

## **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 amongst private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially amongst the young, ANZCA has set out to design its syllabi to cater for both classical *and* modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabi that are at once refreshing and educational. All aspects of the syllabi, 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 syllabi are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabi for keyboard, mandolin, bass, drumset, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for Classical Singing (Grade 2), Recorder (Preliminary to Grade 3), String Quartet (four levels) and Piano Duet (six levels).

The classical syllabi 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* list from Grade Four allows students to perform a modern piece if they choose. In the modern syllabi, students are encouraged to improvise and arrange pieces, and from Grade Four can elect to play a classical piece for the *Free Choice* section.

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 syllabi.

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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](mailto:admin@anzca.com).

**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.  
 Andantino: slower or faster than an easy walking pace.  
 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.  
 Leggiero: 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.  
 Tempo commodo: at a convenient speed.  
 Tempo giusto: at a consistent speed.  
 Sotto voce: softly, in an undertone.  
 Stringendo: pressing on faster.

**PRELIMINARY** (45 minutes)

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 The recognition and writing of C major and A natural minor, ascending and descending, one octave only.

The 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 notes and rests: semibreve, minim and crotchet. Division of notes into those of lesser value.

Recognition and writing of the time signatures 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: bracket; bar line; double bar line; crescendo; diminuendo; legato slur; staccato; staff or stave.

**GRADE ONE** (One hour)

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

Keys and Scales The 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 notes and rests as set for the previous grade, with the inclusion of the dotted minim, quaver and whole bar silence.

Time signatures as for previous grade with the inclusion of 2/4 and 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 tie, mezzo staccato and accent.

**GRADE TWO** (One and a half hours)

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 2/2, 3/2, 4/2 and 6/8, and the cut common time sign (ϕ).

Notes and rests will include the breve, dotted crotchet, semiquaver and demisemiquaver.

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** (Two hours) \**Requisite for Grade Six practical*

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 all dotted notes and rests, and the time signatures 3/8, 4/8, 9/8 and 12/8. Understanding of the terms compound triple, compound quadruple and duplet. Double dotted notes and rests.

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 The 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** The 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** (Three hours) \**Requisite for Grade Seven practical*

**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 6/4, 9/4, 6/16 and 5/8. 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** The 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 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.

**Two-part** \**Classical stream*

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.

**GRADE FOUR** (Continued)

**Melodic Decoration** \**Modern stream*

An eight-bar melody with chord symbols will be given. The key may be major or minor, and seventh chords may be included. The candidate is to add melodic fillers to the melody to create an interesting arrangement. A single note melody line only will be required.

**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.

**Ornaments** Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

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

**Signs** As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord.

**General Knowledge**

\**Classical stream* A general knowledge of the form, time and character of the dances of the keyboard suites of the eighteenth century. An understanding of rondo form.

A general knowledge of the violin, viola, cello and double bass.

\**Modern stream* A general knowledge of the history and elements (eg. rhythm, form, style, etc.) of Ragtime and New Orleans styles up to 1920, and a knowledge of the foremost exponents, including their most important works, of each of these styles.

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

A general knowledge of the pianoforte, cornet, trombone and clarinet.

**GRADE FIVE** (Three hours)

\**Requisite for Grade Eight and Associate Diploma; Part I of Associate Teacher Diploma*

**Pitch** As for Grade Four.

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

**Time and Duration** Knowledge of all time signatures.

**Intervals** The 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).

**GRADE FIVE** (Continued)

**Ornaments** As for the previous grade, with the addition of the following: trill, turn and mordent (crotchet value only in fast and moderate speeds); appoggiatura on a dotted minim.

**Chords** As for the previous grades, but including second inversion chords on the tonic note (IVc), supertonic note (Vc) and dominant note (Ic), plus suitable chords to precede and follow the above. 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** The harmonization of a melody or bass in four-part vocal style, using the following vocabulary.

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib; Ic.

Minor keys: i, iv, V, VI; ib, iib, ivb, Vb, VIb, viib; ic.

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

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

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

**Two-part** \*Classical stream

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.

**Melodic Decoration** \*Modern stream

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

**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** As for the previous grades, with the addition of repetition of a whole bar or a group of notes, and tremolo.

**General Knowledge**

\*Classical stream The Minuet and Trio, Scherzo, Air with Variations, Recitative and Aria and composers of these forms. Knowledge of the woodwind instruments of the orchestra.

\*Modern stream A general knowledge of the history and elements of Blues and Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

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

**GRADE SIX** (Three hours)

\*Requisite for the Licentiate Performer Diploma; Part I of Licentiate Teacher Diploma

**Harmony** The harmonization of a simple melody or unfigured bass in four-part vocal style, using the following vocabulary (major and minor keys).

I, II, III, IV, V, VI; Ib, Iib, IIIb, IVb, Vb, VIb, VIIb; Ic, IVc, Vc; V<sup>7</sup>, V<sup>7</sup>b, V<sup>7</sup>c, V<sup>7</sup>d.

Accented and unaccented passing notes and auxiliary notes; single suspensions.

Modulations to the dominant, subdominant and relative major or minor.

**Melody Writing** (One of the following)

(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and include modulation (minimum of eight bars).

(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

**Two-part** \*Classical stream

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.

**Accompaniment** \*Modern stream

To add a simple modern pianoforte accompaniment to a given sixteen-bar melodic line.

**General Knowledge**

\*Classical stream A general knowledge of the development of the orchestra and its literature in the nineteenth century.

A general knowledge of programme and nationalistic composition 1850-1900. Composers to be studied are Antonín Dvořák, Edvard Grieg, Franz Liszt, Nikolay Rimsky-Korsakov, Camille Saint-Saëns, Jean Sibelius, Bedřich Smetana and Richard Strauss.

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 A general knowledge of the history and elements of the principal Jazz and Latin styles up to 1960. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

A general knowledge of the main percussion instruments of these styles.

**Set Work** \*Classical stream

A symphony or part of a symphony will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required. 2009/10 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1<sup>st</sup> and 2<sup>nd</sup> movements.

**Jazz Analysis** \*Modern stream

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

**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** (Three hours)

Vocabulary as given for the previous grade, with the following inclusions:

Diminished triads and 7<sup>th</sup> on the leading note. Secondary 7<sup>th</sup> V/IV, V/V, V/VI.

Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

The 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** (Three hours)

A general knowledge of secular vocal music of the nineteenth century, and its composers.

A 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.

A general knowledge of the development of the Concerto.

A 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.

2009/10 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1<sup>st</sup> mvt.

**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** (Three hours)

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 6<sup>th</sup> chord will be expected.

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

**ASSOCIATE DIPLOMA** (Continued)

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** (Three hours)

A 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.

A general knowledge of the development of Oratorio, Mass, Opera and Cantata.

A discussion of a set work.

- 2009/10 - HANDEL, G. F. Excerpts from *Messiah*\*:
1. Overture
  2. Comfort Ye
  3. Ev'ry Valley
  4. For Unto Us a Child is Born.

\*References: The Norton Scores, Vol. 1 and Analyses of Musical Classics Vol. 1 by Amie Warburton.

**LICENTIATE COMPOSITION DIPLOMA** - L.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 Six practical and Grade Seven Theory.

**PART I** (Three hours)

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.

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/Symphonic Band.

**LICENTIATE COMPOSITION DIPLOMA** (Continued)**PART II** (Three hours)

Discussion of twentieth 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. (Three 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.

**GENERAL INFORMATION: STRINGS****Technical Work**

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

**Page Turning**

2. Examiners are **not** to be asked to turn pages. It is the responsibility of teachers and candidates to ensure continuity of performance without disruption for page turns.

**Lists and Editions**

3. Except for the *Free Choice* selection, all pieces presented must be drawn from the lists set for the respective grade.
4. Candidates must use the editions specified in the syllabi, except in cases where the original versions of classical-stream pieces are available in various editions.

**Free Choice Lists**

5. ANZCA does not arbitrate on *Free Choice* selections. It is the responsibility of the teacher to choose a suitable solo of the correct standard for the grade.

**Accompaniment and Backing Tracks**

6. An accompanist will be allowed in the examination room only for the performance of the accompanied pieces. The accompaniment scores must be left in the room for general knowledge purposes.
7. Recorded backing tracks may be used. It is the candidate's responsibility to provide suitable playback equipment, and tracks must be cued or instantly accessible to avoid delays in the examination room. The accompaniment score must be available in the room for general knowledge purposes.

**Diploma Examinations**

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

**Equipment**

11. Candidates must supply their own instrument and any additional equipment required, such as music stands, playback equipment for backing tracks, etc.

**Tuning**

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

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

**SIGHT READING**

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

**Preparatory**

Six crotchet notes, using open strings only.

**Preliminary**

A four bar phrase, using semibreve, minim and crotchet values. Key: D major (Double Bass: F major).

**Grade One**

A passage of up to eight bars. Time signatures will be 2/4, 3/4 or 4/4. Keys: G major and A minor (Double Bass: B flat major and D minor).

**Grade Two**

Similar to Grade One, but including quavers.

**Grade Three**

An eight-bar passage. Major keys up to two sharps or flats, and minor up to one sharp or flat. Any simple time signature. Tied notes may be included.

**Grade Four**

Similar to Grade Three. 6/8 time may be included.

**Grade Five**

Similar to Grade Four. Simple modulations and two note chords may be included.

**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. Four note chords may be included.

**AURAL TESTS**

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

**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 will be semibreve, minim and crotchet.
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 3<sup>rd</sup>, perfect 5<sup>th</sup> or perfect 8<sup>th</sup> above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
4. The candidate will state whether or not a two-bar melody, commencing on the tonic note, ends on the same tonic note.

**Grade Two**

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 or 6/8 time, as presented by the examiner. Note values as for Grade One, but including the dotted crotchet.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4 or 4/4 time, which the candidate will then clap or tap. Note values as for Grade One, but including the dotted crotchet.

**AURAL TESTS** (Continued)**Grade Two** (Continued)

- The candidate will identify the intervals of a minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 5<sup>th</sup>, major 7<sup>th</sup> or perfect 8<sup>th</sup> above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
- The candidate will state whether a melody, commencing on the tonic note, ends on the tonic or dominant note.

**Grade Three**

- 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.
- 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.
- The candidate will identify the intervals of a major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>, perfect 5<sup>th</sup>, major 6<sup>th</sup>, major 7<sup>th</sup> or perfect 8<sup>th</sup> above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
- The candidate will state whether an arpeggiated triad played by the examiner is major or minor.

**Grade Four**

- 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.
- The examiner will play twice, a simple phrase in 3/4 or 4/4 time. After the second time and maintaining the same beat, the candidate will 'answer' by clapping an improvised rhythm of approximately the length of the original phrase.
- The candidate will identify any major, minor or perfect interval above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
- The candidate will identify the following chords, as played by the examiner: major, minor or dominant 7<sup>th</sup> (notes of the chord will be struck together). Root position only.

**Grade Five**

- 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.
- The candidate will create a melody using a four-bar rhythm of minim and crotchet values presented by the examiner. Key: D major (Double Bass: F major). Range: one octave.
- The examiner will play twice, a simple phrase in 3/4 or 4/4 time. After the second time and maintaining the same beat, the candidate will 'answer' by clapping an improvised rhythm of approximately the length of the original phrase.

**AURAL TESTS** (Continued)**Grade Five** (Continued)

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

**Grade Six**

- 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.
- The candidate will create a melody using a four-bar rhythm similar to Grade Five, but including dotted crotchets and quavers, as presented by the examiner. Key: A major (Double Bass: B flat major). Range: one octave.
- The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.  
(a) I-IV-V-I (b) I-IV-V<sup>7</sup>-I (c) I-ii-V-I (d) I-ii-V<sup>7</sup>-I (ii = minor)
- The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<sup>th</sup>, augmented or diminished. Root position only.

**Grade Seven**

- The candidate will create a melody in a major key of his/her own choice, using a four-bar rhythm presented by the examiner.
- The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.  
(a) i-iv-V-i (b) i-iv-V<sup>7</sup>-i (c) i-ii-V-i (d) i-ii-V<sup>7</sup>-i
- The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<sup>th</sup>, augmented, diminished or major 7<sup>th</sup> (eg. C-E-G-B). The candidate is **not** required to specify inversions.
- The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

**Grade Eight**

- 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 double-stopped simple accompaniment, note against note, will be required.
- The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.
- The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<sup>th</sup>, augmented, diminished, major 7<sup>th</sup> or minor 7<sup>th</sup> (eg. C-E flat-G-B flat). The candidate must state the position of major or minor triads only.
- 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**

*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.*

**Preparatory**

The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The candidate will name the composer of each piece performed.

**Preliminary**

As for the previous grade, 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.

**Grade One**

As for the previous grade, including knowledge of the title of any piece performed.

**Grade Two**

As for the previous grade, with inclusion of the country of birth of the composer.

**Grade Three**

As for the previous grade, with the inclusion of metronome speed (if given) and the main changes of key.

**Grade Four**

As for the previous grade, with the inclusion of syncopation and accent. Recognition of major or minor seconds and perfect intervals which occur harmonically (not melodically) in the music. Recognition of chords V and I of the main key in any piece performed. A basic definition of the form of each piece performed.

**Grade Five**

As for the previous grade, with the inclusion of perfect and plagal cadences; all major, minor and perfect intervals; structure of each piece performed; recognition of chords IV, V and I (tonic key only) in any piece performed. A knowledge of other works by the composer of any piece performed. A more detailed definition of the form or style of each piece performed.

**Grade Six**

As for the previous grade, with the inclusion of all intervals; recognition of chords II, IV, V and I, of the tonic key only, in any piece performed; modulations; a knowledge of one other composer who also wrote in the same genre as each piece performed.

**GENERAL KNOWLEDGE** (Continued)**Grade Seven**

As for the previous grade, with the inclusion of imperfect and interrupted cadences. A knowledge of the background of the composer (if this information is available) of each piece performed.

**Grade Eight**

As for the previous grade, with a general knowledge of other composers of the same period and the stylistic characteristics of the period for each piece performed.

**Associate Performer**

As for the previous grade, but with more detailed answers, and a knowledge of the construction of the instrument being used.

**TECHNICAL WORK TEMPI: VIOLA, VIOLONCELLO AND DOUBLE BASS**

*Note: Violin tempi are given in the Technical Work books.*

**Preparatory**

*No set speed.*

**Preliminary**

*No set speed.*

**Grade One**

Separate bows, slurred and arpeggios: crotchet = 72

**Grade Two**

Separate bows and slurred: crotchet = 96  
Arpeggios: crotchet = 84

**Grade Three**

Separate bows: quaver = 120  
Separate bows (d. bass): minim = 60  
Slurred: quaver = 120  
Chromatic: quaver = 108  
Octaves: crotchet = 60  
Arpeggios: quaver = 96  
Dominant 7<sup>ths</sup>: quaver = 84

**Grade Four**

Separate bows: quaver = 132  
Separate bows (d. bass): minim = 60  
Slurred: quaver = 132  
Chromatic: quaver = 112  
Octaves: crotchet = 60  
Arpeggios: quaver = 100  
Dom. and dimin. 7<sup>ths</sup>: quaver = 84

**Grade Five**

Separate bows and slurred: quaver = 144  
Scale on 1 string: crotchet = 96  
Thumb position (cello): crotchet = 60  
Chromatic: quaver = 120  
Sixths: crotchet = 60  
Octaves: crotchet = 60  
Arpeggios: quaver = 120  
Arpeggios (d. bass): crotchet = 80  
Dom. and dimin. 7<sup>ths</sup>: quaver = 112

**Grade Six**

Separate bows and slurred: quaver = 160  
Scale on 1 string: crotchet = 96  
Thumb position (cello): crotchet = 96  
Chromatic: quaver = 144  
Sixths: crotchet = 60  
Octaves: crotchet = 60  
Arpeggios: quaver = 132  
Dom. and dimin. 7<sup>ths</sup>: quaver = 132

**Grade Seven and Grade Eight**

Separate bows and slurred: quaver = 160  
Scale on 1 string: crotchet = 96  
Thumb position (cello): crotchet = 96  
Chromatic: quaver = 144  
Thirds: crotchet = 72  
Sixths: crotchet = 72  
Octaves: crotchet = 72  
Arpeggios: quaver = 132  
Dom. and dimin. 7<sup>ths</sup>: quaver = 132

**PREPARATORY**

**Technical Work** (20 marks) *Scales and arpeggios from memory*  
To be prepared from **one** of the following Technical Work books:

CLARK, G. ANZCA Violin Technical Work (ANZCA) Either Option 1 **or** Option 2.

In addition, **one** of the following exercises must be prepared.

KINSEY, H. Elementary Studies no. 1 (Associated Board)

O'REILLY, S. Fiddle Magic Group 1, no. 1 Walking on A, D, G, E String (Kjos)

*or*

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

All technical work and exercises listed for the grade.

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

CLARK, G. ANZCA Violin - Preparatory Study in A Major, D Major *or* G Major (ANZCA)

BLACKWELL, K. & D. Fiddle Time Joggers - Violin Book 1

Ally Bally, Lazy Cowboy and So There! - *any two* (OUP)

COLLEDGE, K. & H. Stepping Stones Oom-Pah Band, See-Saw and Totem Pole - *any two*  
(Boosey & Hawkes, with CD 051137A/with piano 022960J)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1

Polly Wolly Doodle; Rainy Day; William Tell Overture (Alfred 00-5293)

Encore on Strings - Music Maestros 2 Ode to Joy (Accent BMM-02V)

LUMSDEN, C. Musicland Violin Book 1 The Orbiter; Skipping Machine (Musicland Ltd.)

NELSON, S. M. Essential String Method Book 2, The

I Am a River, p.9; Marzipan March, p.4 (Boosey & Hawkes 1283108)

Suzuki Violin School Book 1 Twinkle Twinkle Little Star - *any three variations, to be played accompanied or unaccompanied. The examiner will select one variation from the three chosen by the candidate.* (Summy-Birchard)

Violin Initial Choo Chug-a-Chug - Nelson (Trinity College)

WOHLFAHRT, F. Easiest Elementary Method for Beginners, Op. 38 nos. 1, 2, 3 and 4 - *all*  
(Schirmer LB1404/Hal Leonard HL50259000)

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

CLARK, G. ANZCA Violin - Preparatory

Lightly Row Rock; Little Bo-Peep; Three Folk Songs (ANZCA)

BLACKWELL, K. & D. Fiddle Time Joggers - Violin Book 1

Chinese Gardens, Clare's Song, Patrick's Reel and Rocking Horses - *any two* (OUP)

COLLEDGE, K. & H. Waggon Wheels Goldfish Bowl, Ice Dancers, Knickerbocker Glory,  
Paddlestreamer and Westminster Abbey - *any two* (Boosey & Hawkes 023020S)

Encore on Strings - Music Maestros 2 Kings of Stone (Accent BMM-02V)

MURRAY & TATE. Tunes for My Violin At the Ball; My Fairy Swing  
(Boosey & Hawkes 022983B)

**PREPARATORY** (Continued)**List B** (Continued)

NELSON, S. M. Right from the Start

Lullaby *and* Don't Bother Me; Ringing Bell *and* Sail in a Pail (Boosey & Hawkes 022939Z)

Suzuki Violin School Book 1 Lightly Row; O Come, Little Children (Summy-Birchard)

Violin Initial Swingalong - Nelson (Trinity College)

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

CLARK, G. ANZCA Violin - Preparatory

"Gloria" from Mass; March from "Scipio"; Ode to Joy (ANZCA)

BLACKWELL, K. & D. Fiddle Time Runners - Violin Book 2

Adam in the Garden; I Got These Fiddle Blues; Jingle Bells; O Leave Your Sheep;

Pick a Bail of Cotton; Start the Show (OUP)

COLLEDGE, K. & H. Waggon Wheels Goldfish Bowl; In a Garden; Summer Breeze  
(Boosey & Hawkes 023020S)

Encore on Strings - Music Maestros 2 Far and Away (Accent BMM-02V)

HUNGERFORD, E. In the Ocean Caves; The Skaters (Imp. 497)

MURRAY, E. Still More Tunes for My Violin

Summer Afternoon; Wooden Soldiers' March (Boosey & Hawkes)

NELSON, S. M. Right from the Start Cowboy Tune (Boosey & Hawkes 022939Z)

Suzuki Violin School Book 1 Go Tell Aunt Rhody; Long, Long Ago (Summy-Birchard)

Violin Initial Low D, High D, A in Between - Blackwell (Trinity College)

Young Violinist's Repertoire Book 1, The ed. de Keyser & Waterman.

Fanfare; Les Bouffons; Pony Trot (Faber 0571506186)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**PRELIMINARY**

**Technical Work** (20 marks) *Scales and arpeggios from memory*

*To be prepared from **one** of the following Technical Work books:*

CLARK, G. ANZCA Violin Technical Work (ANZCA) Either Option 1 **or** Option 2.

In addition, **one** of the following exercises must be prepared.

KINSEY, H. Elementary Studies no. 4 (Associated Board)

O'REILLY, S. Fiddle Magic

Group 1, no. 2 Running on A, D, G, E String **or** no. 6 Skipping on A, D, G, E String (Kjos)

*or*

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

All technical work and exercises listed for the grade.

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

BARBER, B. Solos for Young Violinists, Volume 1 Russian Folk Song (Summy-Birchard)

DILLON, KJELLAND & O'REILLY. Strictly Strings Book 1 Pachelbel Canon (Part A)  
(Alfred 00-5293)

Book 2 Pomp and Circumstance; Trumpet Voluntary (00-4394)

Encore on Strings - Music Maestros 2 Peasant Cantata (Accent BMM-02V)

NELSON, S. M. Essential String Method Book 1, The Ice Dance, p.16

(Boosey & Hawkes 126225H)

Drummer's March (Allans)

Tune a Day p.10 or 18 - *either page complete* (Imp. 408)

Violin Grade One Baa Baa Black Sheep - Kelley (Trinity College)

Suzuki Violin School Book 1 Etude; Perpetual Motion (Summy-Birchard)

WOHLFAHRT, F. 40 Elementary Studies, Op. 54 no. 7 or 9

(Schirmer LB926/Hal Leonard HL50256980)

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

BARBER, B. Solos for Young Violinists, Volume 1 French Folk Song (Summy-Birchard)

BLACKWELL, K. & D. Fiddle Time Runners - Violin Book 2 Takin' It Easy (OUP)

Encore on Strings - Music Maestros 2 Clumsy Sailor (Accent BMM-02V)

Gypsy Jazz, Easy Level Chailean's Cows (Faber 0571516378)

Suzuki Violin School Book 1 Allegro; May Song; Song of the Wind (Summy-Birchard)

TRADITIONAL. The Ash Grove (Allans)

Violin Grade One Humming Song - Schumann (Trinity College)

Violin Playtime Book 2 ed. de Keyser. J'ai du Bon Tabac; Slovak Song;

Song of the Huntsman; Ukrainian Dance (Faber 0571508723)

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

BARBER, B. Solos for Young Violinists, Volume 1 Welsh Air (Summy-Birchard)

COLLEDGE, K. & H. Waggon Wheels Hills & Dales; Knickerbocker Glory  
(Boosey & Hawkes 023020S)

Encore on Strings - Music Maestros 2 Click Go the Shears (Accent BMM-02V)

Fiddle Tunes for the Violinist Arkansas Traveller; Soldier's Joy; Turkey in the Straw  
(Amsco)

Gypsy Jazz, Easy Level Elenke (Faber 0571516378)

HUNGERFORD, E. Gypsy Fiddle; An Old Minuet; Snow Fall (Imp. 497)

HUWS JONES, E. Ten O'Clock Rock Toodle-Pip (Boosey & Hawkes 1112672)

KABALEVSKY, D. Ride, Ride (Allans)

NELSON, S. M. Right from the Start Three in a Bar (Boosey & Hawkes 022939Z)

NORTON, C. Microjazz Violin Collection 1, The Exotic Fruit; Snooker Table  
(Boosey & Hawkes 0575904)

Violin Grade One Can-Can - Offenbach (Trinity College)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE ONE**

**Technical Work** (20 marks) *Scales and arpeggios from memory*  
To be prepared from **one** of the following *Technical Work* books:

CLARK, G. ANZCA Violin Technical Work (ANZCA) Either Option 1 **or** Option 2.

In addition, **one** of the following exercise groups must be prepared.

O'REILLY, S. Fiddle Magic

Group 1, nos. 8 to 12 - *any two to be selected by the examiner.*

Fiddle Rhythm Butterscotch **or** Gooseberry - *either set to be prepared.*

*Any two from the prepared set to be selected by the examiner.* (Kjos)

**or**

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

All technical work and exercises listed for the grade.

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

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2

Classical Bach; Finale (from First Symphony); Springtime (Alfred 00-4394)

NELSON, S. M. Essential String Method Book 4, The Autumn, p.14; Moto Perpetuo, p.33  
(Boosey & Hawkes 135789G)

Reel (Allans)

Violin Grade Two Bagpipe Air - Traditional (Trinity College)

WOHLFAHRT, F. 40 Elementary Studies, Op. 54 no. 1, 2 or 3  
(Schirmer LB926/Hal Leonard HL50256980)

60 Studies, Op. 45, Book 1 no. 1 or 2 (Schirmer LB838/Hal Leonard HL50256580)

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

BARBER, B. Solos for Young Violinists, Volume 1 Marche (Summy-Birchard)

Gypsy Jazz, Easy Level Cuckoo (Faber 0571516378)

MENDELSSOHN, F. On Wings of a Song (Allans)

NELSON, S. M. Piece by Piece 1

no. 25 Minuet and Trio - Haydn *and* no. 26 Landler - Schubert (Boosey & Hawkes 075467M)

Suzuki Violin School Book 1 Minuet no. 2 or no. 3 - Bach (Summy-Birchard)

SZELÉNYI, I. 24 Easy Little Concert Pieces Book 1 An Old Tale (Boosey & Hawkes 023613W)

Violin Grade Two Star of the County Down - Traditional (Trinity College)

Young Violinist's Repertoire Book 3, The ed. de Keyser & Waterman. Andante - Elgar;

The Clown - Kabalevsky; Fast Dance - Baklanova; German Dance - Beethoven  
(Faber 0571508189)

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

BACH, C. P. E. Three Little Pieces nos. 1 and 2 - *both* (Chester)

Fiddle Tunes for the Violinist The Devil's Dream *and* Irish Washerwoman (Amsco)

Gypsy Jazz, Easy Level Old Slovak Folk Tune (Faber 0571516378)

JOPLIN & HEGER. Let's Rag Maria's Rag; Peacherine Rag (Noetzel)

**GRADE ONE** (Continued)

**List C** (Continued)

LUMSDEN & WEDGWOOD. Jurassic Blue Clever Compsognatus; Fly High, Pterodactyl;  
Scary, Scaly Spinosaurus; Strong Iguanodon (Faber 0571521592)

PERLMAN, G. Violinist's First Solo Album Vol. 2 Confidences (Fischer)

SCHUMANN, R. The Happy Farmer Returning from Work (Allans)

STREABBOG. arr. Applebaum. The Space Waltz (Belwin)

Violin Grade Two The Oak and the Ash - Traditional (Trinity College)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE TWO**

**Technical Work** (20 marks) *Scales and arpeggios from memory*  
To be prepared from **one** of the following *Technical Work* books:

CLARK, G. ANZCA Violin Technical Work (ANZCA)

**or**

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

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

BARBER, B. Solos for Young Violinists, Volume 1 Giguette - Bach (Summy-Birchard)

COHEN, M. Technique Takes Off! Prelude (Faber 0571513077)

DILLON, KJELLAND & O'REILLY. Strictly Strings Book 2 Tchaikowsky Festival  
(Alfred 00-4394)

KAYSER, H. E. 36 Etudes, Op. 20 no. 1, 3 or 5 (Allans)

NELSON, S. M. Swizz Waltz (Allans)

Technitunes Toad in the Hole (Boosey & Hawkes 022972T)

WOHLFAHRT, F. 60 Studies, Op. 45, Book 1 no. 4 or 17  
(Schirmer LB838/Hal Leonard HL50256580)

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

BARBER, B. Solos for Young Violinists, Volume 1 Theme and Variations - Parini  
(Summy-Birchard)

HANDEL, G. F. Minuet (from *Berenice*) (Imp. 673)

HUWS JONES, E. Ceilidh Collection, The The Oyster Girl, Parson's Farewell,  
The Peacock Followed the Hen, Pool's Hole *and* The Steam Boat - *any two*  
(Boosey & Hawkes 118321S)

Jigs, Reels and Hornpipes Country Gardens, Danny Boy, The Fairy Dance *and*  
Hunting the Hare - *any two* (B. & H. 085952B)

**GRADE TWO** (Continued)**List B** (Continued)

- Suzuki Violin School Book 2 no. 5 Waltz - Brahms; no. 9 Gavotte (from *Mignon*) - Thomas (Summy-Birchard)  
 TCHAIKOVSKY, P. Old French Song (Allans)  
Violin Grade Three Theme and Variations I, II and IV - Haydn (Trinity College)  
 WALEN. Old Lavender (Imp. 673)

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

- BAILEY, K. Jazzin' Around for Strings Dainty Steps; Summer Sojourn (Kerin Bailey Music)  
 BARBER, B. Solos for Young Violinists, Volume 1 Musette (Summy-Birchard)  
Corrs for Violin, The Toss the Feathers (Wise)  
 EFRAEMSON, D. Malumba - World Music Solos for Violin, Volume 1  
 Bossa del Sol; Raggle Taggle Hippie; Wattle St. Calypso (www.malumba.com)  
 FORBES, W. Classical & Romantic Pieces II Adagio and Allegro - Beethoven;  
 Album Leaf - Schumann; Ayre - Morley; Norwegian Folk Tune - Grieg (OUP XN6489)  
 JOPLIN & HEGER. Let's Rag The Entertainer (Noetzel)  
Lion King - Easy Violin, The Any one (Hal Leonard HL00849003)  
 NORTON, C. Microjazz Violin Collection 2, The A Dramatic Episode; Swan Song (Boosey & Hawkes 141337U)  
Suzuki Violin School Book 2 no. 10 Gavotte - Lully; no. 12 Minuet - Boccherini (Summy-Birchard)  
 TRADITIONAL. Skye Boat Song (Allans)  
Violin Grade Three Donkey Doodle - Kroll; The Laird of Drumblair's Strathspey (Trinity College)

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE THREE****Technical Work** (20 marks) *Scales and arpeggios from memory*

*To be prepared from one of the following Technical Work books:*

CLARK, G. ANZCA Violin Technical Work (ANZCA)

*or*

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

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

- BARBER, B. Solos for Young Violinists, Volume 1 Elves' Dance; Puppet Show (Summy-Birchard)

**GRADE THREE** (Continued)**List A** (Continued)

- COHEN, M. Helter Skelter (Allans)  
 KREUTZER, R. 42 Studies or Caprices no. 2 (Schirmer LB230/Hal Leonard HL50253620)  
 NORGAARD, M. Jazz Fiddle Wizard Junior Sweet Rose, p.27; Wizard Blue, p.14 (Mel Bay MB20186BCD)  
Violin Grade Four Andante (Study no. 13) - Carse (Trinity College)  
 WOHLFAHRT, F. 60 Studies, Op. 45, Book 1 no. 19 or 23 (Schirmer LB838/Hal Leonard HL50256580)

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

- ANON. Greensleeves (Allans)  
 BARBER, B. Solos for Young Violinists, Volume 1  
 Concertino in D major Op.15, Allegro - Kuchner (Summy-Birchard)  
Chester String Series Book 3 Allegro - Corelli (Chester CH00398)  
 HUWS JONES, E. Jigs, Reels and Hornpipes Carolan's Air, Constant Billy, Earl Grey, The Fox Hunter's Jig, Morpeth Rant and The Staffordshire Hornpipe - any two (Boosey & Hawkes 085952B)  
Suzuki Violin School Book 3 Bourée - Bach; Gavotte nos. 1 and 2 - Bach - both (Summy-Birchard)  
Violin Grade Four Allemanda from Sonata no.5, Op.8 - Corelli; Spanish Dance - Böhm (Trinity College)

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

- BAILEY, K. Jazzin' Around for Strings Blue Notoriety; Bossa Nouveau (Kerin Bailey Music)  
 BOCCHERINI, L. Minute from String Quartet no. 4 (Allans)  
 BRAHMS, J. Hungarian Dance (Allans 676)  
 EFRAEMSON, D. Malumba - World Music Solos for Violin, Volume 1  
 Air and Slip Jig for Overton; Edge of Green; Real Time; Tweet Tweet (www.malumba.com)  
 FIBICH. arr. Raymond. Poem (Allans 675)  
 GABRIEL, M. Fifty-ish (Allans)  
 HUWS JONES, E. Going Solo  
 Hymn to Hestia - Waterfield; Rondeau (from Concert Royal no. 4) - Couperin;  
 Waltz (from Serenade for Strings) - Tchaikowsky (Faber 0571516106)  
Got Those Position Blues? - Violin Open Sesame (Faber 0571515347)  
Jazz, Blues and Ragtime Makin' Whoopee; Smoke Gets in Your Eyes (Boosey & Hawkes 1067829)  
 JOPLIN & HEGER. Let's Rag Little Annie's Swing Rag; The Ragtime Dance (Noetzel)  
 NELSON, S. M. Moving Up  
 Jonathan's Jig; Roger's Reel; Sarah's Song (Boosey & Hawkes 022917T)  
Moving Up Again Caprice; Jumping Jack; Moto Perpetuo (022919C)  
 NORTON, C. Microjazz Violin Collection 2, The Rustic Dance; Snow Dance (Boosey & Hawkes 141337U)  
 PERLMAN, G. Violinist's First Solo Album Vol. 1  
 The Harlequin; Kol Nidre; Playful Rondo (Fischer)

**GRADE THREE** (Continued)**List C** (Continued)

Suzuki Violin School Book 3 Gavotte in G minor - Bach; Gavotte - Martini  
(Summy-Birchard)

SZELÉNYI, I. 24 Easy Little Concert Pieces Book 1

Polish Style; The Hen and the Cock (Boosey & Hawkes 023613W)

TICCIATI, N. Andante Cantabile (OUP)

Violin Grade Four Ragtime Annie (Trinity College)

WEDGWOOD, P. Jazzin' About Just Passin' By; Rock-a-Bow-Baby; Sometime Maybe  
(Faber 0571513158)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE FOUR**

**Technical Work** (18 marks) *Scales and arpeggios from memory*  
*To be prepared from **one** of the following Technical Work books:*

CLARK, G. ANZCA Violin Technical Work (ANZCA)

*or*

POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)

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

COHEN, M. Catch Me If You Can (Allans)

FIORILLO, F. 36 Etudes no. 1 (Schirmer LB228/Hal Leonard HL50253600)

KAYSER, H. E. Studies, Op. 20, Book 1 no. 3, 4 or 5 (Allans)

KREUTZER, R. 42 Studies or Caprices no. 3 or 4 (Schirmer LB230/Hal Leonard HL50253620)

MAZAS, J.-F. Studies, Op. 36 no. 2, 3 or 10 (Peters EP1819a)

Violin Grade Five Study Op. 21 - Carse (Trinity College)

WOHLFAHRT, F. 60 Studies, Op. 45, Book 2 no. 32 or 33  
(Schirmer LB839/Hal Leonard HL50256590)

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

BARBER, B. Solos for Young Violinists, Volume 2 The Boy Paganini - Molenhauer  
(Summy-Birchard)

HANDEL, G. F. Sonata in F major, last movement (Schirmer/Peters)

HAYDN, F. J. Sonata no. 4, 1<sup>st</sup> movement (Schirmer)

HUWS JONES, E. Divisions on Paul's Steeple (Allans)

PERLMAN, G. Violinist's First Solo Album Vol. 2

Air Varié - Rieding; Loreley - Harris; Petit Air Varié - Dancla; Tarantella - Sitt (Fischer)

**GRADE FOUR** (Continued)**List B** (Continued)

TELEMANN, G. P. 6 Sonatinas no. 6 in F major (Schott ED 2783)

Violin Grade Five 2<sup>nd</sup> movement from Sonata in B minor, Op.5 no.4 - Vivaldi (Trinity College)

VIVALDI, A. Concerto in A minor, Op. 3 no. 6 1<sup>st</sup> or 3<sup>rd</sup> movement\* (Peters)  
*\*Also available in Suzuki Violin School Book 4 (Summy-Birchard).*

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

FORBES, W. Classical & Romantic Pieces III

Adagio - Schubert; Slavonic Dance - Dvořák (OUP XN6492)

MOZART, W. A. Cherubinos Song (Allans)

Rondo from Sonata in C, K.56 (Belwin)

SCHUMANN, F. Träumerei (Fischer)

Solos for the Violin Player ed. Gingold.

Album Leaf - Grieg; Allegro Spiritoso - Senaille; Rondo in D - Mozart  
(Schirmer ED2425/Hal Leonard HL50329870)

Suzuki Violin School Book 4

Concerto no. 2, 3<sup>rd</sup> movement *or* Concerto no. 5, 1<sup>st</sup> or 3<sup>rd</sup> movement - Seitz (Summy-Birchard)

Violin Grade Five

Bourrée from French Suite no. 6 in E - Bach; Intermezzo - Mascagni (Trinity College)

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

BAILEY, K. Jazzin' Around for Strings Rock on the Edge; Swing and Swang  
(Kerin Bailey Music)

BARBER, B. Solos for Young Violinists, Volume 2 Sarabande in G minor - Böhm  
(Summy-Birchard)

BÖHM, C. Little Suite Perpetuo Mobile (Lengnick)

BRIDGE, F. Country Dance (Augener)

CARR-BOYD, A. Beside Bamboo (AMC)

DUNHILL, T. A Sailor Dance (Allans)

EFRAEMSON, D. Malumba - World Music Solos for Violin, Volume 1

Afro Jig; 3 Foot Stomp

Volume 2 Bliss; Lidice; Romany Nights; Samba Samba Samba (www.malumba.com)

HUWS JONES, E. Got Those Position Blues? - Violin Adrienne (Faber 0571515347)

Jazz, Blues and Ragtime The Entertainer; Paragon Rag; Tuxedo Junction  
(Boosey & Hawkes 1067829)

LLOYD WEBBER, A. Cats Selection *Any one* (Faber 0571509827)

Play Showtime - Book 1 *or* Book 2 *Any one* (Faber, Bk.1 0571515886/Bk.2 0571515304)

Solos for the Violin Player ed. Gingold. Allegro - Schubert  
(Schirmer ED2425/Hal Leonard HL50329870)

TRADITIONAL. She'll Be Coming Round the Mountain (Allans)

Violin Grade Five Frolic - Stone (Trinity College)

*or*

**Free Choice** - One piece of at least Grade Four standard in either a classical or modern style.

**GRADE FOUR** (Continued)**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE FIVE****Technical Work** (18 marks) *Scales and arpeggios from memory*  
*To be prepared from **one** of the following Technical Work books:*CLARK, G. ANZCA Violin Technical Work (ANZCA)*or*POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)**List A** (14 marks) *One to be chosen*

ESSEK, P. Slavonic Dance (Allans)

KAYSER, H. E. Studies, Op. 20, Book 1 no. 14, 16, 17 or 24 (Allans/Belwin)KREUTZER, R. 42 Studies or Caprices no. 6 or 7 (Schirmer LB230/Hal Leonard HL50253620)MAZAS, J.-F. Studies, Op. 36 no. 6 or 8 (Peters EP1819a)WOHLFAHRT, F. 60 Studies, Op. 45, Book 2 no. 43, 46, 50 or 54  
(Schirmer LB839/Hal Leonard HL50256590)**List B** (14 marks) *One to be chosen*

BACH, J. S. Arioso, from Cantata no. 156 (Allans)

BARBER, B. Solos for Young Violinists, Volume 3 Ave Maria - Gounod (Summy-Birchard)CORELLI, A. Twelve Sonatas, Op. 5, Volume 2 no. 8 in E minor, Sarabande and Gigue  
(Schirmer LB1904/Hal Leonard HL50262750)HANDEL, G. F. Sonata in F, 1<sup>st</sup> movement; Sonata in E, 1<sup>st</sup> movement (Schirmer)  
arr. Forbes. The Harmonious Blacksmith (OUP)

PURCELL, H. Allegro and Andante Cantabile (Lengnick)

Solos for the Violin Player ed. Gingold. Allegro Spiritoso - Senaillé  
(Schirmer ED2425/Hal Leonard HL50329870)Suzuki Violin School Book 5 Gigue from Sonata in D major - Veracini (Summy-Birchard)

VERACINI, F. N. Gigue from Sonata in D minor (Allans)

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

BEETHOVEN, L. van. Rondo (Allans 676)

BRIDGE, F. Meditation (Augener 1899)

DELIUS, F. Serenade (from *Hassan*) (Boosey & Hawkes 023251E)

FAURÉ, G. Sicilienne, Op. 78 (Allans)

HAYDN, J. Hungarian Dance from Trio in G Hob.XV 25 (Allans)  
Serenade from String Quartet, Op. 3, no. 5 (Schott ED0 2297)VAUGHAN WILLIAMS, R. Fantasia on *Greensleeves* (OUP XN8852)**GRADE FIVE** (Continued)**List D** (14 marks) *One to be chosen*

BÖHM, C. Bolero (Associated Board)

EFRAEMSON, D. Malumba - World Music Solos for Violin, Volume 2

Calyponic; Mt. Eden; Serendipity; Yalla (www.malumba.com)

ELGAR, E. Op. 12, Salut D'Amour\* (Schott ED 11174-01)

\*Also available in Album of Violin Pieces (Amsco AM 40056).FORBES, W. Classical & Romantic Pieces IV Melody and Dance - Rimsky-Korsakov;  
Melody on the G String - Rachmaninoff (OUP XN6495)Gypsy Jazz, Intermediate Level Black Eyes (Faber 0571519377)

HAYDN, F. J. Serenade (Allans 676)

HUWS JONES, E. Unbeaten Tracks The Ballad of the Can and the Ram; Lear's Fool;  
Midnight Song; Reflections; Woogie Boogie (Faber 0571519148)

KRAEMER, T. Cossack Dance (Allans)

LOVELOCK, W. The Enchanted Hour (Allans)

NOLCK, A. Hungarian Dance Op. 196, no. 5 (Allans)

PAVIOUR, P. Rosemary in April (Albert &amp; Son)

SAINT-SAËNS, C. The Swan (Allans)

*or***Free Choice** - One piece of at least Grade Five standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE SIX***Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.***Technical Work** (18 marks) *Scales and arpeggios from memory*  
*To be prepared from **one** of the following Technical Work books:*CLARK, G. ANZCA Violin Technical Work (ANZCA)*or*POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)**List A** (14 marks) *One to be chosen*

COHEN, M. Take to the Hills (Allans)

FIORILLO, F. 36 Etudes no. 6, 9, 10 or 21 (Schirmer LB228/Hal Leonard HL50253600)KAYSER, H. E. Studies, Op. 20, Book 1 no. 27, 28, 29 or 33Book 3 no. 1, 2 or 4 (Allans)KREUTZER, R. 42 Studies or Caprices no. 8, 11 or 16

(Schirmer LB230/Hal Leonard HL50253620)

MAZAS, J.-F. Studies, Op. 36 no. 28 or 42 (Peters EP1819a)

**GRADE SIX** (Continued)**List B** (14 marks) *One to be chosen*

- BACH, J. S. Sonata no. 6 in G, 1<sup>st</sup> or 3<sup>rd</sup> movement (Peters)  
 BOCCHERINI, L. Sonata in B flat, 1<sup>st</sup> mvt. *Moderato con espressione* (Universal 19014)  
 HANDEL, G. F. Sonata for Violin and Continuo, Op.1 no.13, Larghetto and Allegro (Allans)  
 Sonata no. 3 in F, 3<sup>rd</sup> and 4<sup>th</sup> movements (Schott/Schirmer)  
Suzuki Violin School Book 6 Gavotte - Rameau; La Folia - Corelli;  
 Sonata no. 4, 1<sup>st</sup> and 2<sup>nd</sup> movements - Handel (Summy-Birchard)  
 VIVALDI, A. Sonata in G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Lengnick)  
300 Years of Violin Music - The Late Baroque Adagio - Nardini; Allegro - Bach;  
 Andante - Bach; Sonata in D major, 1<sup>st</sup> and 2<sup>nd</sup> movements - Telemann  
 (Editio Musica Budapest Z.8960)

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

- ABEL, K.-F. Sonatina no. 1 - *complete* (Hinrichsen 16)  
 BARBER, B. Solos for Young Violinists, Vol. 5 Czardas - Monti; Meditation - Massenet  
 (Summy-Birchard)  
 ELGAR, E. Op. 15, no. 1 Chansen de Nuit (Novello)  
Everybody's Favorite Series no. 6\* Anitra's Dance from *Peer Gynt Suite* - Grieg;  
 Air on a G String - Bach; Hungarian Dance no. 5 - Brahms (Amsco)  
 \*These pieces are also available in Album of Violin Pieces (Amsco AM 40056).  
 FIOCCO, J.-H. Allegro\* (Schott ED0 9717 or Allans)  
 \*Also available in Suzuki Violin School Book 6 (Summy-Birchard).  
 HAYDN, F. J. Sonata no. 6 in C major, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer)  
 KREISLER, F. Liebesleid (Schott BSS 29029)  
 MASSENET, J. Meditation (Allans)  
 MOZART, W. A., ed. Gingold. Rondo (Allans)  
 SCHUBERT, F. Sonata no. 1 in D major, 1<sup>st</sup> movement (Schirmer)

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

- BARBER, B. Solos for Young Violinists, Volume 2  
 Introduction and Polonaise - Böhm; Millionaire's Hoedown - Clebanoff  
Volume 4 Rondino - Kreisler (Summy-Birchard)  
 EFRAEMSON, D. Malumba - World Music Solos for Violin, Volume 2  
 El Gato; Tess's Tango (www.malumba.com)  
Gypsy Jazz, Intermediate Level Hora; Invitation to the Dance (Faber 0571519377)  
 KREISLER, F. Rondino (Schott BSS 30602)  
Ragtime: Rags by Joplin arr. Perlman. Bethena; The Strenuous Life  
 (Schirmer ED3022/Hal Leonard HL50333320)  
 SHOSTAKOVICH, D. Albumstücke nos. 3 and 4 (Peters EP4794)  
 Elegy (Allans)  
Solos for the Violin Player ed. Gingold. Aria - Prokofiev; Hungarian Dance no. 2 - Brahms;  
 Valse Scherzo no. 2 - Tchaikowsky (Schirmer ED2425/Hal Leonard HL50329870)  
 TOSELLI, E. Op. 6, Serenata (Allans)  
 WIENIAWSKI, H. Op. 19, no.1 Obertass Mazurka (Schott ED0 5040)

**GRADE SIX** (Continued)**List D** (Continued)**or****Free Choice** - One piece of at least Grade Six standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE SEVEN***Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.***Technical Work** (18 marks) *Scales and arpeggios from memory**To be prepared from **one** of the following Technical Work books:*CLARK, G. ANZCA Violin Technical Work (ANZCA)**or**POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)**List A** (14 marks) *One to be chosen*

- COHEN, M. Beneath the Stars (Allans)  
 FIORILLO, F. 36 Etudes no. 1, 11, 13 or 19 (Schirmer LB228/Hal Leonard HL50253600)  
 KAYSER, H. E. Studies, Op. 20, Book 3 no. 21, 25 or 29 (Allans)  
 KREUTZER, R. 42 Studies or Caprices no. 10, 12, 14, 17, 20, 24 or 37  
 (Schirmer LB230/Hal Leonard HL50253620)  
 YANSHENOV, A. The Spinning Wheel (Allans)

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

- BACH, J. S. Concerto in A minor, 1<sup>st</sup> mvt.; Concerto in A major, 1<sup>st</sup> mvt. (Peters)  
 BARBER, B. Solos for Young Violinists, Volume 3 Concerto no. 1 in A minor - Accolay  
 (Summy-Birchard)  
 CORELLI, A. Sonata, Op. 5 no. 5 (Allans)  
Suzuki Violin School Book 7 Allegro or Courante - Corelli; Gigue - Bach (Summy-Birchard)  
 TARTINI, G. 5<sup>th</sup> Fugue (Billaudot-Kalmus)  
300 Years of Violin Music - The Italian Baroque Compositine III - Geminiani;  
 Largo e Corrente - Bonporti; Largo e Nobile e Allegro - Veracini  
 (Editio Musica Budapest Z.8988)

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

- BARBER, B. Solos for Young Violinists, Volume 6  
 Sicilienne - Paradis; Vocalise Op.34, no.14 - Rachmaninoff (Summy-Birchard)  
 BEETHOVEN, L. van. 2 Romanze, Op. 40 and 50 Romance in F, Op. 50  
 (Schirmer LB234/Hal Leonard HL50253660)

**GRADE SEVEN** (Continued)**List C** (Continued)

- BRIDGE, F. Souvenir (Bosworth)  
 DEBUSSY, C. The Girl with the Flaxen Hair (Allans)  
 HAYDN, F. J. Sonata no. 2 in D major, 1<sup>st</sup> movement (Schirmer)  
 MOZART, W. A. Sonata K.305, 1<sup>st</sup> movement (Augener)  
 RAFF, J. Op. 85, no. 3 Cavatina\* (Augener)  
 \*Also available in Album of Violin Pieces (Amsco AM 40056).  
Solos for the Violin Player ed. Gingold. Berceuse, Op.16 - Fauré  
 (Schirmer ED2425/Hal Leonard HL50329870)  
Suzuki Violin School Book 7 Minuet in D major - Mozart (Summy-Birchard)

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

- BARBER, B. Solos for Young Violinists, Volume 3 Souvenir de Sarasate - Potstock  
Volume 4 Polish Dance - Severn  
Volume 5 Waltz - von Weber (Summy-Birchard)  
 DEBUSSY, C. Reverie (Durand)  
Everybody's Favorite Series no. 6 Minuet L'Antique - Chopin; Minute Waltz - Chopin;  
 Op. 8, no. 2 Nocturne in E - Chopin; Souvenir - Drdla\* (Amsco)  
 \*This solo is also available in Album of Violin Pieces (Amsco AM 40056).  
 GRANADOS, E. Danse espagnole (Schott BSS 31140)  
 KRIESLER, F. Schön Rosmarin (Schott BSS 29030)  
 KRIESLER & MARTINI. Andantino (Schott BSS 29020)  
 PROKOFIEV, S. The Montagues and the Capulets (Allans)  
Ragtime: Rags by Joplin arr. Perlman. The Easy Winners; Elite Syncopations  
 (Schirmer ED3022/Hal Leonard HL50333320)  
 SIBELIUS, J. Op. 78, no. 2 Romance in F (Chester WI17879)

**or****Free Choice** - One piece of at least Grade Seven standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE EIGHT***Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.***Technical Work** (18 marks) *Scales and arpeggios from memory**To be prepared from **one** of the following Technical Work books:*CLARK, G. ANZCA Violin Technical Work (ANZCA)**or**POPLE, E. Essential Technique for Violin (Mininod Enterprise; refer ANZCA)**GRADE EIGHT** (Continued)**List A** (14 marks) *One to be chosen*

- DONT, J. 24 Exercises, Op. 37  
 no. 3, 5, 12, 13 or 14 (Schirmer LB328/Hal Leonard HL50254330)  
 FIORILLO, F. 36 Etudes  
 no. 12, 20, 23, 26, 27, 29 or 34 (Schirmer LB228/Hal Leonard HL50253600)  
 GAVINIÉS, P. 24 Studies no. 5, 9 or 22 (IMC 2074)  
 KREUTZER, R. 42 Studies or Caprices  
 no. 34, 35 or 38 (Schirmer LB230/Hal Leonard HL50253620)  
 RODE, P. 24 Caprices no. 1, 2, 4, 8, 9, 21 or 24 (IMC 2066/Peters EP281a)

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

- BACH, J. S. Six Sonatas and Partitas Partita no.1 in B minor, Corrente and Double;  
 Partita no.2 in D minor, Sarabande and Gigue (IMC 2525)  
 BARBER, B. Solos for Young Violinists, Volume 5  
 Concerto no.23 in G major and cadenza - Viotti; Fugue Sonata Op.1, no.3 - Tartini  
 (Summy-Birchard)  
 HANDEL, G. F. Sonata no. 6 in E major, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer)  
 LeCLAIR, J. Sonata no. 3 in D, Sarabande and Tambourin  
 (Schirmer LB722/Hal Leonard HL50256060)  
 NARDINI, P. Sonata in D, Adagio and Allegro con Fuoco (Schirmer)  
Suzuki Violin School Book 8  
 Largo - Bach; Sonata in G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements - Eccles (Summy-Birchard)  
 VERACINI, F. M. Concert Sonata in E minor  
 Ritornello and Allegro Con Fuoco (Peters EP4345)  
 VIVALDI, A. Sonata no. 12 in A minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer)  
300 Years of Violin Music - The Italian Baroque Affettuoso and Allegro Moderato;  
 Affettuoso and Allegro; Sonata in G minor (Editio Musica Budapest Z.8988)

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

- BARBER, B. Solos for Young Violinists, Volume 4  
 Concerto no.2 in G major, 1<sup>st</sup> movement and cadenza - Haydn (Summy-Birchard)  
 BEETHOVEN, L. van. Rondo from Sonata in D, Op. 12, no. 1 (Augener)  
 DRDLA, F. Op. 30, no. 8 Hungarian Dance (Bosworth)  
 GLUCK, C. trans. Kreisler. Melodie (Schott BSS 30956)  
 HAYDN, F. J. Concerto in C major, 1<sup>st</sup> movement (Peters EP4322)  
 KODÁLY, Z. Adagio (Schott)  
 KREISLER, F. Praeludium and Allegro in the Style of Pugnani (Schott BSS 29023)  
 MOZART, W. A. Concerto no. 3 in G major K.216, 1<sup>st</sup> movement and cadenza  
 (Schirmer LB1580/Hal Leonard HL50260250)  
 Sonatas: K.201, 1<sup>st</sup> movement; K.301, 1<sup>st</sup> movement (Augener)  
 SPOHR, L. Concerto in A minor no. 8, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters EP1098d)  
 SUK, J. Op. 17, no. 13 Un Poco Triste (Lengnick)  
Suzuki Violin School Book 8 Tambourin - Gretry (Summy-Birchard)

**GRADE EIGHT** (Continued)**List D** (14 marks) *One to be chosen*

- BARBER, B. Solos for Young Violinists, Volume 6 Romanian Folk Dances - Bartók (Summy-Birchard)
- DVOŘÁK, A. Four Romantic Pieces (Lengnick)  
Sonatina in G, 1<sup>st</sup> movement (Lengnick)
- FALLA, M. de, arr. Kochanski. Ritual Fire Dance (Chester CH00367)
- MENDELSSOHN, F. Concerto in E minor, Op. 64, 2<sup>nd</sup> movement (IMC 812 or Schott EE 1016)
- PAGANINI, N. Sonata in A major, Theme and Variations (Fischer)
- POULENC, F., arr. Heifetz. Presto in B flat (Salabert)
- PROKOFIEV, S., arr. Heifetz. Masks (Fischer)
- Ragtime: Rags by Joplin arr. Perlman. Ragtime Dance (Schirmer ED3022/Hal Leonard HL5033320)
- REGER, M. Op. 139, Largo (Peters)
- RIMSKY-KORSAKOV, N. arr. Heifetz. Flight of the Bumble Bee (Fischer)
- SHOSTAKOVICH, D. Three Fantastic Dances nos. 2 and 3 (Boosey & Hawkes 0235934)
- SIBELIUS, J. Op. 80, Sonatine in E, 1<sup>st</sup> movement (Chester WI17734)
- Suzuki Violin School Book 8 Largo Espressivo - Paganini (Summy-Birchard)
- Violin Pieces the Whole World Plays Chant Sans Paroles - Tchaikowsky;  
Kujawiak - Wieniawski; Nocturne Op. 9, no. 2 - Chopin; Serenade - Drdla (Amsco AM 42532)
- WALTON, W. Two Pieces Canzonetta (OUP XN9465)
- WIENIAWSKI, H. Concerto no. 2 in D minor, Op. 22 Romance (IMC 1425 or Schott SF 5956)
- ZHAN-HAO. The Butterfly Lover's Violin Concerto

**or**

**Free Choice** - One piece of at least Grade Eight standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

**Note:** There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can

**ASSOCIATE PERFORMER DIPLOMA** (Continued)

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.

Cadenzas where indicated must be included in the performance.

**List A** *One to be chosen*

- BACH, J. S. Concerto no. 2 in E major BWV 1042, 1<sup>st</sup> mvmt. *or* 2<sup>nd</sup> and 3<sup>rd</sup> mvmts. (IMC 1893)  
Six Sonatas and Partitas Partita no. 2 in D minor, Allemande and Courante;  
Partita no. 3 in E major, Bourée and Gigue (IMC 2525)
- BÉRIOT, C. de. Concerto in G, no. 7, 1<sup>st</sup> and 2<sup>nd</sup> *or* 2<sup>nd</sup> and 3<sup>rd</sup> movements (Fischer)
- HANDEL, G. F. Sonata in A major (Schirmer)
- PAGANINI, N. 24 Caprices, Op. 1 no. 13, 16 or 18 (Peters EP1984 or EP9979, or IMC 582)
- TARTINI, G. Concerto in D minor, 1<sup>st</sup> movement (IMC 2319)
- VITALI, T. A. Ciaccona Chaconne in G minor (Peters EP4346)
- VIVALDI, A. Concerto in G minor, 1<sup>st</sup> movement  
The Four Seasons *Any concerto* (IMC)

**List B** *One to be chosen*

- BEETHOVEN, L. van. Sonata in A major, Op. 30 no. 1 (Augener)  
Sonata in F (The Spring), Op. 24, 1<sup>st</sup> movement (Schirmer LB468/Hal Leonard HL50255130)  
2 Romanze, Op. 40 and 50 Romance in G, Op. 40 (Schirmer LB234/Hal Leonard HL50253660)
- HAYDN, F. J. Concerto no. 2 in G major, 1<sup>st</sup> and 2<sup>nd</sup> *or* 2<sup>nd</sup> and 3<sup>rd</sup> movements (Schott)
- MOZART, W. A. Concerto no. 4 in D major K.218, 1<sup>st</sup> and 2<sup>nd</sup> *or* 2<sup>nd</sup> and 3<sup>rd</sup> movements  
Concerto no. 5 in A major K.219, 1<sup>st</sup> and 2<sup>nd</sup> *or* 2<sup>nd</sup> and 3<sup>rd</sup> movements (Schirmer)
- VIOTTI, G. B. Concerto no. 22 in A minor, 1<sup>st</sup> movement (Schirmer)

**List C** *One to be chosen*

- ACHRON, J. Hebrew Melody (Fischer B1293)
- BRAHMS, J., arr. J. Joachim. Hungarian Dances *Any one* (Simrock)  
Sonata in G, Op. 78, 1<sup>st</sup> movement (Augener)
- DVOŘÁK, A., arr. Kreisler. Slavonic Dances  
E minor, Op.46 no. 2; G major, Op.72 no.3 (Fischer)
- KREISLER, F. Caprice Viennios, Op. 2 (Schott BSS 29033)
- SARASATE, P. Romanza Andaluza, Op. 22 no. 1 (Schott ED0 9703 or EMP Z.12769)
- SCHUBERT, F. Duo (Sonata), Op. 162, 4<sup>th</sup> movement (Peters EP156bb)
- SMETANA, B. Aus der Heimat From My Homeland (Peters EP2634)
- TCHAIKOWSKY, P. I. Serenade Melancolique

**List D** *One to be chosen*

- BRIDGE, F. Moto Perpetuo (Boosey & Hawkes 0231988)
- COPLAND, A. Ukelele Serenade (Boosey & Hawkes 075444X)

**ASSOCIATE PERFORMER DIPLOMA** (Continued)**List D** (Continued)

- FALLA, M. de, arr. Kochanski. Pantomima (Chester CH61248)  
arr. Kreisler. Spanish Dance (from *La Vida Breve*) (Schott BSS 31837)
- DEBUSSY, C. Minstrels (Durand)
- DELIUS, F. Legende (Forsyth)
- GERSHWIN, G., arr. Heifetz. *Porgy and Bess* Any *two* (Chappell)
- KABALEVSKY, D. Concerto in C, Op.48, 1<sup>st</sup> movement (Peters)
- KROLL, W. Banjo and Fiddle (Schirmer)
- PROKOFIEV, S. *Five Melodies, Op.35a* Any *three*  
(Boosey & Hawkes/Hal Leonard HL48009211)
- Ragtime: Rags by Joplin arr. Perlman.  
The Entertainer (Schirmer ED3022/Hal Leonard HL50333320)
- STRAVINSKY, I. Pastorale (Schott)  
*Suite Italienne* Introduction and Tarantella or Minuetto and Finale (Boosey & Hawkes 023607V)
- SUK, J. *Four Pieces Op. 17, Vol. 1* Appassionata (Simrock EE762)

**General Knowledge** See page 25**ASSOCIATE TEACHER DIPLOMA** - A.T.D.A.

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 13-14 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.

**ASSOCIATE TEACHER DIPLOMA** (Continued)

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** (Series 2 only)1. **Folio of works**

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

Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

- \* The folio **must** be submitted and **passed** by the office **before** entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work - As set for Preparatory to Grade Six inclusive.
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 - As set for Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aurals 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. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer 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. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

**List A** *One to be chosen***BACH, J. S. Six Sonatas and Partitas**

Sonata no.1, Adagio and Fugue;

Partita no.1, Allemanda and Double;

Sonata no.3 in C major, Adagio and Fugue;

Partita no.3 in E major, Prelude, Loure, Gavotte and Rondeau (IMC 2525)

**BLOCH, E. Suite no.1 for Violin Unaccompanied** (Broude Brothers)**PROKOFIEV, S. Sonata for Solo Violin, Op. 115** (IMC 1828)**WIENIAWSKI, H. École Moderne Etudes-Caprices, Op. 10 no. 3 or 6** (IMC 645)Six Etudes and Caprices, Op.18 no. 6 (IMC 2722)**YSAÏE, E. Six Sonatas, Op. 27 Any two movements from no. 2, 3 or 4** (Schott SF 8960)**List B** *One to be chosen***BEETHOVEN, L. van. Concerto in D major, Op. 61, 1<sup>st</sup> or last movement**

(Schirmer LB233/Hal Leonard HL50253650)

Sonata in A major, Op. 47 Kreutzer-Sonata, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements

(Schott ED0 2651/Hal Leonard HL49008683)

**BRAHMS, J. Sonata in D minor, Op. 108, any two movements**

(Schott ED 6544/Hal Leonard HL49014967)

Sonata in A major, Op. 100, 1<sup>st</sup> movement (Schirmer LB1302/Hal Leonard HL50258560)**LICENTIATE PERFORMER DIPLOMA** (Continued)**List B** (Continued)**BRUCH, M. Concerto no. 1 in G minor, Op. 26, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> mvts.** (IMC 865)

Scottish Fantasy, Op.46 (IMC 2534)

**CORELLI, A. Twelve Sonatas, Op. 5, Volume 2 no. 12 'La Follia'**

(Schirmer LB1904/Hal Leonard HL50262750)

**DVOŘÁK, A. Concerto in A minor, Op. 53, 1<sup>st</sup> movement**

(Schott ED 6544/Hal Leonard HL49006427)

**FRANCK, C. Sonata in A, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements**

(Schirmer LB1235/Hal Leonard HL50258200)

**GRIEG, E. Sonata no. 1, Op. 8, complete** (Peters EP1340)**KREUTZER, R. Concerto in D no. 13, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> mvts.** (Alfred 00-K02018)**LALO, E. Symphonie Espagnole, Op. 21, 1<sup>st</sup> and 2<sup>nd</sup> or 4<sup>th</sup> and 5<sup>th</sup> movements** (IMC 1337)**MENDELSSOHN, F. Concerto in E minor, Op. 64, 1<sup>st</sup> movement**

(Schirmer LB235/Hal Leonard HL50253670)

**MOZART, W. A. Concerto no. 5 in A major K.219, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements**

(Schirmer LB1276/Hal Leonard HL50258420)

**SAINT-SAËNS, C. Concerto in B minor, Op. 61 no. 3, 1<sup>st</sup> and 2<sup>nd</sup> movements** (IMC 1967)**VERACINI, F. M. Concert Sonata in E minor, complete** (Peters EP4345)**VIEUXTEMPS, H. Concerto no. 4 in D minor, Op. 31, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and final mvts.**

(Peters EP3322)

**WIENIAWSKI, H. Concerto no. 2 in D minor, Op. 22, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements**

(IMC 1425 or Schott SF 5956)

**List C** *One to be chosen* \*Cadenzas must be played.**BLOCH, E. Music for Violin and Piano Nigun or Nuit Exotique** (Fischer BF2)**CHAUSSON, E. Poème, Op. 25** (IMC 1530)**DRDLA, F. Op. 255, Concertino in A minor, 1<sup>st</sup> movement** (Bosworth)**KABALEVSKY, D. Concerto in C, Op. 48, 1<sup>st</sup> movement** (Peters EP4618)**NOVACEK, O. Perpetuum Mobile** (Fischer B2668 or Peters EP2786)**RAVEL, M. Tzigane** (Durand)**SAINT-SAËNS, C. Havanaise, Op. 83** (IMC 2469)

Introduction and Rondo Capriccioso, Op. 28 (IMC 1426)

**SARASATE, P. Carmen Fantasy, Op. 25** (IMC 2624)

Introduction and Tarantella, Op. 43 (IMC 2711)

Zigeunerweisen (Gypsy Airs), Op. 20 no. 1 (IMC 2732)

**TCHAIKOVSKY, P. Souvenir d'un lieu cher Meditation, Op. 42 no. 1** (IMC 3193)**WIENIAWSKI, H. Polonaise Brillante in A major, Op. 21** (IMC 2628)**WIENIAWSKI, H. Polonaise de Concert in D major, Op. 4** (IMC 2627)

Scherzo-Tarantella, Op. 16 (IMC 2288)

**List D** *One to be chosen***BARTÓK, B. Rhapsody no. 1, 2<sup>nd</sup> part** (Boosey & Hawkes)Rhapsody no. 2, 2<sup>nd</sup> part (B. & H.)Violin Concerto no. 1, Op. post., 2<sup>nd</sup> movement (B. & H. 023138G)

**LICENTIATE PERFORMER DIPLOMA** (Continued)**List D** (Continued)

- COPLAND, A. Sonata, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Boosey & Hawkes 0601627)  
 DELIUS, F. 3 Violin Sonatas no. 2, complete (Boosey & Hawkes 1689948)  
 EDWARDS, R. Mininyas: Concerto for Violin and Orch., 1<sup>st</sup> or 3<sup>rd</sup> mvts. (AMC piano red.)  
 FAURÉ, G. Sonata in A major, complete (Breitkopf)  
Heifetz Plays Gershwin Three Preludes (Fischer ATF134)  
 HINDEMITH, P. Sonata in C, 1939, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Schott ED 3645)  
 KABALEVSKY, D. Rondo, Op. 69 (LudwigMasters)  
 KHACHATURIAN, A. Violin Concerto, 1<sup>st</sup> movement or finale  
 (Boosey & Hawkes 023775A or IMC 2246)  
 POULENC, F. Sonata, 1944, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Eschig)  
 PROKOFIEV, S. Sonata no. 1 in F minor, Op. 80, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> mvts. (IMC 1892)  
 RAVEL, M. Sonata, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Durand)  
 VAUGHAN WILLIAMS, R. The Lark Ascending (OUP XJ9201)

**LICENTIATE TEACHER DIPLOMA** - L.T.D.A.

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 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 handicapped students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

**LICENTIATE TEACHER DIPLOMA** (Continued)

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 tapes, computers etc.

**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.
4. Aural Tests - Intervals, triads, cadences and harmonic progressions of four chords.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each period or style and their works.

**FELLOWSHIP PERFORMER DIPLOMA** - F.Dip.A.

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample tape/CD 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.

**FELLOWSHIP PERFORMER DIPLOMA** (Continued)

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. 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.
7. 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.
8. Programme time: at least 90 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

**ARTICULATION PATTERNS** - *Patterns are subject to grade requirements.*

i) 

ii) 

iii) 

iv) 

v) 

vi) 

vii) 

viii) 

ix) 

x) 

xi) 

xii)  etc.

## VIOLA

xiii) 

xiv) 

xv) 

xvi) 

xvii) 

xviii) 

xix) 

xx) 

xxi) 

xxii) 

xxiii) 

xxiv) 

## VIOLA

**PREPARATORY**

**Technical Work** (20 marks) *Scales and arpeggios from memory*

**Scales** Major: C and G, commencing on open strings.

To be played a) separate bows; and b) slurred. *See page 51 (i) and (ii)*

Natural minor: B and D. To be played separate bows only. *See page 51 (i)*

Ascending and descending, compass one octave.

**Arpeggios** Major: C and G. Minor: B and D.

To be played separate bows only. *See page 51 (iii)*

Ascending and descending, compass one octave.

**Exercise**

KINSEY, H. *Viola Studies Set One* no. 1 (Associated Board)

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

CLARK, G. *ANZCA Viola - Preparatory*

Study in D Major; Study in G Major; Study in C Major (ANZCA)

ANDERSON, G. E. & FROST, R. S. *All for Strings Book 1*

nos. 91, 103, 108, 124, 126, 129 and 134 - *any two* (Kjos)

CARSE, A. *Viola School Progressive Studies Book 1*

Section 1, nos. 5, 6 and 7 - *all*; Section 3, nos. 1 and 2 - *both* (Augener 5642A)

DILLON, KJELLAND & O'REILLY. *Strictly Strings, Book 1*

Polly Wolly Doodle; Rainy Day; William Tell Overture (Alfred 0-5294)

*Encore on Strings - Music Maestros 2* Ode to Joy (Accent BMM 02A)

KINSEY, H. *Viola Studies Set 1* no. 2, 3 or 4 (Associated Board)

MACKAY, N. *Modern Viola Method, A* Across the Hills; Evening Hymn; Little Donkey (OUP XN7659)

*Suzuki Viola School Book 1*

Twinkle Twinkle Little Star - *any three variations, to be played unaccompanied.* (Birchard)

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

CLARK, G. *ANZCA Viola - Preparatory*

Lightly Row Rock; Little Bo-Peep; Three Folk Songs (ANZCA)

*Encore on Strings - Music Maestros 2* Kings of Stone (Accent BMM 02A)

MURRAY, E. & TATE, P. *New Viola Book 1, The* Cradle Song; Waltz (OUP)

*Suzuki Viola School Book 1* Lightly Row; O Come, Little Children (Birchard)

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

CLARK, G. *ANZCA Viola - Preparatory*

"Gloria" from Mass; March from "Scipio"; Ode to Joy (ANZCA)

BOLITHO & SKINNER *Ten Carols for Viola* Christians Awake; The First Noël (Paxton)

*Encore on Strings - Music Maestros 2* Far and Away (Accent BMM 02A)

**PREPARATORY** (Continued)**List C** (Continued)

MURRAY & BROWN. Tunes for My Viola Country Tune; Melody; Papers; The Shepherd  
(Boosey & Hawkes 022157U)

Suzuki Viola School Book 1 Go Tell Aunt Rhody; Long Long Ago (Birchard)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**PRELIMINARY**

**Technical Work** (20 marks) *Scales and arpeggios from memory*

**Scales** Major: C, G and D, commencing on open strings. Melodic minor: A and E.

To be played a) separate bows; and b) slurred. *See page 51 (i) and (ii)*

Ascending and descending, compass one octave.

**Arpeggios** Major: C, G and D. Minor: E and B.

To be played separate bows only. *See page 51 (iii)*

Ascending and descending, compass one octave.

**Exercise**

CARSE, A. Viola School Progressive Studies Book 1 Section 11, nos. 6 **and** 7 - *both*  
(Augener 7655A)

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

ANDERSON, G. E. & FROST, R. S. All for Strings Book 1

nos. 136, 139, 145, 165, 173 and 183 - *any two* (Kjos)

CARSE, A. Viola School Progressive Studies Book 1 Section 11, nos. 8 **and** 9 - *both*  
(Augener 7655A)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1 Pachelbel Canon  
(Alfred 0-5294)

Book 2 Pomp and Circumstance; Trumpet Voluntary (0-4395)

KREUZ, E. Selected Studies for the Viola Book 1 no. 12 (Augener)

Suzuki Viola School Book 1 Etude; Perpetual Motion (Birchard)

Tune a Day, A pp.10 or 18 - *either page complete* (Chappell)

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

Abracadabra Viola Book 1 Halfway Down the Stairs; The Hippopotamus Song; Jupiter  
(A. & C. Black)

Suzuki Viola School Book 1 Allegro; French Folk Song; May Song; Minuet I - J. S. Bach;  
Song of the Wind (Birchard)

Viola Miniatures Happy Day Waltz - Kovacs (Fischer)

**PRELIMINARY**

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

First Solos for the Viola Player arr. Doktor. The Ash Grove (Schirmer ED2737/50331330)

HUWS JONES, E. The Really Easy Viola Book Honey Pie; Lazy Blue (Faber 0571510922)

Ten O'Clock Rock Viola Toodle-Pip (Boosey & Hawkes 1646114)

Suzuki Viola School Book 1 Long, Long Ago; Go Tell Aunt Rhody (Birchard)

Viola Miniatures A Prayer **or** Our Soldiers' March - Schlemüller (Fischer)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE ONE**

**Technical Work** (20 marks) *From memory*

**Scales** Major: C, D, E flat and F. Harmonic minor: A and E. Melodic minor: A and D.

Compass one octave. To be played a) separate bows; and b) slurred. *See page 51 (i) and (ii)*

**Arpeggios** Major: C, D, E flat and F. Minor: A, D and E.

Compass one octave. To be played separate bows only. *See page 51 (iii)*

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

ABCs of Viola for the Intermediate Book 2, The arr. Rhoda.

Auld Land Syne; Aura Lee; Deck the Halls (Fischer ABC9)

ANDERSON, G. E. & FROST, R. S. All for Strings Book 2

nos. 75, 92, 96, 111, 117, 123, 127, 139, 140, 141, 143, 144, 146 and 147 - *any three* (Kjos)

CARSE, A. Viola School Progressive Studies Book 2 no. 3 or 5 (Augener 7655B)

DILLON, KJELLAND & O'REILLY. Strictly Strings Book 2

Classical Bach; 'Finale' from The First Symphony; Springtime (Alfred 0-4395)

KINSEY, H. Studies for the Viola Set 1 no. 10, 11 or 12 (Associated Board)

KRUEZ, E. Selected Studies for the Viola Book 1 no. 20 or 21 (Augener)

WOHLFAHRT, F. Foundation Studies for Viola Book 1 no. 1 or 2 (Fischer)

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

ABCs of Viola for the Intermediate Book 2, The arr. Rhoda.

The Merry Widow Waltz; Piano Concerto no. 1 (Fischer ABC9)

ELGAR, E. arr. Pope. Six Very Easy Pieces no. 4 or 5 (Bosworth)

First Solos for the Viola Player arr. Doktor. Come Where My Love Lies Dreaming,

The Dusky Night *and* Ye Belles and Ye Flirts - *any two* (Schirmer ED2737/50331330)

FORBES, W. First Year Classical Album, A Chorale - Bach; Melody - Schumann  
(OUP XN6478)

Suzuki Viola School Book 1 Gavotte - Gossec; The Happy Farmer - Schumann

Book 2 Musette no. 2 or 3 - Bach (Summy-Birchard)

**GRADE ONE** (Continued)**List C** (18 marks) *One to be chosen*

ABCs of Viola for the Intermediate Book 2, The arr. Rhoda.

Amazing Grace; Beautiful Dreamer; Londonderry Air; Turkey in the Straw (Fischer ABC9)

ANDERSON, K. 12 Diversions for Viola Book 2 *Any two* (Bosworth)

Chester String Series Book 1 Tower Hill - Farnaby (Chester CH01581)

DVOŘÁK, A. arr. Whistler. Solos for Strings Largo (from New World Symphony) (Rubank)

FLETCHER, S. New Tunes for Strings Vol. 1 *Any two* (Boosey & Hawkes 022132C)

MURRAY, E. & TATE, P. New Viola Book 1, The March; Song Without Words (OUP)

Suzuki Viola School Book 1 Minuet no. 2 or 3 - Bach (Birchard)

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE TWO****Technical Work** (20 marks) *From memory*

Scales Major: C, E flat, F and G, compass two octaves.

Harmonic and melodic minor: C and D, compass two octaves; G, compass one octave.

To be played a) separate bows; and b) slurred. *See page 51 (i) and (ii)*

Chromatic: D, compass one octave. To be played separate bows only. *See page 51 (v)*

Arpeggios Major: C, E flat, F and G, compass two octaves.

Minor: C and D, compass two octaves; G, compass one octave. *See page 51 (iii) and (iv)*

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

CARSE, A. Viola School Progressive Studies Book 2 no. 6, 8 or 15 (Augener)

COHEN, M. Superstudies for Viola Book 2

Saturday Night Stomp; The Snake-Charmer's Lament (Faber 0571514510)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2 Tchaikowsky Festival (Alfred 0-4395)

KINSEY, H. Studies for the Viola Set 2 no. 4, 8, 10, 11 or 17 (Associated Board)

KREUZ, E. Selected Studies for the Viola Book 2 no. 2 or 4 (Augener)

NORTON, C. Microjazz for Viola Face in the Crowd; Out West; Scene from the Summit (Boosey & Hawkes 0537313)

WOHLFAHRT, F. Foundation Studies for Viola Book 1 no. 4, 5 or 6 (Fischer)

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

First Repertoire for Viola, Book 2 arr. Wilkinson & Hart. Sailor's Dance (Faber 0571512941)

FORBES, W. First Year Classical Album, A

Air - Lully; Romance - Haydn; A Truffle - Couperin (OUP XN6478)

Second Year Classical Album, A Sonatina - Beethoven (OUP XN6481)

**GRADE TWO** (Continued)**List B** (Continued)

MURRAY, E. & TATE, P. Tunes Old and New March; Scottish Air (OUP)

Suzuki Viola School Book 2 Gavotte (from *Mignon*) - Thomas; Waltz - Brahms (Birchard)

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

Album of Six Pieces Romance - Glière (IMC 2049)

BAILEY, K. Jazzin' Around for Strings Dainty Steps; Summer Sojourn (Kerin Bailey Music)

Chester String Series Book 1 Minuet and Trio - Mozart (Chester CH01581)

First Repertoire for Viola, Book 2 arr. Wilkinson & Hart.

Galop Infernal; Somebody's Knocking at Your Door (Faber 0571512941)

First Solos for the Viola Player arr. Doktor. Can't You Dance the Polka?;

Italian Song - Tchaikowsky; Samba (Schirmer ED2737/50331330)

FORBES, W. Second Year Classical Album, A Two Minuets - Bach - *both* (OUP XN6481)

HUWS JONES, E. Got Those Position Blues? - Viola Banana Skin (Faber 0571515355)

JONES, D. Three Pieces for Viola no. 2 (Schott ED 11260)

MURRAY, E. & TATE, P. New Viola Book, The Air; Rustic Dance (OUP)

Old Masters for Young Players

Andante Cantabile no. 2 - Gluck; Sarabande - Le Clair (Schott ED 1338)

Suzuki Viola School Book 2 Minuet - Boccherini; Gavotte - Lully (Birchard)

Viola Miniatures Melodie - Aletter (Fischer)

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE THREE****Technical Work** (20 marks) *From memory*

Scales Major: D flat, E, F and F sharp. Harmonic and melodic minor: E, F, G and A.

Compass two octaves. To be played a) separate bows; and b) slurred, two beats to a bow.

*See page 51 (vii)*

Chromatic: C, G and D, compass one octave.

To be played separate bows only. *See page 51 (v)*

Broken octaves. Major: D, compass one octave.

To be played separate bows only. *See page 52 (xiii)*

Arpeggios Major: E flat, E, F and G. Minor: C, G and D.

Compass two octaves. To be played separate bows only. *See page 51 (iv)*

Dominant seventh on C, compass two octaves.

To be played separate bows only. *See page 51 (vi)*

**GRADE THREE** (Continued)**List A** (18 marks) *One to be chosen*

- CARSE, A. Viola School Progressive Studies Book 4 no. 1, 2, 4 or 6 (Augener)  
 COHEN, M. Superstudies for Viola Book 2  
 Hot Chocolate Treat; Overnight Mail Express (Faber 0571514510)  
 DONT, J. 20 Progressive Exercises no. 1, 2, 3 or 4 (Schirmer LB1493/50259630)  
 KINSEY, H. Studies for the Viola Set 2 no. 14, 15, 18, 19 or 20 (Associated Board)  
 KREUTZER, R. 42 Studies no. 2 (Schirmer LB1737/50261270)  
 WOHLFAHRT, F. Foundation Studies Book 1 no. 9, 10, 12, 13 or 20 (Fischer)

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

- BARBER, B. Solos for Young Violists Volume 1  
 Two Dances - Hasse; Scherzo - Webster (Summy-Birchard)  
Chester String Series Book 2 Nobody's Gigge - Farnaby (Chester CH00399)  
 FORBES, W. First Year Classical Album, A  
 Op. 62, no. 1 A Song Without Words - Mendelssohn (OUP XN6478)  
Second Year Classical Album, A  
 Adagio - Mozart; Choral Prelude, Op. 122, no. 8 - Brahms (XN6481)  
 HANDEL, G. F. Sonata in C major, 3<sup>rd</sup> movement (Augener 5551)  
Schott Viola Album no. 11 Rococco Theme - Tchaikowsky (Schott ED 10900)  
Suzuki Viola School Book 3  
 Gavotte 1 and 2 (from *Orchestral Suite no. 3*) - both, or Gavotte in G minor - Bach (Birchard)

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

- BAILEY, K. Jazzin' Around for Strings Blue Notoriety; Bossa Nouveau (Kerin Bailey Music)  
 BARBER, B. Solos for Young Violists Volume 1  
 Country Gardens; Marguerite Waltz; The Sleeping Princess (Summy-Birchard)  
 BAXENDALE. Plaintive Melody (Bosworth)  
 FORBES, W. Second Year Classical Album, A Innocent - Haydn (OUP XN6481)  
 HUWS JONES, E. Got Those Position Blues? - Viola Open Sesame (Faber 0571515355)  
 HYDE, M. Canzonetta (AMC)  
 JONES, D. Three Pieces for Viola no. 1 or 3 (Schott ED 11260)  
 MURRILL, H. Four French Nursery Rhymes no. 2 (Chester CH00939)  
 NORTON, C. Microjazz for Viola Steering Wheel Blues (Boosey & Hawkes 0537313)  
Old Masters for Young Players Liebeslied - Beethoven (Schott ED 1338)  
 SOMERVELL. School of Melody Autumn Song; Cradle Song (Augener)  
Suzuki Viola School Book 3 Gavotte - Martini (Birchard)  
Viola Miniatures Mélodie - Massenet; Petite Gavotte - Aletter; Siciliana - Mascagni (Fischer)

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE FOUR****Technical Work** (18 marks) *From memory*

- Scales Major: F sharp, G, A flat and A.  
 Harmonic and melodic minor: E flat, E, F and F sharp.  
 Compass two octaves. To be played a) separate bows; and b) slurred, two beats to a bow.  
*See page 51 (vii)*  
 Chromatic: D flat and E, compass two octaves.  
 To be played separate bows only. *See page 52 (xvii)*  
 Broken octaves. Major: C, G and D, compass one octave.  
 To be played separate bows only. *See page 52 (xiii)*  
Arpeggios Major: F, F sharp and G. Minor: E flat, E and F.  
 Compass two octaves. To be played a) separate bows; and b) slurred, three notes to a bow.  
*See page 51 (viii)*  
 Dominant sevenths on C, G and D, compass two octaves.  
 To be played separate bows only. *See page 52 (xiv)*  
 Diminished sevenths on C and D, compass one octave.  
 To be played separate bows only. *See page 52 (xv)*

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

- CARSE, A. Viola School Progressive Studies Book 4 no. 9, 11, 12, 14 or 15 (Augener)  
 DONT, J. 20 Progressive Exercises no. 5, 6, 9, 10 or 11 (Schirmer LB1493/50259630)  
 KREUTZER, R. 42 Studies no. 3, 4 or 5 (Schirmer LB1737/50261270)  
 WOHLFAHRT, F. Foundation Studies Book 1 no. 21, 26, 27 or 28 (Fischer)

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

- BEETHOVEN, L. van. arr. Forbes. Rondo (Schott ED 10562)  
Classical Pieces Vol. 1 Allegro - Corelli; Aria - Locatelli (Peters EP3853a)  
 CORELLI, A. Sonata in D minor, Op. 5, no. 8, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 728)  
 MARCELLO, B. Sonata in E minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 2382)  
Solos for the Viola Player arr. Doktor. March - Beethoven (Schirmer ED2307/50329260)  
Suzuki Viola School Book 4 Concerto in D minor, 1<sup>st</sup> or 3<sup>rd</sup> movement (Birchard)

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

- Chester String Series Book 2 Aire Rondo - Eccles; Arietta - Pergolesi (Chester CH00399)  
Suzuki Viola School Book 4 Concerto no. 2, 3<sup>rd</sup> mvt. or no. 5, 1<sup>st</sup> mvt. - Seitz (Birchard)  
Viola Album Gavotte (from French Suite no. 5) - Bach (Peters EP7074)  
 VAUGHAN WILLIAMS, R. Six Studies in English Folk Songs  
 no. 1, 3 or 5 (Stainer & Bell H49/Piano accomp. H47)

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

- BAILEY, K. Jazzin' Around for Strings Rock on the Edge; Swing and Swang (Kerin Bailey Music)

**GRADE FOUR** (Continued)**List D** (Continued)

- DUNHILL, T. *Alla Sarabanda* (Joseph Williams)  
 HINDERMITH, P. *Trauermusik* nos. 1 and 2 - *both* (Schott ED 2515)  
 HUWS JONES, E. *Got Those Position Blues? - Viola* Adrienne (Faber 0571515355)  
 HYDE, M. *Passing Thoughts* (AMC)  
 MURRILL, H. *Four French Nursery Rhymes* nos. 1, 3 and 4 - *any two* (Chester CH00939)  
 ROWLEY, A. *Four Pieces* *Aubade; Reverie* (Joseph Williams)  
*Solos for the Viola Player* arr. Doktor.  
*American Folk Dance; Boston Fancy; Minuetto - Handel* (Schirmer ED2307/50329260)  
*Viola Miniatures* *Melody (Elegy from The Erinyes) - Massenet* (Fischer)

**or**

**Free Choice** - One piece of at least Grade Four standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

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

**Scales** Major and harmonic and melodic minor: A, B flat and B, compass two octaves;  
 C, compass three octaves.

To be played a) separate bows; and b) slurred, one octave to a bow. *See page 51 (ix)*

Major on one string: D (on C), using 12121234 fingering, compass one octave.

To be played separate bows only. *See page 51 (x)*

Chromatic: F and G, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xxii)*

Broken and stopped sixths. Major: C and G, compass one octave.

To be played separate bows only. *See pages 51-52 (xii) and (xx)*

Broken and stopped octaves. Major: E and F. Melodic minor: C. Compass one octave.

To be played separate bows only. *See page 52 (xiii) and (xxi)*

**Arpeggios** Major: A flat, A, B and C. Minor: G, A flat, B and C. Compass two octaves.

To be played a) separate bows; and b) slurred, three notes to a bow. *See page 51 (viii)*

Dominant sevenths on E flat, E and F, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xiv)*

Diminished sevenths on C, C sharp (D flat) and D, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xvi)*

**GRADE FIVE** (Continued)**List A** (14 marks) *One to be chosen*

- CARSE, A. *Viola School Progressive Studies Book 4* no. 17, 18 or 20 (Augener)  
 DONT, J. *20 Progressive Exercises* no. 13, 15, 17 or 18 (Schirmer LB1493/50259630)  
 KREUTZER, R. *42 Studies* no. 6 or 7 (Schirmer LB1737/50261270)  
 MAZAS, J.-F. *Etudes Speciales, Op. 36, Book 1* no. 1 or 2  
 (Schirmer LB1885/50262570 or IMC 1091)  
 WOHLFAHRT, F. *Foundation Studies Book 2* no. 31, 32 or 54 (Fischer)

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

- FLACKTON, W. *Sonata in C minor, Op. 2, no. 8, 1<sup>st</sup> and 2<sup>nd</sup> movements* (Schott ED 10957)  
 HANDEL, G. F. *Sonata in G minor, 1<sup>st</sup> movement* (Schott ED 10114)  
 arr. Forbes. *Op. 1, no. 15 Sonata in A, 1<sup>st</sup> movement* (OUP)  
 MARCELLO, B. *2 Sonatas* *Sonata in C, 1<sup>st</sup> and 2<sup>nd</sup> movements* (IMC 2057)  
*Solos for the Viola Player* arr. Doktor. *Choral Prelude - Bach* (Schirmer ED2307/50329260)  
*Suzuki Viola School Book 5* *Gigue - Veracini* (Birchard)

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

- BRAHMS, J. *Hungarian Dance no. 1 in F* (Hinrichsen)  
*Classical Pieces Vol. 2* *Largo - Galeatti* (Peters EP3853b)  
*Vol. 3* *Adagio - Schubert; Walzer - Vier* (EP3853c)  
 VAUGHAN WILLIAMS, R. *Fantasia on Greensleeves* (OUP)  
*Solos for the Viola Player* arr. Doktor. *Op. 43, no. 1 Von ewiger Liebe - Brahms*  
 (Schirmer ED2307/50329260)  
*Suzuki Viola School Book 5* *Country Dance - Weber* (Birchard)

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

- Chester Music for Viola* arr. Forbes.  
*Barcarolle - Tchaikowsky; Berceuse and Dance - Rebikoff* (Chester CH00817)  
 DYER, J. *Meditation* (Augener)  
 FERGUSON, H. *4 Short Pieces for Viola, Op. 6* *Prelude and Scherzo - both*  
 (Boosey & Hawkes 022249W)  
 FORBES, W. *Classical and Romantic Pieces for Viola*  
*Dances from King Arthur - Purcell; Two Elegiac Melodies - Grieg* (OUP)  
*Second Year Classical Album, A* *Allemande - Greene* (OUP XN6481)  
 MARAIS, M. *Five Old French Dances* no. 2 or 4 (Chester CH56366)  
 RACHMANINOV, S. *Vocalise, Op. 34, no. 14* (IMC 3185)  
 RAFTER. *Five Pieces for Violin and Piano* no. 2, 3 or 5 (Bosworth)  
 ROWLEY, A. *Scherzo* (Joseph Williams)

**or**

**Free Choice** - One piece of at least Grade Five standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE SIX**

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

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

**Scales** Major and harmonic and melodic minor: C, D, E flat and E, compass three octaves. To be played a) separate bows; and b) slurred, one octave to a bow. *See page 51 (ix)*

Major on one string: A (on G) and F (on D), using 12121234 fingering, compass one octave. To be played separate bows only. *See page 51 (x)*

Chromatic: E flat and E, compass two octaves; C, compass three octaves. To be played slurred only, six notes to a bow. *See page 52 (xviii)*

Broken and stopped sixths. Major: D, C and A.

Compass - broken: two octaves; stopped: one octave.

To be played separate bows only. *See pages 51-52 (xii) and (xx)*

Broken and stopped octaves. Major and harmonic minor: F sharp and G, compass one octave. To be played separate bows only. *See page 52 (xiii) and (xxi)*

**Arpeggios** Major: C, D and E. Minor: A, B flat and B. Compass three octaves. To be played a) separate bows; and b) slurred, three notes to a bow. *See page 51 (viii)*

Dominant sevenths on C, D flat, D and E, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xiv)*

Diminished sevenths on C, D flat, D and E, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xvi)*

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

BORISSOVSKY, V. Four Artistic Studies for Solo Viola no. 4 (Belwin)

CAMPAGNOLI, B. 41 Caprices for Viola, Op. 22 no. 1, 3 or 4 (IMC 1627)

FUCHS, L. Fifteen Characteristic Studies for Viola no. 1 (OUP XY5012)

KREUTZER, R. 42 Studies no. 8 or 11 (Schirmer LB1737/50261270)

Solos for the Viola Player arr. Doktor. Allegretto Grazioso - C. P. E. Bach (Schirmer ED2307/50329260)

Suzuki Viola School Book 5 Prelude (from Suite I in G) - Bach (Birchard)

WOHLFAHRT, F. Foundation Studies for Viola Players no. 40 or 41 (Fischer)

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

BÖHM, C. Saraband (Viola World, Bosworth)

CORELLI, A. Saraband and Gigue; Saraband and Badinerie (Viola World, Bosworth)

FASCH, J. F. Sonata, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (McGinnis)

HANDEL, G. F. Sonata in G minor, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Schott ED 10114)

HUMMEL, J. N. Fantasie (Musica Rara)

MARCELLO, B. Two Sonatas Sonata in G, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 2057)

RAMEAU, J. P. Tambourin (OUP)

Solos for the Viola Player arr. Doktor. Tambourin - de Caix d'Hervelois (Schirmer ED2307/50329260)

Suzuki Viola School Book 6 Concerto in C minor, 1<sup>st</sup> movement - J. C. Bach (Birchard)

**GRADE SIX** (Continued)**List C** (14 marks) *One to be chosen*

FAURÉ, G. trans. Katims. Sicilienne, Op. 78 (IMC 799)

MARAIS, M. Five Old French Dances L'agreable (Rondo) no. 1 (Chester CH56366)

SCHUBERT, F. Litang for All Souls' Day (Schott)

SCHUMANN, R. Pictures from Fairyland, Op. 113 no. 1 or 4

TCHAIKOWSKY, P. I. Op. 19, no. 4 Nocturne (Kalmus)

WAGNER-PRIMROSE. Traume (Dreams) (Schott)

WOLSTENHOLME, W. Allegretto (Novello)

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

ACCOLAY, J. arr. for Viola. Concerto no. 1, 1<sup>st</sup> movement (Schirmer LB1785/50261720)

COAINE & FERGUSON. Five Irish Folk Songs no. 1 (OUP)

HOLLAND, D. Sonatina for Viola and Piano (AMC)

HYDE, M. Scherzino for Viola and Piano (AMC)

JOPLIN, S. Solace (Viola World, Bosworth)

MURRILL, H. Four French Folk Songs nos. 3 and 4 - both

Four French Nursery Rhymes no. 2 or 4 (Chester CH00939)

VAUGHAN WILLIAMS, R. Fantasy on Greensleeves (OUP)

Suite for Viola Group 1, Prelude (OUP XJ9405)

VERACINI, F. M. Largo (IMC 791)

**or**

**Free Choice** - One piece of at least Grade Six standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE SEVEN**

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

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

**Scales** Major, harmonic minor and melodic minor: D flat, D, E flat and E, compass three octaves. To be played a) separate bows; and b) slurred, one octave to a bow. *See page 51 (ix)*

Major on one string: A flat (on G), E flat (on D) and B (on A), using 12121234 fingering.

Harmonic minor on one string: D (on C), using 12121234 fingering.

Compass one octave. To be played separate bows only. *See page 51 (x)*

Chromatic: D flat, E and F, compass three octaves.

To be played slurred only, six notes to a bow. *See page 52 (xviii)*

**GRADE SEVEN** (Continued)

Broken and stopped thirds. Major: C and D, compass two octaves.

To be played separate bows only. See pages 51-52 (xi) and (xix)

Broken and stopped sixths. Major: D, E flat and E. Harmonic minor: C and D.

Compass two octaves. To be played separate bows only. See pages 51-52 (xii) and (xx)

Broken and stopped octaves.

Major and harmonic and melodic minor: D flat (C sharp), D and G.

Compass two octaves. To be played separate bows only. See page 52 (xiii) and (xxi)

Arpeggios Major and minor: D flat, D, E flat and E, compass three octaves.

To be played a) separate bows; and b) slurred, three notes to a bow. See page 51 (viii)

Dominant sevenths on E flat, E and F, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. See page 52 (xxiii)

Diminished sevenths on E flat, E and F, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. See page 52 (xxiv)

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

CAMPAGNOLI, B. 41 Caprices for Viola, Op. 22 no. 2 or 9 (IMC 1627)

CARSE, A. School of Viola Book 5 no. 12, 13, 14, 15 or 17 (Augener)

KREUTZER, R. 42 Studies no. 10, 24 or 25 (Schirmer LB1737/50261270)

MAZAS, J.-F. Etudes Brillantes, Op. 36, Book 2 no. 31 or 34 (IMC 428)

WOHLFAHRT, F. Foundation Studies for Viola Book 2 no. 46 or 48 (Fischer)

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

Di HEPADORF, C. Sonata in E flat, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (Hofmeister)

ECCLES, H. Sonata in G minor for Viola, 3<sup>rd</sup> and 4<sup>th</sup> movements (Peters EP4326)

HANDEL, G. F. Concerto in B minor, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Schott)

LOCATELLI, P. Sonata in G minor, Op. 6, no. 12, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 819 or 822)

TARTINI, G. Sonata no. 2 in F major, 1<sup>st</sup> and 3<sup>rd</sup> movements (IMC 941)

TELEMANN, G. Suite in D major for Viola 1<sup>st</sup> and 3<sup>rd</sup> movements (Schott ED 10196)

Fantasia for Solo Viola no. 1 or no. 9, 1<sup>st</sup> and 2<sup>nd</sup> movements (McGinnis & Marx)

Sonata in E minor, Cantabile and Allegro (Litloff)

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

ALEXANDROU. Collected/Selected Pieces from Soviet Composers

Op. 32, Aria (Musgis/Muzyka)

BRAHMS, J. arr. Forbes. Hungarian Dances nos. 1 and 3 no. 1 in D minor (Peters H699)

DITTERSDORF, K. Concerto in F major, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> mvts. (Schott VAB 9)

SCHUBERT, F. Sonata in A minor 'Arpeggione', 2<sup>nd</sup> movement (IMC 320/Peters 9114)

SCHUMANN, R. Pictures from Fairyland, Op. 113 no. 2 or 3 (Breitkopf)

STAMITZ, A. Concerto in G, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Breitkopf)

STAMITZ, J. Concerto in G, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters EP5889)

VAUGHAN WILLIAMS, R. Suite for Viola Group 1, Christmas Dance (OUP XJ9405)

**GRADE SEVEN** (Continued)**List D** (14 marks) *One to be chosen*

BARTÓK, B. arr. Vaczi. An Evening in the Village and Slovak Peasant Dance - both (Boosey & Hawkes)

BLOCH, E. Meditation and Processional Meditation (Schirmer ST43028/50286260)

BRITTEN, B. Elegy (Faber F50883)

HINDEMITH, P. Meditation (Schott ED 3684)

HUBAY, J. Hejre Kati (Viola World, Bosworth)

HYDE, M. Sonata in B minor, 1<sup>st</sup> and 2<sup>nd</sup> movements or 2<sup>nd</sup> and 3<sup>rd</sup> movements (AMC)

MILHAUD, D. Quatre Visages La Californienne; La Parisienne (Heugel)

MOLLICOME, H. Chant for Unaccompanied Viola (Ione Press)

Solos for the Viola Player arr. Doktor. Terna con Variagione - Marais (Schirmer ED2307/50329260)

**or**

**Free Choice** - One piece of at least Grade Seven standard in either a classical or modern style.

**Sight Reading** (10 marks) See page 20

**Aural Tests** **General Knowledge** (8 marks each) See pages 21-25

**GRADE EIGHT**

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

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

Scales Major and harmonic and melodic minor: F, F sharp, G and B, compass three octaves.

To be played a) separate bows; and b) slurred, one octave to a bow. See page 51 (ix)

Major on one string: E flat (on C), B (on G), F (on D) and C sharp (on A).

Harmonic minor on one string: D (on C), A (on G), E (on D) and B (on A).

Fingering: 12121234. Compass one octave.

To be played separate bows only. See page 51 (x)

Chromatic: F, F sharp, G and A flat, compass three octaves.

To be played slurred only, six notes to a bow. See page 52 (xviii)

Broken and stopped thirds.

Major and harmonic minor: E flat, F and F sharp, compass two octaves.

To be played separate bows only. See pages 51-52 (xi) and (xix)

Broken and stopped sixths.

Major and harmonic minor: A flat, B flat and B, compass two octaves.

To be played separate bows only. See page 51-52 (xii) and (xx)

Broken and stopped octaves.

Major and harmonic and melodic minor: C, F, F sharp (G flat) and G, compass two octaves.

To be played separate bows only. See page 52 (xiii) and (xxi)

**GRADE EIGHT** (Continued)

Arpeggios Major and minor: F, F sharp, G and B, compass three octaves.  
To be played a) separate bows; and b) slurred, three notes to a bow. *See page 51 (viii)*

Dominant sevenths on F sharp, G and A, compass three octaves.  
To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xxiii)*

Diminished sevenths on F sharp, G and A, compass three octaves.  
To be played a) separate bows; and b) slurred, four notes to a bow. *See page 52 (xxiv)*

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

- CAMPAGNOLI, B. 41 Caprices for Viola, Op. 22 no. 12 (IMC 1627)  
KREUTZER, R. 42 Studies no. 12, 14, 20, 27, 29, 30 or 34 (Schirmer LB1737/50261270)  
KREUZ, E. Select Studies Book 3 no. 9 (Augener 7657D)  
Book 4 no. 20 (7657C)  
PAGANINI, N. arr. Raby. 24 Caprices, Op.1 no. 13 or 14 (IMC 405)  
WOHLFAHRT, F. Foundation Studies for the Viola Book 2 no. 54 or 56 (Fischer)

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

- ECCLES, H. Sonata in G minor for Viola, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters EP4326)  
STAMITZ, C. Sonata in B flat, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (IMC 1868)  
TELEMANN, G. Twelve Fantasias for Solo Viola Book 1 Largo and Allegro  
Book 2 no. 10, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (McGinnis & Marx)  
VIVALDI, A. arr. Jacob. Adagio and Allegro (Novello)

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

- BEETHOVEN, L. van. Alla Pilacca (Schott)  
BOWEN, Y. Sonata in C minor no. 1 - *any movement* (IMC)  
BRAHMS, J. Sonata no. 1 in F, Op. 120, 1<sup>st</sup> movement (Schirmer ED3332/50335910)  
Sonata no. 2 in E flat major, Op. 120, 1<sup>st</sup> movement (Augener)  
BRUCH, M. Romance in F major, Op. 85 for Viola and Piano (Schott VAB 6)  
Op. 47, Kol Nidrei (Peters EP7177a)  
GRIEG, E. arr. Platz. Op. 36, Violoncello Sonata in A minor, 2<sup>nd</sup> movement (Peters)  
KODÁLY, Z. Adagio (Editio Musica Budapest)  
SCHUBERT, F. Sonata in A minor 'Arpeggione', 1<sup>st</sup> movement (IMC 320/Peters EP9114)  
STAMITZ, C. Concerto in D major (Peters 38169)

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

- BARNETT, D. Ballade (OUP)  
DAVID. Sonatina (Editio Musica Budapest Z6384)  
DONATONI, F. Sonata for Solo Viola 1<sup>st</sup> movement (Peters)  
HINDEMITH, P. Trauermusik (Schott ED 2515)  
MARAIS, M. Five Old French Dances no. 4 (Chester CH56366)  
PISTON, W. Interlude (Boosey & Hawkes)  
RIVIER, J. Concertino 1<sup>st</sup> and 2<sup>nd</sup> movements (Salabert)

**GRADE EIGHT** (Continued)**List D** (Continued)**or****Free Choice** - One piece of at least Grade Eight standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

Note: There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

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.

Cadenzas for concerti must be played.**List A** *One to be chosen*

- BACH, J. S. Sonatas: G major, 1<sup>st</sup> and 2<sup>nd</sup> mvts.; D major, 3<sup>rd</sup> and 4<sup>th</sup> mvts. (Peters EP4286a)  
CAMPAGNOLI, B. 41 Caprices for Viola, Op. 22 no. 28, 33 or 35 (IMC 1627)  
KREUTZER, R. 42 Studies no. 16, 26, 27 or 32 (Schirmer LB1737/50261270)

**List B** *One to be chosen*

- HANDOSHKIN, I. Variations on a Russian Song of Love (IMC 2081)  
MARCELLO, B. Two Sonatas Sonata in G, complete (IMC 2057)  
NARDINI, P. Sonata no. 1 in B flat major, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC)  
SENAILLÉ, J. Sonata for Viola and Piano, Op. 5, no. 9, 1<sup>st</sup> and 2<sup>nd</sup> movements (Belwin Mills)  
VITALI, G. Ciaccona (Schirmer)  
WEBER, C. M. von. Andante and Rondo Ongarese, Op. 35 (IMC 1867)

**List C** *One to be chosen*

- BOCCHERINI, L. Concerto no. 3 in G major (Schirmer)

**ASSOCIATE PERFORMER DIPLOMA** (Continued)**List C** (Continued)

- BRAHMS, J. Sonata no. 1 in F, Op. 120, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (Schirmer ED3332/50335910)  
 GLAZUNOV, A. Elegie, Op. 44 (Boosey & Hawkes)  
 GYULA, D. Viola Concerto, 1<sup>st</sup> movement (Edition Musicales Paris)  
 HAYDN, F. J. arr. Tertis. Cello Concerto in D, 1<sup>st</sup> movement (Boosey & Hawkes)  
 PLEYEL, I. Concerto in D major  
 VAUGHAN WILLIAMS, R. Romance for Viola and Piano (OUP XN9271)  
Suite for Viola Group 2, Ballad (OUP XJ9405)  
 ZELTER, C. Concerto in E flat major (Hinrichsen)

**List D** *One to be chosen*

- BAX, A. Legend (Murdock)  
 BLOCH, E. Rapsodie (from *Suite Hébraïques*) (Schirmer ST42892/50286080)  
 BOWEN, Y. Sonata, 1<sup>st</sup> and 2<sup>nd</sup> movements (Belwin Mills 4301)  
 HILL, A. Concerto for Viola, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters)  
 HINDERMITH, P. Sonata in F, Op. 11, no. 4 (Schott ED 1976)  
Der Schwanendreher 2<sup>nd</sup> movement (Schott ED 2517)  
 HOLST, G. Lyric Movement (OUP XN7254)  
 JACOB, G. Air and Dance (OUP XN7341)  
 RICHARDSON, A. Intrada (OUP)  
 WALKER, E. Romance  
 WOLSTENHOLME, W. Allegretto (Novello)

**General Knowledge** *See page 25***ASSOCIATE TEACHER DIPLOMA** - A.T.D.A.*See page 44.***LICENTIATE PERFORMER DIPLOMA** - L.Dip.A.*See page 46.**\*Alternative selections may be submitted to the office for approval.***List A** *One to be chosen*

- BACH, J. S. arr. Forbes. Six Suites for Solo Viola  
 Suite II, Prelude and Gigue; Suite III, Prelude and Gigue; Suite IV, Prelude and Gigue;  
 Suite V, Prelude and Saraband (Chester CH01401)

**LICENTIATE PERFORMER DIPLOMA** (Continued)**List A** (Continued)

- CAMPAGNOLI, B. 41 Caprices for Viola, Op. 22 no. 9 or 15 (IMC 1627)  
 KREUTZER, R. 42 Studies no. 30 or 35 (Schirmer LB1737/50261270)

**List B** *One to be chosen*

- BACH, J. S. & KODÁLY, Z. Fantasia Cromatica (Boosey & Hawkes 022478D)  
 BRAHMS, J. Sonata no. 2 in E flat major, Op. 120, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Augener)  
 CORELLI, A. Sonata 'La Follia', Op. 5, no. 12 (IMC 1018)  
 GLINKA, M. Sonata in D minor (Musica Rara)  
 HANDEL, G. F. arr. Casadesus. Concerto in B minor, 1<sup>st</sup> movement (Schott)  
 SCHUBERT, F. Sonata in A minor 'Arpeggione', complete (IMC 320/Peters EP9114)  
 TARTINI, G. arr. Forbes-Richardson. Sonata in C minor, Op. 4, no. 10 (OUP)  
 The Devil's Trill (Viola World, Bosworth)

**List C** *One to be chosen* \*Cadenzas must be played.

- BRUCH, M. Romanza, Op. 85  
 ELGAR, E. arr. Tertis. Cello Concerto, Op. 85 (Novello)  
 GEMINIANI, F. Adagio and Fuga for Solo Viola (Peters EP8318)  
 HODDINOTT, A. Concertino, 2<sup>nd</sup> movement (OUP)  
 HOFFMEISTER, W. Concerto in D (Heinricksen)  
 VAUGHAN WILLIAMS, R. Suite for Viola Group 3, Musette *and* Galop (OUP XJ9405)  
 WIENIAWSKI, H. Scherzo Tarantella (Viola World, Bosworth)

**List D** *One to be chosen*

- BARTÓK, B. Viola Concerto, 1<sup>st</sup> movement (Boosey & Hawkes 129425N)  
 HINDERMITH, P. Der Schwanendreher 1<sup>st</sup> movement (Schott ED 2517)  
 IRELAND, J. arr. Tertis. Cello Concerto, 1<sup>st</sup> movement (Schott)  
 MARAIS, M. Fantasia (Edition Musicales Paris)  
 MILHAUD, D. Concerto no. 1 or 2, 1<sup>st</sup> movement (VE/Heug)  
 PISTON, W. Concerto, 1<sup>st</sup> movement (AMP)  
 WALTON, W. Viola Concerto, 1<sup>st</sup> movement (OUP XJ8464)

**LICENTIATE TEACHER DIPLOMA** - L.T.D.A.*See page 48.***FELLOWSHIP PERFORMER DIPLOMA** - F.Dip.A.*See page 49.*



**PREPARATORY****Technical Work** (20 marks) *From memory***Scales** Major: C and G, commencing on open strings.To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*Natural minor: D and B. To be played separate bows only. *See page 70 (i)*

Ascending and descending, compass one octave.

**Arpeggios** Major: C and G. Minor: D and B.To be played separate bows only. *See page 70 (iii)*

Ascending and descending, compass one octave.

**List A** (18 marks) *One to be chosen*CLARK, G. ANZCA Violoncello - Preparatory

Study in D Major; Study in G Major; Study in C Major (ANZCA)

ANDERSON, G. E. & FROST, R. S. All for Strings Book 1nos. 91, 103, 108, 124, 126, 129 and 134 - *any two* (Kjos)DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1

Polly Wolly Doodle; Rainy Day; William Tell Overture (Alfred 0-5295)

Encore on Strings - Music Maestros 2 Ode to Joy (Accent BMM 02A)Suzuki Cello School Book 1 Etude and Variations; Perpetual Motion and Variations;Twinkle Twinkle Little Star - *any three variations from one of these lists, to be played accompanied or unaccompanied. The examiner will select one variation from the three chosen by the candidate.* (Birchard)**List B** (18 marks) *One to be chosen*CLARK, G. ANZCA Violoncello - Preparatory

Lightly Row Rock; Little Bo-Peep; Three Folk Songs (ANZCA)

Encore on Strings - Music Maestros 2 Kings of Stone (Accent BMM 02A)Suzuki Cello School Book 1 Lightly Row; O Come, Little Children (Birchard)**List C** (18 marks) *One to be chosen*CLARK, G. ANZCA Violoncello - Preparatory

"Gloria" from Mass; March from "Scipio"; Ode to Joy (ANZCA)

Encore on Strings - Music Maestros 2 Far and Away (Accent BMM 02A)Suzuki Cello School Book 1 Go Tell Aunt Rhody; Long, Long Ago (Birchard)**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***PRELIMINARY****Technical Work** (20 marks) *From memory***Scales** Major: C, G and D, commencing on open strings. Melodic minor: A and E.To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

Ascending and descending, compass one octave.

**Arpeggios** Major: C, G and D. Minor: E and B.To be played separate bows only. *See page 70 (iii)*

Ascending and descending, compass one octave.

**List A** (18 marks) *One to be chosen*ANDERSON & FROST. All for Strings Book 1nos. 136, 139, 145, 165, 173 and 183 - *any two* (Kjos)CRACKNELL & MARTINDALE. Enjoy Playing the CelloPattern 4 p.9 *and* Russian Folk Dance p.11; Pattern 2 p.16 *and* Kookaburra's Song p.17;Pattern 3 p.16 *and* Puff the Magic Dragon p.17 (OUP)DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1

Pachelbel Canon (Alfred 0-5295)

Book 2 Pomp and Circumstance; Trumpet Voluntary (0-4396)PIATTI, A. Method for Cello Book 1p.26, ex. 1 - *to be played* Moderato *and separate bows.* (Stainer & Bell 7774A)SUCH, P. New School of Cello Studies Book 1 no. 4 or 9 (Stainer & Bell 7761A)Suzuki Cello School Book 1 Allegro; Lightly Row (Birchard)**List B** (18 marks) *One to be chosen*BLAKE, L. & I. The Really Easy Cello Book Boby Chateau; Furry Dance (Faber)NELSON, S. Right from the Start no. 15 Three in a Bar; no. 18 The Centipede;

no. 19 Fiddler's Fancy; no. 20 Cowboy Tune (Boosey &amp; Hawkes 000896U)

Suzuki Cello School Book 1 French Folk Song; May Song; Song of the Wind (Birchard)TICCIATI, N. The Young Cellist Vol. 1 A Bass Part; March (OUP XN9100)**List C** (18 marks) *One to be chosen*Cello Carol Time ed. Hubicki & Max. Good King Wenceslas; Jingle Bells (Faber)Folk Tunes for the Young Cellist arr. Krane. The Clown; The Little Fiddle (Spratt)NELSON, S. Piece by Piece Book 1 Hungarian Folk Song (Boosey & Hawkes 084752T)NORTON, C. Microjazz Cello Collection 1, The Snake Bite; A Sentinel

(Boosey &amp; Hawkes 1402102)

TICCIATI, N. The Young Cellist Vol. 1 Chorale (OUP XN9100)**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE ONE****Technical Work** (20 marks) *From memory*

**Scales** Major: C, D, F and E flat. Harmonic minor: A and E. Melodic minor: A and D. Compass one octave. To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

**Arpeggios** Major: C, D, F and E flat. Minor: D, A and E.

Compass one octave. To be played separate bows only. *See page 70 (iii)*

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

ANDERSON, G. E. & FROST, R. S. All for Strings Book 2

nos. 75, 92, 96, 111, 117, 123, 127, 139, 140, 141, 143, 144, 146 and 147 - *any three* (Kjos)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2

Classical Bach; Finale (from First Symphony); Springtime (Alfred 0-4396)

LEE, S. First Steps in Cello Playing Op. 101, no. 1 or 3 (upper part) (Augener)

PIATTI, A. Method for Cello Book 1 no. 1, 2, 3, 14, 24 or 26 (Stainer & Bell 7774A)

SUCH, P. New School of Cello Studies Book 1 no. 5, 6, 13, 17, 18 or 19 (Stainer & Bell 7761A)

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

CARSE, A. Three Short Pieces A Lively Tune (Stainer & Bell 2200)

Two Short Pieces A Little Reverie (Stainer & Bell 2201)

Classical Pieces for Beginners Book 1 ed. Such. nos. 1 to 10 - *any two* (Schott ED 4918)

Book 2 no. 6 Minuet - Duport (ED 4919)

Easy Classics for Cello arr. Forbes. Wiegenlied - Mozart (OUP XN6475)

RIDOUT. Bagatelles no. 1 or 3 (Schott ED 11046)

STONE, D. Two Pieces *Either one*

Suzuki Cello School Book 1 Andantino; Minuet in C - Bach; Rigadon - Purcell (Birchard)

TICCIATI, N. The Young Cellist Vol. 2 Berceuse; Minuet; Polonaise (OUP XN9102)

Violoncello Music for Beginners Vol. 1 ed. Szamara. Air - Lully; German Dance - Mozart; Minuett - Haydn; Moderato - Jandanyi (Editio Musica Budapest)

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

DARE, M. Serenade (Schott ED 10738)

Easy Classics for Cello arr. Forbes.

The Merry Peasant - Schumann; A Trifle - Couperin (OUP XN6475)

Folk Tunes for the Young Cellist arr. Krane.

Cossack's Lament; Russian Dance; Valentines (Spratt)

HOLLAND, D. Cello Pictures Autumn Days; Doves; Lullaby; Tit for Tat (Castle)

NELSON, S. Piece by Piece Book 2 Loch Lomond; Mango Walk; Willow Water (Boosey & Hawkes 0834127)

NORTON, C. Microjazz Cello Collection 1, The

A Fair Wind; Popular Song; Snooker Table (Boosey & Hawkes 1402102)

Old Master Melodies Book 1 Walzer - Weber (Schott ED 2384)

PALMER & BEST. Twenty Tunes for Beginners Gavotte (OUP)

**GRADE ONE** (Continued)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE TWO**

**Technical Work** (20 marks) *From memory*

**Scales** Major: C, G, F and E flat, compass two octaves.

Harmonic and melodic minor: C and D, compass two octaves; G, compass one octave. To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

Chromatic: D, compass one octave. To be played separate bows only. *See page 70 (v)*

**Arpeggios** Major: C, G, F and E flat, compass two octaves.

Minor: C and D, compass two octaves; G, compass one octave. *See page 70 (iii) and (iv)*

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

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2 Tchaikowsky Festival (Alfred 0-4396)

DOTZAUER, J. J. F. Cello Method, Volume 1 no. 40, 45 or 47 (Peters EP5962a)

LEE, S. First Steps in Cello Playing Op. 101, no. 11 or 14 (upper part) (Augener)

PIATTI, A. Method for Cello Book 1 no. 9, 10, 11, 13, 14, 15 or 29 (Stainer & Bell 7774A)

POPPER, D. 15 Easy Studies no. 1, 2, 4 or 12 (IMC 2551)

SUCH, P. New School of Cello Studies Book 1 no. 10, 14, 20, 21, 25, 27, 32 or 35 (Stainer & Bell 7761A)

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

Classical Pieces for Beginners Book 2 ed. Such. March - Purcell (Schott ED 4919)

MARTINŮ, B. Suite Miniature no. 4 Andante (Leduc)

Old Master Melodies Book 1 Gavotte - Telemann; Two Sarabandes - Rameau (Schott ED 2384)

TICCIATI, N. The Young Cellist Vol. 2 Gavotte (OUP XN9102)

Vol. 3 Minuet; Sarabande (OUP XN9104)

Violoncello Music for Beginners Vol. 1 ed. Szamara. Pavane - Milan (Editio Musica Budapest)

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

BAILEY, K. Jazzin' Around for Strings Dainty Steps; Summer Sojourn (Kerin Bailey Music)

CARSE, A. A Merry Dance (Stainer & Bell 2202)

Classical Pieces for Beginners Book 2 ed. Such. no. 3 Andante (Schott ED 4919)

Easy Classics for Cello arr. Forbes. Ecossaise - Beethoven (OUP XN6475)

HOLLAND, D. Cello Pictures Elegy; Holidays (Castle)

MARTINŮ, B. Suite Miniature no. 1, 2 or 3 (Leduc)

MOZART, W. A. German Dance (Schott)

**GRADE TWO** (Continued)**List C** (Continued)

- Old Master Melodies Book 1 Loure - Paepen (Schott ED 2384)  
Solos for the Cello Player ed. Deri. Lullaby - Brahms (Schirmer ED2313/50329300)  
Suzuki Cello School Book 1 Minuet no. 2 - Bach  
Book 2 The Happy Farmer; Long, Long Ago and Variation; May Time - Mozart (Birchard)  
 TORTELIER, P. Cello Book 2 no. I or II, omitting the preludes. (Chester CH55049)  
 TROWELL, A. Six Pieces Book 1 Op. 5, no. 3 Gavotte in C  
Book 2 Spring Song (Schott)  
12 Morceaux Faciles, Op. 4, Book 1 no. 6 Petite Marche (Schott ED 11210)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE THREE****Technical Work** (20 marks) *From memory*

Scales Major: D flat, E, F and F sharp. Harmonic and melodic minor: E, F, G and A. Compass two octaves. To be played a) separate bows; and b) slurred, two beats to a bow. *See page 70 (vii)*

Chromatic: C, G and D, compass one octave. To be played separate bows only. *See page 70 (v)*

Broken octaves. Major: D, compass one octave. To be played separate bows only. *See page 71 (xiii)*

Arpeggios Major: E flat, E, F and G. Minor: C, G and D. Compass two octaves. To be played separate bows only. *See page 70 (iv)*

Dominant seventh on C, compass two octaves. To be played separate bows only. *See page 70 (vi)*

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

- LEE, S. First Steps in Cello Playing Op. 101, no. 43 or 45 (upper part) (Augener)  
 PIATTI, A. Method for Cello Book 1 no. 18 or 20, or Exercises p.32 (Stainer & Bell 7774A)  
Book 2 no. 1, 2, 6, 10, 11, 29, 32 or 34 (7774B)  
 SUCH, P. New School of Cello Studies Book 2 no. 2, 3, 4, 7, 19 or 28 (Stainer & Bell 7761B)

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

- ANDERSON. Diversions for Cello Book 5 no. 4 Serenade (Bosworth)  
 BACH, J. S. arr. Baechi. Melodien Grosser Meister Polonaise; Tanz (Peters)  
Easy Classics for Cello arr. Forbes. Chaconne no. 9 - Handel (OUP XN6475)

**GRADE THREE** (Continued)**List B** (Continued)

- Lost Melodies ed. Stutschewsky. Adagio - Handel (Universal)  
 MOPPER, I. Six Short Pieces for Cello *Any one*  
Old Master Melodies Book 1 Allegretto Grazioso; Largo Affectuoso - Corelli; Mouvement d'une Sérénade - Sammartini (Schott ED 2384)  
 RIDOUT. Bagatelles no. 4 (Schott ED 11046)  
Suzuki Cello School Book 2 nos. 3 to 13 - *any one*  
Book 3 Minuet - Boccherini (Birchard)

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

- BAILEY, K. Jazzin' Around for Strings Blue Notoriety; Bossa Nouveau (Kerin Bailey Music)  
Bartók for Children no. 2 or 9 (Editio Musica Budapest Z2325)  
Easy Classics for Cello Book 2 arr. Demuth. Allegretto - Schumann (OUP)  
 GRECHANINOV, A. T. At Dusk; On Winter's Eve (Schott)  
 HINDEMITH, P. Three Easy Pieces *Any one* (Schott ED 2771)  
 HOLLAND, D. Cello Pictures  
 Goblins; In Waltz Time; Saturday Night; Summer's End (Castle)  
 LOVELL. Three Summer Sketches no. 3 The Train (Elkin)  
 MARTINŮ, B. Suite Miniature no. 6 or 7 (Leduc)  
Old Masters for Young Players arr. Such.  
 Sarabande - Tartini; Two Dances - Hasse; Two Minuets - Bach (Schott ED 983)  
 TICCIATI, N. Young Cellist Vol. 3, The no. 3 Bourrée; no. 5 Fughetta (OUP XN9104)  
 WEDGWOOD, P. Jazzin' About  
 Just Passin' By; Rock-a-Bow-Baby; Sometimes Maybe (Faber 0571513166)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

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

Scales Major: F sharp, G, A flat and A.  
 Harmonic and melodic minor: E flat, E, F and F sharp.  
 Compass two octaves. To be played a) separate bows; and b) slurred, two beats to a bow. *See page 70 (vii)*

Chromatic: D flat and E, compass two octaves. To be played separate bows only. *See page 70 (xvii)*

Broken octaves. Major: C, G and D, compass one octave. To be played separate bows only. *See page 71 (xiii)*

**GRADE FOUR** (Continued)

Arpeggios Major: F, F sharp and G. Minor: E flat, E and F.

Compass two octaves. To be played a) separate bows; and b) slurred, three notes to a bow.

*See page 70 (viii)*

Dominant sevenths on C, G and D, compass two octaves.

To be played separate bows only. *See page 71 (xiv)*

Diminished sevenths on C and D, compass one octave.

To be played separate bows only. *See page 71 (xv)*

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

DOTZAUER, J. J. F. 40 Studies for Cello no. 1, 2, 3, 4, 5, 6, 7, 8, 10 or 12 (Stainer & Bell 7771)

LEE, S. 40 Melodic and Progressive Etudes, Op. 31, Book 1

no. 1, 2, 3, 5, 11 or 14 (Schirmer LB639/50255860)

SCHRODER. 12 Short Studies Op. 67, *any one* (Augener)

SQUIRE, W. H. 12 Easy Exercises Op. 67, *any one* (Augener 7780)

SUCH, P. New School of Cello Studies Book 3 no. 7, 11 or 18 (Stainer & Bell 7761C)

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

Album of 18 Celebrated Pieces Largo - Handel

CORELLI, A. Adagio from Sonata, Op. 5, no. 1 (Peters)

GABRIELLI, D. Sonata no. 1 in G major, 1<sup>st</sup> movement (Schott CB 76)

Lost Melodies ed. Stutschewsky. Largo - Marcelllo (Universal)

MARCELLO, B. Sonatas: no. 1 in F major, 1<sup>st</sup> movement; no. 5 in C major, 1<sup>st</sup> movement;

G major, 1<sup>st</sup> and 2<sup>nd</sup> movements; E minor, 1<sup>st</sup> and 2<sup>nd</sup> movements;

G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters)

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

BEETHOVEN, L. van. Sonata (Peters)

Classical and Romantic Pieces arr. Forbes. Romance no. 5 - Mozart (OUP XP6471)

GLUCK, C. W. Marche Religieuse

JÄRNEFELT, A. Berceuse (Chester CH00305)

Solos for the Cello Player ed. Deri. Nina (Carzonetta) - Pergolesi (Schirmer ED2313/50329300)

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

BAILEY, K. Jazzin' Around for Strings

Rock on the Edge; Swing and Swang (Kerin Bailey Music)

Bartók for Children no. 3, 7 or 8 - *any two as one work* (Editio Musica Budapest Z2325)

Contemporary Cellist Vol. 2, The

Aspens - Dodgson; A Christmas Tune - Jacob; Toccata - Forbes (Associated Board)

DYSON. 6 Lyric Pieces for Cello and Piano

Melody (from *Melody and Intermezzo*) (Associated Board)

FESCH, W. de. Sonata in D minor, Arietta and Minuet (Schott)

**GRADE FOUR** (Continued)**List D** (Continued)

GABRIEL-MARIE. La Cinquantaine (Billaudot)

LLOYD WEBBER, W. A Lyric Suite Allegro, 2<sup>nd</sup> movement (Stainer & Bell 2302)

LOVELOCK, W. Young Moon (Albert)

MURRILL, H. Four French Nursery Rhymes nos. 1 and 2 or 3 and 4 (Chester CH56390)

Suzuki Cello School Book 3 *Any one except no. 4* (Birchard)

**or**

**Free Choice** - One piece of at least Grade Four standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE FIVE**

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

Scales Major and harmonic and melodic minor: A, B flat and B, compass two octaves; C, compass three octaves.

To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*

Thumb position. Major: D, compass one octave.

To be played separate bows only. *See page 70 (x)*

Chromatic: F and G, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xii)*

Broken and stopped sixths. Major: C and G, compass one octave.

To be played separate bows only. *See page 70-71 (xii) and (xx)*

Broken and stopped octaves. Major: E and F. Melodic minor: C.

Compass two octaves. To be played separate bows only. *See page 71 (xiii) and (xxi)*

Arpeggios Major: A flat, A, B, C and D flat. Minor: G, A flat, B and C.

Compass two octaves.

To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

Dominant sevenths on E flat, E and F, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xiv)*

Diminished sevenths on C, C sharp and D, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xvi)*

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

DOTZAUER, J. J. F. 40 Studies for Cello no. 9, 13, 21, 23 or 27 (Stainer & Bell 7771)

**GRADE FIVE** (Continued)**List A** (Continued)

LEE, S. 40 Melodic and Progressive Etudes, Op. 31, Book 1  
no. 8, 9, 10, 12, 13, 15, 18, 21 or 40 (Schirmer LB639/50255860)  
SUCH, P. New School of Cello Studies Book 4 no. 9 or 27 (Stainer & Bell 7761D)

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

BACH, J. S. Arioso (from Cantata 156) (Schirmer ST26240/50273050)  
6 Suites no. 1 in G major, Sarabande and Minuet or Saraband and Gigue  
(Schirmer LB1565/50260150)  
CORELLI, A. Sonata in D, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (IMC)  
FORBES, S. Contemporary 'Cellist Vol. 2, The Toccata (Associated Board)  
MARCELLO, B. Sonatas: no. 1 in F major, 1<sup>st</sup> and 2<sup>nd</sup> movements;  
no. 3 in A minor, 2<sup>nd</sup> and 3<sup>rd</sup> movements; no. 5 in C major, 1<sup>st</sup> movement;  
Op. 1, no. 6 in G minor, 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements (Peters)  
Old Master Melodies Book 2 ed. Rapp. Lento Mesto - Tartini (Schott ED 5533)  
VIVALDI, A. 6 Sonatas no. 3 in A minor, 2<sup>nd</sup> movement (*Allegro*)  
(Peters EP4938, Schirmer LB1794/50261790 or Schott ED 4927)

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

BRUCH, M. Four Pieces, Op. 70 Aria; II Finnish (Simrock)  
ELGAR, E. Dream Children, Op. 43 (Schott)  
FAURÉ, G. Op. 78, Sicilienne (Hamelle)  
LOVELOCK, W. Romance (Albert)  
POPPER, D. Wie einst in schöner'n Tagen (Happy Recollections), Op. 64, no. 1 (IMC 3055)  
ROMBERG, B. Sonata in C, Op. 43, no. 2, 3<sup>rd</sup> movement (IMC 1207)  
Suzuki Cello School Book 4 *Any one* (Birchard)

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

CARLSON, R. Whales, Waves & the Ocean (Flexi-Fingers; [www.rosalindcarlson.com](http://www.rosalindcarlson.com))  
Cello Solos Op. 50 Oriente (The Kaleidoscope) - Cui (Amsco AM 40205)  
FESCH, W. de. Sonata in D minor, 1<sup>st</sup> movement (Schott)  
HINDEMITH, P. Three Solos *Any one*  
Lost Melodies ed. Stutschewsky. Andante - Haydn; Gigue - Schenk (Universal)  
MARAIS, M. Five Old French Dances La Martelotte (Chester)  
MURRILL, H. Four French Nursery Rhymes nos. 1 and 2 or 3 and 4 (Chester CH56390)  
Old Master Melodies Book 2 ed. Rapp. Gavotte and Musette - Loeillet (Schott ED 5533)  
TCHAIKOVSKY, P. I. Op. 13, no. 4 Nocturne (Editio Musica Budapest)

**or****Free Choice** - One piece of at least Grade Five standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE SIX***Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory*

**Scales** Major and harmonic and melodic minor: C, D, E flat and E, compass three octaves.  
To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*

**Thumb position.** Major: D and G, compass one octave.

To be played separate bows only. *See page 70 (x)*

**Chromatic:** E flat and E, compass two octaves; C, compass three octaves.

To be played slurred only, six notes to a bow. *See page 71 (xviii)*

**Broken and stopped sixths.** Major: D, C and A.

Compass - broken: two octaves; stopped: one octave.

To be played separate bows only. *See pages 70-71 (xii) and (xx)*

**Broken and stopped octaves.**

Major and harmonic minor: F sharp and G, compass one octave.

To be played separate bows only. *See page 71 (xiii) and (xxi)*

**Arpeggios** Major: C, D and E. Minor: E, F and F sharp. Compass three octaves.

To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

**Thumb position.** Major: D and G, compass one octave.

To be played separate bows only, with fingering based on the scale pattern. *See page 70 (x)*

**Dominant sevenths on C, D flat, D and E,** compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xiv)*

**Diminished sevenths on C, D flat, D and E,** compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xvi)*

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

DOTZAUER, J. J. F. 40 Studies for Cello no. 24, 25, 26, 32, 33 or 40 (Stainer & Bell 7771)  
FRANCHOMME, A. 12 Studies, Op. 35 no. 2 or 3 (IMC 1771)  
LEE, S. 40 Melodic and Progressive Etudes, Op. 31, Book 2  
no. 24, 25, 26, 28, 34 or 37 (Schirmer LB640/50255870)  
MERK, J. 20 Studies, Op. 11 no. 5 or 7 (IMC 1709)

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

BACH, J. S. 6 Suites no. 1 in G major, Prélude, Allemande or Courante;  
no. 2 in D minor, Prélude, Allemande or Gigue (Schirmer LB1565/50260150)  
BRÉVAL, J. P. Sonata in C major, Op. 42, Allegro or Rondo grazioso (Schott CB 21)  
CERVETTO, G. B. Sonatas *Any one, 1<sup>st</sup> and 2<sup>nd</sup> movements*  
GABRIELLI, D. 7 Ricercari no. 3 (Schott CB 122)  
HANDEL, G. F. Squire Album *Any one*  
Suzuki Cello School Book 5 *Any one* (Birchard)

**GRADE SIX** (Continued)**List C** (14 marks) *One to be chosen*

- ARNE, T. Sonata in B flat (OUP)  
 ECCLES, H. Sonata in G minor, 1<sup>st</sup> movement (Schott CB 66)  
 GALLIARD, J. Sonata in E minor, 2<sup>nd</sup> movement (Schott CB 52)  
 GEMINIANI, F. 6 Sonatas Sonata in D minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters EP9033)  
 GLAZUNOV, A. Serenade Espagnole, Op. 20, no. 2 (IMC 1345)  
 MOZART, W. A. Dances des Clochettes (Williams)  
 PARADIS, M. Sicilienne (Schott ED 11197)

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

- BANTOCK, G. Hamabdil (Chester)  
 BARTÓK, B. An Evening in the Village (Editio Musica Budapest)  
Roumanian Folk Dances nos. 1 and 4 (Universal)  
 BAZELAIRE, P. Berceuse Chinoise (Leduc)  
 BRIDGE, F. Four Pieces for Cello ed. Webber. *Any one* (Faber 0571506267)  
 Meditation (Galaxy Music Co. (N.Y.))  
 DYSON, G. Melody and Intermezzo Intermezzo (Stainer & Bell H38)  
 FAURÉ, G. Après un Rêve (After a Dream) (IMC 540)  
 Op. 16, Berceuse, Op. 16 (Hamelle)  
 FESCH, W. de. Sonata in D minor, 2<sup>nd</sup> movement (*Allemanda*) (Schott)  
 HOLLAND, D. Rondel (AMC)  
 MACONEHY. Divertimento for Cello and Piano The Clock (Lengnick)  
 MARAIS, M. Five Old French Dances no. 1, 2 or 3 (Chester)  
 SAINT-SAËNS, C. The Swan (Allans, also available in Cello Solos (Amsco AM 40205).)  
Solos for the Cello Player ed. Deri. La Cinquantaine - Marie (Schirmer ED2313/50329300)  
 TROWELL, A. 12 Morceaux Faciles, Op. 4, Book 1 no. 1 or 2 (Schott ED 11210)  
 VAUGHAN WILLIAMS, R. Six Studies in English Folk Song no. 4 Lento  
 (Stainer & Bell H50/piano accomp. H47)

**or****Free Choice** - One piece of at least Grade Six standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE SEVEN***Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory***Scales** Major and harmonic and melodic minor: D flat, D, E flat and E, compass three octaves.To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*

Thumb position. Major: D flat and E flat, compass one octave.

To be played separate bows only. *See page 70 (x)*

Chromatic: D flat, E and F, compass three octaves.

To be played slurred only, six notes to a bow. *See page 71 (xviii)*

Broken and stopped thirds. Major: C and D, compass two octaves.

To be played separate bows only. *See pages 70-71 (xi) and (xix)*

Broken and stopped sixths. Major: D, E flat and E. Harmonic minor: C and D.

Compass two octaves. To be played separate bows only. *See pages 70-71 (xii) and (xx)*

Broken and stopped octaves.

Major and harmonic and melodic minor: D flat (C sharp), D and G.

Compass two octaves. To be played separate bows only. *See page 71 (xiii) and (xxi)***Arpeggios** Major and minor: D flat, D, E flat and E, compass three octaves.To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

Thumb position. Major: D flat and E flat, compass one octave.

To be played separate bows only, with fingering based on the scale pattern. *See page 70 (x)*

Dominant sevenths on E flat, E and F, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiii)*

Diminished sevenths on E flat, E and F, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiv)***List A** (14 marks) *One to be chosen*

- DOTZAUER, J. J. F. 113 Studies Book 3 no. 74 or 77 (Peters EP5958)  
 DUPORT, J. L. 21 Studies no. 5, 7, 8, 15 or 16 (IMC 2314)  
 FRANCHOMME, A. 12 Caprices, Op. 7 *Any one* (IMC 854)  
 LEE, S. 40 Melodic and Progressive Etudes, Op. 31, Book 2 *Last exercise in book*  
 (Schirmer LB640/50255870)  
 POPPER, D. Preparatory Studies, Op. 76 *Any one except nos. 1 and 2* (IMC 1339)

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

- BACH, J. S. 6 Suites no. 2 in D minor, Courante or Sarabande and Minuet;  
 no. 3 in C major, Prélude or Sarabande and Bourrées (Schirmer LB1565/50260150)  
 BOCCHERINI, L. Rondo in C major (Leduc)  
 ECCLES, H. Sonata in G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schott CB 66)  
 GABRIELLI, D. 7 Ricercari no. 4 (Schott CB 122)

**GRADE SEVEN** (Continued)**List B** (Continued)

- HANDEL, G. F. Sonata in G minor, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (Schott)  
 SAMMERTINI, G. Sonata in G major, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schott CB 55)  
 TELEMANN, G. P. Twelve Fantasias Largo and Allegro no. 1 (Möseler)  
 VIVALDI, A. 6 Sonatas no. 6 in G minor, any two movements  
 (Peters EP4938, Schirmer LB1794/50261790 or Schott ED 4927)

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

- BEETHOVEN, L. van. Sonatas: Op. 5, no. 1 or 2, 2<sup>nd</sup> or 3<sup>rd</sup> movement of either sonata  
 7 Variations in E flat on a Theme from Mozart's *The Magic Flute* (Schirmer)  
 12 Variations on a Theme from the Oratorio *Judas Maccabeus* (Henle)  
 BRAHMS, J. Op. 39, no. 15 Waltzer (*facilitated setting required*) (Editio Musica Budapest)  
 CHOPIN, F. Sonata in G minor, Op. 65, 1<sup>st</sup> movement (IMC 2565 or Schirmer LB64/50252500)  
 DELIUS, F. Elegy (Boosey & Hawkes 110314J)  
 DVOŘÁK, A. Waldesruhe (Simrock)  
 FAURÉ, G. Op. 24, Élégie (Hamel)  
 MENDELSSOHN, F. Op. 17, Variations concertantes  
 MENDELSSOHN, F. Cello Works *Any one* (Peters)  
 MOZART, W. A. arr. Piatigorsky. Sonatina (Chester CH00929)

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

- BECKER, H. Six Transcriptions for Cello *Any one* (Bosworth)  
 BRIDGE, F. Scherzo and Melodie for Cello ed. Webber. Melodie (Faber 0571564321)  
 Spring Song for Cello (Stainer & Bell 2196)  
 CHOPIN, F. Sonata in G minor, Op. 65, 2<sup>nd</sup> movement (IMC 2565 or Schirmer LB64/50252500)  
Concert Encores for Cello Allegro Spiritoso - Senaillé (IMC 773)  
 MOERAN, E. J. Irish Lament; Prelude (Novello)  
 RACHMANINOFF, S. Sonata, 1<sup>st</sup> movement (Boosey & Hawkes)  
 RAVEL, M. Pièce en Forme de Habanera (Leduc)  
 SCULTHORPE, P. Djililie (Faber 0571552978)  
 Tailitnama Song (0571552986)  
Solos for the Cello Player ed. Deri. Allegro Spiritoso - Senaillé; Country Dance - Weber;  
 Village Song - Popper (Schirmer ED2313/50329300)  
 TROWELL, A. 12 Morceaux Faciles, Op. 4, Book 2 *Any one* (Schott ED 11211)  
 VAN GOENS, D. Op. 12, Scherzo (IMC); Op. 24, Tarantella (Editio Musica Budapest)

**or****Free Choice** - One piece of at least Grade Seven standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE EIGHT***Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory*

- Scales Major and harmonic and melodic minor: F, F sharp, G and B, compass three octaves.  
 To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*
- Thumb position. Major and harmonic and melodic minor: E, compass one octave.  
 To be played separate bows only. *See page 70 (x)*
- Chromatic: F, F sharp, G and A flat, compass three octaves.  
 To be played slurred only, six notes to a bow. *See page 71 (xviii)*
- Broken and stopped thirds.  
 Major and harmonic minor: E flat, F and F sharp, compass two octaves.  
 To be played separate bows only. *See pages 70-71 (xi) and (xix)*
- Broken and stopped sixths.  
 Major and harmonic minor: A flat, B flat and B, compass two octaves.  
 To be played separate bows only. *See pages 70-71 (xii) and (xx)*
- Broken and stopped octaves.  
 Major and harmonic and melodic minor: C, F, F sharp (G flat) and G, compass two octaves.  
 To be played separate bows only. *See page 71 (xiii) and (xxi)*

Arpeggios Major and minor: F, F sharp, G and B, compass three octaves.To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

## Thumb position. Major and harmonic and melodic minor: E, compass one octave.

To be played separate bows only, with fingering based on the scale pattern. *See page 70 (x)*

## Dominant sevenths on F sharp, G and A, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiii)*

## Diminished sevenths on F sharp, G and A, compass three octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiv)***List A** (14 marks) *One to be chosen*

- DOTZAUER, J. J. F. 113 Studies Book 3 no. 75 or 76 (Peters EP5958)  
 DUPONT, J. L. 21 Studies no. 6, 10, 11, 13 or 20 (IMC 2314)  
 KABALEVSKY, D. Five Studies in Major and Minor for Solo Cello  
 Improvisation no. 4 (Peters)  
 PIATTI, A. 12 Caprices, Op. 25 no. 1 or 9 (IMC 2559)  
 POPPER, D. Preparatory Studies, Op. 76 no. 1 or 2 (IMC 1339)

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

- BACH, J. S. 6 Suites no. 1 in G major, Prélude or Allemande;  
 no. 2 in D minor, Allemande and Courante; no. 3 in C major, Courante and Saraband;  
 no. 5 in C minor, Sarabande and Gigue (Schirmer LB1565/50260150)

**GRADE EIGHT** (Continued)**List B** (Continued)

- ECCLES, H. Sonata in G minor, 3<sup>rd</sup> and 4<sup>th</sup> movements (Schott CB 66)  
 GABRIELLI, D. 7 Ricercari no. 5, 6 or 7 (Schott CB 122)  
 SCULTHORPE, P. Requiem 1<sup>st</sup> movement, Introit (Faber 0571506216)

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

- BEETHOVEN, L. van. Sonatas:  
 Op. 5, no. 1 in F major, 1<sup>st</sup> and 2<sup>nd</sup> mvts. or no. 2 in G minor, 2<sup>nd</sup> and 3<sup>rd</sup> mvts. (Augener);  
 Op. 102, no. 1 in C major, 2<sup>nd</sup> movement or no. 2 in D major, 2<sup>nd</sup> movement (Peters)  
 HAYDN, F. J. Concerto in D, 2<sup>nd</sup> movement (IMC 771)  
 MENDELSSOHN, F. Sonata no. 1 in B flat, Op. 45, 1<sup>st</sup> mv. (*Allegro vivace*) (IMC 3466)  
 SCHUMANN, R. Op. 70, Adagio and Allegro (Peters EP2386)  
Fantasy Pieces, Op. 73 *Any one* (IMC 741)

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

- BARBER. Sonata, Op. 6, 1<sup>st</sup> movement (*Allegro non troppo*) (Schirmer ED1552/50327230)  
 BARTÓK, B. Roumanian Folk Dances nos. 2 and 3 *or* 5 and 6 (Universal)  
 BAZELAIRE, P. Suite Française, Op. 114 *Any movement* (Schott SF 7936)  
 BLOCH, E. Jewish Life no. 1 Prayer (Boosey & Hawkes)  
 BRAHMS, J. Sonata, Op. 38 in E minor, 1<sup>st</sup> movement (*Allegro non troppo*) (Peters EP3897a)  
 BRIDGE, F. Scherzo and Melodie for Cello ed. Webber. Scherzo (Faber 0571564321)  
 BRUCH, M. Op. 47, Kol Nidrei (Lengnick)  
 DEBUSSY, C. Sonata, 1<sup>st</sup> movement (Prologue) (Durand)  
 FALLA, M. de. Siete canciones populares españolas  
 El paño moruno, Nana *and* Canción (Chester)  
 KODÁLY, Z. Cello Sonatina (Boosey & Hawkes 001135E)  
 MILHAUD, D. Élégie (Boosey & Hawkes)  
 RACHMANINOFF, S. Cello Sonata in G minor, Op. 19, 3<sup>rd</sup> movement (*Andante*)  
 (Boosey & Hawkes 001201U)  
 SAINT-SAËNS, C. Allegro Appassionato Op. 43 (Stainer & Bell R10020)  
 SQUIRE, W. H. Danse Rustique for Cello and Piano, Op. 20, no. 5 (Stainer & Bell 2281)  
 STRAVINSKY, I. Suite Italienne Introduzione (Boosey & Hawkes 0012503)  
 TROWELL, A. 12 Morceaux Faciles, Op. 4, Book 3 and Book 4 *Any one*  
 (Schott ED 11212 and 11213)  
 WEBERN, A. Drei Kleine Stucke, Op. 11 (Universal Edition)

**or****Free Choice** - One piece of at least Grade Eight standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

**Note:** There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

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.

Cadenzas for concerti must be played.

**List A** *One to be chosen*

- DUPORT, J. L. 21 Studies no. 16, 17, 18, 20 or 21 (Belwin)  
 GRÜTZMACHER, F. Technology of Cello Playing, Op. 38, Vol. II *Any one* (IMC 816)  
 KREUTZER, R. 42 Studies arr. for cello. no. 35 or 42 (Schirmer)  
 PIATTI, A. Caprices *Any one except those listed for Grade Eight* (Augener)  
 POPPER, D. High School of Cello Playing, Op. 73 *Any one* (IMC 811)  
 SERVAIS, F. Six Caprices, Op. 11 *Any one* (IMC 936)

**List B** *One to be chosen*

- BOCCHERINI, L. Sonata in C, Adagio and Allegro (Schott)  
 FRESCOBALDI, G. Toccata (Universal)  
 LOCATELLI, P. Sonata in D, Allegro (Schott)  
 VANDINI, A. Two Sonatas *Either one* (Schott CB 48/Augener)  
 VIVALDI, A. 6 Sonatas no. 1 (Peters EP4938, Schirmer LB1794/50261790 or Schott ED 4927)

**List C** *One to be chosen*

- BEETHOVEN, L. van. Sonatas:  
 C major, Introduction and 1<sup>st</sup> movement; D major, 1<sup>st</sup> and 2<sup>nd</sup> movements  
 BRAHMS, J. Sonata no. 1 in E minor, Op. 38, 1<sup>st</sup> movement (Schirmer LB1411/50259050)  
 GRIEG, E. Sonata, 1<sup>st</sup> movement (Peters EP2157)  
 HAYDN, F. J. Konzert für Violoncello und Orchester, C major *Any movement* (IMC 2325)  
 Sonata in C major, Air and Variations, last movement (IMC 707)  
 KABALEVSKY, D. Sonata in B flat, 1<sup>st</sup> and 2<sup>nd</sup> movements  
 STRAUSS, R. Sonata, 1<sup>st</sup> movement (Universal)

**List D** *One to be chosen*

- ALBÉNIZ, I. Malagueña (Schott ED 2092)  
 BLOCH, E. Suite no. 1, 1<sup>st</sup> and 2<sup>nd</sup> movements (Broude)

**ASSOCIATE PERFORMER DIPLOMA** (Continued)**List D** (Continued)

- BRIDGE, F. Cello Sonata, 1<sup>st</sup> movement (Boosey & Hawkes 0010045)  
 BRITTEN, B. Cello Sonata in C, Op. 65, Elegia (Boosey & Hawkes 001006H)  
 FALLA, M. de. Spanish Suite nos. 1 and 2 (Eschig)  
 KODÁLY, Z. Sonata for Piano and Cello, Op. 8, Fantasia (Universal)  
 MACONCHY, E. Divertimento for Cello no. 1 or 2 (Lengnick)  
 MARTINŮ, B. Nocturnes nos. 3 and 4 (Leduc)  
 NIN, J. Spanish Songs nos. 3 and 4 (Eschig)  
 POPPER, D. Dance of the Elves, Op. 39 (IMC 2520)  
 Village Song, Op. 62, no. 2 (IMC 798)  
 SHOSTAKOVICH, D. Sonata in D minor, Op. 40, 1<sup>st</sup> movement (IMC 2087)

**General Knowledge** See page 25

**ASSOCIATE TEACHER DIPLOMA** - A.T.D.A.

See page 44.

**LICENTIATE PERFORMER DIPLOMA** - L.Dip.A.

See page 46.

\*Alternative selections may be submitted to the office for approval.

**List A** One to be chosen

- BACH, J. S. 6 Suites no. 1 in G major, Prélude and Courante;  
 no. 2 in D minor, Prélude and Sarabande;  
 no. 3 in C major, Prélude and Sarabande;  
 no. 4 in E flat major, Courante and Sarabande or Bourrée and Gigue;  
 no. 5 in C minor, Saraband and Gigue (Schirmer LB1565/50260150)  
 BACH, J. S. arr. Kodály. Prelude and Fugue BWV853 for Cello and Piano (Boosey & Hawkes)  
 HAYDN, F. J. Concerto no. 1 in C major Hob.VIIb.n Any movement (Peters)  
 KHACHATURIAN, A. Sonata-fantasy for Cello Solo (Schirmer)  
 REGER, M. 3 Suites, Op. 131c, for Unaccompanied Violoncello  
 no. 1 in G minor, Prelude; no. 2 in D minor, Gavotte; no. 3 in A major, Scherzo (IMC 826)  
 SCULTHORPE, P. Requiem Any two movements, excluding the first movement  
 (Faber 0571506216)

**List B** One to be chosen

- BACH, C. P. E. Concerto in A major, 1<sup>st</sup> and 2<sup>nd</sup> movements (Salabert)  
 BEETHOVEN, L. van. Sonata in A, Op. 69, 1<sup>st</sup> and 2<sup>nd</sup> movements;  
 Sonata in D, Op. 102, no. 2, 2<sup>nd</sup> and 3<sup>rd</sup> movements

**LICENTIATE PERFORMER DIPLOMA** (Continued)**List B** (Continued)

- BOCCHERINI, L. Adagio and Allegro in A (Ricordi)  
 Concerto in B flat, 1<sup>st</sup> and 2<sup>nd</sup> movements (Breitkopf)  
 BRAHMS, J. Sonata in F, Op. 99, 1<sup>st</sup> and 2<sup>nd</sup> movements (Peters 3897b)  
 GRAZIOLI, G. B. Sonata in F - *complete* (Schott CB 31)  
 HAYDN, F. J. Concerto in D, 1<sup>st</sup> movement (IMC 771)  
 VIVALDI, A. Six Sonatas no. 2 in F major - *complete*; no. 4 in B flat major - *complete*  
 (Schott ED 4927)

**List C** One to be chosen

- CHOPIN, F. Sonata in G minor, Op. 65, 1<sup>st</sup> and 3<sup>rd</sup> mvts. (IMC 2565 or Schirmer LB64/50252500)  
 DVOŘÁK, A. Concerto in B minor, Op. 104, 1<sup>st</sup> movement (Simrook)  
 Rondo, Op. 94 (IMC 1822)  
 ELGAR, E. Concerto in E minor, Op. 85, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements (Novello)  
 FRANCK, C. Sonata in A major, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 323)  
 IRELAND, J. Sonata no. 2, 1<sup>st</sup> and 2<sup>nd</sup> movements (Augener)  
 LALO, E. Concerto in D minor, 1<sup>st</sup> movement (IMC 858)  
 SCHUBERT, F. Sonata in A minor 'Arpeggione', 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> mvts. (IMC 552)  
 SCHUMANN, R. Stücke im Vokston (Peters)  
 TCHAIKOWSKY, P. I. Pezzo Capriccioso, Op. 62 (IMC 667)

**List D** One to be chosen

- BARBER, S. Sonata, Op. 6, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer ED1552/50327230)  
 BARTÓK, B. Rhapsodie, 1<sup>st</sup> part (Universal)  
 CASSADO, G. Grave e Danza con Variazioni (Universal)  
 DELIUS, F. Sonata for Cello, complete (Boosey & Hawkes)  
 KHACHATURIAN, A. Concerto, 1<sup>st</sup> movement (Boosey & Hawkes 001131W)  
 MARAIS, M. La Folia (Leduc)  
 OFFENBACH, J. Vier Impressionen for Cello Any movement (bei Likorski Hamberg Ed. 1202)  
 PIZZETTI, I. Sonata (Ricordi)  
 Tre Canti, 2 and 3 only (Ricordi)  
 WEBER, C. M. von. Adagio and Rondo (IMC 534)  
 WEBERN, A. Sonata, 1914 (Fischer O4860)

**LICENTIATE TEACHER DIPLOMA** - L.T.D.A.

See page 48.

**FELLOWSHIP PERFORMER DIPLOMA** - F.Dip.A.

See page 49.

**PREPARATORY****Technical Work** (20 marks) *From memory*Scales Major: E and D, commencing on open strings.To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*Natural minor: A and E. To be played separate bows only. *See page 70 (i)*

Ascending and descending, compass one octave.

Arpeggios Major: E and D. Minor: A and E.To be played separate bows only. *See page 70 (iii)*

Ascending and descending, compass one octave.

**List A** (18 marks) *One to be chosen*CLARK, G. ANZCA Double Bass - Preparatory

Study in F Major; Study in B flat Major; Study in E Major (ANZCA)

ANDERSON, G. E. & FROST, R. S. All for Strings Book 1nos. 91, 103, 108, 124, 126, 129 and 134 - *any two* (Kjos)DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1

Polly Wolly Doodle; Rainy Day; William Tell Overture (Alfred 0-5296)

MÜLLER RUSCH. String MethodJingle Bells, Lightly Row, Old MacDonald and Twinkle, Twinkle - *any two* (Kjos)Yorke Studies for Double Bass Vol. 1 *Any two from page 1* (Yorke YE0022)**List B** (18 marks) *One to be chosen*CLARK, G. ANZCA Double Bass - Preparatory

Lightly Row Rock; Little Bo-Peep; Three Folk Songs (ANZCA)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1Au Clair de la Lune and March Along; Merrily We Roll Along and Aunt Rhodie;Old MacDonald and Lightly Row (Alfred 0-5296)String Tunes - A Very Beginner's Solo *Any two from page 4* (Belwin)**List C** (18 marks) *One to be chosen*CLARK, G. ANZCA Double Bass - Preparatory

"Gloria" from Mass; March from "Scipio"; Ode to Joy (ANZCA)

EMERY & SLATFORD. Bass is Best!Bell Song, I Can Play, Nice and Smooth, and Uncle Bob - *any two* (Yorke YE0090)String Tunes - A Very Beginner's Solo *Any two from pages 7 to 14* (Belwin)**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***PRELIMINARY****Technical Work** (20 marks) *From memory*Scales Major: C, G and A, commencing on open strings. Melodic minor: A and E.To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

Ascending and descending, compass one octave.

Arpeggios Major: C, G and A. Minor: A and E.To be played separate bows only. *See page 70 (iii)*

Ascending and descending, compass one octave.

**List A** (18 marks) *One to be chosen*ANDERSON, G. E. & FROST, R. S. All for Strings Book 1nos. 136, 139, 145, 165, 173 and 183 - *any two* (Kjos)BELSHAW, C. I Bags the Bass: Half Position Vol. 2Etude 2, Half on D, Hopscotch, Mary had a Little Lamb, and Ups and Downs - *any three*I.B.B.: Open Strings and Harmonics Vol. 1 nos. 1 to 50 - *any three* (Currency Press)DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1

Pachelbel Canon (Alfred 0-5296)

Book 2 Pomp and Circumstance; Trumpet Voluntary (0-4397)ELLIOTT, C. Ready-Steady-Go Open Strings nos. 1 to 4 - *any two* (Bartholomew)**List B** (18 marks) *One to be chosen*BELSHAW, C. I Bags the Bass: Half Position Vol. 2 Au Clair de la Lune\*, Mattachins\*,London Bridge\*, March, Rocking Wallaby, and Wandering - *any three* (Currency Press)

\*First versions of these solos.

Really Easy Bass Book, The arr. Osborne. no. 1, 2, 3 or 4 (Faber 0571511708)**List C** (18 marks) *One to be chosen*ELLIOTT, C. Ready-Steady-Go no. 5, 6, 7, 8, 9 or 10 (Bartholomew)EMERY & SLATFORD. Bass is Best! Fat Ladies' Waltz, Marching Double Bass,Slow and Mysterious, Slow Dance, and Waltzing Bass - *any two* (Yorke YE0090)NORTON, C. Microjazz for Double Bass

Double Quick; Grizzly Bear; In a Sombre Mood (Boosey &amp; Hawkes 0734348)

**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE ONE****Technical Work** (20 marks) *From memory*

**Scales** Major: C, D, F and B flat. Harmonic minor: A and E. Melodic minor: A and D. Compass one octave. To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

**Arpeggios** Major: C, D, F and B flat. Minor: A, E and D.

Compass one octave. To be played separate bows only. *See page 70 (iii)*

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

ANDERSON, G. E. & FROST, R. S. All for Strings Book 2

nos. 75, 92, 96, 111, 117, 123, 127, 139, 140, 141, 143, 144, 146 and 147 - *any three* (Kjos)

BELSHAW, C. I Bags the Bass: Half Position Vol. 2 Budgie Bob, Gaelic Melody,

The Hare, Kangaroo Hop, and Lightly Row - *any three* (Currency Press)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2

Classical Bach; 'Finale' from First Symphony; Springtime (Alfred 0-4397)

WOHLFAHRT, F. Studies for the Progressing Bass Player no. 2 (Boston)

Yorke Studies for Double Bass Vol. 1 no. 8 Bobby Shaftoe; no. 50 A minor Study

(Yorke YE0022)

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

BELSHAW, C. I Bags the Bass: First Position Vol. 3 Are You Sleeping, Bobby Shaftoe,

Fire's Burning, Happy Giants, Ode to Joy, and Sad Giants - *any three* (Currency Press)

EVANS. Basic Bass Dance for Matilda; Down Under (Paxton 916156)

HASSLER, J. W. ed. Applebaum. Stately Dance (Belwin)

Really Easy Bass Book, The arr. Osborne.

The Clumsy Spy; Jellied Eels Foo-Yong (Faber 0571511708)

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

CARROLL, I. Five Simple Pieces Prelude (Stainer & Bell 2310)

ELGAR, E. ed. Applebaum. Pomp and Circumstance March (Shawnee)

EMERY & SLATFORD. Bass is Best! Sad Double Bass (Yorke YE0090)

HOAG, C. Rags, Boogies & Blues for Young Bassists The Half Position Rag (Presser)

NORTON, C. Microjazz for Double Bass

The Caretaker; Pineapple Bounce (Boosey & Hawkes 0734348)

STEWART, R. Suite Double Bass Prelude; Waltz (Ricordi)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE TWO****Technical Work** (20 marks) *From memory*

**Scales** Major: D, A, F and B flat. Harmonic and melodic minor: G, D and A. Compass one octave. To be played a) separate bows; and b) slurred. *See page 70 (i) and (ii)*

Chromatic: A, compass one octave. To be played separate bows only. *See page 70 (v)*

**Arpeggios** Major: D, A, F and B flat. Minor: G, D and A. Compass one octave.

To be played separate bows only. *See page 70 (iii)*

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

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2 Tchaikowsky Festival

(Alfred 0-4397)

BELSHAW, C. I Bags the Bass: Half Position Vol. 2 Jenny's Jig, Kookaburra,

Leaping Lizards, Pop Goes the Weasel, Rocking Rosie, Swinging, Symphony no. 1,

Three Blind Mice, and Wollie Waltz - *any three* (Currency Press)

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

Classical Pieces Book 2 Chanson Populaire - Brahms (Bellaudot)

NORTON, C. Microjazz for Double Bass Mean Street; Quest; Soft Drink

(Boosey & Hawkes 0734348)

Really Easy Bass Book, The arr. Osborne. And Y Not; The Duke of York Joins the Navy;

Polly Put the Cha-Cha On; Samba (Faber 0571511708)

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

ELLIOTT, C. Ready-Steady-Go no. 62, 63, 64 or 65 (Bartholomew)

ROB, B. Play-a-Day Creepy-Crawly; Question and Answer; Reflections; Tally-Ho!;

What's That Knocking at My Door (Thames)

STEWART, R. Suite Double Bass Ballad; Romance (Ricordi)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE THREE****Technical Work** (20 marks) *From memory*

**Scales** Major: B, C sharp, F and A flat, compass one octave; E, compass two octaves.

Harmonic and melodic minor: C, G, D and B, compass one octave.

To be played a) separate bows; and b) slurred, two beats to a bow. *See page 70 (vii)*

Chromatic: D and A, compass one octave; G, compass two octaves.

To be played separate bows only. *See page 70 (v)*

**GRADE THREE** (Continued)

Arpeggios Major: B, C sharp, F and A flat, compass one octave; E, compass two octaves.  
Minor: C, G, D and B, compass one octave.

To be played separate bows only. *See page 70 (iii) and (iv)*

Dominant seventh on G, compass one octave.

To be played separate bows only. *See page 70 (vi)*

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

BILLÉ. Nuovo Metodo per Contrabasso Vol. 3 no. 14 or 17 (Ricordi)

HARTLEY. Double Bass Solo Vol. 1 no. 14 - Brahms (OUP XH2242)

LOTTER. Double Bass Tutor p.26, no. 52 in A flat (Boosey & Hawkes)

RABBATH, F. New Technique for Double Bass Book 2 Etude 11 or 12 (Leduc)

SIMANDL, F. ed. Sankey. New Method for String Bass, Part 1

p.33, no. 8; Exercise in A minor, p.46 (IMC 3020)

30 Etudes for the String Bass no. 1 or 2 (Fischer O2941)

WOHLFAHRT, F. Studies for the Progressing Bass Player no. 2 (Boston)

Yorke Studies for Double Bass Vol. 1 no. 20 Orchestral Study: Oberon - Weber;

no. 44 Study in G major - Stratford (Yorke YE0022)

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

Amazing Solos: Double Bass and Keyboard ed. Schofield.

Allegro - Mozart; Come Neighbours All - Bach; Grand March - Verdi;

Pop Goes the Weasel; Peruvian Dance Tune (Boosey & Hawkes 100874W)

CARROLL, I. Five Simple Pieces Gigue (Stainer & Bell 2310)

DRAGONETTI, D. Three Waltzes Any one (Yorke YE0002)

EMERY & SLATFORD. ed. Slatford. Bass is Best Paddy Whack (Yorke YE0090)

OSBORNE. Double Bass Sings, The no. 13 Spanish Dance

NANNY. Tutor Study in B minor (*Andantino* and *Allegretto*), p.18 (Leduc)

SAINT-SAËNS, C. trans. Garban. Carnaval des Animaux L'Éléphant (Durand)

WHISTLER, H. S. Solos for Strings - String Bass Solo Andantino; Largo; Liebestraum;

Merry Widow Waltz; Song of the Volga Boatman (Hal Leonard HL04473230)

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

HOAG, C. Rags, Boogies & Blues for Young Bassists

The Second Position Boogie; The Two-and-One-Half Position Blues (Presser)

NORTON, C. Microjazz for Double Bass Ambling; Changes; Snooker Table

(Boosey & Hawkes 0734348)

Yorke Studies for Double Bass Vol. 1 no. 32 Of Flowers the Fairest - Bach;

no. 85 My Heart Ever Faithful - Bach; no. 89 Rule Britannia - Arne (Yorke YE0022)

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE FOUR**

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

Scales Major: D, C and E, compass one octave; E flat, compass two octaves.

Harmonic and melodic minor: C, B and D flat, compass one octave;

B flat, compass two octaves.

To be played a) separate bows; and b) slurred, two beats to a bow. *See page 70 (vii)*

Chromatic: B, compass one octave; G, compass two octaves.

To be played separate bows only. *See page 71 (xvii)*

Arpeggios Major: D and C, compass one octave; E and E flat, compass two octaves.

Minor: C, B and D flat, compass one octave; B flat, compass two octaves.

To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

Dominant sevenths on G and A, compass one octave.

To be played separate bows only. *See page 71 (xiv)*

Diminished sevenths on A and E, compass one octave.

To be played separate bows only. *See page 71 (xv)*

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

BILLÉ. Nuovo Metodo per Contrabasso Vol. 3 no. 19 or 21 (Ricordi)

BOTTESINI, G. Method for Double Bass Pt. 1 Study no. 8 or 9 (Yorke YE0076)

KMENT, J. Elementaretüden für Kontrabass no. 40, 81 or 121 (Hofheim)

SIMANDL, F. ed. Sankey. New Method for String Bass, Part 1

p.24, no. 7 in A; Exercise in B minor, p.47 (IMC 3020)

30 Etudes for the String Bass no. 5 or 6 (Fischer O2941)

WOHLFAHRT, F. Studies for the Progressing Bass Player no. 19 (Boston)

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

Amazing Solos: Double Bass and Keyboard ed. Schofield. Brâul - Bartók

(Boosey & Hawkes 100874W)

Classical Pieces Book 2B Le Pastoureau - Salles (Bellaudot)

FESCH, W. de. Sonata in F, 3<sup>rd</sup> movement (Hofmeister)

WHISTLER, H. S. Solos for Strings - String Bass Solo Andante; Barcarolle; Evening Star;

Drink to Me Only with Thine Eyes; Nocturne; Swanee River (Hal Leonard HL04473230)

Yorke Solos Volume 1 no. 12 Fuldmarschal Blucher - Laska (Yorke YE0087)

Yorke Studies for Double Bass Vol. 2 no. 24 The Kerking Glasse (Yorke YE0086)

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

HARTLEY. Double Bass Solo Vol. 1 no. 26 Jupiter - Holst (OUP XH2242)

LOTTER. Double Bass Tutor p.30, no. 62 in C sharp minor (Boosey & Hawkes)

Yorke Solos Volume 1 no. 20 Gavotte and Musette - Bach (Yorke YE0087)

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

SIMANDL, F. 30 Etudes for the String Bass no. 2 in F (Fischer O2941)

Yorke Studies for Double Bass Vol. 1 no. 87 Gavotte (Yorke YE0022)

**GRADE FOUR** (Continued)**List D** (Continued)

or

**Free Choice** - One piece of at least Grade Four standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE FIVE****Technical Work** (18 marks) *From memory***Scales** Major and harmonic and melodic minor: E, F and F sharp, compass two octaves.To be played a) separate bows; and b) slurred, four notes to a bow. *See page 70 (ix)*

Chromatic: C, compass one octave; G, compass two octaves.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxii)***Arpeggios** Major and minor: E, F and F sharp, compass two octaves.To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

Dominant sevenths on C, B and B flat, compass one octave.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xiv)*

Diminished sevenths on C, B and B flat, compass one octave.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xvi)***List A** (14 marks) *One to be chosen*BILLÉ. Nuovo Metodo per Contrabasso Vol. 3 no. 16 or 20 (Ricordi)BOTTESINI, G. Method for Double Bass Pt. 1 Study no. 23 in G (Yorke YE0076)HRABE, J. Eighty-Six Etudes for String Bass no. 1 or 4 (Hofmeister)NANNY, E. Tutor p. 22, Study in D minor (Leduc)SIMANDL, F. New Method for String Bass, Part 1 ed. Sankey. p.74, no. 1 in B flat (IMC 3020)30 Etudes for the String Bass no. 7 (Fischer O2941)**List B** (14 marks) *One to be chosen*CAPUZZI, A. Concerto in D major 3<sup>rd</sup> movement (Yorke YE0011)Classical Pieces Book 2B Minuet - Boccherini (Billaudot)Double Bass Solo Vol. 2 Symphony no. 40 - Mozart (OUP XH2243)FESCH, W. de. Sonata in F, 4<sup>th</sup> movement - *all repeats to be played* (IMC)GALLIARD, J. E. ed. Zimmerman. Sonata in F, 2<sup>nd</sup> or 4<sup>th</sup> movement (IMC 1152)LUENING. Sonata for Double Bass, 3<sup>rd</sup> movementYorke Solos Volume 1 no. 15 Scherzo Polka - Laska (Yorke YE0087)**GRADE FIVE** (Continued)**List C** (14 marks) *One to be chosen*Album of 10 Classical Pieces ed. Sankey. Pastorale - Stravinsky (IMC 329)CARROLL, I. Three Pieces for Double Bass no. 3 Bolero (Forsyth)

DAMASE, J. M. Marine (Billaudot)

FAURÉ, G. trans. Zimmerman. Après un Rêve (After a Dream) (IMC 1740)

KMENT, J. Elementarettüden für Kontrabass Book 2 nos. 137 and 143 - *both* (Hofheim)

WALTER, D. The Elephant's Gavotte (Yorke YE0038)

Yorke Solos Volume 1 no. 10 Si J'étais - Brahms (Yorke YE0087)**List D** (14 marks) *One to be chosen*Orchestral Excerpts for String Bass Vol. 3 ed. Zimmerman.Symphony no. 1, 1<sup>st</sup> movement - Beethoven (IMC 2434)SIMANDL, F. ed. Sankey. New Method for String Bass, Part 1

Overture for the Meistersingers - Wagner; Royal Fireworks Music - Handel (IMC 3020)

30 Etudes for the String Bass no. 17 (Fischer O2941)

or

**Free Choice** - One piece of at least Grade Five standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE SIX***Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory***Scales** Major and harmonic and melodic minor: G, A, B and E flat, compass two octaves.To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*

Chromatic: G, B and B flat, compass two octaves.

To be played slurred only, six notes to a bow. *See page 71 (xviii)***Arpeggios** Major and minor: G, A, B and E flat, compass two octaves.To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

Dominant sevenths on G, A, B and A flat, compass one octave.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xiv)*

Diminished sevenths on G, A, B and A flat, compass one octave.

To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xvi)***List A** (14 marks) *One to be chosen*BOTTESINI, G. Method for Double Bass Pt. 1 no. 31 Study in D major (Yorke YE0076)

**GRADE SIX** (Continued)**List A** (Continued)

SIMANDL, F. 30 Etudes for the String Bass no. 11, 15, 18 or 20 (Fischer O2941)  
Yorke Studies for Double Bass Vol. 2 no. 62 A Little Legato - Kupfer/Slatford;  
 no. 69 Agility Study in F - Michaelis (Yorke YE0086)

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

Album of 10 Classical Pieces ed. Sankey.  
 Interlude from *Poem of Love and the Sea* - Chausson (IMC 329)  
Amazing Solos: Double Bass and Keyboard ed. Schofield. Solveig's Song - Grieg  
 (Boosey & Hawkes 100874W)  
 BACH, J. S. trans. Sterling. Six Suites, Transcribed for Double Bass, Volume 1  
 Suite I, Gigue (Peters EP238b)  
 CAPUZZI, A. Concerto in D major, 1<sup>st</sup> movement (Yorke YE0011)  
 GIOVANNINO. Sonata in A minor, 1<sup>st</sup> movement (Yorke YE0008)  
 Sonata in F major, 2<sup>nd</sup> movement (Yorke YE0009)  
 HARTLEY. Double Bass Solo Vol. 2 no. 6 The Perfect Fool - Holst (OUP XH2243)  
Yorke Studies for Double Bass Vol. 2 no. 79 The Bartered Bride - Smetana (Yorke YE0086)

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

CARROLL, I. Three Pieces for Double Bass no. 1 Fantasia; no. 2 Toccata (Forsyth)  
 CHAPIUS, A. Choral (Leduc)  
 GIOVANNINO. Sonata in A minor, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Yorke YE0008)  
 HARTLEY. Double Bass Solo Vol. 2 no. 13 Symphony no. 8 - Dvořák (OUP XH2243)  
 JACOB, G. A Little Concerto 1<sup>st</sup> movement (Yorke YE0032)  
 MARCELLO, B. Six Sonatas G major, 3<sup>rd</sup> and 4<sup>th</sup> movements (Schirmer LB1898/50262690)  
 VIVALDI, A. Sonata no. 2 in F, 1<sup>st</sup> movement (IMC 2303)  
 Sonata no. 5 in E minor, 2<sup>nd</sup> movement (*Allegro*) (IMC 1472)

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

DEW. Second Sonatina (Belwin)  
 MARCELLO, B. Six Sonatas G major, 1<sup>st</sup> or 2<sup>nd</sup> movement (Schirmer LB1898/50262690)  
Orchestral Excerpts for String Bass Vol. 1 ed. Zimmerman.  
 Fantasy-Overture from *Romeo and Juliet* - Tchaikovsky (IMC 2432)  
Vol. 2 Symphony no. 9 - Beethoven (IMC 2433)  
Vol. 3 Brandenburg Concerto no. 1 - Bach (IMC 2434)  
 SIMANDL, F. ed. Sankey. New Method for String Bass, Part 1  
 Violin Concerto no. 2, Adagio, first 18 bars - Bach (IMC 3020)  
Yorke Solos Volume 1 no. 33 The Fairgown - Deutschmann (Yorke YE0087)

**or**

**Free Choice** - One piece of at least Grade Six standard in either a classical or modern style.

**Sight Reading** (10 marks) *See page 20*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25*

**GRADE SEVEN**

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

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

**Scales** Major: A, B and A flat, compass two octaves; E, compass three octaves.  
 Harmonic and melodic minor: A, B, B flat and E flat, compass two octaves.  
 To be played a) separate bows; and b) slurred, one octave to a bow. *See page 70 (ix)*  
 Chromatic: C, B and A flat, compass two octaves.  
 To be played slurred only, six notes to a bow. *See page 71 (xviii)*  
 Stopped fifths. Major: A, compass one octave.  
 To be played separate bows only, based on the pattern for stopped sixths. *See page 71 (xx)*  
**Arpeggios** Major: A, B and A flat, compass two octaves; E, compass three octaves,  
 Minor: A, B, B flat and E flat, compass two octaves.  
 To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*  
 Dominant sevenths on C, B and B flat, compass two octaves.  
 To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiii)*  
 Diminished sevenths on C, B and B flat, compass two octaves.  
 To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiv)*

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

BILLÉ. Nuovo Metodo per Contrabasso Vol. 3 no. 35, 36 or 42 (Ricordi)  
 BOTTESINI, G. Method for Double Bass Pt. 1 Study no. 99 or 103 (Yorke YE0076)  
24 Exercises for Double Bass no. 14, 16, 18 or 21 (Stainer & Bell 5696)  
 CARROLL, I. Five Short Studies no. 5 Gigue  
 KMENT, J. Elementaretüden für Kontrabass Book 2 nos. 140 and 141 - *both* (Hofheim)  
 NANNY, E. Tutor Study in G, p.52 (Leduc)  
 SIMANDL, F. 30 Etudes for String Bass no. 17, 23 or 25 (Fischer O2941)  
Yorke Studies for Double Bass Vol. 2 no. 121 Gigue - Carroll (Yorke YE0086)

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

BOCCHERINI, L. ed. Sankey. Rondo in C (IMC 3126)  
 BOTTESINI, G. 24 Exercises for Double Bass no. 14, 16, 18 or 21 (Stainer & Bell 5696)  
 BREUER. Sonatine, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Gerig)  
 ECCLES, H. trans. Zimmerman. Sonata in G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (IMC 1712)  
 FESCH, W. de. Sonata in F, 1<sup>st</sup> and 2<sup>nd</sup> movements (Hofmeister)  
 GIOVANNINO. Sonata in A minor (Yorke YE0008)

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

CHASTANET, J. Ballade oubliée (Billaudot)  
 HARTLEY. Double Bass Solo Vol. 2 no. 27 Pictures from an Exhibition - Mussorgsky  
 and no. 28 Symphony no. 1 - Mahler - *both* (OUP XH2243)  
 HUMMEL, B. Sonatine, Op. 69B, any two movements (Simrock)  
 KELLY, B. Caliban and Ariel (Yorke YE0065)

**GRADE SEVEN** (Continued)**List C** (Continued)

- SIMANDL, F. New Method for String Bass, Part 1 ed. Sankey.  
Violin Concerto no. 2 in E minor, 2<sup>nd</sup> movement - Bach (IMC 3020)  
30 Etudes for the String Bass no. 23 in G sharp minor with pf. accomp. (Fischer O2941)  
TRUMAN, P. Two Poems *Both* (Educational Music of Australia, S.A.)  
VIVALDI, A. Sonata no. 6 in B flat, 3<sup>rd</sup> and 4<sup>th</sup> movements (IMC 1473)

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

- MARCELLO, B. Six Sonatas A minor, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer LB1898/50262690)  
Orchester Probespiel: Test Pieces for Orchestral Auditions Double Bass  
ed. Massman & Reinke. Overture from *The Magic Flute*, bars 33 to 92 - Mozart;  
Symphony no. 2, 4<sup>th</sup> mvt. - Brahms; Symphony no. 5, 2<sup>nd</sup> mvt. - Beethoven (Schott ED 7854)  
Orchestral Excerpts for String Bass Vol. 1 ed. Zimmerman.  
Symphony no. 2, Allegro con spirito - Brahms (IMC 2432)  
Vol. 2 Symphony no. 4, Scherzo - Tchaikovsky (IMC 2433)  
Vol. 3 *The Magic Flute* Overture - Mozart; Symphony no. 2, 1<sup>st</sup> mvt. - Mahler (IMC 2434)

**or****Free Choice** - One piece of at least Grade Seven standard in either a classical or modern style.**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***GRADE EIGHT***Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory*

- Scales** Major: C, G, F, B flat and D flat.  
Harmonic and melodic minor: C, D, F sharp and D flat.  
Compass three octaves. To be played a) separate bows; and b) slurred, one octave to a bow.  
*See page 70 (ix)*  
Major on one string: G, using 01414112123-thumb-123 fingering, compass two octaves.  
To be played separate bows only.  
Chromatic: D, C sharp and E flat, compass three octaves.  
To be played slurred only, six notes to a bow. *See page 71 (xviii)*  
Stopped fifths. Major: G, compass two octaves.  
To be played separate bows only, based on the pattern for stopped sixths. *See page 71 (xx)*  
**Arpeggios** Major: C, G, F, B flat and D flat. Minor: C, D, F sharp and D flat.  
Compass three octaves.  
To be played a) separate bows; and b) slurred, three notes to a bow. *See page 70 (viii)*

**GRADE EIGHT** (Continued)

- Dominant sevenths on D and C sharp, compass two octaves; E, compass three octaves.  
To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiii)*  
Diminished sevenths on D and C sharp, compass two octaves; E, compass three octaves.  
To be played a) separate bows; and b) slurred, four notes to a bow. *See page 71 (xxiv)*

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

- BOTTESINI, G. Method for Double Bass Pt. 2 Study no. 1 or 5 (Yorke YE0077)  
HRABE, J. Eighty-Six Etudes for String Bass Etude no. 1 or 2 (Hofmeister 7704)  
KREUTZER, R. & SIMANDL, F. trans. Zimmerman. 18 Studies no. 1 (IMC 1180)  
RABBATH, F. New Technique for Double Bass Book III Gigue (Leduc)  
SIMANDL, F. 30 Etudes for the String Bass no. 21 or 22 (Fischer O2941)

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

- BACH, J. S. trans. Sterling. Six Suites, Transcribed for Double Bass, Volume 1  
Suite II, Gigue (Peters EP238b)  
BERKELEY, L. Introduction and Allegro (Yorke YE0021)  
BOTTESINI, G. Elegie in D (Yorke, orchestral tuning in C/Ricordi)  
CIMADOR. Concerto in G major, 1<sup>st</sup> movement (Yorke YE0003)  
ECCLES, H. trans. Zimmerman. Sonata in G minor, 3<sup>rd</sup> and 4<sup>th</sup> movements (IMC 1712)  
KOUSSEVITZKY, S. Op. 1, no. 2 Valse Miniature (Forberg)  
MARCELLO, B. Six Sonatas *Any one, complete* (Schirmer LB1898/50262690)  
MASSENET, J. ed. Drew. Meditation from *Thais* (Belwin Mills)

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

- BLOCH, E. Jewish Life no. 1 Prayer (Fischer)  
HARTLEY. Double Bass Solo Vol. 2 no. 32 Pulcinella Suite - Stravinski, *and one of the following (two pieces in all):* no. 25 Young Person's Guide, Variation H - Britten; no. 30 Otello, Act 4 - Verdi (OUP XH2243)  
HOVANESS, A. Op. 277, no. 2 Fantasy (Tetra)  
KODÁLY, Z. Seven Epigrams *Any three* (Editio Musica Budapest)  
Solos for the Double Bass Concerto in One Part - Rabbath (Liben)

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

- Orchestral Excerpts for String Bass Vol. 1 ed. Zimmerman.  
Symphony no. 7, beginning to 'Adagio' - Bruckner (IMC 2432)  
Vol. 3 Symphony no. 41, last movement - Mozart (IMC 2434)  
Vol. 5 *The Creation of the World* - Milhaud (IMC 2436)  
SIMANDL, F. New Method for String Bass, Part 1 ed. Sankey.  
Symphony no. 5 (*entire excerpt*) - Beethoven (IMC 3020)  
VIVALDI, A. Sonata no. 1 in B flat (IMC 2302)

**or****Free Choice** - One piece of at least Grade Eight standard in either a classical or modern style.

**GRADE EIGHT** (Continued)**Sight Reading** (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-25***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

**Note:** There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

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.

**Cadenzas** for concerti must be played.

**List A** *One to be chosen*

- DITTERSDORF, C. D. von. **Concertos 1 and 2** no. 2 in E (Yorke YE0059)  
 DRAGONETTI, D. **Five Studies for Kontrabass** no. 4 in E flat (Carisch)  
**Six Waltzes for Double Bass Alone** ed. Turetzky. *Any one* (McGinness & Marx)  
 HAUSE. **96 Progressive Studies for Double Bass** no. 38 in E  
 HOFFMEISTER, F. A. ed. Sankey. Concertino no. 2 (IMC 2579)  
 NANNY, E. **Tutor** p.48 Study in F sharp minor; no. 59 in A flat (Leduc)

**List B** *One to be chosen*

- BEETHOVEN, L. van. Symphony no. 7  
 BOTTESINI, G. Allegretto Capriccioso (Ricordi)  
 Élégie and Tarantella (Doblinger)  
 ELGAR, E. Introduction and Allegro  
 NANNY, E. **Three Caprices** *All* (Liben)  
 PAGANINI, N. Variations on One String on a Theme from *Moses* by Rossini (IMC 2340)  
 WAGNER, R. Overture from *The Flying Dutchman*

**ASSOCIATE PERFORMER DIPLOMA** (Continued)**List C** *One to be chosen*

- BACH, J. S. trans. Sterling. **Six Suites, Transcribed for Double Bass, Volume 1**  
 Suite I, Menuet I and II; Suite III, Bourée I and II (Peters EP238b)  
 ELLIS, D. Sonata (Yorke YE0051)  
 HINDEMITH, P. Sonata (Schott KBB 9)  
**Yorke Solos Volume 1** Motivv - Tabakov (Yorke YE0087)

**List D** *One to be chosen*

- HANDEL, G. F. Concerto in G minor, 1<sup>st</sup> and 2<sup>nd</sup> movements  
 LANCEN, S. Sonata (Billaudot)  
 LEVITIN, Y. Sonata, Op. 58, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schirmer)  
 ZBINDEN, J.-F. Hommage à J. S. Bach (Breitkopf & Härtel)

**General Knowledge** *See page 25***ASSOCIATE TEACHER DIPLOMA** - A.T.D.A.*See page 44.***LICENTIATE PERFORMER DIPLOMA** - L.Dip.A.*See page 46.**\*Alternative selections may be submitted to the office for approval.***List A**

- BACH, J. S. trans. Sterling. **Six Suites, Transcribed for Double Bass, Volume 1/2/3**  
*Any complete suite* (Peters EP238b/c/d)  
 SPERGER, J. M. Sonata in E (Doblinger)  
 STAMITZ, K. ed. Gianelli. Concerto in D, Op. 1 (Doblinger)  
 VANHAL, J. B. Konzert in E (Hofmeister)

**List B**

- BOTTESINI, G. ed. Fleschig. Fantasie sur la Somnambula (Billaudot)  
 ed. Trumpf. Konzert in B minor (Breitkopf)  
 GRIEG, E. arr. Sankey. Sonata in A minor, Op. 36 (IMC)  
 SCHUBERT, F. Sonata in A minor 'Arpeggione', 1<sup>st</sup> and 2<sup>nd</sup> or 2<sup>nd</sup> and 3<sup>rd</sup> movements  
 (IMC 2419)

**LICENTIATE PERFORMER DIPLOMA** (Continued)**List C**

FRANÇAIX, J. Concerto (Schott KBB 3)  
 GALLAI, A. Solo Sonata for String Bass (Broekmans)  
 MISEK, A. Sonata no. 2 (Liben)  
 XENAKIS, I. Theraps (Salabert)

**List D**

ROTA, N. Divertimento Concertante (Carisch)  
 SANKEY & BIZET. Fantasy on themes from Bizet's *Carmen* (IMC 3339)  
 SCHULLER, G. Concerto (Bote & Bock)

**LICENTIATE TEACHER DIPLOMA** - L.T.D.A.

*See page 48.*

**FELLOWSHIP PERFORMER DIPLOMA** - F.Dip.A.

*See page 49.*

**INTRODUCTION**

TO THE

**STRING QUARTET SYLLABUS**

The String Quartet syllabus is divided into four levels, set as follows:

<i>Works</i> .....				
<i>Level</i>	<i>Compulsory</i>	<i>List</i>	<i>Grade level</i>	<i>Time (mins.)</i>
Beginner	1	4 pieces	1 - 2	30
Junior	1	4 movements	3 - 4	40
Intermediate	1	2 complete quartets	6 - 7	50
Advanced	1	3 complete quartets	8 - Diploma	80

The syllabus has been designed for a quartet of two violins, viola and violoncello, although other combinations of instruments may be used.

Each examination will consist of one compulsory work and a programme of contrasting pieces selected from a set list of works or composers. The candidates must submit detailed programme notes on all works selected for the examination.

Examinations will not include Aural Tests or Sight Reading, and marks will not be allotted; there will be an overall assessment only of First Class Honours, Honours, Credit, Pass or Not Satisfactory. Each successful candidate will be issued with a certificate; however, only one overall report will be issued to the teacher.

Candidates must ensure that the duration of the prepared programme is within five to eight minutes of, but does not exceed, the time allowed for the examination.

The examination will be assessed on the following criteria:

1. The overall performance.
2. The way in which the quartet members work as a team.
3. Bowing.
4. Dynamics.
5. Interpretation.
6. The programme selected.
7. The programme notes.

The Beginner and Junior levels will be assessed by one examiner; Intermediate and Advanced levels will be assessed by two examiners, or by one examiner, with a tape recording being made for a second examiner.

**BEGINNER****Compulsory Work**

BACH, J. S. Minuet in G from *Anna Magdalena Notebook* (Medicic Music Press SR01)

**List** *Four contrasting pieces to be chosen.*

BOYCE, W. Gavotte from Symphony no. 4 (Medicic Music Press SR02)

COHEN, M. Quartet Starter Level 1 *Any two movements* (Faber)

HANDEL, G. F. Allegro from Concerto Grosso, Op. 3 no. 4 (Medicic Music Press SR22)

Introduction to String Playing - 12 Compositions ed. T. D. Thomas. *Any three movements*  
(Medicic Music Press SW01)

PURCELL, H. Gavotte from Harpsichord Suite no. 5 (Medicic Music Press SR04)

RAMEAU, J. R. Rigaudon from Pieces de Clavecin, 1724 (Medicic Music Press SR05)

Three Pieces for Young Players *Any one* (Medicic Music Press SW02)

**Programme Notes**

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

**JUNIOR****Compulsory Work**

FUX, J. Overture to *Orfeo and Euridice* (Medicic Music Press SW03)

**List** *Four contrasting pieces/movements to be chosen.*

BACH, J. S. Minuet from *Anna Magdalena Notebook* (Medicic Music Press SR07 or VQ02)

LULLY, J. B. Gavotte in Rondeau (Medicic Music Press SR03)

A movement by Haydn, Mozart, Beethoven or Sculthorpe, of at least Grade Three to Grade Four standard.

**Programme Notes**

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

**INTERMEDIATE****Compulsory Work**

HAYDN, F. J. The Seven Last Words, Op. 51 no. 1 *Three contrasting movements*  
(Peters 289e)

**List** *Two complete quartets; must be by a different composer from the following list.*

Haydn, Beethoven, Mozart, Mendelssohn, Sculthorpe, Berg, Schönberg, Hindemith, Bartók,

**INTERMEDIATE** (Continued)**List** (Continued)**or**

COHEN, M. Winter Soundscapes *Complete quartet* (Faber 0571520766)

**Programme Notes**

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

**ADVANCED****Compulsory Work**

HAYDN, F. J. Emperor Quartet in C major, Op. 76 no. 3 *Complete* (Peters EP288)

**List**

*A complete quartet or string orchestra work (played as a quartet) from each of the following three categories (3 works in all). Each work must be of at least Grade Eight standard.*

**Classical**

MOZART, W. A. Eine Kleine Nachtmusik

Any quartet by Mozart, Haydn, Beethoven, Salieri, or any composer of this period.

**Romantic**

Any quartet by Mendelssohn, Schubert, Verdi, Brahms, etc.

Any string symphony by Mendelssohn, performed as a quartet.

**Twentieth Century**

A work by Sculthorpe, Webern, Berg, Schönberg, Hindemith, Bartók, Stravinsky, or any other Twentieth Century composer who wrote either string quartets or for string orchestra.

**Programme Notes**

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.