces for Solo Piano Drifting Clouds; Mountain Ballad; Slumber Song;
Summer Clouds (Willis Music 405943/Hal Leonard)
KABALEVSKY, D. 24 Little Pieces Op. 39 no. 6, A Little Joke; no. 7, Chit-Chat; no. 13, Waltz;
no. 16, A Sad Tale (Boosey & Hawkes M060034299)
30 Children’s Pieces, Op. 27 no. 2, A Little Song; no. 4, Night on the River (B&H M060113291)
LYNCH, S. All Keyed Up Level 1 Japanese Winter; Waltzing Ben (www.music-creations.co.nz)
Masterwork Classics, Level 3 Funny Event (Op. 39, no. 7) – Kabalevsky (Alfred 00-166)
MIER, M. Musical Snapshots English Primroses (Alfred 00-18199)
MILLER, C. Composer’s Choice – Carolyn Miller, Mid to Later Elementary Level
Ping Pong; Rolling River (Willis Music 118951/Hal Leonard)
PRELIMINARY (Continued)

List C (Continued)

MILNE, E. Getting to Preliminary – A Little Joke (Op. 39, no. 6) – Kabalevsky; Little Mouse – Milne; The Swinging Sioux – Gillock (Hal Leonard 298071)
Getting to Preliminary – The New Mix – Blues in Memory of a Faithful Dog – Davidsson; Circus Maximus; Le jongleur de jazz – Allerme; Malagueña; The Matador – Bastien; Owl at Midnight – Gillock; A Tiresome Tale (Op. 98, no. 8) – Gretchaninoff; Viva la Rhumba! – Klose (Hal Leonard AP1002)

More Classics to Moderns Book 1 All Play with a Hoop – Satie (Yorktown Press YK20121/Music Sales)
Piano Recital Showcase Book 1 Caravan (Hal Leonard 296749)


TURNER, A. Exploring Preliminary Arabia – Tansman; A Deserted Garden – Gurlitt; Fog at Sea – Gillock; A Raggy Tune – Duro; Safari – Milne; Snow Scene – Norton; Temple of Doom – Wedgewood (Hal Leonard AP1020)

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 25–32

GRADE ONE Duration: 15 minutes

ANZCA publications relevant to this level:
• ANZCA Pianoforte Technical Work
• ANZCA Classical Pianoforte Series 2 – Grade One
• The Best of ANZCA Pianoforte Series 1
• ANZCA Classical Pianoforte Sight Reading, Prep.–Gr.1
• ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano, or on a keyboard. (See points 12–15 on pages 20 and 21.)

Technical Work (20 marks) One option to be chosen

Option 1: The following technical work, as set out in the ANZCA Technical Work book, to be played from memory.

Major: D. Hands together, ascending and descending. Compass one octave.
Contrary motion – Major: G and D. Harmonic minor: A and E. Compass one octave.

Arpeggio Exercises Major: C. Minor: A. Hands separately. See page 33

Option 2: Scale exercises, as set in the ANZCA Scale Exercises book; two to be chosen. These exercises are not required to be played from memory.

Note: Both Options are also set out in ANZCA Classical Pianoforte Series 2 – Grade One.
**List A** (18 marks) *One to be chosen*

- **ANZCA Classical Pianoforte Series 2 – Grade One**
  - Arabesque (Op. 100, no. 2) – Burgmüller;
  - Little Rondo – Rameau; Prelude in G Major – Bach; Study (Op. 139, no. 24) – Czerny
  - Best of ANZCA Pianoforte Series 1, The

- **The Little Creek – Lock;** Tumblers – Celman (ANZCA)

- **BACHUS, N.** *Exploring Piano Classics – Repertoire, Level 2*
  - King William’s March – Clarke; Old English Air – Anon.; Sarabande – Corelli (Alfred 00-31358)

- **BURGMÜLLER, F.** Op. 100, no. 1 or 2 (Alfred 00-22524 or Hal Leonard HL00296465)

- **CHUA, S.** *Assorted Fairies*
  - Dripping Fairy (AMPD/Hal Leonard)

- **Classics to Moderns Book 1**
  - King William’s March – Clarke;

- **GILLOCK, W.** *Lyric Pieces for Solo Piano*
  - Petite Etude (Willis Music 405943/Hal Leonard)

- **MILNE, E.** *Getting to Grade One*
  - Air – J. C. Bach; Écossaise in G – Beethoven; Melody in C – Le Couppey (Hal Leonard HL00296447)

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

- **ANZCA Classical Pianoforte Series 2 – Grade One**
  - Air – Purcell; Ländler – Schubert;

- **Best of ANZCA Pianoforte Series 1, The**
  - Dorian Dance Tune – Lock; Touch of Spring – Celman (ANZCA)

- **BACH, J. S.** *Children’s Bach*
  - no. 3 Minuet; no. 4 A Song of Contentment (AE354/Hal Leonard)

- **BACHUS, N.** *Exploring Piano Classics – Repertoire, Level 2*
  - Melody in C – Le Couppey; Russian Folk Song (Op.107, no.7) – Beethoven (Alfred 00-31358)

- **BASTIEN, J.** *First Sonatinas*
  - Gigue, p.15; Sonatina in F (Kjos GP302)

- **Classics to Moderns Book 1**
  - Menuet – Krieger; Menuet (C major, K.6) – Mozart (Yorktown Press YK20014/Music Sales)

- **Essential Keyboard Repertoire, Volume 1**
  - Præludium (Op. 183, no. 1) – Reinecke (00-503C)

- **Masterwork Classics, Level 1–2**
  - Trumpet Tune – Duncombe (Alfred 00-6581)


- **MILNE, E.** *Getting to Grade One*
  - Adagio – Steibelt; Bourrée – Graupner; Courtly Dance – Pleyel; Gigue – Arnold; Menuet in F – L. Mozart; Menuet – Haydn; Menuet – W. A. Mozart; Menuet – Reinagle; Russian Folk Song – Beethoven; Sonatina, 1st mvt. – Clementi; Sonatina in C – Duncombe (Hal Leonard HL00296447)

- **OLSON, L. F.** *Beginning Sonatinas* no. 2 in F, 1st mvt.; no. 3 in A minor, 3rd mvt. (Alfred 00-2497)
**GRADE ONE** (Continued)

**List C** (18 marks) *One to be chosen*
- List C may be accompanied by a backing track if appropriate.

**ANZCA Classical Pianoforte Series 2 – Grade One**
- Dingo Dance – Keane;
- The Gypsy Fiddler – Craggs; I Had a Little Nut Tree; Soldier’s March – Schumann

**Best of ANZCA Pianoforte Series 1, The**
- Serenade – Craggs; The Woodpecker – Celman (ANZCA)

ALEXANDER, D. *Just for You, Volume 1*
- Cinnamon Popcorn!; Gentle Thoughts; Sour Lemons! (Alfred 00-405)

AUSTIN, G. *Composer’s Choice – Glenda Austin, Mid to Later Elementary Level*
- The Plucky Penguin; Rolling Clouds; Shadow Tag (Willis Music 130168/Hal Leonard)
- Seven Major Moods Terrapin Waltz (W.M. 159776/H.L.)
- Seven Minor Moods Perilous Ascent (W.M. 141980/H.L.)

BACHUS, N. *Exploring Piano Classics – Repertoire, Level 2*
- Distant Bells (Op. 63, no. 6) – Streabbog; Lento – Stravinsky (Alfred 00-31358)

BARTÓK, B. *Musical Cameos* no. 2, 3, 4 or 6 (AMPD 0101049640/Hal Leonard)

CHUA, S. *Assorted Fairies*
- Cuckoo Fairy; Lonely Fairy (AMPD/Hal Leonard)
- A Day in the Life of a T-Rex T-Rex Awake (AMPD/Hal Leonard)

**Essential Keyboard Repertoire, Volume 1**
- The Bear – Rebikov; A Little Flower – Gurlitt; Little Song – Kabalevsky; Playing Soldiers – Rebikov (Alfred 00-501C)

GILLOCK, W. *Lyric Pieces for Solo Piano*
- A Memory of Paris (Willis Music 405943/Hal Leonard)

GOLDSTON, M. *Musical Miniatures*
- Toccatina; Waltz (Alfred 00-6597)

IKEDA, N. *Seasonal Scenes at the Piano*
- Velvet Winter; Waiting for Summer (Willis Music 138275/Hal Leonard)

KABALEVSKY, D. *24 Little Pieces, Op. 39* no. 17, Folk Dance; no. 18, Gallop (Boosey & Hawkes M060034299)
- *30 Children’s Pieces, Op. 27* no. 13, A Little Joke (B&H M060113291)

LYBECK-ROBINSON, L. *For the Birds*
- Phoenix Victorious; An Unexpected Yearning; Wonderment (Hal Leonard 237078)

**Masterwork Classics, Level 3**
- A Little Joke – Kabalevsky; Soldier’s March – Schumann; A Tale – Gretchaninoff (Alfred 00-166)

McFARLANE, D. *Single sheets: After the Battle; The Cancan; Dragon Hunt; Ice Crystals; Melting Snow; Morning; The Tarantula; Terry Tortellini; Winter’s Day* (https://supersonicspiano.com)

MIER, M. *The Best of Martha Mier – Book 2*
- Taco Rock (Alfred 00-16611)

Musical Snapshots Daintree River Crocodile; Japanese Temple; The Great Barrier Reef (00-18199)

MILLER, C. *Composer’s Choice – Carolyn Miller, Mid to Later Elementary Level*
- March of the Gnomes; Mercury Blues; Vivid Venus (Willis Music 118951/Hal Leonard)

MILNE, E. *Getting to Grade One*
- Albatross – Houlihan; Dance – Goedicke; Friday – Bennett; The Lost Cat – Bartók; March Hare – Chapel; A Toy Shop Tune – Bartók (Hal Leonard HL00296447)
- *Getting to Grade One – The New Mix* Dwarfs of the Mist – Carrol; Turkey Trot – Milne (Hal Leonard AP1004)
- Little Peppers Chase (Faber 0571522939)

**Piano Recital Showcase Book 1**
- Lazy Daisy (Hal Leonard 296749)
GRADE ONE  (Continued)

List C  (Continued)
(Wirripang: www.australiancomposers.com.au)

or
Free Choice – One classical or modern piece of at least Grade One standard may be chosen for List C.  (See page 20, point 7.)

Sight Reading  (10 marks)  See page 22
Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

GRADE TWO  
Duration: 20 minutes

ANZCA publications relevant to this level:  • ANZCA Pianoforte Technical Work
• ANZCA Classical Pianoforte Series 2 – Grade Two
• ANZCA Classical Pianoforte Series 1 – Grade Two
• ANZCA Classical Pianoforte Sight Reading, Gr.2–3
• ANZCA Aural Tests – All Instruments

• This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (20 marks)  From memory
Scales  Major: A, E and F.  Harmonic and melodic minor: G and C.
Hands separately and together, compass two octaves.
• One of the above scales, chosen by the candidate, to be played piano or forte, as requested by the examiner (hands together).
Chromatic: D.  Hands separately, compass two octaves.

Arpeggio Exercises  Major: C.  Minor: A.  Hands separately.  See page 33

List A  (18 marks)  One to be chosen
ANZCA Classical Pianoforte Series 2 – Grade Two
Etude in E Minor – Hässler;  Innocence (Op. 100, no. 5) – Burgmüller;
Study (Op. 599, no. 50) – Czerny;  Study in F (Op. 65, no. 25) – Loeschhorn

ANZCA Classical Pianoforte Series 1 – Grade Two
Etude in C major (Op. 24, no. 10) – Le Couppey;  Progress (Op. 100, no. 6) – Burgmüller;
Study (Op. 139, no. 19) – Czerny;  Study (Op. 176, no. 13) – Duvernoy  (ANZCA)
List A (Continued)

BACHUS, N. Exploring Piano Classics – Repertoire, Level 3 Air en Gavotte – Graupner (Alfred 00-31361)

BURGMÜLLER, F. Op. 100, no. 5, 6, 7, 10 or 18 (Alfred 00-22524 or Hal Leonard HL00296465)

CHUA, S. Sonny Chua Piano Music Volume 1 It Wasn’t Me; Out of My Way (AMPD/Hal Leonard)


CZERNY, C. Op. 139, no. 19, 25 or 31 (Alfred 00-4839); Op. 599, no. 30, 41 or 43 (Alfred 00-596); Op. 777, no. 21 (Alfred 00-K03351)

DUVERNOY, J. Op. 176, no. 10, 12, 13, 16 or 18 (Alfred 00-636)

Essential Keyboard Repertoire, Volume 1 Allemande – Czerny; Etude – Duvernoy (Alfred 00-501C)

E.K.R. Volume 2 The Clear Stream (Op. 100, no. 7) – Burgmüller; Sonata in Aria Style – Scarlatti; The Soldier’s Story – Volkmann; Study in A minor (Op. 137, no. 8) – Bertini (00-503C)

E.K.R. Volume 4 Dance – Bartók; Gavotte – Handel; A Little Piece (Op. 68, no. 5) – Schumann (00-4556C)

E.K.R. Volume 5 Album Leaf – Kirchner; Gigue – Telemann; Study in G major – Heller (00-4574C)

E.K.R. Volume 8 Aria in D minor (K.32) – Scarlatti (00-4619)


MILLER, C. Composer’s Choice – Carolyn Miller, Early Intermediate Level Ripples in the Water (Willis Music 123897/Hal Leonard)

MILNE, E. Getting to Grade Two Fugue in C Major – Pachelbel; Impertinence – Handel (Hal Leonard HL00296448)

List B (18 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Two Minuet in G – Bach; La Savoyarde – Clementi; Sonatina in F Major (Anh. 5, no. 2) – Beethoven; Sonatina in G Major – Latour

ANZCA Classical Pianoforte Series 1 – Grade Two Allegro in B flat Major (K.3) – Mozart; Musette – Bach; Rondo in C – André; Scherzo (Op. 151, no. 1) – Diabelli (ANZCA)

BACH, J. S. The Children’s Bach no. 8, Minuet in G; no. 12, Musette (AE354/Hal Leonard)

BACHUS, N. Exploring Piano Classics – Repertoire, Level 3 German Dance – Beethoven; Minuet in G Major – Böhm; Russian Dance – Glinka (Alfred 00-31361)

Classics to Moderns Book 3 Rondo – Mozart; Little Prelude in C (no.2 from 18 Short Preludes) – Bach (Yorktown Press YK20030/Music Sales)

Clementi – The First Book for Pianists In My Cottage; Italian Air; La Savoyarde (Alfred 00-2225)

Essential Keyboard Repertoire, Volume 1 Dance – Neefe; The Little Trifle – Couperin; Menuet, p.28; Minuet – Telemann; Musette, p.32; Risoluto – Bach/Ricci; Valse – Clementi (Alfred 00-501C)

E.K.R. Volume 2 Allegretto, p.40 – Haydn; Menuet in F (K.6) – Mozart; Scherzo – Von Weber (00-503C)

E.K.R. Volume 4 Country Dance (K.15gg) – Mozart; Minuet in A Major – Beethoven; Waltz – Clementi (00-4556C)

E.K.R. Volume 5 Scherzo (Hob.XVI:9iii) – Haydn (00-4574C)

E.K.R. Volume 8 Kanzonette in C Major – Neefe (00-4619)

KUHLAU, F. Sonatina in C (Op. 55, no. 1), 1st or 2nd mvt. or G (Op. 55, no. 2), 1st mvt.

Masterwork Classics, Level 3 Menuet in G major – Bach; Sonatina in C major (Moderato and Allegretto) – Le Couppey; Sonatina in G major (Allegro) – Attwood (Alfred 00-166)
List B (Continued)

MILNE, E. Getting to Grade Two Air in D minor – Purcell; Allegretto – Vanhal; Balletto – Löhlein; Ecossaise in G – Hässler; German Dance – Beethoven; German Song – Czerny; Hornpipe – Purcell; Menuet in G – Petzold; Musette – Bach; Sonatina (Op. 41, no. 2), 2nd mvt. – Vanhal; Sonatina in C (Op. 36, no. 1), 3rd mvt. – Clementi; Sonatina in G, 1st or 2nd mvt. – Beethoven (Hal Leonard HL00296448) Getting to Grade Two – The New Mix Sarabande – Gillock (Hal Leonard AP1006) OLSON, L. F. Beginning Sonatinas no. 5 in D major, 1st movement (Alfred 00-2497)

List C (18 marks) One to be chosen
• List C may be accompanied by a backing track if appropriate.

ANZCA Classical Pianoforte Series 2 – Grade Two
The Galloping Horse – Carlson; Luna – Craggs; Twilight – Celman; The White Tulips – Klix
ANZCA Classical Pianoforte Series 1 – Grade Two
@ the fairground – Nelson; Elephant Strut – Lynch; Lullaby – Franck; Piggy’s Polka – Filmer; The Sea Urchins’ Waltz – Hunter (ANZCA)

ALEXANDER, D. Just for You, Volume 1 Spooks from Mars (Alfred 00-405)
AUSTIN, G. Composer’s Choice – Glenda Austin, Mid to Later Elementary Level
Sunset Over the Sea; Tarantella (Spider at Midnight) (Willis Music 130168/Hal Leonard)
Lyric Waltzes Springtime Waltz (W.M. 416876/H.L.)
Seven Major Moods Cancion de la Luna (W.M. 159776/H.L.)
Seven Minor Moods Adieu a l’Automne; The Enchanted Moor; Mystical Maze (W.M. 141980/H.L.)

BACHUS, N. Exploring Piano Classics – Repertoire, Level 3
The Clown – Rebikov; Under the Tree – Bartók (Alfred 00-31361)
BARTÓK, B. Musical Cameos no. 8, 9, 10 or 12 (AMPD 0101049640/Hal Leonard)
CARLSON, R. Australian Piano Pieces for Children The Dancing Brolgas (Flexi-Fingers/AMC)
CHUA, S. A Day in the Life of a T-Rex T-Rex Asleep; T-Rex Hungry (AMPD/Hal Leonard)

Essential Keyboard Repertoire, Volume 1
Autumn – Maykapar; Op.39, no.20 Clowns or 22 Brief Story – Kabalevsky (Alfred 00-501C)
E.K.R. Volume 2 The Fifes – Gounod; Rogue’s Song – Bartók; Op. 68, no. 10 Happy Farmer or no. 16 First Sorrow – Schumann (00-503C)
E.K.R. Volume 5 Soldiers’ March (Op. 14, no. 4) – Kabalevsky (00-4574C)

HARTSELL, R. Composer’s Choice – Randall Hartsell, Early to Mid-Intermediate Level
Raiders in the Night; Sunset in Madrid (Willis Music 122211/Hal Leonard)

IVANOVSKY-PERKINS, N. Songs of Remembrance, Book 3 Little Girl at Play (Ivanovsky-Perkins: natashaivanosky@gmail.com; ph. 02 9943 3545)


KOTCHIE, J. E. Magical Mystical Dragon’s Lair*
*Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).

A Pinch of This... a Dash of That! Boppy Bagatelle; Meandering Mazurka (Wirripang: www.australiancomposers.com.au)
GRADE TWO  (Continued)

List C  (Continued)

LYNCH, S.  All Keyed Up Level 3  A Day in Italy;  Elephant Strut  (www.music-creations.co.nz)
McFARLANE, D.  Single sheets:  Armada;  Bounce;  Race to the Treasure;  Reflections  (https://supersonicspiano.com)
MIER, M.  The Best of Martha Mier – Book 2  Appaloosa Pony  (Alfred 00-16611)
      Musical Snapshots  Espana  (00-18199)
MILLER, C.  Composer’s Choice – Carolyn Miller, Mid to Later Elementary Level
      The Goldfish Pool;  Little Waltz in E Minor;  More Fireflies;  Reflections
      (Willis Music 118951/Hal Leonard)
      Single sheet:  The Galloping Ghost  (W.M. 120778/H.L.)
      Musical Planets  Exploring Mars;  From Earth to the Moon;  The Icy Rings of Saturn;
      Jumping Jupiter  (W.M. 120785/H.L.)
MILNE, E.  Getting to Grade Two  Cat’s Whiskers – Milne;  Chagrin d’infant – Peeters;
      The Clown – Kabalevsky;  Fiesta – Gillock;  The Otter – Wilson;  Rikaldo – Sarauer;
      Tango (Habanera) – Seiber  (Hal Leonard HL00296448)
      Getting to Grade Two – The New Mix
      The Dancing Bear – Tansman;  La Pantomime de Marie – Allerne;  An Orphan’s Song – Rybicki;
      Quajira – Hold;  Rawahi: The Other Side of the River – Milne;  Rosamund’s March – Matthews
      (Hal Leonard AP1006)
      Little Peppers  Rhyme Time  (Faber 0571522939)
NORTON, C.  American Popular Piano – Repertoire Level 4  Hay Bales
      (Novus Via Music Group/Hal Leonard HL00399004)
      Piano Recital Showcase Book 2  Lazy Daisy  (Hal Leonard 296748)
ROCHEROLLE, E.  Rainbow’s End  Island Breeze;  Thoughts of You  (Kjos GP417/Hal Leonard)
SCHUMANN, R.  Album for the Young, Op. 68  no. 1, 3, 5, 10 or 16  (Hal Leonard HL00296588)
SITSKY, L.  Century – Volume I  33. Rounds – Russian Folk Song;  42. Israeli Acceleration Dance;
      43. Red Indian Hand Game Song;  46. Hassidic Dance-tune
TCHAIKOVSKY, P. I.  Album for the Young, Op. 39  Morning Prayer;  The New Doll;  The Sick Doll
      (Alfred 00-485)
      Wirripang Australian Piano Anthology, Book 1  At Sundown – A. Handel;  Lullaby – Wilcher;
    or
    Free Choice – One classical or modern piece of at least Grade Two standard may be chosen for
    List C.  (See page 20, point 7.)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32
GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Classical Pianoforte Series 2 – Grade Three
- ANZCA Classical Pianoforte Sight Reading, Gr.2–3
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (20 marks)  From memory

Scales  Major: E, B flat and E flat.  Harmonic and melodic minor: C and F.
Hands separately and together, compass two octaves.
- One of the above scales, chosen by the candidate, to be played crescendo ascending and diminuendo descending (hands together).
Chromatic: F sharp.  Hands separately, compass two octaves.
- All scales above: minimum speed of MM 66 in semiquavers.

- Minimum speed of MM 52 in semiquavers.

Arpeggios  Major and minor: C, G and D.  Root position.
Hands separately, compass two octaves.
- Minimum speed of MM 52 in semiquavers.

List A  (18 marks)  One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Three
- Ballade (Op. 100, no. 15) – Burgmüller;  Study in C (Op. 176, no. 24) – Duvernoy;
  Study in E Minor (Op. 37, no. 34) – Lemoine;  Study in F (Op. 100, no. 12) – Bertini (ANZCA)

BERTINI, H.  48 Studies, Op. 29 & 32  Op. 29, no. 7  (Kalmus/Alfred 00-K02009)
BURGMÜLLER, F.  Op. 100, no. 9, 11, 15, 20 or 21  (Alfred 00-22524 or Hal Leonard HL00296465)
CHUA, S.  Single sheets: Zeitgeist no. 1, 5, 6 or 18  (Download: www.musicroom.com.au)
CZERNY, C.  Op. 599, no. 55 or 61  (Alfred 00-596)
DUVERNOY, J.  Op. 176, no. 19, 24 or 25  (Alfred 00-636)

Essential Keyboard Repertoire, Volume 1  Etude – Concone;  The Fifers – Dandrieu
(Alfred 00-501C)

E.K.R. Volume 2  The Chase (Op. 100, no. 9) – Burgüller;  Prelude (BWV 939) – Bach;  Verso – Zipoli
(00-503C)

E.K.R. Volume 4  Arioso – Telemann;  Little Prelude (BWV 941) – Bach;
Study in C Major (Op. 24, no. 10) – Le Couppey (00-4556C)

E.K.R. Volume 5  Allegro – Galuppi;  The Drummer (Op. 14, no. 2) – Kabalevsky (00-4574C)

GILLOCK, W.  Classic Piano Repertoire – Intermediate to Advanced Level
  Etude in G Major (Toboggan Ride)  (Willis Music 416912/Hal Leonard)

HELLER, S.  25 Studies, Op. 45  no. 2  (Peters P3561A)
  25 Studies, Op. 47  no. 1, 3 or 15  (Peters P3563)


MILLER, C.  Composer’s Choice – Carolyn Miller, Early Intermediate Level  Toccata Semplice
(Willis Music 123897/Hal Leonard)
GRADE THREE     (Continued)

List A     (Continued)
MILNE, E. Getting to Grade Three  Allegretto – Edwards; Ballade (Op. 100, no. 15) – Burgüller; Fleeting Vision – Maykapar; Frolicky Rollicky Wind – Coburn; Harmony of the Angels (Op. 100, no. 21) – Burgüller; Hommage à Bartók – Kadosa; Jazz-Etudiette – Seiber; Prelude in C (BWV 939) – Bach; Study in A minor (Op. 47, no. 3) – Heller (Hal Leonard HL00298076)
Getting to Grade Three – The New Mix  Juggler 7 – Zett (Hal Leonard AP1008)

List B     (18 marks) One to be chosen
ANZCA Classical Pianoforte Series 2 – Grade Three  Allegro Scherzando – Haydn; Fantasia – C.P.E. Bach; Hornpipe – Purcell; Sonatina in A Minor – Benda (ANZCA)
BACH, J. S. The Children’s Bach  no. 13 A Little Canonic Piece; no. 16 Italian Air; no. 17 Minuet; no. 18 Allemande; no. 19 Polonaise (AE354/Hal Leonard)
CLEMENTI, M. Six Sonatinas, Op. 36  no. 1, 1st and 2nd movements (Alfred 00-609)
Clementi – The First Book for Pianists  Arietta in F major; Prelude in F major (Alfred 00-2225)
Essential Keyboard Repertoire, Volume 1  Bourée – Handel; German Dance (C major) – Haydn; Menuet (G major) (from Anna Magdalena Notebook); Minuet – Hook (Alfred 00-501C)
E.K.R. Volume 2  Allegro in F major – Haydn; Gavotte – Reinecke; Polonaise in G minor – Bach; Rondo Militaire – Pleyel (00-503C)
E.K.R. Volume 4  German Dance – Mozart; Minuet and Trio – Pleyel; Dance (D365) – Schubert (00-4556C)
E.K.R. Volume 5  Country Dance – Hook; Ländler – Beethoven; Prelude, E Minor (BWV 938) – Bach; Sonatina – Benda (00-4574C)
E.K.R. Volume 8  Minuet in G Major – W. F. Bach (00-4619C)
Handel – The First Book for Pianists  Sonatina in B flat major (Alfred 00-1717)
HAYDN, F. J. Sonata: Minuet (Hob XVI:8); Scherzo (Hob XVI:9)
KUHLAU, F. Sonatina in C Major, Op 55 no. 3  First or last movement (Alfred 00-16802)
MILNE, E. Getting to Grade Three  Festival Rondo – Purcell; Fughetto in E minor – Zipoli; Hornpipe in E minor – Purcell; Polonaise in G minor (BWV Anh 125) – C.P.E. Bach; Sonatina – Ticciandi; Sonatina in C (op. 20, no. 1), 1st mvt. – Kuhlau (Hal Leonard HL00298076)

List C     (18 marks) One to be chosen
• List C may be accompanied by a backing track if appropriate.
ANZCA Classical Pianoforte Series 2 – Grade Three  The Ape’s Antics – Keane; Romance – Chang; A Spanish Serenade – Lynch; The Toy Soldier – Urquhart-Jones (ANZCA)
ALEXANDER, D. Just for You, Volume 2  Autumn Splendor; The Last Dance; Morning Mist (Alfred 00-406)
AUSTIN, G. Lyric Waltzes  Valse Parisienne; Waltz of Winter (Willis Music 416876/Hal Leonard)
Seven Major Moods  A Touch of Blue (W.M. 159776/H.L.)
BAILEY, K. Six Sketches  Winter Sun (Bailey KB02002)
CARLSON, R. Australian Piano Pieces for Children  The Speckled Chicken (Flexi-Fingers/Australian Music Centre)
**GRADED THREE** (Continued)

**List C** (Continued)

**CHUA, S. Assorted Fairies** Hysterical Fairy; Jiggling Fairy (AMPD/Hal Leonard)

**Scenes of Childhood (Complete)** Astral Air; Midnight Snack; Fortress March (AMPD/Hal Leonard)

**Waltz It All About…? no. 12** (Midnight Editions/Hal Leonard)

**DENNISS, G. W. Preludes for Piano Solo** Nocturne; Rhapsody (D:Composition/Binary Designs)

**Essential Keyboard Repertoire, Volume 2** Andantino – Khatchaturian;

Old French Song – Schubert (Alfred 00-503C)

**E.K.R. Volume 4** Italian Song (Op. 39, no. 15) – Tchaikovsky (00-4556C)

**E.K.R. Volume 5** Oriental Dance – Khatchaturian; Quasi-Waltz (Op. 89, no. 33) – Kabalevsky (00-4574C)

**E.K.R. Volume 8** Bedtime Story – Khatchaturian; Echo in the Mountains – Maykapar;

Grandmother Tells a Ghost Story – Kullak (00-4619C)

**GILLOCK, W. Classic Piano Repertoire – Intermediate to Advanced Level**

Festive Piece; Polynesian Nocturne (Willis Music 416912/Hal Leonard)

**GRIEG, E. Lyric Pieces Book 1, Op. 12 no. 2 or 4** (Peters P1269)

**HANDEL, A. Migrations in Music – Grades 3 and 4** Foreign Exchange; Caminando con la Luna;

Paper Lanterns; Sea of Glass; Waratah Season (Wirripang: www.australiancomposers.com.au)

**HARTSELL, R. Composer’s Choice – Randall Hartsell, Early to Mid-Intermediate Level**

Tides of Tahiti (Willis Music 122211/Hal Leonard)

**Portraits of the Sky**

By the Moonlit Tides; Rainbow Falls; Sunsets in Savannah (W.M. 416797/H.L.)

**IKEDA, N. Artistic Inspirations** Danse en Rose; The Jungle (Willis Music 125689/Hal Leonard)

**Celestial Dreams** The Sparkling Night Sky (W.M. 416753/H.L.)

**IVANOVSKY-PERKINS, N. Songs of Remembrance, Book 1** Isabella’s Dance

(Ivanovsky-Perkins: natashaivanoksky@gmail.com; ph. 02 9943 3545)

**KABALEVSKY, D. 30 Children’s Pieces, Op. 27** no. 8, Lullaby; no. 12, Toccata

(Boosey & Hawkes M060113291)

**KOTCHIE, J. E. Magical Mystical** Blacksmith’s Anvil; Mystic Journey

(Wirripang: www.australiancomposers.com.au)

**LYBEC-ROBINSON, L. For the Birds** Celestial Procession (Hal Leonard 237078)

**LYNCH, S. All Keyed Up Level 4** The Mad Waltz

**Single sheets:** Secret Identity; Waltz no. 3 (https://sandralynchnmusic.com)

**Masterwork Classics Level 3** The Wild Rider – Schumann (Alfred 00-166)

**MATHWEWS, M. Music for the Heart and Soul, Opus 1**

A Change Coming*; Deeper*; Thinking of You* (Wirripang: www.australiancomposers.com.au)*

*Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).

**Music for the Heart and Soul, Opus 2** Amphitheatre; Forever Friends; Saranade

**Music for the Heart and Soul, Opus 3** Now and Then (Publications by Remarkable: PO Box 211, Figtree NSW 2525)

**McFARLANE, D. Single sheets:** Macabre Waltz; Monster Chase; A Sailing Man (https://supersonicspiano.com)

**MILLER, C. Composer’s Choice – Carolyn Miller, Early Intermediate Level**

Allison’s Song; Rhapsody in A Minor (Willis Music 123897/Hal Leonard)

**Musical Planets** Uranus Spinning (W.M. 120785/H.L.)
GRADE THREE (Continued)

List C (Continued)

MILLER, C. Piano Solos in Lyrical Style Dancing in the Rain; Falling Snowflake; Island Breeze; Longing; Tango Español (Willis Music 124389/Hal Leonard)
MILNE, E. Getting to Grade Three Castanets – Gillock; Diversion no. 4 – Bennett; Late Night – Milne; Lucky Duck – Milne; Melody – Khatchaturian; Petite Valse Française – Hengenveld; Romanze – Mendelssohn; The Sea is Angry – Alwyn; Spiritual – Weiner; Teasing Song – Bartók; Toccatina – Kabalevsky; The Wild Rider – Schumann (Hal Leonard HL00298076)
Getting to Grade Three – The New Mix The Elfin Harp – Carroll; Midnight Snack – Chua; Promise! – Skeaping; The Sad Dancer – Moy; Sea Chant – Sculthorpe; The Secrets of My Heart – Milne; Small Talk – Kember; Trepak – Nevin; Petite Rêverie – Tansman; Tango 1 – Seiber; Waltzing with Dinosaurs – Milne (Hal Leonard AP1008)
NORTON, C. American Popular Piano – Repertoire Level 5 Pixies in the Moonlight (Novus Via Music Group/Hal Leonard HL00399005)
Piano Recital Showcase – Festival Gems Book 2 Jubilation (Hal Leonard 193587)
ROCHEROLLE, E. Rainbow’s End Chinese Lanterns; Far From Home; Remembrance; Tropical Punch (Kjos GP417/Hal Leonard)
SHOSTAKOVICH, D. Dance of the Dolls Dance; Hurdy Gurdy (Sikorski SIK2123)
TCHAIKOVSKY, P. I. Album for the Young, Op. 39 Italian Song (Alfred 00-485)
Wirripang Australian Piano Anthology, Book 1 The Afghans – O’Connell; Little Interludes for Billy – Schultz; Sunday at St Stephens – Matthews; Tip-Toe Tango – Kotchie (Wirripang: www.australiancomposers.com.au)

or

Free Choice – One classical or modern piece of at least Grade Three standard may be chosen for List C. (See page 20, point 7.)

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 25–32
Technical Work  (18 marks)  From memory

Hands separately and together, compass two octaves.
• The examiner may ask for the above scales to be played crescendo ascending and diminuendo descending.

Chromatic: E.  Hands separately and together, compass two octaves.
• All scales above: minimum speed of MM 72 in semiquavers.

Staccato – Major: C and G.  Hands separately and together, compass two octaves.
• Minimum speed of MM 52 in semiquavers.

Compass two octaves.
• Minimum speed of MM 52 in semiquavers.

Hands separately and together, compass two octaves.
• Minimum speed of MM 52 in semiquavers.

List A  (14 marks)  One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Four  Etude in A Minor – Hummel;  Etude in G Major – Hässler;  The King’s Delight – Hunter;  Study in C (Op. 299, no. 2) – Czerny  (ANZCA)

BERTINI, H.  48 Studies, Op. 29 & 32  Op. 29, no. 8, 14 or 17  (Kalmus/Alfred 00-K02009)

CHUA, S.  Single sheets:  Zeitgeist no. 2, 3, 7, 10 or 12  (Download: www.musicroom.com.au)

CZERNY, C.  School of Velocity, Op. 299  no. 2 or 4  (Alfred 00-612)

DUVERNOY, J. B.  School of Mechanism, Op. 120  no. 7  (Peters P3276)

Essential Keyboard Repertoire, Volume 2  The Water Wheel – Lynes  (Alfred 00-503C)

E.K.R. Volume 4  Bourée I (from Overture in the French Style, BWV 831) – Bach;
Gavotte (from French Suite, BWV 816/4) – Bach  (00-4556C)

E.K.R. Volume 5  Alla Tarrantella (Op. 39, no. 2) – MacDowell;  Sonata in E-flat Major – Cimarosa (00-4574C)

E.K.R. Volume 8  Bolero – Gurlitt;  Gypsies (Op. 138, no. 9) – Heller  (00-4619C)

GILLOCK, W.  Classic Piano Repertoire – Intermediate to Advanced Level

Etude in E Minor  (Willis Music 416912/Hal Leonard)

HELLER, S.  25 Studies, Op. 45  no. 5  (Peters P3561A)

30 Progressive Studies, Op. 46  no. 11  (Peters P3562)

25 Studies, Op. 47  no. 24  (Peters P3563)

KABALEVSKY, D.  30 Children’s Pieces, Op. 27  no. 3, Etude in A minor  (Boosey & Hawkes M060113291)
Grade Four (Continued)

List A (Continued)

LEMOINE, H. 37 Easy Progressive Studies, Op. 37 no. 28, 37 or 44 (Peters P2213)
MILNE, E. Getting to Grade Four Canon – Bartók; Courante (from Suite in F) – Handel;
Little Prelude in F (BWV 927) – Bach; Study in A flat (Op. 47, no. 23) – Heller;
Witches in the Wind – Adams (Hal Leonard HL00298077)

List B (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Four
Bourée in C Minor – L. Mozart; Sonatina (Op. 36, no. 2), 1st and 2nd mvts. – Clementi;
Sonatina (Op. 55, no. 3) – Kuhlau; Two-Part Invention no. 1 – Bach (ANZCA)

BACH, J. S. French Suites no. 5, Courante; no. 6, Gavotte (Alfred 00-700C)
Two-Part Inventions no. 1 (BWV 772); no. 4 (BWV 775) (Alfred 00-604 or Hal Leonard HL00296463)
BEETHOVEN, L. van. Sonata in G, Op. 49, no. 2 1st movement (Ricordi ER002337/0 / Hal Leonard)
CLEMENTI, M. Six Sonatinas, Op. 36 no. 2, 1st and 2nd or 2nd and 3rd mvts.; no. 3, 1st mv.
(Alfred 00-609)
Clementi – The First Book For Pianists Waltz (Op. 39, no. 4) (Alfred 00-2225)

Essential Keyboard Repertoire, Volume 2 Allegro in A major – W.F. Bach (Alfred 00-503C)
E.K.R. Volume 4 Minuet in C Major (WoO 33/5) – Beethoven;
Sarabande with Variations (G 110) – Handel (00-4556C)
E.K.R. Volume 8 Divertimento no. 1 in F Major – Myslivecek;
Gavotte II (from English Suite 6, BWV 811) – Bach (00-4619C)

Everybody’s Perfect Masterpieces, Volume 4 Solfeggietto – C.P.E. Bach (Alfred 00-3384)
Handel – The First Book for Pianists Entrée (Alfred 00-1717)

MILNE, E. Getting to Grade Four Allegro in A Major – W.F. Bach;
Siciliano (Op. 68, no. 11) – Schumann; Sonata in D, Finale – Haydn (Hal Leonard HL00298077)

MOZART, W. A. Six Viennese Sonatinas no. 2 in A, 4th mv.; no. 3 in D, 1st and 2nd or 3rd mvts.
(Alfred 00-1707)
Sonata in C, K.545 2nd movement (Alfred 00-2543)

List C (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Four Chinatown – Lynch; Once Upon a Time –
Urquhart-Jones; Song of Distant Shores – Hunter; Winter’s Dawn – Raymakers (ANZCA)

AGAY, D. Joy of Russian Piano Music, The
Shepherd Playing on His Pipe – Rebikov; Simple Confession – Cui (Yorktown Press YK21285)

ALEXANDER, D. Just for You, Volume 2 Almost a Waltz; Ballad (Alfred 00-406)

AUSTIN, G. Composer’s Choice – Glenda Austin, Early to Mid-Intermediate Level
South Sea Lullaby (Willis Music 115242/Hal Leonard)
Lyric Waltzes Wistful Waltz (W.M. 416876/H.L.)

Australian Women Composers’ Anthology Farewell – Trynes
(Wirripang: www.australiancomposers.com.au)

BAILEY, K. Jazzin’ Around 1 Melinda’s Mini March
Six Sketches Serenity
Single sheet: Triplet Falls (Bailey)

BRANDMAN, M. Three Sketches Blue Interlude (www.margaretbrandman.com/EncoreMusicDistributors)
GRADE FOUR (Continued)

List C (Continued)

CHAMOU, D. Six Pieces for the Young Pianists Lullaby (Email: dany3082@hotmail.com)

CHUA, S. Assorted Fairies Airy Fairy; Fishy Fairy (AMPD/Hal Leonard)
Scenes of Childhood (Complete) The Hunt; Vision (AMPD/Hal Leonard)

Single sheet: Serenades: Parting is Such Sweet Sorrow (Download: www.musicroom.com.au)

Waltz It All About...? no. 6 (Midnight Editions/Hal Leonard)

DENNIS, G. W. Preludes for Piano Solo Seeking; Stained Glass
Ritmico Etudes Funky Turnip (D:Composition/Binary Designs)

Essential Keyboard Repertoire, Volume 2 Sailor’s Song (Op. 68, no. 1) – Grieg;
Shepherd Playing on His Pipe – Rebikov; Sonatina (Op. 27, no. 12) – Kabalevsky;
Waltz – Grieg; Waltz – Maykapar (Alfred 00-503C)

E.K.R. Volume 4 Ballade (Op. 99, no. 3) – Gretchaninov; From Foreign Lands (Op. 15, no. 1) –
Schumann; Sweet Dream (Op.39, no. 21) – Tchaikovsky (00-4556C)

E.K.R. Volume 5 Evening in the Country – Bartók; Orphan Girl (Op. 1, no. 9) – Granados
(00-4574C)

E.K.R. Volume 8 Bell of the Afternoon – Granados; Danish Folk Tune (Op. 3, no. 1) – Nielsen;
Oriental (Op. 123, no. 9) – Chaminade (00-4619C)

Grieg – The First Book for Pianists Watchman’s Song (Op. 12, no. 3) (Alfred 00-492)

HANDEL, A. Migrations in Music – Grades 3 and 4 Abacus; Gold, Frankincense and Myrrh;
Kangaroo Country; On Common Ground; Sun Trance (Wirripang: www.australiancomposers.com.au)

HARTSELL, R. Composer’s Choice – Randall Hartsell, Early to Mid-Intermediate Level
Above the Clouds; Showers at Daybreak (Willis Music 122211/Hal Leonard)

Portraits of the Sky Impressions in the Sky; Shimmering Stardust; Tomorrow’s Rainbow
(W.M. 416797/H.L.)

HINSON, M. Anthology of Romantic Piano Music Barcarolle (Op. 138, no. 5) – Heller;
Chimes of Love (Op. 47, no. 23) – Heller; Lento – Franck (Alfred 00-20857)

HUNTER, G. Magic Rainforest, The
Dazzling Butterflies; The Green-Eyed Frog; Mystical Sunlight (AMPD/Hal Leonard)

HUTCHENS, F. Goblins (from Four Musical Cameos) (EMI E50487/Hal Leonard)

IKEDA, N. Artistic Inspirations Valse Innocent (Willis Music 125689/Hal Leonard)

Celestial Dreams The Southern Cross (W.M. 416753/H.L.)

IVANOVSKY-PERKINS, N. Songs of Remembrance, Book 1 Russian Air
Book 2 In a Happy Mood (Ivanovsky-Perkins: natashaivanoksky@gmail.com; ph. 02 9943 3545)

KABALEVSKY, D. 30 Children’s Pieces, Op. 27
no. 18, Sonatina; no. 19, War Dance (Boosey & Hawkes M060113291)

LYNCH, S. All Keyed Up Level 4 Chinatown
Single sheets: Encounter; Mr. E (https://sandralynchmusic.com)

MATTHEWS, M. Music for the Heart and Soul, Opus 1
Autumn Leaves*; Bitter Sweet*; Emily’s Etude* (Wirripang: www.australiancomposers.com.au)
*Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).

Music for the Heart and Soul, Opus 2 It’s Been a While; Déjà vu
Music for the Heart and Soul, Opus 3 It’s Possible; Scarborough Mist;
The Outlook (Publications by Remarkable: PO Box 211, Figtree NSW 2525)

McFARLANE, D. Single sheets: Doric Temple; Fairytale; Monsoon; Ring the Bells
(https://supersonicspiano.com)
GRADE FOUR  (Continued)

List C  (Continued)

MILLER, C.  Composer’s Choice – Carolyn Miller, Early Intermediate Level
Trumpet in the Night  (Willis Music 123897/Hal Leonard)
Piano Solos in Lyrical Style  Knights of the Castle; Remembrance  (W.M. 124389/H.L.)

MILNE, E.  Getting to Grade Four  Cha-cha-cha – Hengeveld; Clockwork Doll – Shostakovich;
Cool Bananas – Milne; The Evening Bell – Granados; Moon on the Mountain – Milne;
Prayer of the Matador – Joio; The Shepherd with a Pipe – Moy;
The Witch  (Op. 39, no. 20) – Tchaikovsky  (Hal Leonard HL00298077)

NORTON, C.  American Popular Piano – Repertoire Level 4  Night Sky
(Novus Via Music Group/Hal Leonard HL00399004)

A.P.P. – Repertoire Level 6  Ilyrian Dance  (HL00399006)

Piano Recital Showcase – Festival Gems Book 2  La marée de soir  (Evening Tide)
(Hal Leonard 193587)

ROCHEROLLE, E.  Fantasia del Tango  Debajo las Estrellas; Dreams of You  (Hal Leonard 199978)
Rainbow’s End  Swaying Palms; Wild Ghost Chase  (Kjos GP417/Hal Leonard)
Seven Scenes  Daybreak  (Kjos GP335/Hal Leonard)

ROLLIN, C.  Lyric Moments, Book 3  Sweet Elegy  (Alfred 00-34662)

SITSKY, L.  Century – Volume II  72. Firecrackers; 76. Solo and Chorus – Russian Folksong;
79. Drums; 91. Nigun Hassidic Dance
Volume III 107. Jewish Folk Song; 143. Drones – Rumanian Folk Music
(Wirripang: www.australiancomposers.com.au)

TCHAIKOVSKY, P. I.  Album for the Young Op. 39  Baba-Yaga; Neapolitan Song; Sweet Dream
(Alfred 00-485)

URQUHART-JONES, D.  Six Mini Concertos  Jumpin’ Jimmy; Once Upon a Time
(Encore Music Distributors: www.encoremusic.com.au)

Wirripang Australian Piano Anthology, Book 1  Mistique – Matthews; Oracle – Matthews;

List D  (14 marks)

Free choice – One classical or modern piece of at least Grade Four standard. (See p.20, point 7.)
• 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 25–32
Technical Work  (18 marks)  *From memory*

**Scales**  Major, harmonic minor and melodic minor: F sharp, C sharp and A flat.  Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played:
  1)  *Legato* or *staccato*.
  2)  *Crescendo* ascending and *diminuendo* descending (*legato* only).


- All above scales: *Legato* – minimum speed of MM 84 in semiquavers.
  *Staccato* – minimum speed of MM 66 in semiquavers.


- Minimum speed of MM 52 in semiquavers.

Contrary motion  – Major and harmonic minor: F sharp, C sharp and A flat.  Compass two octaves.

- Minimum speed of MM 60 in semiquavers.


- Minimum speed of MM 52 in semiquavers.

**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*

ANZCA Classical Pianoforte Series 2 – Grade Five

- *Study* (Op. 299, no. 6) – Czerny; *Study in D* (Op. 37, no. 22) – Stamaty  (ANZCA)

BERTINI, H.  **48 Studies, Op. 29 & 32**  Op. 29, no. 3 or 12  (Kalmus/Alfred 00-K02009)

CHUA, S. **Genesis – 5 Transcendental Etudes**

- *Single sheets*: Zeitgeist no. 9, 11, 13, 14, 17 or 19  (Download: www.musicroom.com.au)
- Sonny Chua Piano Music Volume 3  Zeitgeist no. 8 or 22  (AMPD/Hal Leonard)

CZERNY, C.  **School of Velocity, Op. 299**  no. 6 or 7  (Alfred 00-612)

CHUA, S.  **24 Studies for the Left Hand, Op. 718**  no. 1, 3, 5 or 10  (Alfred 00-4831)

**Essential Keyboard Repertoire, Volume 5**  Inquiétude (Op. 77, no. 4) – Moszkowski  (Alfred 00-4574)

**E.K.R. Volume 6**  Agitato (Op. 109, no. 8) – Burgmüller; *Capricietto* – Hummel  (00-4597)
GRADE FIVE  (Continued)

List A  (Continued)

GILLOCK, W.  Classic Piano Repertoire – Intermediate to Advanced Level  Etude in A Major  (Willis Music 416912/Hal Leonard)

Single sheet:  Fountain in the Rain  (W.M. 414908/H.L.)

HELLER, S.  25 Studies, Op. 45  no. 12, 13 or 18  (Peters P3561A)

30 Progressive Studies, Op. 46  no. 7, 8 or 12  (Peters P3562)

KABALEVSKY, D.  30 Children’s Pieces, Op. 27  no. 24, Etude in F major  (Boosey & Hawkes M060113291)

KHACHATURIAN, A.  Children’s Album Book 1  Etude (Study)  (Edition Peters EP4741/Hal Leonard)

LOESCHHORN, A.  Studies, Op. 65  no. 46  (Hal Leonard HL00415736)

List B  (14 marks)  One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Five  Poetic Tone-Picture (Op. 3, no. 1) – Grieg;  Scherzo and Trio (Op. 2, no. 2) – Beethoven;  Sonata in E flat: Finale (K.282) – Mozart;  Sonatina, 2nd mvt. (Op. 118, no. 1) – Schumann  (ANZCA)

BACH, J. S.  French Suites  no. 2, Courante;  no. 6, Courante  (Alfred 00-700C)

Two-Part Inventions  no. 8, 10, 11, 13, 14 or 15  (Alfred 00-604 or Hal Leonard HL00296463)

The Well-Tempered Clavier (48 Preludes and Fugues)  Book I, no. 9 in E, Prelude only

BEETHOVEN, L. van.  Für Elise  (Peters P7097)


Classics to Moderns Book 4  Little Prelude – Bach  (Yorktown Press YK20048/Music Sales)

CLEMENTI, M.  Six Sonatinas  Op. 36  no. 5, 1st or 3rd mvt.;  no. 6, 1st mvt.  (Alfred 00-609)

Essential Keyboard Repertoire, Volume 5

Sonatina no. 4 in D Major (Theme and Variations) – Attwood  (Alfred 00-4574)

GILLOCK, W.  Classic Piano Repertoire – Intermediate to Advanced Level

Sonatina in Classical Style;  Sonatine, Mouvement 1  (Willis Music 416912/Hal Leonard)

HAYDN, F. J.  Sonata in B minor, Minuet and Trio (Hob.XVI/32)

KUHLAU, F.  Sonatina in C  (Op. 20, no. 1), 1st and 2nd or 2nd and 3rd movements

MOZART, W. A.  Six Viennese Sonatinas  no. 1 in C, 1st and 2nd movements;  no. 4 in B flat, 3rd movement (Rondo);  no. 5 in F, 1st and 2nd movements  (Alfred 00-1707)

Sonata in C, K.545  Allegro, 1st movement  (Alfred 00-2543)

List C  (14 marks)  One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Five  Boulia Brass Band – Keane;  Conquistador – Hunter;  Dreaming – Urquhart-Jones;  Song of the Lyrebird – Raymakers  (ANZCA)

AGAY, D.  Joy of Russian Piano Music, The  Album Leaf (Op. 45, no. 1) – Scriabin;  Chanson Triste – Kalininov;  Mazurka – Glinka;  Nocturne – Borodin;  Prelude (Op. 37, no. 2) – Gretchaninov;  Rondo-March (Op. 60, no. 1) – Kabalevsky;

Sonatina – Glazunov  (Yorktown Press YK21285)

AUSTIN, G.  Composer’s Choice – Glenda Austin, Early to Mid-Intermediate Level

Blue Mood Waltz;  Midnight Caravan;  Reverie;  Tangoriffic  (Willis Music 115242/Hal Leonard)

Australian Women Composers’ Anthology  The Adventurous Platypus – Lee-Robins

(Wirripang: www.australiancomposers.com.au)

BAILEY, K.  Six Sketches  Busker Dan;  Toccatina  (Bailey)
List C  (Continued)

BARTÓK, B.  Rumanian Folk Dances  no. 1 or 4  (Alfred 00-37158)

BRANDMAN, M.  Dreamweaving  Beaming;  Gliding

Three Sketches  Sea Breeze Sway  (www.margaretbrandman.com/Encore Music Distributors)

CANNON, A.  Single sheet: Storm in A minor  (Email: annacomposing@gmail.com)


CHAPIN – The First Book For Pianists  Mazurka (Op. 7, no. 1) in B flat major;

Mazurka (Op. Post. 68, no. 3) in F major;  Waltz (Op. Post.) in A minor  (Alfred 00-491)

CHUA, S.  Assorted Fairies  Twirling Fairy  (AMPD/Hal Leonard)

Scenes of Childhood (Complete)  Around the World in 2 Minutes...or less;  Calling;

Nightwalker; The Last Voyage  (AMPD/Hal Leonard)

DENNISS, G. W.  Ritmico Etudes  Frankensteins Waltz; Jumping Jacques  
(D:Composition/Binary Designs)

Essential Keyboard Repertoire, Volume 4  By the Fireside (Op. 15, no. 6) – Schumann;

Evening (Op. 43, no. 5) – Glière;  Melodie (Op. 18, no. 1) – Moszkowski  (Alfred 00-4556C)

E.K.R. Volume 5  
The Little Trumpeter – Jensen;  Mazurka in A Minor (Op. 7, no. 2) – Chopin  (00-4574C)

E.K.R. Volume 6  Country Dance – Shostakovich  (00-4597)

E.K.R. Volume 8  Bourrée en Rondeau – Indy;  Marche (Op. 65, no. 10) – Prokofiev;

Poetic Valse no. 5 – Granados;  Traümerei (Op.15, no. 7) – Schumann;

Valsette (Op. 40, no. 1) – Sibelius  (00-4619C)

GILLOCK, W.  Classic Piano Repertoire – Intermediate to Advanced Level  
A Memory of Vienna;  Nocturne  (Willis Music 416912/Hal Leonard)

GRIEG, E.  Poetic Tone Pictures, Op. 3  no. 5 or 6

HANDEL, A.  Migrations in Music – Grades 5 and 6  
Dervish;  Piñana;  Spike Dance;  Stalactite;  Sun Shower  (Wirripang: www.australiancomposers.com.au)

HARTSELL, R.  Portraits of the Sky  
September Sunset;  Toward the Rising Sun  (Willis Music 416797/Hal Leonard)

HINSON, M.  Anthology of Romantic Piano Music  Andantino – Franck;

Frightening (Op. 15, no. 11) – Schumann;  Mazurka in F major (Op. Post. 68, no. 3) – Chopin;

Polka (Op. 82, no. 7) – Rubenstein;  Traümerei (Op.15, no. 7) – Schumann;

Venetian Boat Song (Op.30, no. 6) – Mendelssohn  (Alfred 00-20857)

HUNTER, G.  Magic Rainforest, The  Enchanted Flowers  (AMPD/Hal Leonard)

HUTCHENS, F.  Two Little Birds  (Hal Leonard)

IBERT, J.  4 Pieces (from Histoires)  A Giddy Girl  (Leduc AL 25754)

IKEDA, N.  Artistic Inspirations  Dreamy Hues;  Joyful Love;  Nocturne of the Stars  
(Willis Music 125689/Hal Leonard)

Celestial Dreams  The Shining North Star  (W.M. 416753/H.L.)

IVANOVSKY-PERKINS, N.  Nightfall Pieces  1. Lullaby;  3. Dreaming  
Songs of Remembrance, Book 2  Nocturne; Romance  
(Ivanovsky-Perkins: natashaivanovsky@gmail.com;  ph. 02 9943 3545)

KABALEVSKY, D.  30 Children’s Pieces, Op. 27  
no. 28, Caprice;  no. 29, Cavalryman  (Boosey & Hawkes M060113291)

GRADE FIVE  (Continued)

List C  (Continued)

LYNCH, S.  Single sheets: Jumping Jack; Race Against Time  (https://sandralynchmusic.com)
Masterwork Classics, Level 8  A Giddy Girl – Ibert; Le Petit Nègre – Debussy;
    Venetian Boat Song – Mendelssohn  (Alfred 00-16741)
NORTON, C.  American Popular Piano – Repertoire Level 6  A Light Touch
    (Novus Via Music Group/Hal Leonard HL00399006)
Piano Recital Showcase – Festival Gems Book 3
    Cuentos del Matador; Daffodil Caprice; Love Song in the Rain  (Hal Leonard 193588)
ROCHEROLLE, E.  Fantasy del Tango  Tango Caprichoso  (Hal Leonard 199978)
    Seven Scenes  Court Jester; Reminiscence; Winter Mountain; Wooden Soldiers
    (Kjos GP335/Hal Leonard)
ROLLIN, C.  Lyric Moments, Book 3  Tenderly  (Alfred 00-34662)
SCULTHORPE, P.  Night Pieces  Snow, Moon, Flowers or Night – any two  (Faber 0571503691)
SCHUMANN, R.  Album for the Young, Op. 68  no. 30  (Alfred 00-620 or Hal Leonard HL00296588)
SHOSTAKOVICH, D.  Dance of the Dolls  Lyrical Waltz  (Sikorski SIK2123)
SITSKY, L.  Century – Volume II 64. Outer Space
    Volume III  106. Swing Band Blues; 108. Only One Note; 118. Jewish Folk Song Dance;
        120. Caves and Echoes; 125. Flute and Guitar; 150. Turkish Folk Music; 151. Carillon
        (Wirripang: www.australiancomposers.com.au)
URQUHART-JONES, D.  Six Mini Concertos  Dreaming; Hop It!
    (Encore Music Distributors: www.encoremusic.com.au)
WILSON, A.  Single sheets: A New Chinese Year; Malenkaja Devochka (The Young Girl);
    Prelude ‘Un Moment’  (Digital sheet music; download from www.scoreexchange.com)
Wirripang Australian Piano Anthology, Book 2
    The Breeze and You – Milward; Valse Triste – Yates; Watching the River Flow – Peterson
    (Wirripang: www.australiancomposers.com.au)

List D  (14 marks)

Free choice – One classical or modern piece of at least Grade Five standard. (See p.20, point 7.)
• 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 25–32
GRADE SIX

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

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Classical Pianoforte Series 2 – Grade Six
- ANZCA Classical Pianoforte Sight Reading, Gr.6–7
- ANZCA Aural Tests – All Instruments

- This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work  (18 marks)  From memory

Scales  Major, harmonic minor and melodic minor: D, E, F sharp and C sharp.

Hands separately and together, compass four octaves.
- The examiner may ask for the above scales to be played:
  1)  Legato or staccato.
  2)  Crescendo ascending and diminuendo descending (legato only).

Chromatic: on any note. Hands separately and together, compass four octaves.
- All above scales: Legato – minimum speed of MM 92 in semiquavers.
  Staccato – minimum speed of MM 72 in semiquavers.

Staccato sixths  – Major: C. Hands separately, compass two octaves.
Each hand to begin on E and the C above, using the thumb and fifth fingers.
- Minimum speed of MM 52 in semiquavers.

Contrary motion – Major and harmonic minor: D, E, F sharp and C sharp, compass two octaves.
- Minimum speed of MM 72 in semiquavers.

Arpeggios  Major and minor: D, E, F sharp and C sharp. Root position.

Dominant sevenths of the keys of D, E, F sharp and C sharp. Root position.
Diminished sevenths of the keys of D (ie. on C sharp), E (on D sharp), F sharp (on E sharp) and C sharp (on B sharp). Root position only.

Hands separately and together, compass four octaves.
- All arpeggios: minimum speed of MM 60 in semiquavers.

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

ANZCA Classical Pianoforte Series 2 – Grade Six  Etude (Op. 29, no. 22) – Bertini;
Study (Op. 45, no. 16) – Heller; Two-Part Invention no. 2 – Bach  (ANZCA)

AUSTIN, G.  Composer’s Choice – Glenda Austin, Early to Mid-Intermediate Level

Etude in E Major  (Willis Music 115242/Hal Leonard)

Australian Women Composers’ Anthology  Section 32 – Barton-Leach
(Wirripang: www.australiancomposers.com.au)

BACH, J. S.  French Suites  no. 3, Gigue or Sarabande in B minor; no. 5, Allemande in G;
no. 6, Gigue in E  (Alfred 00-700C)

Sinfonias  no. 4, 5, 6, 11, 14 or 15  (Alfred 00-4866)

Two-Part Inventions  no. 2  (Alfred 00-604 or Hal Leonard HL00296463)
GRADE SIX (Continued)

List_A (Continued)

BERTINI, H. 48 Studies, Op. 29 & 32  Op. 29, no. 18 or 22  (Kalmus/Alfred 00-K02009)
  Single sheets: Zeitgeist no. 15, 16 or 21  (Download: www.musicroom.com.au)
CLEMENTI, M. Gradus ad Parnassum  no. 53, Study in D minor
CZERNY, C. School of Velocity, Op. 299  no. 8, 14 or 29  (Alfred 00-612)
24 Studies for the Left Hand, Op. 718  no. 17 or 20  (Alfred 00-4831)
30 New Studies in Technique, Op. 849  no. 25  (Alfred 00-591)
Essential Keyboard Repertoire, Volume 5 The Brook (Op. 32, no. 2) – MacDowell  (Alfred 00-4574)
HANDEL, G. F. Allemande in F minor, Suite no. 8; Allegro in F, Suite no. 2; Allegro in G minor, Suite no. 7; Courante in D minor, Suite no. 3
HELLER, S. 25 Studies, Op. 45  no. 15, 16 or 20  (Peters P3561A)
Masterwork Classics, Level 6 The Storm (Op.109, no. 13) – Burgmüller  (Alfred 00-416)

List_B (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Six Scherzo and Trio  (from Sonata D.V. 959) – Schubert;
  Sonata, 2nd mvt. (K.281) – Mozart; Sonata, 2nd mvt. (Op. 36, no. 6) – Clementi  (ANZCA)
BEETHOVEN, L. van. Bagatelles  Op. 33, no. 2 or 3; Op. 119, no. 1
  Op. 31, no. 3 Minuet and Trio
Essential Keyboard Repertoire, Volume 5
  Adagio – Galuppi;  Sonata in G Major (Hob. XVI:G1), 1st mvt. – Haydn  (Alfred 00-4574)
HAYDN, F. J.  Sonata in D major, 3rd movement (Hob.XVI/37)
KUHLAU, F.  Sonatina in C (Op. 55, no. 6), 1st movement
MOZART, W. A.  Sonatas  C major (K.279), last movement;  D major (K.311), 1st movement;
  A major (K.331), Minuet and Trio;  Fantasia in D minor (K.397)
SCHUBERT, F.  Sonata Op. Post. in A (D.V. 959), Scherzo and Trio  (Henle HN710)

List_C (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Six Mazurka (Op. 63, no. 2) – Chopin;
  Scherzo-Impromptu (Op. 73, no. 2) – Grieg; Spring Song (Op. 62, no. 6) – Mendelssohn  (ANZCA)
AGAY, D. Joy of Russian Piano Music, The  Mazurka – Balakirev; Polka Italienne – Rachmaninoff;
  Prelude (Op. 311, no. 1) – Glüe;  Reverie (Op. 25, no. 2) – Arensky  (Yorktown Press YK21285)
ALBÉNIZ, I. Española, Op. 165  no. 2, Tango;  no. 3, Malagueña;  no. 6, Zortzico  (Peters EP 4946)
CHOPIN, F. Mazurkas  Op. 6, no. 3 in E;  Op. 24, no. 3 in A flat  (Alfred 00-2481C)
  Waltzes  Op. 69, no. 1 (Alfred 00-2483)
DE FALLA, M. Manuel de Falla: Music for Piano Volume 1  Fisherman’s Story  (Chester CH61246)
Essential Keyboard Repertoire, Volume 4  Adagio in B Minor – Franck;
  A Dream (En Rêve) – Liszt; Elegie (Op. 19, no. 1) – Niels;  Le Soir – Gounod  (Alfred 00-4556C)
E.K.R. Volume 5  Meditation (Op. 70, no. 7) – Mussorgsky; Nocturne in C Minor (B.108) – Chopin  (00-4574C)
**List C** (Continued)

**Essential Keyboard Repertoire, Volume 8**  
Album Leaf (L133) – Debussy;  
Fairy Tale Princess (Op. 76, no. 8) – Friedman; Poetic Valse, no. 6 – Granados;  
Valse Viennoise – Schmitt; Waltz in E Major (Op. 39, no. 2) – Brahms  
(Gillock 00-4619C)

**GILLOCK, W.**  
Classic Piano Repertoire – Intermediate to Advanced Level  
Valse Etude  
(Gillock 00-K09549)

**GRIEG, E.**  
Lyric Pieces  
Op. 47, no. 1, 5 or 6;  
Op. 54, no. 4 Nocturne or no. 5 Scherzo;  
Op. 71, no. 3 Puck  
(Gillock 00-4619C)

**HINSON, M.**  
Anthology of Romantic Piano Music  
Bagatelle no. 1 – Mendelssohn;  
Dance-Caprice (Op.28, no. 3) – Grieg; The First Love Letter (Op. 63, no. 46) – Alkan;  
Merry-Go-Round – Dvořák; Nocturne in D Minor (Hopk, 59A: 13) – Field;  
Nocturne in F Minor (The Separation) – Glinka; Prelude in E Minor (Op. 11, no. 4) – Scriabin;  
Sketch-Souvenir (Op. 4, no. 3) – Smetana; Song Without Words (Op. 8, no. 2) – Mendelssohn;  
A Tear (Op. 70, no. 18) – Mussorgsky; Waltz in A Flat Major (Op. 69, no. 1) – Chopin;  
Waltz in A Major (Op.39, no. 15) – Brahms; Warum? (Op. 12, no. 3) – Schumann;  
Witch (Op. 38, no. 4) – MacDowell  
(Alfred 00-20857)

**MENDELSSOHN, F.**  
Songs Without Words  
Op. 53, no. 20 or 22  
(Gillock 00-4860C)

**SCHUMANN, R.**  
Forest Scenes, Op. 82  
Entrance  
(Peters P9526)

**SCRIABIN, A.**  
24 Preludes, Op. 11  
no. 2, 4 or 6  
(Henle HN484)

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

**ANZCA Classical Pianoforte Series 2 – Grade Six**  
Birds of Paradise – Hunter;  
The Cantankerous Cockatoo – Keane; First Light – Raymakers  
(ANZCA)

**Anthology of 20th Century Piano Music**  
Jamaican Rumba – Benjamin  
(Alfred 00-21442)

**AUSTIN, G.**  
Composer’s Choice – Glenda Austin, Early to Mid-Intermediate Level  
Valse Belle  
(Willis Music 115242/Hal Leonard)

**Australian Women Composers’ Anthology**  
Aslant a Brook – Howlett; Raindrops – Morris;  
Red Sky at Dawn – Burrows; Reflections in the Still Water – Durham  
(Wirripang: www.australiancomposers.com.au)

**BAILEY, K.**  
Six Sketches  
Reflections  
(Bailey)

**CANNON, A.**  
Single sheet: Treasure Island  
(Email: annacomposing@gmail.com)

**CHUA, S.**  
Scenes of Childhood (Complete)  
Stop That!  
(AMPD/Hal Leonard)

**COLERIDGE-TAYLOR, S.**  
Scenes from an Imaginary Ballet, Op. 74  
Any one  
(EMI E52337/Hal Leonard)

**DEBUSSY, C.**  
An Introduction to His Piano Music  
Jimbo’s Lullaby; The Little Shepherd  
(Alfred 00-2216)

**DENNISS, G. W.**  
Ritmico Etudes  
Unfazed  
(D:Composition/Binary Designs)

**Essential Keyboard Repertoire, Volume 5**  
Assez Anime  
(from Valses Nobles et Sentimentals) – Ravel;  
The Grasshopper’s Wedding – Bartók  
(Alfred 00-4574C)

**HANDEL, A.**  
Migrations in Music – Grades 5 and 6  
The Perfume of Orange Blossom; Outdoor Dance; River Cave  
Piano Music – 3 Piano Solos  
Blue Bay  
(Wirripang: www.australiancomposers.com.au)

**HINSON, M.**  
Anthology of Romantic Piano Music  
Good Morning! Good Morning! (Op.11, no. 1)  
– Nielson; Moravian Dance – Janáček; Remando – Nazareth  
(Alfred 00-20857)
GRADE SIX  (Continued)

List D  (Continued)

HUNTER, G.  Magic Rainforest, The  Birds of Paradise  (AMPD/Hal Leonard)
HUTCHENS, F.  Evening  (EMI E52239/Hal Leonard);  The Island
HYDE, M.  Woodland Sketch  (EMI E52287/Hal Leonard)
IVANOVSKY-PERKINS, N.  Dances of the East  2. Veil Dance
   Lyric Pieces  Forgotten Love;  Longing
   Nightfall Pieces  2. Sorrow
   Songs of Remembrance, Book 1  Song of Remembrance
   (Ivanovsky-Perkins:  natashaivanoksky@gmail.com;  ph. 02 9943 3545)
KOTCHIE, J. E.  Battle of Camlann  (Wirripang:  www.australiancomposers.com.au)
McFARLANE, D.  Single sheets:  Down in the Willow Garden;  Round and Round
   (https://supersonicspiano.com)
MIER, M.  Romantic Impressions – Book 4
   Fireside Reverie;  Serenity of the Heart;  Twilight Musings  (Alfred 00-21406)
NORTON, C.  Eastern Preludes Collection  Harusame  (Boosey & Hawkes BH 13083)
   *Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).
Piano Recital Showcase – Festival Gems Book 3  Midnight Prayer;  Rapsodie  (Hal Leonard 193588)
RAVEL, M.  Valses nobles et sentimentales  no. 4  (Alfred 00-1116)
ROLLIN, C.  Lyric Moments, Book 3  Lyric Nocturne;  Pure Heart  (Alfred 00-34662)
WILCHER, P.  Daybreak  (Wirripang:  www.australiancomposers.com.au)
Wirripang Australian Piano Anthology, Book 2  Dreamboat Blues – Handel;
   Intermezzo in E – Wilcher;  Outlines – Helberg;  Toccata – Brumby
   (Wirripang:  www.australiancomposers.com.au)
or
Free Choice – One classical or modern piece of at least Grade Six standard may be chosen for
List D.  (See page 20, point 7.)
• 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 25–32
GRADE SEVEN

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

ANZCA publications relevant to this level:
- ANZCA Pianoforte Technical Work
- ANZCA Classical Pianoforte Series 2 – Grade Seven
- ANZCA Classical Pianoforte Sight Reading, Gr. 6–7
- ANZCA Aural Tests – All Instruments

This examination may be conducted on an acoustic or digital piano. (See points 12–14 on pages 20 and 21.)

Technical Work (18 marks) From memory

Scales Major, harmonic minor and melodic minor: G, A, F and E flat.
Hands separately and together, compass four octaves.
- The examiner may ask for the above scales to be played:
  1) Legato or staccato.
  2) Crescendo ascending and diminuendo descending (legato only).
- All above scales: Legato – minimum speed of MM 104 in semiquavers.
  Staccato – minimum speed of MM 80 in semiquavers.

Thirds – Major and harmonic minor: G.
Hands together, L.H. commencing on the tonic and R.H. on the major or minor 3rd above.
Compass four octaves.
- Minimum speed of MM 104 in semiquavers.
Staccato double octaves – Major, harmonic minor and melodic minor: G.
Hands separately and together, compass two octaves.
- Minimum speed of MM 60 in semiquavers.
Contrary motion – Major and harmonic minor: G, A, F and E flat, compass two octaves.
- Minimum speed of MM 80 in semiquavers.

Dominant sevenths of the keys of G, A, F and E flat. Root position and inversions.
Diminished sevenths of the keys of G (ie. on F sharp), A (on G sharp), F (on E) and E flat (on D).
Root position only.
Hands separately and together, compass four octaves.
- All arpeggios: minimum speed of MM 76 in semiquavers.

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

ANZCA Classical Pianoforte Series 2 – Grade Seven Chromatic Study (Op. 299, no. 31) – Czerny;
Prelude and Fugue no. 2 (Bk. I) – Bach; Study in C Minor (Op. 45, no. 25) – Heller (ANZCA)

BACH, J. S. Partitas Prelude and Allemande in B flat (both)
The Well-Tempered Clavier (48 Preludes and Fugues) (Prelude and fugue required)
Book I, no. 2, 6 or 21; Book II, no. 2, 7, 8 or 15
GRADE SEVEN  (Continued)

List A  (Continued)

CHUA, S.  Single sheets:  Zeitgeist no. 20, 23 or 24  (Download: www.musicroom.com.au)
CIMAROSA, D.  Sonatas Bk. 1  no. 10, Sonata in B flat  (Broekmans & Van Poppel 702770)
CLEMENTI, M.  Gradus ad Parnassum  no. 2, 6 or 12
COUPERIN, F.  Complete Keyboard Works – Series One: Ordres I–XIII
  La lutine (Ordre 3ème);  Le réveil-matin (Ordre 4ème);  L’Atalante (Ordre 12ème);
  Les lis naissans (Ordre 13ème)  (Alfred 06-257959)
  C.K.W. – Series Two: Ordres XIV–XXVII  Les petits moulins à vent (Ordre 17ème);
  Sœur Monique (Ordre 18ème);  Les tricoteuses (Ordre 23ème)  (06-257967)
CRAMER-BULOW.  no. 32 or 38  Book 2  (Augener/Belwin)
CZERNY, C.  School of Velocity, Op. 299  no. 5, 10, 15, 25, 31, 34 or 38  (Alfred 00-612)
  The Art of Finger Dexterity, Op. 740  no. 1, 2, 5 or 41  (Alfred 00-595C)
Handel – His Greatest Piano Solos
  Fantasia in C;  Theme and Variations in E (The Harmonious Blacksmith)  (Hal Leonard HL00510162)
HELLER, S.  25 Studies, Op. 45  no. 14, 21, 24 or 25  (Peters P3561A)
  30 Progressive Studies, Op. 46  no. 29  (Peters P3562)
MOSCHELES.  24 Studies, Op. 70  no. 1 or 6  (Ricordi ER000748/0)
MOSZKOWSKI, M.  20 Short Studies, Op. 91  Any one except no. 20  (Alfred 00-4620)
SCARLATTI, D.  Sonatas  One of the following pairs:  K 208 and 209;  K 308 and 309;
  K 420 and 421;  K 516 and 517;  K 544 and 545

List B  (14 marks)  One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Seven
  Sonata in A Major (K.331), 1st mvt. – Mozart;
  Sonata no. 5 in C Minor (Op. 10, no. 1), 3rd movement – Beethoven;
  Sonata in E flat (Hob.XVI/52), 1st movement – Haydn  (ANZCA)
BEETHOVEN, L. van.  Sonatas  Op. 2:  no. 1, last movement or no. 3, 3rd movement;
  Op. 10: no. 1, 1st or 3rd movement or no. 2, 1st movement;
  Op. 13 “Pathétique”, 2nd movement;
  Op. 22, 3rd movement;
  Op. 49, no. 2, 2nd movement;
  Op. 79, 1st movement
  Rondos  Op. 51, no. 1 in C major
CLEMENTI, M.  Sonata in F sharp minor (Op. 26, no.2), 1st movement  (Alfred 00-K03299)
HAYDN, F.  Sonatas  C major, 1st movement (Hob.XVI/1);  C major, complete (Hob.XVI/7);
  G major, complete (Hob.XVI/8);  D major, 3rd movement (Hob.XVI/33);
  E flat major, 1st movement (Hob.XVI/49);  C major, 1st movement (Hob.XVI/50);
  E flat major, 1st movement (Hob.XVI/52)
KUHLAU, F.  Sonatina (Op. 20, no. 3), 2nd or 3rd movement
MOZART, W. A.  Sonatas  F major (K.280), 2nd or last movement;  A major (K.331), 1st movement;
  F major (K.332), 1st movement;  C minor (K.457), 1st movement;  D major (K.576), last movement
  Rondos  D major (K.485)
  12 Variations on Ah! Vous dirai-je Maman (K.265)  (Henle HN165)
**List C** (14 marks) *One to be chosen*

**ANZCA Classical Pianoforte Series 2 – Grade Seven**

Butterfly (Op. 43, no. 1) – Grieg;
Moments Musicaux no. 3 (Op. 94) – Schubert;  Valse (Op. 64, no. 2) – Chopin  (ANZCA)

AGAY, D.  *Joy of Russian Piano Music*, The  Promenade and The Old Castle *both* – Mussorgsky;
Romance (Op. 10, no. 3) – Rachmaninoff;  Romance (Op. 44, no. 1) – Rubenstein  (Yorktown Press YK21285)

**BRAHMS, J.**  *8 Pieces, Op. 76*  no. 4 Intermezzo in B flat  (Alfred 00-K02225)

**CHOPIN, F.**  *Mazurkas*  Op. 6, no. 2 in C sharp minor;  Op. 17, no. 4 in A minor;
Op. 24, no. 2 in C major;  Op. 41, no. 1 in E minor, no. 2 in B major or no. 4* in C sharp minor;
Op. 59, no. 2 in A flat;  Op. 68 (post.), no. 1 in C major or no. 2 in A minor  (Alfred 00-2481C)

*Op. 41, no. 1 in some editions, eg. Schirmer.*

Nocturnes  Op. 15, no. 3 in G minor;  Op. 27, no. 1 in C sharp minor  (Alfred 00-2482C)

Polonaises  Op. 40, no. 2 in C minor  (Alfred 00-2480C)

Preludes  Op. 28, no. 15 in D flat or no. 21 in B flat  (Alfred 00-610)

Waltzes  Op. 34, no. 2 in A minor;  Op. 64, no. 2 in C sharp minor  (Alfred 00-2483)

**GRIEG, E.**  *Lyric Pieces Book II, Op. 38*  no. 1, Berceuse

Book III, Op. 43  no. 1, Butterfly;  no. 6, To Spring

Book IV, Op. 47  no. 1, Valse Impromptu;  no. 2, Albumleaf

**HINSON, M.**  *Anthology of Romantic Piano Music*  Añoranza – Granados;
Chanson Triste (Op. 40, no. 2) – Tchaikovsky;  Dedication (Op. 13, no. 1) – Dohnányi;
Duet (Op. 38, no. 6) – Mendelssohn;  Impromptu-Le Sabbat (Op. 5, no. 1) – C. Schumann;
Of a Tailor and a Bear (Op. 39, no. 12) – MacDowell;
Prelude in D flat major (Op. 28, no. 15) – Chopin;  Romance sans paroles (Op. 17, no. 3) – Fauré;
Vogels als Prophet (Op. 82, no. 7) – R. Schumann;  Waltz in C sharp minor (Op. 64, no. 2) – Chopin  (Alfred 00-20857)

**Library of Piano Classics, The**  *The Musical Snuff Box* (Op. 32) – Lyadov  (Music Sales AM66895)

**MACDOWELL, E.**  *New England Idylls*, Op. 62  *Any two*  (Kalmus/Alfred 00-K03654)

**MENDELSSOHN, F.**  *Songs Without Words*  Op. 19, no. 2;  Op. 30, no. 11;  Op. 102, no. 3 or 4  (Alfred 00-4860C)

**SCHUBERT, F.**  *Impromptus, Opp. 90, 142 & Moments Musicaux, Op. 94*  Op. 94, no. 1, 3 or 6  (Alfred 00-530)

**SCHUMANN, R.**  *Papillons, Op. 2*  *Any two*  (Alfred 00-4800)

Scenes from Childhood, Op. 15  *Any two except no. 1*  (Alfred 00-632)

**SCRIABIN, A.**  *24 Preludes, Op. 11*  no. 8, 14, 18 or 24  (Henle HN484)

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

**ANZCA Classical Pianoforte Series 2 – Grade Seven**  *Bird Calls at Sunrise, Before the Storm*

– Carlson;  Song of the Orient – Hunter;  Willie Wagtaii Waltz – Keane  (ANZCA)

**Australian Women Composers’ Anthology**  *Triptych, 3rd movement* – Green  (Wirripang: www.australiancomposers.com.au)

**BARRATT, C.**  *Fantasy Preludes*  Fantasia;  In der Nacht  (Boosey & Hawkes M060102745)

**BARTÓK, B.**  *Sonatina for Piano, 1st movement*  (Editio Musica Budapest Z117)

**Mikrokosmos**  Vol. 6, no. 149 or 150  (Boosey & Hawkes M060080067)

**BONSOR, B.**  *Jazzy Piano 2 for Young Players*  Willie Waglesticks Walkabout  (Universal UE19363)

**BRANDMAN, M.**  *Reflections*  (www.margaretbrandman.com/Encore Music Distributors)
GRADE SEVEN (Continued)

**List D (Continued)**

**BRIDGE, F.** Three Sketches no. 3 (Boosey & Hawkes M060013843)

**CANNON, A.** Aramoana (Pathway to the Sea) The Unsettling of Aramoana
(https://www.sounz.org.nz/works/22709)

**CARLSON, R.** Three Australian Landscapes
  Bird Calls at Sunrise, Before the Storm (Flexi-Fingers/Australian Music Centre)

  *Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).


**CHUA, S.** Scenes of Childhood (Complete) Calling and Vision; Death by Pasta;
  The Dungeon Master; Yo Ho Ho and a Bottle of Rum (AMPD/Hal Leonard)
  Sonny Chua Piano Music Volume 4 Preludio (Fanfare, 1st mvt. of Sonatina) (AMPD/Hal Leonard)

**DEBUSSY, C.** An Introduction to His Piano Music Clair de Lune; Golliwog’s Cake-Walk
  (Alfred 00-2216)
  At the Piano With Debussy Minstrels (Alfred 00-2596)
  Deux Arabesques for the Piano no. 1 in E (Alfred 00-2540)
  Préludes, Book I 8. La Fille aux cheveux de lin; 12. Minstrels (Alfred 00-2594)

**DENNISS, G. W.** Ritmico Etudes Gauche Rag (D:Composition/Binary Designs)

**DOUGLASS & DOUGLASS.** Single sheet: On Yearning and Folly
  (Email: douglassanddouglass@gmail.com)

**FERGUSON, H.** Five Bagatelles no. 2 (Boosey & Hawkes M060019982)

**GRANADOS, E.** Spanish Dances no. 5 Andantino quasi allegretto (IMC 3048)


**HYDE, M.** Forest Stream (Warner Bros. WCA22346X)

**IBERT, J.** 4 Pieces (from Histoires) The Cage of Crystal; The Little White Donkey (Leduc AL 25754)

**ISAACS, M.** Single sheet: Bunyip Friend (Wits’ End Music)

**IVANOVSKY-PERKINS, N.** Dances of the East 1. Baladi; 3. Ayoub
  (Ivanovsky-Perkins: natashaivanoksky@gmail.com; ph. 02 9943 3545)

  *Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).

**KOTCHIE, J. E.** Nocturne (Wirripang: www.australiancomposers.com.au)

**MAMAK, D.** Five Eclectic Pieces for Piano The Little Dancer (www.devimamak.com.au)

**Masters of French Piano Music**
  Emmanuel Chabrier: Paraphrase sur un air de Gounod (Faust IIème acte) – Ravel (Alfred 00-4503)

**McFARLANE, D.** Single sheets: Jingle Jangle; Lost (https://supersonicspiano.com)

**NORTON, C.** Eastern Preludes Collection
  Arirang: Dàn chim trang; Mejangeran; Sakura; Shiba Mo (Boosey & Hawkes BH 13083)
  Pacific Preludes Collection
  Anching; Mi Palomita; Son de la Catarina; Thanh Hien, Thu Hoa, Thuy Lanh (B&H BH 13100)

**PAVIOUR, P.** All at Sixes and Sevens Leap Frog* (Wirripang: www.australiancomposers.com.au)
  *Also available in Selected Australian Piano Works for ANZCA Syllabus, Grades 2–7 (Wirripang).

**Piano Recital Showcase – Festival Gems Book 3**
  Nocturne d’Esprit; Urban Heartbeat (Hal Leonard 193588)

**POULENC, F.** Three Novelettes no. 1 in C major; no. 3 in E minor (Chester CH61584)

**PROKOFIEV, S.** Visions Fugitives nos. 1 and 2 or 6 and 10 or 16 and 17
  (Boosey & Hawkes M221105462)
GRADED EIGHT  

(Continued)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 25–32

• This examination must be conducted on an acoustic piano.

Technical Work  (18 marks)  From memory

Scales  Major, harmonic minor and melodic minor: C, B, B flat and A flat.

Hands separately and together, compass four octaves.

• The examiner may ask for the above scales to be played:

  1)  Legato or staccato.

  2)  Crescendo ascending and diminuendo descending (legato only).

• All above scales:  Legato – minimum speed of MM 104 in semiquavers.

  Staccato – minimum speed of MM 84 in semiquavers.

Sixths  – Major, harmonic minor and melodic minor: C and A flat.

Hands together, R.H. commencing on the tonic and L.H. on the major or minor 6th below.

Chromatic in major 6ths:  A flat.

Hands together, R.H. commencing on the tonic and L.H. on the major 6th below.

Compass four octaves.

• Minimum speed of MM 104 in semiquavers.
Staccato double octaves – Major, harmonic minor and melodic minor: C and A flat.
Chromatic: A flat. Hands separately and together, compass two octaves.
• Minimum speed of MM 60 in semiquavers.
Contrary motion – Major and harmonic minor: C, B, B flat and A flat, compass two octaves.
• Minimum speed of MM 84 in semiquavers.

Arpeggios
Major and minor: C, B flat and A flat. Root position and inversions.
Dominant sevenths of the keys of C, B, B flat and A flat. Root position and inversions.
Diminished sevenths of the keys of C (ie. on B), B (on A sharp), B flat (on A) and A flat (on G).
Root position only.
Hands separately and together, compass four octaves.
• All arpeggios: minimum speed of MM 84 in semiquavers.

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

ANZCA Classical Pianoforte Series 2 – Grade Eight
Prelude and Fugue no. 9 (Bk. I) – Bach; Prelude and Fugue (from Suite no. 8 in F Minor) – Handel;
Study in E Flat Minor (Op. 70, no. 8) – Moscheles (ANZCA)

BACH, J.S. Partitas
Allemande and Capriccio no. 2 in C min.; Sarabande and Gigue no. 4 in D

English Suite
Sarabande and Gigue from Suite no. 6

Italian Concerto 1st or 3rd movement (Alfred 00-573)

The Well-Tempered Clavier (48 Preludes and Fugues) (Prelude and fugue required)
Book I no. 5, 9, 13, 17, 22 or 23; Book II no. 24

COUPERIN, F. Complete Keyboard Works – Series One: Ordres I–XIII
La bandoline (Ordre 5ème); Les moissoneurs (Ordre 6ème) (Alfred 06-257959)

C.K.W. – Series Two: Ordres XIV–XXVII
Le carillon de Cithère (Ordre 14ème); Les timbres (Ordre 17ème) (06-257967)

CHUA, S. Single sheets: Zeitgeist no. 25 or 26 (Download: www.musicroom.com.au)

CZERNY, C. School of Velocity, Op. 299 no. 9, 16 or 36 (Alfred 00-612)

HANDEL, G. Prelude and Fugue from Suite no. 8 in F minor

LISZT, F. 12 Études, Op. 1 no. 6 (EMB Z.766 or Wiener Urtext UT50232)

MOSCHELES. 24 Studies, Op. 70 no. 4, 5, 8, 11 or 20 (Ricordi ER000748/0)

MOSZKOWSKI, M. Études de Virtuosité, Op. 72 Any one (Kalmus/Alfred 00-K03685)

Recital Gems, Book 2 Albumblatt (Op. 66) – Grützmacher (Alfred 00-17380)

SCARLATTI, D. Sonatas One of the following pairs: K 263 and 264; K 316 and 317;
K 394 and 395; K 402 and 403; K 426 and 427; K 460 and 461; K 426 and 427;
K 470 and 471; K 490 and 491; K 518 and 519

SCHUMANN, C. Romantic Piano Music Prelude and Fugue Op. 16, no. 2 (Bärenreiter BA6550)
List A (Continued)

Wirripang Australian Piano Anthology, Book 3 The Demented Demon – Keats
(Wirripang: www.australiancomposers.com.au)

List B (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Eight Fantasia in C Minor (K.475) – Mozart;
Sonata in G (Hob.XVI/40) – Haydn; Sonata no. 12 (Op. 26), 1st movement – Beethoven (ANZCA)

BEETHOVEN, L. van. Sonatas Op. 2, no. 2 in A major, 2nd movement;
Op. 10, no. 2 in F major, 3rd movement; Op. 7 in E flat major, 1st movement;
Op. 14, no. 1 in E major, 2nd movement; Op. 22 in B flat major, 2nd movement;
Op. 31: no. 1 in G major, 1st movement, no. 2 in D minor, 1st movement or no. 3 in E flat major, 1st movement

CLEMENTI, M. Sonatas Op. 7, no. 3 in G minor, complete;
Op. 24, no. 1 in F major, 1st movement

HAYDN, F. Sonatas B flat major, 1st movement (Hob.XVI/2); C major, complete (Hob.XVI/10);
G major, 3rd movement (Hob.XVI/27); E minor, 1st movement (Hob.XVI/34);
D major, 1st movement (Hob.XVI/37); G major, complete (Hob.XVI/40)

HUMMEL, J. Rondo in E flat (Op. 11) (Promenade Publications PB40989)

MOZART, W. A. Fantasia C major (K.279), 1st and 2nd movements; G major (K.283), 1st and 2nd movements;
D major (K.284), 1st movement; C major (K.309), 2nd movement;
B flat major (K.333), 3rd movement; B flat major (K.570), 1st movement;
D major (K.576), 2nd movement

SCHUBERT, F. Sonatas A minor (Op. 164), 1st movement (Henle)

List C (14 marks) One to be chosen

ANZCA Classical Pianoforte Series 2 – Grade Eight Consolation no. 3 – Liszt;
Intermezzo (Op. 116, no. 4) – Brahms; Nocturne in F Sharp (Op. 15, no. 2) – Chopin (ANZCA)

BRAHMS, J. 8 Pieces, Op. 76 no. 6 Intermezzo in A major (Alfred 00-K02225)
Fantasien, Op. 116 no. 3 Capriccio in G minor; no. 4 Intermezzo in E major
(Hal Leonard HL50560358)

CHOPIN, F. Études Op. 25, no. 2 in F minor; Posthumous, no. 1 in F minor;
Posthumous, no. 2 in A flat (Alfred 00-2500C)
Impromptus Op. 29 in A flat (AMPD 0101062440/Hal Leonard)
Mazurkas Op. 7, no. 3 in F minor; Op. 50, no. 2 in A flat (Alfred 00-2481C)
Nocturnes Op. 15, no. 2 in F sharp; Op. 32, no. 1 in B; Op. 37, no. 1 in G minor
(Alfred 00-2482C)
Preludes Op. 28, no. 17 in A flat; Op. 45 in C sharp minor (Alfred 00-610)
Waltzes Op. 70, no. 1 in G flat; E minor (Posthumous) (Alfred 00-2483)

DVOŘÁK, A. Poetic Tone Pictures, Op. 85 no. 2, 3, 9 or 13 (Kalmus/Alfred 00-K09900)

Essential Keyboard Repertoire, Volume 5 Rigaudon (Op. 40, no. 5) – Grieg (Alfred 00-4574C)

FAURÉ, G. Prelude in F (Op. 103, no. 4) (Peters P9560A)
GRADE_EIGHT (Continued)

List C (Continued)
GRIEG, E. **Lyric Pieces Book IV, Op. 47** no. 3, Melody
Book VIII, Op. 65 no. 1, From Early Years
HINSON, M. **Anthology of Romantic Piano Music** Consolation no. 3 (S 172:3) – Liszt;
Hungarian (Op. 39, no. 12) – MacDowell; Intermezzo (Op. 117, no. 1) – Brahms;
Nocturne in F Minor (Op. 55, no. 1) – Chopin; Romance (Op. 10, no. 6) – Rachmaninoff;
Scottish Legend (Op. 54, no. 1) – Beach; Spanish Dance (Op. 12, no. 1) – Moszkowski;
Valse Mélancolique (KK Anh Ib/7) – Chopin; Valse Romantique (L.71) – Debussy (Alfred 00-20857)
LISZT, F. **Consolation no. 3 in D flat** (Alfred 00-6390)
MENDELSSOHN, F. **Songs Without Words** Op. 19, no. 3 (Alfred 00-4860C)
Three Fantasies or Caprices, Op. 16 no. 3, Fantasy in E (Stainer & Bell ST.R5065)
RACHMANINOFF, S. **10 Preludes, Op. 23** no. 3 in D minor; no. 6 in E flat (Alfred 00-515)
13 Preludes, Op. 32 no. 12 in G sharp minor (Alfred 00-655)
SCHUBERT, F. **Impromptus, Opp. 90, 142 & Moments Musicaux, Op. 94**
Op. 90, no. 3 in G flat; Op. 142, no. 3 in B flat (Alfred 00-530)
SCHUMANN, R. **Carnaval, Op. 9** Any two except 8, 12, 16 or 17 (Edition Peters EP9503/Hal Leonard)
Fantasiestücke, Op. 12 no. 1 Des Abends (Alfred 00-4850)
Arabesque (Op. 18, no. 1); Novelette in D minor (Op. 21);
Intermezzo in E flat minor (Op. 26); Romance in F sharp (Op. 28, no. 2)

List D (14 marks) One to be chosen
ANZCA Classical Pianoforte Series 2 – Grade Eight
  Bach an’ Alien – Urquhart-Jones; Churinga – Brandman; Sunbird Sonatina – Keane (ANZCA)
ALBÉNIZ, I. **Iberia Suite, Book 1** no. 1, Evocatión (UME UMP62610)
Anthology of 20th Century Piano Music The White Peacock (Op. 7, no. 1) – Griffes (Alfred 00-21442)
Australian Women Composers’ Anthology
Remnant – Murphy; The Seduction of Andalucía – A. Handel; Soliloquy – Kotchie
(Wirripang: www.australiancomposers.com.au)
BARTÓK, B. **Romanian Folk Dances** nos. 1 and 3 (both) or 4 and 6 (both) (Alfred 00-37158)
  Mikrokosmos Vol. 6, no. 142, 148, 151 or 153 (Boosey & Hawkes M060080067)
BRANDMAN, M. **Three Concert Pieces for Piano** Churinga (ANZCA)
CHUA, S. **Scenes of Childhood (Complete)** Rodeo (AMPD/Hal Leonard)
  Sonny Chua Piano Music Volume 4 Rapunzel, Rapunzel, Let Down Your Hair...;
  Rondo (Night Dance, 3rd movement of Sonatina) (AMPD/Hal Leonard)
COPLAND, A. **The Cat and the Mouse** (Alfred 00-16736)
DEBUSSY, C. **An Introduction to His Piano Music** Dr Gradus ad Parnassum (Alfred 00-2216)
  At the Piano With Debussy La plus que lente (Alfred 00-2596)
  10. La Cathédrale engloutie (Alfred 00-2594)
  Préludes, Book II 5. Bruyères; 10. Canope (00-2598)
DENNISS, G. W. **Ritmico Etudes** Toccata (D:Composition/Binary Designs)
Firestarters 1 Gigue – Ritchie (Promethean Editions, NZ)
List D (Continued)

GERSHWIN, G. Three Preludes no. 1 (Alfred 00-25765)
GRAINGER, P. A. Country Gardens (Schott ED 11179-1)
GRIFFITHS, A. Single sheets: Reverie III; Rhapsody & Fantasia; Till We Meet Again (www.griffithscomposer.com)
HYDE, M. Piano Works of Miriam Hyde The Poplar Avenue; Water Nymph (AMPD 0101342042/Hal Leonard)
IVANOVSKY-PERKINS, N. Lyric Pieces Poem of Long Ago
Single sheet: Rhapsody (Ivanovsky-Perkins: natashaivanoksky@gmail.com; ph. 02 9943 3545)
KHATCHATURIAN, A. Sonatina in C (1959), 3rd movement (Schirmer ST47588)
LECUSANT, S. Trois Danses Espagnoles no. 1 Pasa Calle (Leduc AL 28713)
Masterpieces with Flair! Book 3 Three Fantastic Dances – Shostakovich (Alfred 00-6668)
NORTON, C. Eastern Preludes Collection Gao shan liu shui; Loy Krathong; Samalindang (Boosey & Hawkes BH 13083)
Pacific Preludes Collection La Trastrasera; Oy, de ne vecher (B&H BH 13100)
PERTOUT, A. Single sheet: Chant d’augmentation (Reed Music RM048)
POULENC, F. Mouvements Perpétuels no. 3, 2nd and 3rd movements (Alfred 00-17201)
Novelette in B flat minor (Chester)
PROKOFIEV, S. Präludium (Op. 12, no. 7) (Alfred 00-1743)
RAVEL, M. At the Piano with Ravel Sonatine, 2nd movement (Alfred 00-2599)
Le Tombeau de Couperin Menuet (Alfred 00-16807)
SCHOENBERG, A. 6 Kleine Klavierstücke Op. 19, nos. 1, 2 and 3 or 4, 5 and 6 (Universal)
SCULTHORPE, P. Sonatina, 2nd and 3rd movements (Faber AP.12-057157047X)
SUTHERLAND, M. Piano Works of Margaret Sutherland Sonatina, 3rd movement (AMPD 0101135340/Hal Leonard)
WILSON, A. Single sheet: Study in G (Digital sheet music; download from www.scoreexchange.com)
Wirripang Australian Piano Anthology, Book 3 Parade – Howlett; Prelude to Play – Beath (Wirripang: www.australiancomposers.com.au)
20th Century Piano Collection 1900–1945 Scherzino – Benjamin (Boosey & Hawkes M060107573)
or
Free Choice – One classical or modern piece of at least Grade Eight standard may be chosen for List D. (See page 20, point 7.)
• 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 25–32
ASSOCIATE PERFORMER DIPLOMA  (A.Dip.A.)  
Duration: 60 minutes

- This examination must be conducted on an acoustic grand piano.
- **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.
- Alternative selections may be submitted to the office for approval.
- 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 to be chosen**

**BACH, J. S.**  Overture from Partita no. 4 in D (BWV828)
- Partita in C minor (Sinfonia) (BWV826)
- Prelude from English Suite no. 2 in A minor (BWV807) or no. 3 in G minor (BWV808)
- The Well-Tempered Clavier (48 Preludes and Fugues) (Prelude and fugue required)
  - Book I no. 14, 15, 16 or 19; Book II no. 1, 3, 6, 11, 12, 19 or 20
**HANDEL, G. F.**  Grand Fugue, no. 3 in B flat or no. 4 in B minor
  - Suite no. 1 in A, Courante and Gigue (HWV426)
**HINDEMITH, P.**  Ludus Tonalis  Fugue no. 8 or 10, with each following Interlude (Schott ED3964)
**MOSCHELES.**  24 Studies, Op. 70 no. 13 (Ricordi ER000748/0)
**SCARLATTI, D.**  Sonata in D minor
**SHOSTAKOVICH, D.**  24 Preludes and Fugues Op. 87 no. 2, 3, 4, 7 or 22

**List B**  (Complete work)  One to be chosen

**BEETHOVEN, L. van.**  Sonatas  Op. 2, no. 2 in A; Op. 10, no. 3 in D; Op. 13 (Pathetique);
  - Op. 14, no. 2 in G; Op. 27, no. 1 in E flat; Op. 78 in F sharp; Op. 90 in E minor
  - Fantasie (Op. 77)
**HAYDN, F.**  Sonatas  F major (Hob.XVI/23); E minor (Hob.XVI/34); G major (Hob.XVI/39)
**MOZART, W. A.**  Sonatas  K.281 in B flat major; K.310 in A minor; K.332 in F major;
  - K.333 in B flat major; K.533-494 in F major
**SCHUBERT, F.**  Sonatas  Op. 120 in A major; Op. 122 in E flat major; Op. 147 in B major;
  - Op. 143 in A minor; Op. 164 in A minor (Henle)

**List C  One to be chosen**

**BRAHMS, J.**  Eight Pieces, Op. 76 no. 2 Capriccio in B minor (Alfred 00-K02225)
  - 2 Rhapsodies, Op. 79 no. 2 in G minor (Alfred 00-6386)
  - Fantasien, Op. 116 no. 7 Capriccio in D minor (Hal Leonard HL50560358)
  - 3 Intermezzi, Op. 117 no. 2 in B flat minor; no. 3 in C sharp minor (Alfred 00-2417)
  - 6 Pieces, Op. 118 no. 1 Intermezzo in A minor; no. 2 Intermezzo in A major;
  - no. 5 Romanze in F major (Alfred 00-K03258)
  - 4 Pieces, Op. 119 no. 2 Intermezzo in E minor (Alfred 00-K03259)
ASSOCIATE PERFORMER DIPLOMA (Continued)

**List C** (Continued)

**CHOPIN, F.** 
**Berceuse, Op. 57**
- Études Op. 10, no. 3 in E or no. 5 in G flat; Op. 25, no. 1 in A flat (Alfred 00-2500C)
- Impromptus Op. 36 in F sharp (AMPD 0101062440/Hal Leonard)
- Mazurkas Op. 33, no. 2 in D (Alfred 00-2481C)
- Nocturnes Op. 9, no. 1 in B flat minor; Op. 55, no. 2 in E flat; Op. 62, no. 2 in E (Alfred 00-2482C)
- Polonaises Op. 26, no. 1; Op. 40, no. 1 in A (Alfred 00-2480C)
- Waltzes Op. 34, no. 1 in A flat; Op. 64, no. 3 in A flat (Alfred 00-2483)

**DE FALLA, M.** 
Manuel de Falla: Music for Piano Volume 1 Nocturno (Chester CH61246)

**FAURÉ, G.**
- Barcarolle in A flat, no. 44 (IMC 751); Impromptu in F minor, Op. 31 (IMC 651);
- Nocturne no. 3 in A flat or no. 4 in E flat (IMC 1441)

**HINSON, M.** 
Anthology of Romantic Piano Music
- Étude in E Major (Op. 10, no. 3) – Chopin; The Hen (Op. 53) – Gottschalk; Liebestraume – Liszt;
- Polonaise in A Major (Op. 40, no. 1) – Chopin (Alfred 00-20857)

**LISZT, F.**
- Hungarian Rhapsody no. 5; Liebestraume (original version);
- Sonetto del Petrarca no. 104

**MENDELSSOHN, F.**
- Scherzo in E minor Op. 16, no. 2

**RACHMANINOFF, S.** 
- Fantasy Pieces, Op. 3
  - no. 2, Prelude in C sharp minor; no. 3, Mélodie in E major (Alfred 00-536)
  - Preludes, Op. 23 no. 7 in C minor (Alfred 00-515)
  - 13 Preludes, Op. 32 no. 5 in G major; no. 7 in F major; no. 12 in G sharp minor (Alfred 00-655)

**SCHUBERT, F.**
- Impromptus, Opp. 90, 142 & Moments Musicaux, Op. 94
  - Op. 90, no. 2 in E flat (Alfred 00-530)

**SCHUMANN, R.**
- Fantasiestücke, Op. 12 no. 2 Aufschwung (Alfred 00-4850)

**SCRIABIN, A.**
- Études: Op. 2, no. 1 in C sharp minor or Op. 8, no. 11 in B flat minor

**TCHAIKOVSKY, P.**
- The Seasons, Op. 37B no. 1, January “At the Fireside”;
  - no. 4, April “Snowdrop”; no. 10, October “Autumn Song” (Alfred 00-4826)

**List D** 
*One to be chosen*

**ALBÉNIZ, E.** 
Albéniz – His Greatest Piano Solos Serenade Espagnole in D flat Op. 181
(Hal Leonard HL00510176)
- Suite Española, Op. 47 1. Granada (Serenata); 7. Castile (Seguidillas) (Alfred 00-40571)

**Australian Women Composers’ Anthology**
- Anywhere – Hammond; Music from a Quiet Place – Beath; The Night Ship – Blom
  (Wirripang: www.australiancomposers.com.au)

**BARTÓK, B.**
- Suite Op. 14, 2nd or 3rd movement (Universal UE5891)
  - Three Burlesques no. 1 or 2 (Edition Music Budapest Z1763)

**BROADSTOCK, B.**
- Giants in the Land (AMC BRO089A)

**CANNON, A.**

**CARR-BOYD, A.**
- Summerhaze (Wirripang: www.australiancomposers.com.au)

**CARTER-VARNEY, G.**
  - Summer Dreaming Summer Dreaming; Summer Rain (GCV-5080)

**CHUA, S.**
- Piano Music of Sonny Chua, the Collection Vol. 1 Theme and 12 Deviations
  (Midnight Editions/Hal Leonard)
ASSOCIATE PERFORMER DIPLOMA  (Continued)

List D  (Continued)

CHUA, S.  Sonny Chua Piano Music Volume 4  Sonatina – all 3 movements  (AMPD/Hal Leonard)

DEBUSSY, C.  Images, Set II  2. Et la lune descend sur le temple qui fût  (Alfred 00-4612)
  Préludes, Book I  3. Le Vent dans la plaine;  5. Les Collines d’Anacapri;  11. La Danse de Puck
  (Alfred 00-2594)
  Préludes, Book II  9. Hommage à S. Pickwick Esq. P.P.M.P.C.  (Alfred 00-2598)
  Suite Bergamasque  Passepied  (Alfred 00-615)

HINSON, M.  Anthology of Romantic Piano Music  Granada (Serenata) (Op. 47, no. 1) – Albéniz
  (Alfred 00-20857)

GRIFFITHS, A.  Single sheets: Reverie I;  Reverie II;  A Touch of Tango;  2/3rd Fugue
  (www.griffithscomposer.com)

HUNTER, G.  Single sheet: Excerpts from a Classical Ballet Class – all  (ANZCA)

HYDE, M.  Single sheet: Magpies at Sunrise
  Piano Works of Miriam Hyde  The Fountain;  Study in Blue, White and Gold
  (AMPD 0101342042/Hal Leonard)

IVANOVSKY-PERKINS, N.  Single sheets: Ballade;  Fantasia
  (Ivanovsky-Perkins: natashaivanoksky@gmail.com;  ph. 02 9943 3545)

KATS-CHERNIN, E.  Book of Rags for Piano  Russian Rag  (Boosey & Hawkes 106420H)

KHACHARTURIAN, A.  Toccata

LECUSSANT, S.  Trois Danses Espagnoles  II. Habanera  (Leduc AL28713)

MAGEAU, M.  Ragtime in Hommage to Scott Joplin  Elite Syncopations  (AMC M5248)

MESSIAEN, O.  Vingt Regards sur l’Enfant Jésus  no. 2, 3, 7 or 9  (Durand DF1323000)

MILHAUD, D.  Suite pour le Piano  3rd movement  (Durand DF0917000)

POULENC, F.  Suite for Piano  Presto  (Chester CH02076)

PROKOFIEV, S.  Gavotte in E flat Op. 77, no. 4  (Boosey & Hawkes)
  Ten Pieces Op. 12  no. 1 March  (Forberg)

RAVEL, M.  At the Piano with Ravel  Oiseaux tristes;  Sonatine, 1st or 3rd mvt.  (Alfred 00-2599)
  Miroirs  no. 2 Oiseaux tristes;  no. 5 La vallée des cloches  (Alfred 00-4868)

SCHÖNBERG, A.  Klavierstücke (Piano Piece), Op. 33a  (Universal UE9773)

SCRIABIN, A.  Two Pieces  Op. 57 (both as one work)  (Belaieff)

SCULTHORPE, P.  Three Pieces for Piano  Simori  (Faber 0571517269)

SITSKY, L.  Arch Fantasia no. 4  (AMC)

STRAVINSKY, I.  Étude in F sharp Op. 7, no. 4  (Benjamin)

URQUHART-JONES, D.  A Noisy Cradle Song;  Past Times;  Waltz in C Minor
  (Encore Music Distributors:  www.encoremusic.com.au)

Wirripang Australian Piano Anthology, Book 3  Key Connections – Beath;
  Nocturne for a Nebula – Carr-Boyd;  The Pink Ballerina on a White Pony – Howlett;

or

Free Choice – One classical or modern piece of at least Associate standard may be chosen for
List D.  (See page 20, point 7.)
• This piece may be accompanied by a backing track if appropriate.

General Knowledge  See page 32
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 two- and four-part harmony. 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.
ASSOCIATE TEACHER DIPLOMA (Continued)

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. Scales – All major, harmonic minor and melodic minor scales, as set for Introductory to Grade Six inclusive. Similar motion, four octaves or contrary motion, two octaves. Chromatic in similar motion, two octaves. Examiners may ask for legato or staccato, crescendo and diminuendo (legato only).

Arpeggios – All major and minor, in all inversions, up to and including Grade Six. Similar motion, compass four octaves.

3. Two solos are to be performed. One piece must be taken from List A and one from List D of the Associate Performer. A Credit-standard performance will be expected.

4. Aural Tests – Rhythm clapping, intervals and triads as pertaining to the syllabus from Grades One to Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; pedalling; 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 eight 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.
LICENTIATE PERFORMER DIPLOMA (Continued)

• Alternative selections may be submitted to the office for approval.

List A  One to be chosen

BACH, J. S.  Chromatic Fantasy and Fugue in D minor
  Five Toccatas  no. 1 in D major
  Two Toccatas  no. 1 in C minor
  The Well-Tempered Clavier (48 Preludes and Fugues)  (Prelude and fugue required)
  Book I no. 3, 4, 7, 8 or 20;  Book II no. 4, 10, 13, 14, 21 or 22
SHOSTAKOVICH, D.  24 Preludes and Fugues, Op. 87  no. 8, 10, 11, 21 or 24

List B  One to be chosen

BARTÓK, B.  Sonata
BEETHOVEN, L. van.  Six Variations, Op. 34
CHOPIN, F.  Sonata in B minor  Op. 58
FAURÉ, G.  Theme and Variations Op. 73
FRANCK, C.  Prélude, chorale et fugue
GINASTERA, A.  Piano Sonata no. 1, Op. 22
GRIEG, E.  Sonata in E minor
HAYDN, F.  Sonata in E flat major (Hob.XVI/52)
HOLLAND, D.  Sonata for Piano (1952)  (EMI)
PROKOFIEV, S.  Sonata no. 5 in C major or no. 7 in B flat major
SCHUBERT, F.  Sonata in B flat major, DV980
  Wanderer Fantasie, D760/Op. 15
SCHEIDT, M.  Fantasien, Op. 7
SCHEIDT, M.  Fantasien, Op. 7
SCHUMANN, R.  Études Symphoniques
SCRIABIN, A.  Sonata Op. 19, no. 2

List C  One to be chosen

BRAHMS, J.  Scherzo in E flat minor, Op. 4
  8 Pieces, Op. 76  no. 2 Capriccio in B minor  (Alfred 00-K02225)
  4 Pieces, Op. 119  no. 4 Rhapsodie in E flat  (Alfred 00-K03259)
CHOPIN, F.  Ballades  Any one  (Alfred 00-669)
  Fantasie in F minor, Op. 49
  Polonaises  Polonaise-Fantasie  Op. 61  (Alfred 00-2480C)
  Waltzes  Grande Valse Brillante  Op. 18  (Alfred 00-2483)
DOHNÁNYI, E.  Rhapsody no. 3 in C  Op. 11
LISZT, F.  Mephisto Waltz  (Kalmus/Alfred 00-K03636)
  Rigoletto Paraphrase  (Schott ED06810/Hal Leonard)
  Transcendental Études  no. 2, 6 or 9
  Two Concert Études  no. 1 Walderasrauschen;  no. 2 Gnomenreigen
RACHMANINOFF, S.  Ten Preludes, Op. 23  no. 5 in G minor or no. 7 in C minor
SCHUMANN, R.  Fantasiestücke, Op. 12  no. 5 In der Nacht  (Alfred 00-4850)
LICENTIATE PERFORMER DIPLOMA  (Continued)

List D  One to be chosen

BARTÓK, B.  Mikrokosmos, Book 6  6 Bulgarian Dances  (Boosey & Hawkes)
  Out of Doors Suite Book 2  Musiques Nocturnes  (Universal)
BERG, A.  Sonata, Op. 1
BOZZA, E.  Allegro de Concert  (Leduc)
BROADSTOCK, B.  The Dying of the Light  (AMC)
BUTTERLEY, N.  Uttering Joyous Leaves  (AMC)
CANNON, A.  Aramoana (Pathway to the Sea)  Entire work  (https://www.sounz.org.nz/works/22709)
CARTER-VARNEY, G.  Summer Dreaming  Any three of the following:
  The Golden Gecko, The Kingfisher, Summer Dreaming; Summer Rain and Turtles
CHUA, S.  Two Episodes  2. Dance, Dance, Dance  (Download:  www.musicroom.com.au)
Contemporary British Piano Music  Pezzo Dramatico – Banks  (Schott ED 10547)
DEBUSSY, C.  Images, Set I  no. 1  Reflets dans L’eau  (Alfred 00-4611)
  Pour le Piano  Toccata  (Alfred 00-360)
  Préludes, Book II  no. 8  Ondine; no. 11 Feux d’Artifice  (Alfred 00-2598)
FALLA, M. de.  Quatre Pièces espagnoles  no. 1 Aragonesa
GINASTERA, A.  Argentinian Dance Op. 2, no. 3
GRAINGER, P. A.  Paraphrase on Tchaikovsky’s Flower Waltz  (Schott ARC 1039)
GRANADOS, E.  Goyescas, Op. 11  no. 4  Complaint, or The Girl and the Nightingale
  (Kalmus/Alfred 00-K09223)
HYDE, M.  Valley of Rocks  (Wirripang:  www.australiancomposers.com.au)
KOEHNE, G.  Twilight Rain  (AMC)
  (Creative Keyboard/Mel Bay MB96192)
MARTINET, J.  Pièce pour Piano  (Heugel)
MESSIAEN, O.  Vingt Regards sur l’Enfant Jésus  no. 4, 8, 11 or 13  (Durand)
MILHAUD, D.  Three Rag Caprices, Op. 78  (Universal)
PROKOFIEV, S.  Toccata in D minor Op. 11  (IMC 543)
RACHMANINOFF, S.  Études-Tableaux  Op. 33, no. 5, 6 or 7; Op. 39, no. 1, 2, 5 or 6
RAVEL, M.  At the Piano with Ravel  Jeux d’eaux  (Alfred 00-2599)
  Gaspard de la nuit  1. Ondine
REEDER, H.  Cantus: Three Pieces for Piano  (AMC)
SCHÖNBERG, A.  Three Pieces, Op. 11  no. 3  (Universal)
SCRIABIN, A.  Poème-Nocturne  Op. 61  (Kalmus)
  Vers la Flamme Op. 72
SCULTHORPE, P.  Mountains  (Faber 0571506615)
SMALLEY, R.  Variations on a Theme of Chopin  (AMC)
STRAVINSKY, I.  Piano Rag Music 1919  (Chester)
WEBERN, A.  Variations Op. 27  (Universal)
WILCHER, P.  Windchimes  (AMC)
Wirripang Australian Piano Anthology, Book 3  Catherine Wheels – Howlett
  (Wirripang:  www.australiancomposers.com.au)
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 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 three Licentiate-standard pieces must be performed completely solo.

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: PIANOFORTE PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Pianoforte 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 Five: A programme of three contrasting pieces chosen from the Classical 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 Classical Pianoforte syllabus.
   • Lists B and C may be chosen from any combination of Classical-stream Lists B and C and any Modern-stream category. These pieces must be from two different Lists/Categories.
   • List D is a Free Choice piece from any source (including the set Classical Lists and Modern Categories).

   Example: A Grade Three Pianoforte Performance programme might consist of:
   List A – Ballade (Burgmüller), from Classical Pianoforte, List A.
   List B – Chromatic Boogie (Hunter), from Modern Pianoforte, Boogie.
   List C – Hornpipe (Purcell), from Classical Pianoforte, List B.
   List D – All I Ask of You (Lloyd Webber), from Modern Pianoforte, Pop and Rock.

   Grade Six to Performer Diploma: As above, but set Classical-stream 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. 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.

Continued
• 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.

9. At all levels, embellishment/improvisation in Modern-stream pieces is encouraged, but not mandatory.

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.
Also available:
Pianoforte Duet
Guitar/Bass/Mandolin
Drum Kit
Singing
Brass
String
Woodwind
Accordion
Organ/Keyboard

Examination Syllabus

Pianoforte / Keyboard
Theory of Music

2018–20

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