

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.

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; V⁷, V⁷b, V⁷c, V⁷d.

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), 1st and 2nd 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 7th on the leading note. Secondary 7th 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, 1st 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 6th chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a 'borrowed' chord from the tonic minor, and an augmented 6th 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: WOODWIND**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. Modern-stream works must be performed from the editions listed in the syllabus. For classical-stream works, any standard edition may be used.

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. For Preliminary and Grade One, at least one piece must be accompanied. From Grade Two, at least two pieces must be accompanied.
7. 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.
8. Recorded backing tracks may be used, in formats including CD, midi file, MP3, etc. 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

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

Equipment

12. Candidates must supply their own instrument and any additional equipment required, such as amplifiers, effects units, music stands, etc.

Tuning

13. 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.

F / R = Flute and Recorder; *C / S* = Clarinet and Saxophone.

Preliminary

F / R: A four-bar passage, using semibreve, minim and crotchet values. Time signatures: 2/4, 3/4 or 4/4 (♩). Keys: C, G or F major.

Grade One

F / R: An eight-bar passage. Note values, time signatures and keys as for Preliminary.

C / S: Six notes of crotchet value within the range set for this grade.

Grade Two

F / R: Similar to Grade One. Quavers may be included.

C / S: A four-bar passage, using semibreve, minim and crotchet values. Time signatures: 2/4, 3/4 or 4/4 (♩). Keys: C major or A minor.

Grade Three

F / R: Similar to Grade Two. Major keys up to two sharps or flats, or minor keys up to one sharp or flat. Any simple time signature. Tied notes may be included.

C / S: An eight-bar passage. Time signatures as for Grade Two. Keys: C or B flat major, or A or D minor. Quavers may be included.

Grade Four

F / R: Similar to Grade Three. 6/8 time may be given. Syncopation may be included.

C / S: Similar to Grade Three. The key of D major may be given. Any simple time signature. Tied notes may be included.

Grade Five

F / R: Similar to Grade Four. Simple modulations may be included.

C / S: Similar to Grade Four. 6/8 time may be given.

Grade Six

F / R: A twelve-bar passage. Major keys up to three sharps or flats, or minor keys up to two sharps or flats. Simple or compound time.

C / S: As for Flute / Recorder. Simple modulations may be included.

Grade Seven

All: Similar to Grade Six, with an added degree of difficulty.

Grade Eight

All: A passage of up to sixteen bars. Major keys up to four sharps or flats, or minor keys up to three sharps or flats. Modulation to a related key may be included.

AURAL TESTS

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

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

Grade One

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

Grade Two

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

Grade Three

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. Note values as for Grade Two. Rests will be included.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4, 4/4 or 6/8 time, which the candidate will then clap or tap. Note values as for Grade Two.

AURAL TESTS (Continued)**Grade Three** (Continued)

- The candidate will identify the intervals of a major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, major 6th, major 7th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
- 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 a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will 'answer' by clapping an improvised rhythm of approximately the length of the original phrase.
- The candidate will identify any major, minor or perfect interval above middle C, as played by the examiner. Letter names or solfa may be used. The candidate may sing the interval if desired.
- The candidate will identify the following chords, as played by the examiner: major, minor or dominant 7th (notes of the chord will be played 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: flute and recorder - A major; clarinet and saxophone - B flat major.
- The examiner will play a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will 'answer' by clapping an improvised rhythm of approximately the length of the original phrase.
- The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th 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 in the key of E major, using a four-bar rhythm presented by the examiner. Note values: semiquaver to semibreve, including dotted notes.

AURAL TESTS (Continued)**Grade Six** (Continued)

- The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.
(a) I-IV-V-I (b) I-IV-V⁷-I (c) I-ii-V-I (d) I-ii-V⁷-I (ii = minor)
- The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented or diminished. Root position only.

Grade Seven

- The candidate will create a melody in the key of B major, using a four-bar rhythm presented by the examiner. Note values: semiquaver to semibreve, including dotted notes.
- The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.
(a) i-iv-V-i (b) i-iv-V⁷-i (c) i-ii-V-i (d) i-ii-V⁷-i
- The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented, diminished or major 7th (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 the key of F minor, using a four-bar rhythm presented by the examiner. Note values: semiquaver to semibreve, including dotted notes and triplets.
- 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 played together): major, minor, dominant 7th, augmented, diminished, major 7th or minor 7th (eg. C-E flat-G-B flat). The candidate must state the position of major and 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.

GENERAL KNOWLEDGE (Continued)**Preliminary**

Notes, rests, values, signs (including ornaments) and terms, 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. The construction of the scales set for this level.

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). The main changes of key, and recognition of a major or minor third in the music presented.

Grade Four

As for the previous grade, with the inclusion of syncopation and accent. The recognition of major or minor seconds and perfect intervals which are contained within the music presented.

Classical stream only - A basic definition of the form of each piece performed.

Modern stream only - A basic definition of the style of each piece eg. Blues, Jazz etc.

Grade Five

As for the previous grade, with the inclusion of perfect and plagal cadences, structure of the pieces performed, and all intervals. 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 modulations, and a knowledge of one other composer who also wrote in the same genre as each piece performed.

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

Classical stream only - As for the previous grade, with a general knowledge of other composers of the same period and the stylistic characteristics of the period.

Modern stream only - As for the previous grade, with a knowledge of the greatest exponents of the styles performed, right up to the present day.

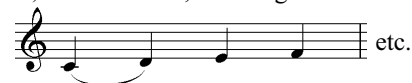
Associate Performer

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

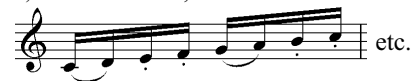
FLUTE*Articulation Patterns*

i) All tongued

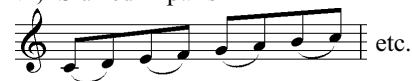
iii) Two slurred, two tongued



v) Two slurred, two staccato



vii) Slurred in pairs



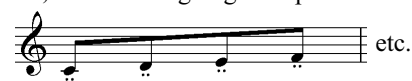
ix) Two staccato, two slurred



xi) One staccato, three slurred



xiii) Double tonguing on repeated notes

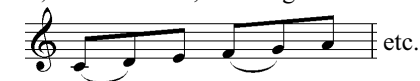


ii) All slurred

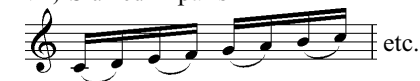
iv) Two slurred, two staccato



vi) Two slurred, one tongued



viii) Slurred in pairs



x) Three slurred, one staccato



xii) One staccato, then slurred in pairs



xiv) Triple tonguing on repeated notes

*Patterns*

A - Broken chord, three-note pattern



B - Broken chord, four-note pattern



C - Dominant seventh, arpeggio form



WOODWIND

D - Dominant seventh, broken chord form



E - Diminished seventh, arpeggio form



F - Diminished seventh, broken chord form



G - Scales in thirds



WOODWIND

CLARINET AND SAXOPHONE*Articulation Patterns*

i) All tongued

ii) All slurred

iii) Two slurred, two tongued

iv) Slurred in pairs



v) Three slurred, one tongued

vi) Two slurred, two tongued



vii) Slurred in pairs

viii) Three slurred, one tongued



ix) One tongued, three slurred

x) One tongued, then slurred in pairs

*Patterns*

A - Scales in thirds



B - Broken chord, four-note pattern



C - Dominant seventh, broken chord form

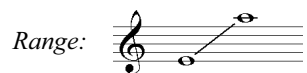


D - Diminished seventh, broken chord form



PRELIMINARY

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.




Scales Major: G and F. Natural minor: A and E.

Sustained: F major, played in minims.

Arpeggios Major: G and F. Minor: A and E.

Scales and arpeggios: articulation pattern i), compass one octave.

Sustained Note G.  To be held for 4 seconds at *mf* dynamic level.

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

Classical Pops Fun arr. B. Turner. When the Saints (Novello)

Complete Flute Player Vol. 1, The

Puff the Magic Dragon; Where Have All the Flowers Gone? (Wise)

Making the Grade - Grade 1 arr. J. Lanning. Love Me Tender; Scarborough Fair (Chester)

POLLOCK, M. **Abacadabra Flute** Annie's Song (A. & C. Black)

Skill Builders for Flute arr. S. Isacoff. Let My People Go (Schirmer ED3177)

Songs of the 50's Love Me Tender (Hal Leonard HL00841709)

Sound of Music, The - Flute Edelweiss (Hal Leonard HL00841582)

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

Best of Shrek and Shrek 2 Accidentally in Love (Cherry Lane/Hal Leonard HL02500761)

Complete Flute Player Vol. 1, The All My Loving; Chim Chim Cheree (Wise)

COX & RICKARD. **Listen and Play the Flute** Goodnight Irene; Little Bird (Allans)

Making the Grade - Grade 1 arr. J. Lanning.

Chim Chim Cher-ee; Supercalifragilisticexpialidocious (Chester)

POLLOCK, M. **Abacadabra Flute** Clown Dance; Springtime (A. & C. Black)

SCOTT, A. **Progressive First Flute Book** The Daring Young Man on the Flying Trapeze;

Easy to C and Crystal Rock; To Slur with Love and Orange Blossom (Koala)

Songs of the 50's Jailhouse Rock (Hal Leonard HL00841709)

List C (18 marks)

One to be chosen from List A or B.

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE ONE

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.

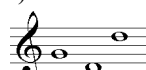


Scales Major: C, G and D. Harmonic minor: E, D and B. Melodic minor: A.
 Compass one octave. Articulation patterns i) and iii).

Sustained: C and G major, played in minims. Compass one octave. Articulation pattern i).

Chromatic: G, compass one octave. Articulation pattern i).

Arpeggios Major: C and D. Minor: D and B. Compass one octave.
 Articulation patterns i) and iii).

Sustained Notes G and D.  To be held for 6 seconds at *mf* dynamic level.

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

Australian Songbook - Flute, The Waltzing Matilda (Warner/Chappell)

Best of Shrek and Shrek 2 It is You (I Have Loved) (Cherry Lane/Hal Leonard HL02500761)

COX & RICKARD. **Listen and Play the Flute** Daisy; Skye Boat Song; The Water is Wide
 (Allans)

DE SMET, R. **First Popular Pieces for Flute**

After the Ball; Edelweiss; Love Me Tender; O Sole Mio; Wooden Heart (Wise)

Easy Flute Solos Jenny June; Katy Bell; Nellie Bly; Old Dog Tray (Amsco AM 40320)

Making the Grade - Grade 1 arr. J. Lanning.

Country Gardens; Morning Has Broken; One Day at a Time (Chester)

POLLOCK, M. **Abacadabra Flute**

Kookaburra; Morningtown Ride (1st flute); Mr Frog's Wedding (A. & C. Black)

SCOTT, A. **Progressive First Flute Book** Mary Ann; Beautiful Brown Eyes (1st part)
 (Koala)

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

Amazing Solos for Flute and Keyboard The Wang Wang Blues (Boosey & Hawkes 063558R)

Classical Pops Fun arr. B. Turner. Freight Train; House of the Rising Sun (Novello)

Easy Flute Solos Roll, Jordan, Roll (Amsco AM 40320)

Making the Grade - Grade 1 arr. J. Lanning. This Ole House (Chester)

NORTON, C. **Improvise Microjazz for Flute** "A" and Thoughtful; Scottish
 (Boosey & Hawkes 079711G)

Microjazz Flute Collection 2 Duet; Easy Does It; Face in the Crowd; Young at Heart
 (B. & H. 139817U)

REEMAN, J. **Jazzy Flute Vol. 1** Day Out; Lord of the Dance (Universal)

Skill Builders for Flute arr. S. Isacoff. Crossroads; Worried Man Blues (Schirmer ED3177)

Songs of the 50's Mister Sandman (Hal Leonard HL00841709)

GRADE ONE (Continued)**List C** (18 marks) *One to be chosen***ABBA - Easy Play Along for Flute**

Fernando; I Have A Dream; Mamma Mia; Money, Money, Money (Wise AM 971014)

Best of Shrek and Shrek 2 I'm a Believer; Little Drop of Poison

(Cherry Lane/Hal Leonard HL02500761)

CHANG, P. Fascinatin' Flute Whimsy (Diva Pub./Encore)**Complete Flute Player Vol. 1, The** And I Love Her; Arriverderci Roma; Do-Re-Mi

(Wise AM62852/Music Sales)

DE SMET, R. First Popular Pieces for Flute

All My Loving; Do-Re-Mi; Norwegian Wood; Sailing (Wise)

Easy Film Tunes For Flute Can You Feel the Love Tonight (Music Sales)**Film Favorites** My Heart Will Go On; Pirates of the Caribbean (Hal Leonard HL00860140)**Making the Grade - Grade 1** arr. J. Lanning. I'd Like to Teach The World To Sing (Chester)**Movie Favorites** Chariots of Fire; Forrest Gump (Hal Leonard HL00860009)**Movie Music** I Walk the Line; Learn to Be Lonely (Hal Leonard HL00842089)**SCOTT, A. Progressive First Flute Book** Rock Riff 1 and Mick's Mexican Mix (Koala)**Songs of the 50's** All I Have to Do is Dream (Hal Leonard HL00841709)**Songs of the 60's** Green, Green Grass of Home; Moon River;

What a Wonderful World; What the World Needs Now (Hal Leonard HL00841719)

Sound of Music, The - Flute The Sound of Music (Hal Leonard HL00841582)**Sight Reading** (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE TWO****Technical Work** (20 marks) *From memory. Articulation patterns: see page 25.**Technical work is set out in the ANZCA Flute Technical Work book.***Scales** Major: G, D and F, compass two octaves; B flat, compass one octave.

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

Melodic minor: E and D, compass two octaves.

Articulation patterns i), ii) minimum 8 notes per slur, and iv). MM ♩ = 60, two notes per beat.

Sustained: G, D, F and B flat major, 1st octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: G and D, compass two octaves.

Articulation patterns i), and ii) minimum 8 notes per slur. MM ♩ = 60, two notes per beat.

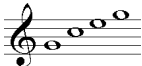
GRADE TWO (Continued)**Arpeggios** Major: G and F, compass two octaves; B flat, compass one octave.

Minor: E and D, compass two octaves; B, compass one octave.

Articulation patterns i), ii) minimum 8 notes per slur, and iv). MM ♩ = 60, two notes per beat.

Broken Chords (3 note - Pattern A) Major: C, G and D. Articulation patterns i) and vi).

MM ♩ = 52, three notes per beat.

Sustained Notes G, C and E.  To be held for min. 8 sec. at *mf* dynamic level.**List A** (18 marks) *One to be chosen***BAILEY, K. Jazz Incorporated Vol. 1** Snappy Rag (Bailey)**Broadway & Hollywood Classics** Leaving on a Jet Plane (Cherry Lane/Hal Leonard HL02500433)**CHANG, P. Fascinatin' Flute** Leaps and Bounds (Diva Publ./Encore)**Complete Flute Player Vol. 1, The** Lavender Blue (Wise)**Country Folk** arr. C. Cowles. Irish Stew; Musical Box, The - Nursery Song

(Cool Music/Music Knowledge)

Classical Pops Fun arr. B. Turner. Cielito Lindo (Novello)**DE SMET, R. First Popular Pieces for Flute** Sunrise, Sunset (Wise)**EFRAEMSON, D. Malumba - World Music Solos for Flute, Volume 1** Wattle St. Calypso

(www.malumba.com)

Film Favorites May It Be (Hal Leonard HL00860140)**LEDBURY, O. Flute Salad** On The Dot; 0600 (Brass Wind)**POLLOCK, M. Abracadabra Flute** El Condor Pasa (1st flute); Plaisir D'Amour (A. & C. Black)**REEMAN, J. Jazzy Flute Vol. 1** Morning has Broken**Jazzy Flute Vol. 2** Bobby Shaftoe (Universal)**SCOTT, A. Progressive First Flute Book*** *Any two* of the following:

Morning has Broken, The Galway Piper and Scarborough Fair (Koala)

These solos are also available in Progressive Flute Method Book 1 (Koala 18305).*WALKER, J. Five Little Pieces** Entr' Acte (Studio Music/Music Knowledge)**ZGRAJA, K. Modern Flutist 1 - 10 Easy Concert Pieces** Dream (Schott 8422)**List B** (18 marks) *One to be chosen***Classical Pops Fun** arr. B. Turner. Bill Bailey Won't You Please Come Home (Novello)**MARSHALL, A. Take Up Jazz** My Very First Blues no. 2 or 3 (Chester)**Movie Music** And All That Jazz; Georgia on My Mind (Hal Leonard HL00842089)**Music of Henry Mancini Plus One, The** Baby Elephant Walk; Pink Panther, The (Warner)**NORTON, C. Improvise Microjazz for Flute** "D" (with improv.) (Boosey & Hawkes 079711G)**Microjazz Flute Collection 2**

Carthorse Rag; Feeling Blue; Film Theme; Gospel; Train Blues (B. & H. 139817U)

REEMAN, J. Jazzy Flute Vol. 1 Heartbeat**Jazzy Flute Vol. 2** Summer Evening (Universal)**Skill Builders for Flute** arr. Isacoff. Mama Don't 'Low and Shortnin' Bread

(Schirmer ED3177)

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

- Solo Plus Standards & Jazz: Flute Bouncin' with Bud; In Walked Bud (Amsco AM 947485)
Songs of the 50's Autumn Leaves; (You've Got) Personality (Hal Leonard HL00841709)
Songs of the 60's King of the Road; Travelin' Man (Hal Leonard HL00841719)
 VAN ROSS, P. 15 Fun Pieces for Flute, Volume 1 Back Chat; Blues Control
 (Music Allsorts, www.musicallsorts.com)
20 Jazz Greats Hit the Road Jack (Wise AM 970442)

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

- ABBA - Easy Play Along for Flute Chiquitita; Dancing Queen; Thank You for the Music
 (Wise AM 971014)
Australian Songbook - Flute, The I Am Australian; The Man from Snowy River
 (Warner/Chappell)
Best of Shrek and Shrek 2 Fairy Godmother Song (Cherry Lane/Hal Leonard HL02500761)
Broadway & Hollywood Classics Consider Yourself (Cherry Lane/Hal Leonard HL02500433)
Broadway Favorites Tomorrow (Hal Leonard HL00860035)
Classical Pops Fun arr. B. Turner. Sloop John B (Novello)
Complete Flute Player Vol. 1, The Yesterday
C.F.P. Vol. 2 Close to You; Feed the Birds; Norwegian Wood; A Spoonful of Sugar;
 When I'm 64 (Wise)
 DE SMET, R. First Popular Pieces for Flute Michelle; Nellie the Elephant (Wise)
Easy Film Tunes For Flute Colors of the Wind (Music Sales)
Film Favorites The Rainbow Connection (Hal Leonard HL00860140)
 KERSHAW, R. Let's Dance - 5 Latin-American Dances for Flute and Piano
 Simple Samba (Pan Educational Music 44)
 LLOYD WEBBER, A. Cats Selection for Flute and Piano Old Deuteronomy
 (Faber 0571509819)
 Memory (Solo sheet in B flat) (Faber 057150745X)
Movie Favorites Back to the Future; The John Dunbar Theme; Somewhere Out There
 (Hal Leonard HL00860009)
Movie Music Theme from *Spider Man* (Hal Leonard HL00842089)
 SCOTT, A. Progressive First Flute Book Beautiful Dreamer* (Koala)
 *This solo is also available in Progressive Flute Method Book 1 (Koala 18305).
Songs of the 50's The Great Pretender (Hal Leonard HL00841709)
Songs of the 60's Born Free; Can't Help Falling in Love; Yesterday
 (Hal Leonard HL00841719)
Sound of Music, The - Flute Do-Re-Mi; The Lonely Goatherd; My Favorite Things
 (Hal Leonard HL00841582)
Star Trek Themes Theme from *Star Trek*; Star Trek - The Motion Picture;
 Theme from *Star Trek: First Contact* (Hal Leonard HL00841277)
 ZGRAJA, K. Modern Flutist 1 - 10 Easy Concert Pieces Pop Menuett (Schott 8422)

Sight Reading (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-24***GRADE THREE**

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.



- Scales** Major: A, F and E flat, compass two octaves; B flat, compass one octave.
 Harmonic minor: G, C and F sharp, compass two octaves.
 Melodic minor: G, compass two octaves; B, compass one octave.
 Articulation patterns i), ii) minimum 16 notes per slur, and iv).
 MM ♩ = 72, two notes per beat.
 Sustained: A, F, E flat and B flat major, 1st octave, played in minims. Compass one octave.
 Articulation pattern i) 4 notes per breath. MM ♩ = 60.
 Chromatic: C and F, compass two octaves.
 Articulation patterns i), and ii) minimum 16 notes per slur. MM ♩ = 72, two notes per beat.
Arpeggios Major: A and E flat, compass two octaves; B flat, compass one octave.
 Minor: G, C and F sharp, compass two octaves.
 Articulation patterns i), ii) minimum 16 notes per slur, and iv).
 MM ♩ = 72, two notes per beat.
Broken Chords (3 note - Pattern A) Major: F and A. Minor: G and C.
 Articulation patterns i) and vi). MM ♩ = 60, three notes per beat.
Sustained Note Any note of A major scale, 1st octave.
 To be held for a minimum of 10 seconds at *mf* dynamic level.

**Candidates must embellish the printed music where appropriate, especially in repeats.*

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

- Amazing Solos for Flute and Keyboard Original Rags - Joplin (Boosey & Hawkes 063558R)
Australian Songbook - Flute, The My Country (Warner/Chappell)
Broadway & Hollywood Classics Day-O (The Banana Boat Song)
 (Cherry Lane/Hal Leonard HL02500433)
 CHANG, P. Fascinatin' Flute Flirtatious!; Lickety Split (Diva Pub./Encore)
Classical Pops Fun arr. B. Turner.
 Dixie; La Cumparsita; La Paloma; Plaisir D'Amour; Swing Low, Sweet Chariot (Novello)
Complete Flute Player Vol. 2, The The Entertainer
C.F.P. Vol. 4 El Condor Pasa; Mexican Hat Dance (Wise)
Easy Film Tunes For Flute The Entertainer (Music Sales)
 EFRAEMSON, D. Malumba - World Music Solos for Flute, Volume 1
 Real Time; Romany Nights; Tweet Tweet (www.malumba.com)
 HOOLEY, B. Windjammer Series: Book 1 Melody of the Highlands
 (Crux Music Services, www.cruxmusic.com.au)

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

- LEDBURY, O. Flute Salad J S B; Waltzer (Brass Wind)
 REEMAN, J. Jazzy Flute Vol. 2 Drunken Sailor (Universal)
Roll Over Bach arr. A. Gorb. Sunrise, Sunset (Brass Wind)
Skill Builders for Flute arr. Isacoff. The Entertainer; La Bamba and The Rakes of Mallow;
 Turkey in the Straw and Joshua Fought the Battle of Jericho (Schirmer ED3177)
 WALKER, J. Five Little Pieces Valse Sérieuse (Studio Music/Music Knowledge)

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

- BAILEY, K. Jazz Incorporated Vol. 1 Little Brown Feet (Bailey)
Complete Flute Player Vol. 2, The As Time Goes By (Wise)
Gershwin By Special Arrangement arr. C Strommen. Embraceable You (Warner)
 ISACOFF, S. Jazz Time A Little Mo' Satch (Boosey & Hawkes 072814U)
Jazz & Blues - Playalong Solos for Flute Cry Me a River; Moonglow
 (Hal Leonard HL00841438)
 MARSHALL, A. Take Up Jazz My Very First Blues no. 20 and p.23 no. 68 (Chester)
Music of Henry Mancini Plus One, The Peter Gunn Theme (Warner)
 NORTON, C. Concert Collection for Flute
 Barbara Allen; Swing Low; Were You There? (Boosey & Hawkes/Hal Leonard HL48019405)
Improvise Microjazz for Flute Any *two* of the following:
 Misty Day, Moving Along *and* Young at Heart (Boosey & Hawkes 079711G)
Microjazz Flute Collection 2 The Joker; Riff Laden; Swing Out Sister;
 Dreaming *and one of the following*: Haiku, Song or Folk Shuffle (B. & H. 139817U)
Play Jazztime - Flute and Piano arr. Adams. Someone to Watch Over Me (Faber 0571518222)
 POLLOCK, M. Abracadabra Flute Summertime (A. & C. Black)
 REEMAN, J. Jazzy Flute Vol. 2 Heavy; Good Morning (Universal)
 SCOTT, A. Progressive First Flute Book Blues Scale; Creepy Blues (Koala)
Solo Plus Standards & Jazz: Flute Anthropology; Ladybird (Amsco AM 947485)
Songs of the 50's Lullaby of Birdland; Misty (Hal Leonard HL00841709)
Songs of the 60's Baby Elephant Walk (Hal Leonard HL00841719)
 STOKES, R. Jazz Singles no. 1 (Hunt/Music Knowledge)
 VAN ROSS, P. 15 Fun Pieces for Flute, Volume 1
 Bop Hop; Hop Scotch; Rumba; Tango for 'H' (Music Allsorts, www.musicalsorts.com)
 ZGRAJA, K. Modern Flutist 1 - 10 Easy Concert Pieces Blue Star (Schott 8422)
20 Jazz Greats Fever; Take the "A" Train (Wise AM 970442)

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

- BAILEY, K. Jazz Incorporated Vol. 1 Moonlight Air (Bailey)
Broadway & Hollywood Classics The Impossible Dream; My Favorite Things
 (Cherry Lane/Hal Leonard HL02500433)
Classical Pops Fun arr. B. Turner. The Leaving of Liverpool (Novello)
Complete Flute Player Vol. 2, The Are You Lonesome Tonight; Consider Yourself
C.F.P. Vol. 4 Money Money (Wise)

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

- Film Favorites Music from *Shrek* (Medley); Zorro's Theme (Hal Leonard HL00860140)
 KERSHAW, R. Let's Dance - 5 Latin-American Dances for Flute and Piano
 Busy Bossa-Nova; Tantalizing Tango (Pan Educational Music 44)
Lion King, The Can You Feel the Love Tonight (p.10) (Hal Leonard HL00849949)
 LLOYD WEBBER, A. Cats Selection for Flute and Piano
 Mr Mistoffelees; The Old Gumbie Cat (Faber 0571509819)
Movie Favorites Raiders March (Hal Leonard HL00860009)
Movie Music Seasons of Love (Hal Leonard HL00842089)
Music of Henry Mancini Plus One, The Fluter's Ball (Warner)
Play Ballads arr. J. Kember. Hello (Faber 0571520022)
 POLLOCK, M. Abracadabra Flute Last of the Summer Wind (A. & C. Black)
Songs of the 50's Fly Me to the Moon (Hal Leonard HL00841709)
Songs of the 60's Hey Jude; There's a Kind of Hush (Hal Leonard HL00841719)
Star Trek Themes Star Trek II - The Wrath of Khan; Star Trek IV - The Voyage Home;
 Theme from *Star Trek: Deep Space Nine* (Hal Leonard HL00841277)
 ZGRAJA, K. Modern Flutist 1 - 10 Easy Concert Pieces Rock Toccata (Schott 8422)
20 Jazz Greats Perdido; Perhaps, Perhaps, Perhaps; Sway (Wise AM 970442)

Sight Reading (10 marks) *See page 20***Aural Tests** **General Knowledge** (8 marks each) *See pages 21-24***GRADE FOUR**

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: A, E, E flat and A flat. Harmonic minor: F, F sharp and C sharp.
 Melodic minor: C, F and F sharp. Compass two octaves.

Sustained: A, E, E flat and A flat major, 1st octave, played in minims. Compass one octave.
 Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: A and E flat, compass two octaves.

Arpeggios Major: E, E flat and A flat. Minor: F, F sharp and C sharp.
 Compass two octaves.

Broken Chords (4 note - Pattern B) Major: E and E flat. Minor: D and F.

GRADE FOUR (Continued)

All technical work above to be played as follows, unless otherwise indicated:
Articulation patterns i), ii) one breath, iv) and vii). MM ♩ = 96, two notes per beat.

Sustained Note Any note of D major scale.

To be held for a minimum of 10 seconds at *mf* dynamic level.

Clear tone and consistency of pitch will be expected.

*Candidates must embellish the printed music where appropriate, especially in repeats.

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

Broadway & Hollywood Classics The Entertainer (Cherry Lane/Hal Leonard HL02500433)

CHANG, P. **Fascinatin' Flute** Giggles; Sprinkles (Diva Pub./Encore)

Complete Flute Player Vol. 4, The Cascades; Londonderry Hornpipe; Midnight Sun (Wise)

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

Calypsonic; Samba Samba Samba; 3 Foot Stomp (www.malumba.com)

GALWAY & MANCINI. **In the Pink** Pennywhistle Jig (Belwin)

HOOLEY, B. **Windjammer Series: Book 1** Dance of the Wombats
(Crux Music Services, www.cruxmusic.com.au)

LEDBURY, O. **Flute Salad** Going Solo; Ragged Robin (Brass Wind)

WALKER, J. **Five Little Pieces** Polka (Studio Music/Music Knowledge)

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

BAILEY, K. **Jazz Incorporated Vol. 1** Jumbuck Jive; Blue Mood (Bailey)

Gershwin By Special Arrangement arr. C. Strommen. Fascinatin' Rhythm; A Foggy Day
(Warner)

HOOLEY, B. **Windjammer Series: Book 2** Millennium Boogie
(Crux Music Services, www.cruxmusic.com.au)

ISACOFF, S. **Jazz Time** Bird Song; Snow Dance (Boosey & Hawkes 072814U)

Jazz & Blues - Playalong Solos for Flute Fever; Opus One; Satin Doll
(Hal Leonard HL00841438)

KEANE, R. **Flute Breaks** Swingin' Down South (Wits' End WEM 0011)

MARSHALL, A. **Take Up Jazz**
p.18 no. 47 Study in Blue and p.20 no. 58 Pentatonic and Blue Note Blues (Chester)

NORTON, C. **Concert Collection for Flute** Didn't My Lord Deliver Daniel?;

Drunken Sailor; A Latin Musical Joke; Nobody Knows; Seville Stomp
(Boosey & Hawkes/Hal Leonard HL48019405)

Improvise Microjazz for Flute Train Blues (with improv.) and Set Piece; Into the Night
(Boosey & Hawkes 079711G)

Microjazz Flute Collection 2

A Cheerful Song; Plus Fives; Sheer Grace; Springboard and Love Song (B. & H. 139817U)

Play Jazztime - Flute and Piano arr. S. Adams. I'm Getting Sentimental Over You
(Faber 0571518222)

Play the Duke Caravan; Satin Doll (Hal Leonard HL00841515)

Skill Builders for Flute arr. S. Isacoff. Pistol Blues and Chrysanthemum (Schirmer ED3177)

Solo Plus Standards & Jazz: Flute Swinging on a Star (Amsco AM 947485)

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

STOKES, R. **Jazz Singles** no. 3 or 6 (Hunt/Music Knowledge)

VAN ROSS, P. **15 Fun Pieces for Flute, Volume 1** Confusing Musings;

Cookin' with Some Attitude; Joker's Polka (Music Allsorts, www.musicallsorts.com)

WEDGEWOOD, P. **Jazzin' About** Free Fall and Hot on the Line;

Ho Down-Show Down and Tequila Sunrise (Faber 0571512755)

20 Jazz Greats Fly Me to the Moon; Harlem Nocturne; I'm Gettin' Sentimental Over You
(Wise AM 970442)

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

BAILEY, K. **Jazz Incorporated Vol. 1** Devil May Care (Bailey)

Broadway & Hollywood Classics This Is the Moment (Cherry Lane/Hal Leonard HL02500433)

Complete Flute Player Vol. 4, The Ob-la-di, Ob-la-da; The Sounds of Silence (Wise)

HART, P. **City Life** no. 2 or 3 (Brass Wind)

HOOLEY, B. **Windjammer Series: Book 1** Don't Stop!; 'Round About Then
Book 2 For Rose (Crux Music Services, www.cruxmusic.com.au)

KERSHAW, R. **Let's Dance - 5 Latin-American Dances for Flute and Piano**

Haunting Habanera; Rumbustious Rumba (Pan Educational Music 44)

Play Ballads - Flute and Piano arr. J. Kember.

Killing Me Softly; What The World Needs Now (Faber 0571520022)

Roll Over Bach arr. A. Gorb. A Lot of Livin' To Do (Brass Wind)

ZGRAJA, K. **Modern Flutist 1 - 10 Easy Concert Pieces** Tango Andaluz (Schott 8422)

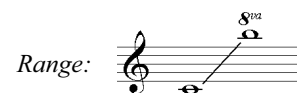
20 Jazz Greats The Girl from Ipanema (Wise AM 970442)

List D (14 marks)

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 21-24***GRADE FIVE**

Technical Work (20 marks) *From memory. Articulation patterns: see pages 25-26.*
Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: E, B, C sharp and A flat. Harmonic minor: A, C sharp and B flat.
Melodic minor: F sharp, C sharp and B flat.

GRADE FIVE (Continued)

Sustained: E, B, C sharp and A flat major, 2nd octave, played in minims. Compass one octave. Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: E and A flat.

Scales in thirds (Pattern G): C, G and D major.

Double tonguing on repeated notes: E major and A harmonic minor.

Articulation pattern xiii). MM ♩ = 92.

Jazz Technical Work

Candidates choosing List C Option 2 must prepare the following additional scales.

Aeolian: F sharp, C sharp, C and F, compass one octave.

Arpeggios Major: E, B, C sharp and A flat. Minor: A, C sharp, C and B flat.

Dominant sevenths (Pattern C) of E, B, C sharp and A flat.

Broken Chords (4 note - Pattern B) Major: B, C sharp and A flat.

Minor: A, C sharp and B flat.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, v) and viii). MM ♩ = 76, four notes per beat.

Compass two octaves.

Sustained Note Any note to G2. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

*For Lists B and C, candidates must embellish the printed music where appropriate, especially in repeated passages.

*Students studying Year 11 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

EFRAEMSON, D. Malumba - World Music Solos for Flute, Volume 1 Afro Jig (www.malumba.com)

HANNAN, M. Ten Short Modal Pieces Any four pieces (Australian Music Centre)

HART, P. City Life no. 1 (Brass Wind)

LEDBURY, O. Flute Salad Imaginings (Brass Wind)

MARSHALL, A. Take Up Jazz All of the following: p.70 Solo on the Dixie Progression (no. 157) and p.75 Turn Around Progressions applied to melodies 165 and 166 (Chester)

NORTON, C. Concert Collection for Flute The Young Huntsman (Boosey & Hawkes/Hal Leonard HL48019405)

STOKES, R. Jazz Singles no. 2 (Hunt/Music Knowledge)

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

GALWAY & MANCINI. In the Pink The Thorn Birds Theme (Belwin)

Gershwin By Special Arrangement arr. C. Strommen.

Nice Work If You Can Get It; Strike Up The Band (Warner)

GRADE FIVE (Continued)**List B** (Continued)

HOOLEY, B. Windjammer Series: Book 1 I'm Still Thinking (Crux Music Services, www.cruxmusic.com.au)

ISACOFF, S. Jazz Time Like a Man Walking on Eggshells and On the Rise (Boosey & Hawkes 072814U)

Play Ballads - Flute and Piano arr. J. Kember. C'est La Vie (Faber 0571520022)

Play the Duke In a Sentimental Mood; Mood Indigo (Hal Leonard HL00841515)

Roll Over Bach arr. A. Gorb. In the Mood (Brass Wind)

WALKER, J. Five Little Pieces Scots Jig (Studio Music/Music Knowledge)

or

Arrangement and own improvisation on one or two popular/rock pieces of the candidate's choice. Minimum duration: 4 minutes. Selection details must be submitted with the entry.

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

Option 1 - Set Piece *One to be chosen, or a selection from List B or D.*

BAILEY, K. Jazz Incorporated Vol. 1 Stokers Siding; A Wily Bossa Vol. 2 Al's Cafe; Blue Waltz; Cookin' with Gas; Get Eccentric; Riff-Raff Rock (Bailey)

GALWAY & MANCINI. In the Pink The Pink Panther (Belwin)

Gershwin By Special Arrangement arr. C. Strommen. I Got Rhythm (Warner)

Jazz & Blues - Playalong Solos for Flute

Fly Me to the Moon; Harlem Nocturne; Take the "A" Train (Hal Leonard HL00841438)

NORTON, C. Microjazz Flute Collection 2

Oriental Flower and either Rolling Stock or Home Blues (Boosey & Hawkes 139817U)

Play the Duke Don't Get Around Much Anymore; Take the "A" Train (Hal Leonard HL00841515)

VAN ROSS, P. 15 Fun Pieces for Flute, Volume 1 The Kool Reel (Music Allsorts, www.musicallsorts.com)

Option 2 - Jazz Improvisation

One or two pieces in any jazz style of the candidate's choice. Minimum duration: 3 minutes.

The piece/s must contain improvisation, and may be accompanied by either piano, guitar or both, or a backing recording. Selection details must be submitted with the entry.

Note: Candidates selecting this option must also prepare the Jazz Technical Work.

Recommended source books for this option:

AEBERSOLD, J. A New Approach to Jazz Improvisation

52 volumes with play-a-long recordings and melodies transposed for all instruments.

The New Real Book Volumes 1 & 2 (Sher)

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

BANDT, R. Drifts in the Sand (Australian Music Centre)

BRANDMAN, M. Antics (Jazzem/Encore Dist.)

BRUCE, R. Wishful Thinking and Sicilienne (Music Sales)

FUKISHIMA, K. Three Pieces from "Chu-U" (Peters)

GRADE FIVE (Continued)**List D** (Continued)

- HILL, M. The Dancing Fawn (Boosey & Hawkes)
 HOLLEY, A. Birds of Opal and Other Pieces Cage of Gold; Cloud Rim (EMI)
 IBERT, J. Aria (Arranged for Flute and Piano) (Leduc)
 SHORT, M. Sonatina no. 1 1st and 2nd or 3rd and 4th movements (Studio Music)
 WHITTICKER, M. Min-Ame for Flute and Tape* (Australian Music Centre)
 *This must be performed with the recorded accompaniment.

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 21-24

GRADE SIX

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

Technical Work (20 marks) From memory. Articulation patterns: see pages 25-26.
 Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: B, F sharp, F and B flat.

Harmonic and melodic minor: F, B flat, E flat and A flat.

Sustained: B, F sharp, F and B flat major, 2nd octave, played in minims.

Compass one octave. Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: B and D flat.

Scales in thirds (Pattern G): A, F, B flat and E flat major.

Double tonguing on repeated notes: F sharp and F major; E flat and A flat harmonic minor.

Articulation pattern xiii). MM ♩ = 92.

Jazz Technical Work

Candidates choosing List C Option 2 must prepare the following additional scales.

Dorian: C sharp, F, B flat and E flat, compass one octave.

Arpeggios Major: B, F sharp, F and B flat. Minor: F, B flat, E flat and A flat.

Dominant sevenths (Pattern C) of B, F sharp, C sharp and F.

Broken Chords (4 note - Pattern B) Major: B, C sharp and F.

Minor: B flat, E flat and A flat.

GRADE SIX (Continued)

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, v), viii), ix) and x). MM ♩ = 80, four notes per beat.
 Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**For Lists B, C and D, candidates must embellish the printed music where appropriate, especially in repeated passages.*

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

- BOLLINGER, P. The Birds of My Gully (Classical)
Requires a b-foot joint, or the appropriate sections may be transposed up an octave.
Complete Flute Player Vol. 4, The Can't Buy Me Love and Lawrence of Arabia (Wise)
 EFRAEMSON, D. Malumba - World Music Solos for Flute, Volume 1 Mt. Eden; Yalla
 (www.malumba.com)
 HOLLAND, D. Holiday Piece for Melanie (Australian Music Centre)
 Play the Duke Sophisticated Lady (Hal Leonard HL00841515)
 STOKES, R. Jazz Singles no. 4 (Hunt/Music Knowledge)

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

- GALWAY & MANCINI. In the Pink Baby Elephant Walk; Pie in the Face Polka (Belwin)
Jazz & Blues - Playalong Solos for Flute Yardbird Suite (Hal Leonard HL00841438)

or

Arrangement and own improvisation on one or two popular/rock pieces of the candidate's choice. Minimum duration: 5 minutes. Selection details must be submitted with the entry.

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

Option 1 - Set Piece A selection from List B or D.

Option 2 - Jazz Improvisation

One or two pieces in any jazz style of the candidate's choice. Minimum duration: 5 minutes.

The piece/s must contain improvisation, and may be accompanied by either piano, guitar or both, or a backing recording. Selection details must be submitted with the entry.

Note: Candidates selecting this option must also prepare the Jazz Technical Work.

See Grade Five for recommended source books.

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

- BANDT, R. Flight and
 BEATH & WULAN. Guardian of Earth and Rice (Australian Music Centre)
 BLOCH, E. Suite Modale 1st and 2nd or 3rd and 4th movements (Broude)
 BOYD, A. Goldfish Through Summer Rain (Faber)

GRADE SIX (Continued)**List D** (Continued)

- FERGUSON, H. Three Sketches *Any two movements* (Hawkes & Son)
 FREELAND, J. Waltzing Matilda Variations (Allans)
 HEIDEN, Five Short Pieces *Any three* (Southern Music Co.)
 HOLLAND, D. Elegy (Allans)
 HURD, M. Sonatina *Any two movements* (Novello)
 HYDE, M. Five Solos for Flute and Piano
 Dancing Shadows or Marsh Birds and one other movement (Castle)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE SEVEN

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

Technical Work (20 marks) *From memory. Articulation patterns: see pages 25-26. Technical work is set out in the ANZCA Flute Technical Work book.*



Scales Major: A, F sharp, B flat and E flat.

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

Sustained: A, F sharp, B flat and E flat major, 2nd octave, played in minims.

Compass one octave. Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: E flat, E, F sharp, G, A flat and B flat.

Scales in thirds (Pattern G): E, F sharp, C sharp and A flat major;

A, D, G and C harmonic minor.

Double tonguing on repeated notes: any scale set for the grade. Articulation pattern xiii).

MM ♩ = 108.

Triple tonguing on repeated notes: any scale set for the grade. Articulation pattern xiv).

MM ♩ = 88.

Jazz Technical Work

Candidates choosing List C Option 2 must prepare the following additional scales.

Mixolydian and phrygian: G, D, B and E flat, compass one octave.

Arpeggios Major: A, F sharp, B flat and E flat. Minor: E, B, F sharp and A flat.

Dominant sevenths (Pattern C) of A, F sharp, B flat and E flat.

Diminished sevenths (Pattern E) of A, B and C sharp.

GRADE SEVEN (Continued)

Broken Chords (4 note - Pattern B) Major: A, F sharp and B flat. Minor: E, B and F sharp.
 Dominant sevenths (Pattern D) of A, F sharp, B flat and E flat.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, v), viii), ix), x), xi) and xii).

MM ♩ = 88, four notes per beat. Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**For Lists B, C and D, candidates must embellish the printed music where appropriate, especially in repeated passages.*

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

EFRAEMSON, D. Malumba - World Music Solos for Flute, Volume 1 Firedance
 (www.malumba.com)

GROSS, E. Three Bagatelles for Flute (Leeds/Australian Music Centre)

HANNAN, M. In Utter Darkness (Australian Music Centre)

La Flute Dans La Repertoire Vol. 1 arr. P. A. Valade.

Funf Geistliche Leider - Weber; Symphonies Pour Instruments a Vent - Stravinsky (Lemoine)

TATTERSAL, M. Franklin River (Cootamundra Music/Australian Music Centre)

VARÈSE, E. Density 21.5 (Franco Columbo)

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

GALWAY & MANCINI. In the Pink Speedy Gonzales (Belwin)

or

Arrangement and own improvisation on one popular/rock piece of the candidate's choice.

Minimum duration: 6 minutes. Selection details must be submitted with the entry.

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

Option 1 - Set Piece *A selection from List B or D.*

Option 2 - Jazz Improvisation

One piece in any jazz style of the candidate's choice. Minimum duration: 6 minutes.

The piece must contain improvisation, and may be accompanied by either piano, guitar or both, or a backing recording. Selection details must be submitted with the entry.

Note: Candidates selecting this option must also prepare the Jazz Technical Work.

See Grade Five for recommended source books.

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

BERKELEY, L. Sonatina (Schott)

BOYD, A. Bali Moods 1 or 2 (Australian Music Centre)

BRUMBY, C. Four Miniatures (Australian Music Centre)

GRADE SEVEN (Continued)**List D** (Continued)

- CARLSON, R. Waterfall in Spring (Flexi-Fingers)
 COOKE, A. Sonatina (Oxford University Press)
 GLANVILLE-HICKS, P. Sonatina (Schott)
 GOOSENS, E. Scherzo Fantasque (Leduc)
 HOOLEY, B. Windjammer Series: Book 2 La Cordillera de los Andes
 (Crux Music Services, www.cruxmusic.com.au)
 HYDE, M. Sonata for Flute and Piano (Australian Music Centre)
 JOLIVET, A. Fantasie-Caprice (Leduc)
 KENNAN, K. Night Soliloquy (Fischer)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE EIGHT

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

Technical Work (20 marks) *From memory. Articulation patterns: see pages 25-26. Technical work is set out in the ANZCA Flute Technical Work book.*



Scales Major: G, D, B, F and A flat.

Harmonic and melodic minor: A, B, C sharp, C* and E flat.

Compass two octaves, except * 3 octaves.

Sustained: G, D, B, F and A flat major, 2nd octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: on any note. Compass two octaves, except C three octaves.

Scales in thirds (Pattern G): all major and harmonic minor scales set for the grade.

Double tonguing on repeated notes: any scale set for the grade. Articulation pattern xiii).
 MM ♩ = 132.

Triple tonguing on repeated notes: any scale set for the grade. Articulation pattern xiv).
 MM ♩ = 100.

Jazz Technical Work

Candidates choosing List C Option 2 must prepare the following additional scales.

Lydian and locrian: C, A, E and F sharp, compass one octave.

GRADE EIGHT (Continued)

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

Dominant sevenths (Pattern C) of G, D, F and A flat.

Diminished sevenths (Pattern E) of G, D and F sharp.

Broken Chords (4 note - Pattern B) Major: G, D, F and A flat.

Minor: A, B, C sharp and E flat.

Dominant sevenths (Pattern D) of G, D, F and A flat.

Diminished sevenths (Pattern F) of G, D and F sharp.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii), v), viii), ix), x), xi) and xii). MM ♩ = 108, four notes per beat.

Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *pianissimo* to *fortissimo* and back to *pianissimo*.

**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.*

**For Lists B, C and D, candidates must embellish the printed music where appropriate, especially in repeated passages.*

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

GERHARD, R. Cappuccio (Mills)

HEATH, D. Coltrane for Solo Flute (Boosey & Hawkes)

IBERT, J. Piece for Solo Flute (Leduc)

La Flute Dans La Repertoire Vol. 1 arr. P. A. Valade.

Kammersymphonie no. 1 - Schönberg; Octandre - Varèse (Lemoine)

SITZKY, L. Sonata for Solo Flute (Albert)

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

GALWAY & MANCINI. In the Pink Cameo for James (Belwin)

or

Arrangement and own improvisation on one popular/rock piece of the candidate's choice. Minimum duration: 7 minutes. Selection details must be submitted with the entry.

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

Option 1 - Set Piece *A selection from List B or D.*

Option 2 - Jazz Improvisation

One piece in any jazz style of the candidate's choice. Minimum duration: 7 minutes.

The piece must contain improvisation, and may be accompanied by either piano, guitar or

GRADE EIGHT (Continued)**List C** (Continued)

both, or a backing recording. Selection details must be submitted with the entry.
 Note: Candidates selecting this option must also prepare the Jazz Technical Work.
See Grade Five for recommended source books.

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

BOYD, A. Red Sun; Chill Wind; Cloudy Mountain (Australian Music Centre)
 BRUMBY, C. Sonatina (Australian Music Centre)
 GRIFFES, C. T. Poem (Schirmer)
 KEANE, R. Impatiens (Solo sheet) (Wits' End WEM 0004/Music Sales)
 MARTINU, B. First Sonata (Schirmer)
 MILHAUD, D. Sonatine (Durand)
 POULENC, F. Sonata (Chester)

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***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.

List A *One to be chosen*

ARNOLD, M. Fantasy for Solo Flute (Faber)
 FELD, J. Quatre Pieces (Alphonse)
 HARTZELL, E. Monologue 4 (Doblinger)
 HINDEMITH, P. Achte Stücke (Schott)
La Flute Dans La Repertoire Vol. 1 arr. Valade. Kammerkonzert - Ligeti - *all excerpts*
 (Lemoine)

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

MARTIN, F. Ballade (Universal)
 PLUSH, V. Cho No Mai (Australian Music Centre)

List B *One to be chosen*

Arrangement and own improvisation on one popular/rock piece of the candidate's choice.
 Minimum duration: 10 minutes. Selection details must be submitted with the entry.

List C *One option to be chosen*

Option 1 - Set Piece *A selection from List D.*

Option 2 - Jazz Improvisation

One piece in any jazz style of the candidate's choice. Minimum duration: 8 minutes.
 The piece must contain improvisation, and may be accompanied by either piano, guitar or both, or a backing recording. Selection details must be submitted with the entry.

See Grade Five for recommended source books.

List D *One to be chosen*

BROADSTOCK, B. Aureole (Australian Music Centre)
 BRUMBY, C. Concerto (Australian Music Centre)
 FOWLER, J. Blow Flute: Answer Echoes in Antique Lands Dying (Australian Music Centre)
 FUKISHIMA, Mei (Zerboni)
 JACOB, G. Concerto for Flute and Strings (Williams)
 RIVIER, J. Concerto pour Flute (Billaudot)
 ROUSELL, A. Joueurs de flûte Pan, Tityre, Krishna and Monsieur Péjaudie - *all* (Durand)

General Knowledge *See page 24***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 section: 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.

ASSOCIATE TEACHER DIPLOMA (Continued)**PART II: Teaching Principles** (October sitting only)

One three-hour paper.

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

PART III: Practical (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 can select at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

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

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

2. Technical work - As set for Preliminary to Grade Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.
4. Aural Tests - 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; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. 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.

**Alternative selections may be submitted to the office for approval.*

List A *One to be chosen*

BARTOLOZZI, B. Cantilena (Zerboni)

BERIO, L. Sequenza (Zerboni)

JOLIVET, A. Cinq Incantations (Boosey & Hawkes)

SHANAHAN, I. Legends Op. 5 (Australian Music Centre)

SITSKY, L. Sonata for Unaccompanied Flute (Australian Music Centre)

SMALLEY, R. Ceremony III for Solo Flute (Matilda Press, University of W. A.)

The 14 Days of Bardo Thodal (Australian Music Centre)

List B

Arrangement and own improvisation on one popular/rock piece of the candidate's choice. Minimum duration: 10 minutes. Selection details must be submitted with the entry.

List C**Jazz Improvisation**

One piece in any jazz style of the candidate's choice. Minimum duration: 10 minutes.

The piece must contain improvisation, and may be accompanied by either piano, guitar or both, or a backing recording. Selection details must be submitted with the entry.

See Grade Five for recommended source books.

LICENTIATE PERFORMER DIPLOMA (Continued)**List D** *One to be chosen*

- DREYFUS, K. Sonata for Flute and Piano (Allans)
 DUTTILLEUX, H. Sonatine (Alphonse)
 IBERT, J. Concerto (Leduc)
 JOLIVET, A. Chant de Linos (Leduc)
 MESSIAEN, O. Le Merle Noir (Leduc)
 MUCZYNSKI, R. Sonata (Schirmer)
 NIELSON, C. Concerto (Chester)
 SCULTHORPE, P. Songs of Sea and Sky (Australian Music Centre)

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 section: 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.
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.

LICENTIATE TEACHER DIPLOMA (Continued)**PART III: Practical** (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two Associate-level solos, each of a different style, are to be performed. One solo must include substantial improvisation. A Credit-standard performance will be expected.
4. Aural Tests - As set for all grades of the practical syllabus.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA - F.Dip.A.

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
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.
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 75 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.

PRELIMINARY


Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: G and F. Natural minor: A and E.
 Sustained: F major, played in minims.

Arpeggios Major: G and F. Minor: A and E.

Scales and arpeggios: compass one octave, articulation pattern i).

Sustained Note G.  To be held for 4 seconds at *mf* dynamic level.

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*) Rise and Shine! - Czerny
 (Boosey & Hawkes/Hal Leonard HL48011827)

VESTER, F. **125 Easy Classical Studies** nos. 1-7 - *any two* (Universal Wind Series)

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*) Minuet - Haydn
 (Boosey & Hawkes/Hal Leonard HL48011827)

MOYSE, L. **40 Little Pieces for Beginner Flutists**

Ah, Vous dirai-je Maman - Mozart (Allans)

Solo Pieces for the Beginning Flutist Ode to Joy - Beethoven (Mel Bay MB93815BCD)

STUART, H. **Flute Fancies** Air - Beethoven; Minuet - Pleyel; Musette - Bach (Chappell)

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*)

Hopak, Secret Garden or Wimbledon Waltz - Barratt; German Dance - Schubert
 (Boosey & Hawkes/Hal Leonard HL48011827)

Favorite Carols for Flute Solo arr. J. Hollins.

Joy to the World *and* Little Jesus Sweetly Sleep; Unto Us a Boy is Born *and* We Three Kings
 (Mel Bay MB94608)

LAWTON, S. **Young Flautist Vol. 1, The**

The Bailiff's Daughter of Islington; Come All Ye Worthy Christian Men;
 I Saw Three Ships; My Love's an Arbutus; William Taylor (OUP)

MARASCO, M. **Primo Foglio 1** Doooo (Marasco Music MM1/Encore)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE ONE

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*
Technical work is set out in the ANZCA Flute Technical Work book.




Scales Major: C, G and D. Harmonic minor: E, D and B. Melodic minor: A.
 Compass one octave. Articulation patterns i) and iii).

Sustained: C and G major, played in minims. Compass one octave. Articulation pattern i).

Chromatic: G, compass one octave. Articulation pattern i).

Arpeggios Major: C and D. Minor: D and B. Compass one octave.
 Articulation patterns i) and iii).

Sustained Notes G and D.  To be held for 6 seconds at *mf* dynamic level.

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*)

Modal Lament *and* Out-of-step March (Boosey & Hawkes/Hal Leonard HL48011827)

KINCAID, W. **Art and Practice of Modern Flute Technique Vol. 1**

p.34 Exercise 3, Gay Tune; p.44 Exercise 2, Song; p.83 Exercise 2 (MCA)

VESTER, F. **125 Easy Classical Studies** nos. 8-18 - *any two* (Universal Wind Series)

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*)

Maggie's Musette- Barratt; Sarabande - Rameau (Boosey & Hawkes/Hal Leonard HL48011827)

LAWTON, S. **Young Flautist Vol. 2, The** Theme in the Third Mode - Tallis (OUP)

MOYSE, L. **40 Little Pieces for Beginner Flutists** Minuet (5) - Handel (Allans)

Solo Pieces for the Beginning Flutist Gavotte - Corelli (Mel Bay MB93815BCD)

STUART, H. **Flute Fancies** Rigaudon - Purcell; Siciliana - Scarlatti (Chappell)

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

BARRATT, C. **Bravo! Flute** (*Accompaniment required*)

The Poughboy *and* When I was a Tailor; Torry Burn

(Boosey & Hawkes/Hal Leonard HL48011827)

Belwin Master Solos Vol. 1 Easy Flute ed. K. Snell.

Ballad of the Yellow Sun; Sarabande - Speer; Song of Hope (Belwin)

Easy Flute Solos Flow Gently, Sweet Afton (Amsco AM 40320)

Favorite Carols for Flute Solo arr. J. Hollins. Ding Dong Merrily on High (Mel Bay MB94608)

LAWTON, S. **Young Flautist Vol. 1, The**

Begone, Dull Care; Kelvin Grove; The Rising of the Lark (OUP)

MARASCO, M. **Primo Foglio 1** Autumn; Meander; Stomp (Marasco Music MM1/Encore)

GRADE ONE (Continued)**List C** (Continued)

- MOYSE, L. First Solos for the Flute Player Andante con espressione - Weber (Schirmer ED2874)
40 Little Pieces for Beginner Flutists Scotch Dance - Beethoven; Waltz - Schubert (Allans)
Play Puccini - Flute Ch'ella mi creda (Ricordi/Hal Leonard HL50484647)
Pop Goes the Classics arr. M. Oxford. Largo (from *New World Symphony*) - Dvořák (Portland)
Solo Pieces for the Beginning Flutist Andantino - Khatchaturian (Mel Bay MB93815BCD)
 STUART, H. Flute Fancies Allegro - Mozart (Chappell)
Treasure Chest for Flute Allegretto - Beethoven; Ländler - Schubert (Cramer)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE TWO

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*

Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: G, D and F, compass two octaves; B flat, compass one octave.

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

Melodic minor: E and D, compass two octaves.

Articulation patterns i), ii) minimum 8 notes per slur, and iv).

MM ♩ = 60, two notes per beat.

Sustained: G, D, F and B flat major, 1st octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: G and D, compass two octaves.

Articulation patterns i), and ii) minimum 8 notes per slur. MM ♩ = 60, two notes per beat.


Arpeggios Major: G and F, compass two octaves; B flat, compass one octave.

Minor: E and D, compass two octaves; B, compass one octave.

Articulation patterns i), ii) minimum 8 notes per slur, and iv). MM ♩ = 60, two notes per beat.

Broken Chords (3 note - Pattern A) Major: C, G and D.

Articulation patterns i) and vi). MM ♩ = 52, three notes per beat.

Sustained Notes G, C and E.  To be held for min. 8 sec. at *mf* dynamic level.

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

- Easy Flute Solos Dreaming (Amsco AM 40320)
 KINCAID, W. Art and Practice of Modern Flute Technique Vol. 1
 p.54 Theme and Variations V, VI and VIII; p.74 Interval Exercise in F;
 p.91 Exercise 6, Rondo (MCA)
 VESTER, F. 125 Easy Classical Studies nos. 19-30 - *any two* (Universal Wind Series)
 WASTALL, P. Learn as You Play Flute
 Unit 17, Study no. 1; Unit 19, Study no. 2; Unit 21, Study no. 3 (Boosey & Hawkes 003489S)

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

- Flute Solos Gavotte - Gossec (Amsco AM 40197)
 LAWTON, S. Young Flautist Vol. 2, The Hornpipe - Handel (OUP)
 MOYSE, L. First Solos for the Flute Player
 Gavotte - Bach; Dandrieu - Les Fifres (Schirmer ED2874)
40 Little Pieces for Beginner Flutists Bourée - Handel; Polonaise no. 32 - Bach (Allans)
Solo Pieces for the Beginning Flutist
 Pastorale (from Sonata Op. 14, no. 4) - Bach (Mel Bay MB93815BCD)
 STUART, H. Flute Fancies Gavotte - Bach; Bourée - Handel (Chappell)

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

- Belwin Master Solos Vol. 1 Easy Flute ed. K. Snell. The Pedlar (Belwin)
 BOYLE, R. Pieces of Pan Panache; Panjandrum; Pantheon (Boosey & Hawkes 7321)
 BUTTERLEY, N. Conversation Pieces for Flute and Piano
 no. 2 Can't Get a Word in Edgeways (Allans)
 CHUA, S. Menagerie Butterfly, You Are Weeping; Goldfish in a Bowl (Allans)
Contest & Recital Collections for Flute Vol. 1 arr. McGinty.
 Sonatina - Mozart; Watchman's Song - Grieg (Belwin)
Copland for Flute I've Heard an Organ Talk Sometimes; The Little Horses
 (Boosey & Hawkes/Hal Leonard HL48005951, piano acc. HL48002531)
Easy Flute Solos Jenny Lind Polka; Martha Polka; Peri Waltzes (Amsco AM 40320)
Flute Solos Londonderry Air (Amsco AM 40197)
 HILL, M. Two Pieces for Flute Sarabande (Castle)
 ISACOFF, S. Skill Builders for Flute Scarborough Fair; Soldier's Joy (Schirmer ED3177)
 KEANE, R. Flute Breaks Sunny Saturday (Wits' End WEM 0011)
 LEDGER, P. Warlike Music General Wolfe's March no. 17 (OUP)
 MARASCO, M. Primo Foglio Felice; un po' Legato; Pursuit (Marasco Music MM1/Encore)
 MOYSE, L. First Solos for the Flute Player
 Berceuse - Fauré; Romance - Schumann (Schirmer ED2874)
40 Little Pieces for Beginner Flutists Arietta - Haydn; Allegro - Mozart (Allans)
Play Puccini - Flute O mio babbino caro; Nessun dorma (Ricordi/Hal Leonard HL50484647)
Pop Goes the Classics arr. M. Oxford.
 Morning - Grieg and Danse Des Mirlitons - Tchaikovsky (Warner/Chappell)

GRADE TWO (Continued)**List C** (Continued)

Pop Goes the Classics Encore! arr. A. Frazer.

Gymnopedie no. 2 - Satie and Peter and the Wolf - Prokofieff (Warner/Chappell)

Solo Pieces for the Beginning Flutist Largo - Vivaldi (Mel Bay MB93815BCD)

STUART, H. Flute Fancies To a Wild Rose - Macdowell (Chappell)

Treasure Chest for Flute Theme - Mozart; Sonatina - Beethoven (Cramer)

WASTALL, P. Learn as You Play Flute p.41 Melody - Beethoven
(Boosey & Hawkes 003489S)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE THREE

Technical Work (20 marks) *From memory. Articulation patterns: see page 25.*

Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: A, F and E flat, compass two octaves; B flat, compass one octave.

Harmonic minor: G, C and F sharp, compass two octaves.

Melodic minor: G, compass two octaves; B, compass one octave.

Articulation patterns i), ii) minimum 16 notes per slur, and iv).

MM ♩ = 72, two notes per beat.

Sustained: A, F, E flat and B flat major, 1st octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: C and F, compass two octaves.

Articulation patterns i), and ii) minimum 16 notes per slur. MM ♩ = 72, two notes per beat.

Arpeggios Major: A and E flat, compass two octaves; B flat, compass one octave.

Minor: G, C and F sharp, compass two octaves.

Articulation patterns i), ii) minimum 16 notes per slur, and iv).

MM ♩ = 72, two notes per beat.

Broken Chords (3 note - Pattern A) Major: F and A. Minor: G and C.

Articulation patterns i) and vi). MM ♩ = 60, three notes per beat.

Sustained Note Any note of A major scale, 1st octave.

To be held for a minimum of 10 seconds at *mf* dynamic level.

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

ANDERSEN. 26 Little Caprices Op. 37 nos. 1, 4 and 5 - *all* (IMC)

KINCAID, W. Art and Practice of Modern Flute Technique Vol. 2

p.7 Exercises 5, 6 and 7; p.11 Exercises 1, 2 and 3; p.15 Complete (MCA)

KOEHLER, E. Studies Op. 33 Vol. 1 no. 1, 4 or 5 (Allans)

VESTER, F. 100 Classical Studies for the Flute nos. 5, 7, 9, 15 and 21 - *any two*

125 Easy Classical Studies nos. 31-46 - *any two* (Universal Wind Series)

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

BACH, J. S. Rondeau and Sarabande (from Suite in B minor BWV 2067); Bourée 1 and 2;

Sarabande (from Partita in A minor) (IMC)

Classic Experience, The Canon - Pachelbel (Cramer 90518)

Concert and Contest Collection Gavotte - Gossec; Serenade - Haydn

(Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

Contest & Recital Collections for Flute Vol. 1 arr. McGinty. Gavotte in G minor - Bach;

Menuetto and Trio (from *Eine kleine Nachtmusik* K.252) - Mozart; Pavane - Ravel (Belwin)

MARCELLO. Sonata XII (IMC)

MOYSE, L. Solos for the Flute Player

Two Passepied no. 16 - Bach; Two Arias in Rondeau no. 7 - Naudot (Allans)

PERRY, H. Classical Album

Minuet - Beethoven; The Floating Veil - Couperin; Serenade - Haydn (Rudall)

PURCELL, H. Air and Hornpipe (Rudall Carte)

Solo Pieces for the Beginning Flutist Gigue (from Sonata Op. 5, no. 9) - Corelli

(Mel Bay MB93815BCD)

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

BAILEY, K. Jazz Incorporated Vol. 1 Moonlight Air (Bailey)

BOYLE, R. Pieces of Pan Pantaloon, Pangs of Regret *and* Panic Button - *all*

(Boosey & Hawkes 7321)

BÜSSER, H. Vieille Chanson Petite Suite (Durand)

BUTTERLEY, N. Conversation Pieces for Flute and Piano

Let's Decide and Secrets; Listening (Allans)

CHANG, P. Flute Finesse Faint Flute; Fanciful Flute (Diva Pub./Encore)

CHUA, S. Menagerie Away with the Pixies (Allans)

Concert and Contest Collection Bergamask - Koepke

(Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

Copland for Flute Fanfare for the Common Man; Vieux Poeme

(Boosey & Hawkes/Hal Leonard HL48005951, piano acc. HL48002531)

DEBUSSY, C. The Little Negro (Leduc)

Flute Solos Le Cygne (The Swan) - Saint-Saëns (Amsco AM 40197)

HILL, M. Two Pieces for Flute Bourée (Castle)

HOLLAND, D. Romantic Song (Australian Music Centre)

HOOLEY, B. Windjammer Series: Book 2 After the Storm

(Crux Music Services, www.cruxmusic.com.au)

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

- HYDE, M. Autumn in Princes Gardens (Castle)
 MOYSE, L. Solos for the Flute Player Rosamunde no. 8 - Schubert (Allans)
Play Puccini - Flute E lucevan le stelle; Quando men vo (Ricordi/Hal Leonard HL50484647)
 SHOSTAKOVITCH, D. Waltz no. 2 (EMR 935A)
Solo Pieces for the Beginning Flutist Rondo (from Sonata Op. 48, no. 1) - Pleyel
 (Mel Bay MB93815BCD)
 STUART, H. Flute Fancies Gavotte - Prokofieff; Scheherazade - Rimsky-Korsakoff
 (Chappell)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE FOUR

Technical Work (18 marks) *From memory. Articulation patterns: see page 25.*

Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: A, E, E flat and A flat. Harmonic minor: F, F sharp and C sharp.

Melodic minor: C, F and F sharp. Compass two octaves.

Sustained: A, E, E flat and A flat major, 1st octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: A and E flat, compass two octaves.

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

Compass two octaves.

Broken Chords (4 note - Pattern B) Major: E and E flat. Minor: D and F.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, iv) and vii). MM ♩ = 96, two notes per beat.

Sustained Note Any note of D major scale.

To be held for a minimum of 10 seconds at *mf* dynamic level.

Clear tone and consistency of pitch will be expected.

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

- KINCAID, W. Art and Practice of Modern Flute Technique Vol. 2 p. 23 Rondo;
 p.49 Theme and Variations 1, 2 and 3; p.76 Etudes in minor keys 1, 2 and 3 (MCA)

GRADE FOUR (Continued)**List A** (Continued)

- KOEHLER, E. Studies Op. 33 Vol. 1 no. 7, 8 or 9 (Allans)
 VESTER, F. 100 Classical Studies for the Flute nos. 69, 70 and 73 - *any two*
125 Easy Classical Studies nos. 47-65 - *any two* (Universal Wind Series)

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

- BACH, J. S. Polonaise (from Suite in B minor BWV 2067) (Peters)
 Bourée Anglaise (from Partita in A minor) (Bärenreiter)

Concert and Contest Collection

- Menuet and Spirit Dance - Gluck; Siciliana and Giga (from Sonata V) - Handel
 (Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

Contest & Recital Collections for Flute Vol. 1 arr. McGinty. March in E flat - Bach (Belwin)

- HANDEL, G. F. Sonata in A minor, Hellenser no. 1, 1st and 2nd movements (Bärenreiter)

Sonata no. 5 in F, Siciliana and Giga (Peters)

LOEILLET, J. Sonata in E minor, last three movements (Rudall Carte)

- Selected Flute Solos** Gavotte - Bach; Melodie: Dance of the Blessed Spirits - Gluck
 (Amsco AM 40403)

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

- BEETHOVEN, L. van. Serenade Op. 25, Entrata and Minuet and Trio
 CHUA, S. Menagerie To Catch a Mermaid (Allans)

Classic Experience, The Pavane - Fauré (Cramer 90518)

- Concert and Contest Collection** Andalouse, Op. 20 - Pessard; Menuet - Bizet
 (Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

FAURÉ, G. Sicilienne (Belwin or IMC)

- Flute Solos** June (Barcarolle) - Tchaikowsky; Song of India - Rimsky-Korsakoff;
 Spring Song - Mendelssohn (Amsco AM 40197)

MOYSE, L. Solos for the Flute Player

Entr'acte - Bizet; Adagio or Andante - Mozart; Rêverie - Debussy (Allans)

MOZART, W. A. Flute Sonata no. 1 in B flat K.10, 1st and 2nd movements (Bärenreiter)

MUSSORGSKY, M. Flute Music 2 Hopak (Editio Budapest)

PIERNÉ, G. Sérénade (Leduc)

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

Belwin Master Solos Vol. 1 Advanced Flute ed. K. Snell. Ballad (Belwin)

BRUCE, R. Spiral Haze Album for Flute and Piano Serenade for Erin and Butterside Down
 (Music Sales)

BÜSSER, H. Petite Suite - Valse Lente (Durand)

BUTTERLEY, N. Conversation Pieces for Flute and Piano

A Foreign Language, Phoning a Friend and Making Plans - *all* (Allans)

CHANG, P. Flute Finesse Flexible Flute; Flouncing Flute; Frail Flute (Diva Pub./Encore)

Copland for Flute Laurie's Song (Boosey & Hawkes/Hal Leonard HL48005951, piano acc. HL48002531)

HANDEL, A. Nightsapes (for Flute and Piano) Blinding Moon; Dream Tune
 (Wirripang, www.australiancomposers.com.au)

GRADE FOUR (Continued)**List D** (Continued)HYDE, M. Five Solos for Flute and Piano

Beside the Stream; Evening Under the Hill; Wedding Morn (Allans)

IBERT, J. Aria (Leduc)MUSCAT, C. Wild Flower (Muscat (refer ANZCA))POWNING, G. Vegetable Suite, The 1st and 2nd or 2nd and 3rd movements (Chester)VAN ROSS, P. 15 Fun Pieces for Flute, Volume 1 Autumn Waltz

(Music Allsorts, www.musicalsorts.com)

WYE, T. Flute Solos Vol. 3

Jig (from Serenade no. 8) - Kelly; Offertoire Op. 12 no. 9 - Donjon (Chester)

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 21-24***GRADE FIVE****Technical Work** (18 marks) *From memory. Articulation patterns: see pages 25-26.**Technical work is set out in the ANZCA Flute Technical Work book.***Scales** Major: E, B, C sharp and A flat. Harmonic minor: A, C sharp and B flat.

Melodic minor: F sharp, C sharp and B flat.

Sustained: E, B, C sharp and A flat major, 2nd octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: E and A flat.

Scales in thirds (Pattern G): C, G and D major.

Double tonguing on repeated notes: E major and A harmonic minor.

Articulation pattern xiii). MM ♩ = 92.

Arpeggios Major: E, B, C sharp and A flat. Minor: A, C sharp, C and B flat.

Dominant sevenths (Pattern C) of E, B, C sharp and A flat.

Broken Chords (4 note - Pattern B) Major: B, C sharp and A flat.

Minor: A, C sharp and B flat.

GRADE FIVE (Continued)*All technical work above to be played as follows, unless otherwise indicated:*

Articulation patterns i), ii) one breath, v) and viii). MM ♩ = 76, four notes per beat.

Compass two octaves.

Sustained Note Any note to G2. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.**Students studying Year 11 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).***List A** (14 marks) *One book to be chosen*KINCAID, W. Art and Practice of Modern Flute Technique Vol. 3

p.20 nos. 1, 2 and 3; p.22 nos. 4, 5, 6 and 7; p.71 Prestissimo (MCA)

KOEHLER, E. Studies Op. 33 Vol. 1 no. 11, 12 or 15 (Allans)VESTER, F. 100 Classical Studies for the Flute nos. 60-68 - *any two*125 Easy Classical Studies nos. 66-84 - *any two* (Universal Wind Series)**List B** (14 marks) *One to be chosen*

BACH, J. S. Minuet and Badinerie (from Suite in B minor BWV 2067) (Peters)

Courante (from Partita in A minor) (Bärenreiter)

LOEILLET, J. Sonata in E minor, 1st and 2nd movements (Rudall Carte)MOYSE, L. Solos for the Flute Player Allegro no. 21 - Vinci (Allans)QUANTZ, J. Sonata no. 6 in D major, 1st and 2nd movements (IMC)Concerto in G, 2nd movement (Southern Music)**List C** (14 marks) *One to be chosen*BEETHOVEN, L. van. Serenade Op. 41 Allegro Molto *and* Andate con Varizioni

BIZET, G. Minuet from l'Arlesienne (Fischer)

CHUA, S. Menagerie Fleabag Rumba (Allans)Concert and Contest Collection Pan! - Donjon; Scherzino, Op. 55 no. 6 - Andersen

(Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

FAURÉ, G. Piece (Leduc)Flute Solos Serenade - Drdla; Spanish Dance, Op. 12, no. 1 - Moszkowski (Amsco AM 40197)

LOCHE, H. Rondo Capriccioso for Flute and Piano (Gerard Billaudot)

MOYSE, L. Solos for the Flute Player Valse Minuet no. 19 - Bizet (Allans)MOZART, W. A. Flute Concertos no. 2 in D K.314, slow movement (Schirmer LB1802)Silhouette Series for Flute arr. J. Lanning. Golliwogs' Cake Walk - Debussy (Cramer)WYE, T. Carnival Variations for Flute and Piano

Légende Pastorale - Godard; Romance no. 1 - Rabboni (Allans AE1190)

24 Short Concert Pieces Op. 116, 1st or 2nd movement - Godard (Southern Music)**List D** (14 marks) *One to be chosen*

BEATH, B. From a Bridge of Dreams (Flute and Piano)

(Wirripang, www.australiancomposers.com.au)

GRADE FIVE (Continued)**List D** (Continued)

- BRANDMAN, M. Antics (Jazzem/Encore Dist.)
 BÜSSER, H. Petite Suite - En sourdine or Scherzetto (Durand)
 Swans and Squirrels (Leduc)
 CARR-BOYD, A. Ann and Del in Oz Ann and Del in Oz
 (Wirripang, www.australiancomposers.com.au)
 CHANG, P. Flute Finesse Fleeting Flute (Diva Pub./Encore)
 COOPER, I. Serenade for Flute and Piano (Wirripang, www.australiancomposers.com.au)
 HILL, M. The Dancing Fawn (Boosey & Hawkes 2633)
 HOLLEY, A. Birds of Opal and Other Pieces Cage of Gold; Cloud Rim (EMI)
 HYDE, M. Five Solos for Flute and Piano The Little Juggler (Allans)
 Sea Shell Fantasy (Solo Sheet) (Warner/Chappell)
 KEATS, H., arr. B. Keats. Over the Quiet Waters By the Lily Pond; Mermaids
 (Wirripang, www.australiancomposers.com.au)
 VAN ROSS, P. 15 Fun Pieces for Flute, Volume 1 The Thirdsville Track
 (Music Allsorts, www.musicallsorts.com)

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 21-24*

GRADE SIX

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

Technical Work (18 marks) *From memory. Articulation patterns: see pages 25-26.*

Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: B, F sharp, F and B flat.

Harmonic and melodic minor: F, B flat, E flat and A flat.

Sustained: B, F sharp, F and B flat major, 2nd octave, played in minims.

Compass one octave. Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: B and D flat.

Scales in thirds (Pattern G): A, F, B flat and E flat major.

Double tonguing on repeated notes: F sharp and F major; E flat and A flat harmonic minor.

Articulation pattern xiii). MM ♩ = 92.

GRADE SIX (Continued)

Arpeggios Major: B, F sharp, F and B flat. Minor: F, B flat, E flat and A flat.

Dominant sevenths (Pattern C) of B, F sharp, C sharp and F.

Broken Chords (4 note - Pattern B) Major: B, C sharp and F. Minor: B flat, E flat and A flat.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, v), viii), ix) and x). MM ♩ = 80, four notes per beat.

Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

BOEHM, T. 24 Capriccios Op. 26 nos. 1, 2, 3, 4, 6 and 7 - *any two* (IMC)

KOEHLER, E. Studies Op. 33 Vol. 2 no. 4, 6 or 7 (Allans)

VESTER, F. 100 Classical Studies for the Flute nos. 92-100 - *any two*

125 Easy Classical Studies nos. 85-105 - *any two* (Universal Wind Series)

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

BACH, J. S. Overture (from Suite in B minor BWV 2067) (Peters)

Allemande (from Partita in A minor) (Bärenreiter)

Belwin Master Solos Vol. 1 Advanced Flute ed. K. Snell.

Air (from Partita in A major) - Bach (Belwin)

LECLAIR, J. Sonata in G, 1st and 2nd or 3rd and 4th movements (Schott)

QUANTZ, J. Sonata no. 6 in D major, last two movements (IMC)

Concerto in G, 1st movement (Southern Music)

Selected Flute Solos Sonata no. 2 - Handel (Amsco AM 40403)

STANLEY. Six Solos for a German Flute Solo 1 (Pratt)

TELEMANN, G. P. Sonata in G

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

BEETHOVEN, L. van. Serenade Op. 41

Allegro Scherzando, Adagio and Allegro Vivace e Disinvolta

CARLSON, R. Forest Bell-Birds for Solo Flute (Phylloscopus PP544, www.phylloscopus.co.uk)

CHOPIN, F. arr. J. Lanning. Mazurka (Cramer)

Three Grand Waltzes for Flute and Piano, Op. 34 no. 2 (Falls House Press)

Concert and Contest Collection Romance, Op. 41 - Brun

(Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

FREELAND, J. Waltzing Matilda Variations for Flute and Piano (Allans)

HANDEL, A. Moonlight Mirage (for Flute and Piano)

(Wirripang, www.australiancomposers.com.au)

HILL, M. Five Solos for Piano and Flute Dancing Shadows (Allans)

GRADE SIX (Continued)**List C** (Continued)

- HOLLAND, D. *Elegy* (Allans)
 HOOLEY, B. *Windjammer Series: Book 1* Secrets
Book 2 Sarcophagus (Crux Music Services, www.cruxmusic.com.au)
 KEATS, H., arr. B. Keats. *Echo for Flute and Piano* (Wirripang, www.australiancomposers.com.au)
 MOUQUET, *Cinq Pieces Breves Op. 39* Any three movements (Lemoine)
 MOZART, W. A. *Concerto in D* 1st movement (Rudall)
 VAUGHAN WILLIAMS, R. *Suite de Ballet* 1st and 2nd movements (OUP)
 WYE, T. *Carnival Variations for Flute and Piano* Scherzo Capriccio - Sabathil
 (Allans AE1190)

List D (14 marks)

Two works of suitable technical difficulty to be chosen from either of the following volumes.

- CLARKE, H. *Orchestral Extracts for Flute* (Elkin)
Orchestral Studies Vol. 1 ed. W. Smith. (UMP)

Sight Reading (10 marks) See page 20**Aural Tests** **General Knowledge** (8 marks each) See pages 21-24**GRADE SEVEN**

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

Technical Work (18 marks) From memory. Articulation patterns: see pages 25-26.

Technical work is set out in the ANZCA Flute Technical Work book.



Scales Major: A, F sharp, B flat and E flat.

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

Sustained: A, F sharp, B flat and E flat major, 2nd octave, played in minims.

Compass one octave. Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: E flat, E, F sharp, G, A flat and B flat.

Scales in thirds (Pattern G): E, F sharp, C sharp and A flat major;

A, D, G and C harmonic minor.

Double tonguing on repeated notes: any scale set for the grade. Articulation pattern xiii).

MM ♩ = 108.

Triple tonguing on repeated notes: any scale set for the grade. Articulation pattern xiv).

MM ♩ = 88.

GRADE SEVEN (Continued)

Arpeggios Major: A, F sharp, B flat and E flat. Minor: E, B, F sharp and A flat.

Dominant sevenths (Pattern C) of A, F sharp, B flat and E flat.

Diminished sevenths (Pattern E) of A, B and C sharp.

Broken Chords (4 note - Pattern B) Major: A, F sharp and B flat. Minor: E, B and F sharp.

Dominant sevenths (Pattern D) of A, F sharp, B flat and E flat.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii) one breath, v), viii), ix), x), xi) and xii).

MM ♩ = 88, four notes per beat. Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

*Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One book to be chosen

BOEHM, T. *24 Capriccios Op. 26* nos. 5, 8, 12, 17, 20, 21 and 23 - any two (IMC)

HOOLEY, B. *Windjammer Series: Book 1*

Study on a Minor Finger Pattern (Crux Music Services, www.cruxmusic.com.au)

KOEHLER, E. *Studies Op. 33 Vol. 3* no. 2, 4 or 6 (Allans)

PAGANINI, N. *24 Caprices* no. 2, 3, 16, 20, 21 or 22 (IMC)

PLATANOV, N. *30 Studies* no. 13, 14, 17 or 20 (IMC)

List B (14 marks) One to be chosen

BACH, J. S. *Sonata no. 2 in E flat, BWV 10310* (Peters)

BOISMORTIER, J. *Six Suites* Any one

HANDEL, G. F. *Sonata in G, Op. 1 no. 3* (Peters) or no. 5 (Bärenreiter)

QUANTZ, J. *Concerto in G* 2nd and 3rd movements (Southern Music)

Six Sonatas for Flute Sonata no. 3, AK. 12 - Mozart (Bärenreiter)

STANLEY. *Six Solos for a German Flute* Solo 5 (Pratt)

TELEMANN, G. P. *Suite in A minor* All movements, excluding the Ouver (Peters)

12 Fantasias Any one (Bärenreiter)

VIVALDI, A. *Il Pastor Fido* Any one (IMC)

List C (14 marks) One to be chosen

BERKELEY, L. *Sonatina* (Schott)

BUTTERLEY, N. *Evanston Song for Flute and Piano* (Wirripang, www.australiancomposers.com.au)

CHOPIN, F. *Three Grand Waltzes for Flute and Piano, Op. 34* no. 3 (Falls House Press)

DEBUSSY, C. *Syrinx* (Broekmans) and HONEGGER, A. *Danse de la Chevre* (Salabert)

Flute Solos Flight of the Bumble Bee - Rimsky-Korsakoff (Amsco AM 40197)

HYDE, M. *Sonata for Flute and Piano* (Australian Music Centre)

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

- KEATS, H., arr. B. Keats. Over the Quiet Waters Over the Quiet Waters; Sea Breeze (Wirripang, www.australiancomposers.com.au)
- MOUQUET. La Flute de Pan 1st and 2nd movements (IMC)
- MOZART, W. A. Flute Concertos no. 2 in D K.314, last movement (Schirmer LB1802)
- VAUGHAN WILLIAMS, R. Suite de Ballet Last two movements (OUP)
- WYE, T. Carnival Variations for Flute and Piano The Swallow's Flight - Köhler (Allans AE1190)

List D (14 marks)

Two works of suitable technical difficulty to be chosen from the following.

- CLARKE, H. Orchestral Extracts for Flute Overture to Semiramide - Rossini
L'Après Midi - Debussy; Allegretto from Manouna - Lalo (Elkin)
- Orchestral Studies Vol. 2 ed. W. Smith. *Any one* (UMP)

or

One of the following.

- BRUMBY, C. Four Miniatures (Australian Music Centre)
- CARLSON, R. Waterfall in Spring (Flexi-Fingers, www.rosalindcarlson.com)

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE EIGHT**

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

Technical Work (18 marks) *From memory. Articulation patterns: see pages 25-26.*

Technical work is set out in the ANZCA Flute Technical Work book.

**Scales** Major: G, D, B, F and A flat.

Harmonic and melodic minor: A, B, C sharp, C* and E flat.

Compass two octaves, except * 3 octaves.

Sustained: G, D, B, F and A flat major, 2nd octave, played in minims. Compass one octave.

Articulation pattern i) 4 notes per breath. MM ♩ = 60.

Chromatic: on any note. Compass two octaves, except C three octaves.

Scales in thirds (Pattern G): all major and harmonic minor scales set for the grade.

Double tonguing on repeated notes: any scale set for the grade. Articulation pattern xiii).

MM ♩ = 132.

GRADE EIGHT (Continued)

Triple tonguing on repeated notes: any scale set for the grade. Articulation pattern xiv).

MM ♩ = 100.

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

Dominant sevenths (Pattern C) of G, D, F and A flat.

Diminished sevenths (Pattern E) of G, D and F sharp.

Broken Chords (4 note - Pattern B) Major: G, D, F and A flat.

Minor: A, B, C sharp and E flat.

Dominant sevenths (Pattern D) of G, D, F and A flat.

Diminished sevenths (Pattern F) of G, D and F sharp.

All technical work above to be played as follows, unless otherwise indicated:

Articulation patterns i), ii), v), viii), ix), x), xi) and xii). MM ♩ = 108, four notes per beat.

Compass two octaves.

Sustained Note Any note. To be held for a minimum of 10 seconds, during which the dynamic level is to be modulated evenly from *pianissimo* to *fortissimo* and back to *pianissimo*.

**A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.*

**Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.*

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

- BITSCH, M. Twelve Studies nos. 7, 8, 9, 11 and 12 - any two (Leduc)
- BOEHM, T. 24 Capriccios Op. 26 nos. 18 and 24 (Fischer)
- PAGANINI, N. 24 Caprices no. 5, 7, 23 or 24 (IMC)

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

- BACH, J. S. Sonata in G minor BWV 1020; Sonata in C BWV 1033 (Peters)
- BOCCHERINI, L. Concerto in D (Bärenreiter)
- HANDEL, G. F. Sonata in A minor Op. 1 no. 4 (Bärenreiter)
- Six Sonatas for Flute Sonata no. 4 in F major, K.13 - Mozart (Bärenreiter)
- VIVALDI, A. Concerto *La Notte* in G minor FVI no. 13 (IMC)

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

Concert and Contest Collection Flight of the Bumblebee - Rimsky-Korsakoff
(Rubank/Hal Leonard HL04471610, piano acc. HL04471620, CD acc. HL04002499)

- GAUBERT, P. Fantaisie (SMC)
- MILHAUD, D. Sonatine (Durand)
- POULENC, F. Sonata (Chester)

Selected Flute Solos Concertino, Op. 107 - Chaminade; Fantaisie Pastorale Hongroise, Op. 26 - Doppler; Serenade - Hüe (Amsco AM 40403)

GRADE EIGHT (Continued)**List C** (Continued)WYE, T. Carnival Variations for Flute and Piano

Barcarolle - Kranz; Carnival of Venice - Briccialdi (Allans AE1190)

List D (14 marks)*The following three works are to be prepared; the examiner will choose two.*CLARKE, H. Orchestral Extracts for Flute

Bluebird - Tchaikovsky; Peter and the Wolf - Prokofiev; Symphony no. 8 - Dvořák (Elkin)

or*One of the following.*BRUMBY, C. Sonatina (Australian Music Centre)KEANE, R. Impatiens (Solo sheet) (Wits' End WEM 0004/Music Sales)SITSKY, L. Two Pastorales for Solo Flute (Australian Music Centre)**Sight Reading** (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***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.

List A *One to be chosen*

AMALIE. Princesse of Prussia; Sonata in F (Vieweg)

BACH, C. P. E. Sonata in A minor

BACH, J. S. Sonata in B minor; Sonata in E flat major

HANDEL, G. F. Sonata in E minor Op. 1b (Bärenreiter)

TELEMANN, G. P. Sonata in B minor (Bärenreiter)

ASSOCIATE PERFORMER DIPLOMA (Continued)**List B** *One to be chosen*

GLUCK, C. Concerto in G (Elkin)

GRETRY. Concerto in C (Southern Music)

HAYDN, Michael. Concerto no. 1 in D MH81/P54 (EMP Z.2297)

MOZART, W. A. Concerto no. 1 in G; Concerto no. 2 in D

TELEMANN, G. P. Concerto in E minor

List C *One to be chosen*

ENESCO, G. Cantabile and Presto (Lemoine)

GODARD, B. Suite de Trois Morceaux

HINDEMITH, P. Achte Stücke (Schott)

KRONKE, E. Suite in Ancient Style Op. 81 (Belwin)

MOUQUET, J. La Flute de Pan (Southern Music)

Selected Flute Solos Fantasie, Op. 79 - Fauré (Amsco AM 40403)

VARÈSE, E. Density 21.5 for Flute Alone (Colfranc)

List D *One to be chosen*

BANKS, D. Three Episodes (Schott)

BRUMBY, C. Concerto (Australian Music Centre)

COPLAND, A. Duo (Boosey & Hawkes)

DUNLEAVY, H. Icarus for solo flute (Wirripang, www.australiancomposers.com.au)

HANDEL, A. Driftwood *or* In the Vapours of Delphi (solo flute)

(Wirripang, www.australiancomposers.com.au)

JOLIVET, A. Cinq Incantations pour flûte seule *All as one work*

(Boosey & Hawkes/Hal Leonard HL48009928)

MARTIN, F. Ballade (Universal)

PERILHOU, A. Flute Music by French Composers Ballade (Schirmer)ROUSSEL, A. Joueurs de flûte Pan, Tityre, Krishna *and* Monsieur de la Péjaudie - *all*

(Durand)

General Knowledge *See page 24***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.

ASSOCIATE TEACHER DIPLOMA (Continued)**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.
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 can select at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

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

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

2. Technical work - As set for Preliminary to Grade Six inclusive.
3. Two 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 Preliminary to Grade Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. 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.

**Alternative selections may be submitted to the office for approval.*

List A *One to be chosen*

- ARNOLD, M. Fantasy for Flute Op. 89 (Faber)
 BACH, J. S. Sonata in A minor for Solo Flute BWV 1013 (Peters)
 BERIO, L. Sequenza (Zerboni)
 HUMBLE, K. Arcade (Universal)
 SITSKY, L. Sonata for Unaccompanied Flute (Australian Music Centre)

List B *One to be chosen*

- BACH, J. S. Sonata no. 1 in B minor BWV 1030 (Chester)
 HANDEL, G. F. Sonata no. 6 in B minor (Peters)
 QUANTZ, J. Sonata no. 4 in D; Sonata no. 5 in D minor (Peters)
 STAMITZ, K. Concerto in G Op. 29 (Schott)
 VIVALDI, A. Concerto in G Op. 10, no. 6, F VI 16, p. 105 (Schott)

List C *One to be chosen*

- FRANK, C. Sonata in A (Breitkopf)
 IBERT, J. Concerto (Leduc)
 PROKOFIEV, S. Sonata in D Op. 94 (Sikorski)
 SCHUBERT, F. Introduction and Variations on the Theme *ihr Blumlein alle* Op. 160 (Breitkopf & Härtel)

LICENTIATE PERFORMER DIPLOMA (Continued)**List D** *One to be chosen*

- BOZZA, E. Three Impressions (Leduc)
 DREYFUS, K. Sonata for Flute and Piano (Allans)
 JOLIVET, A. Chant de Linos (Leduc)
 PISTON, W. Sonata (A.M.P.)
 REINECKE, K. Concerto Op. 283 (Breitkopf & Härtel)

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.
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.

LICENTIATE TEACHER DIPLOMA (Continued)**PART III: Practical** (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two 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.
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 75 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.

ADDITIONAL NOTES ON THE RECORDER SYLLABUS

The following syllabus has been designed to cater for both individuals and groups of students.

Examinations may be conducted in either the traditional single-candidate format, or for a group of from 4 to 8. In the latter case, a certificate will be issued to each student, but only one overall report will be issued to the teacher.

Group 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.

Grade Five and Above

Candidates who wish to sit for Grade Five or higher should apply to the office for permission to submit a proposed programme of technical work and list pieces.


The programme should follow the format established in the earlier grades. General knowledge, sight reading and aural tests will be taken from the respective flute exercises for the grade.

PRELIMINARY

Technical Work (20 marks) *From memory*
Scales Major: C and G. Natural minor: E and D.

Arpeggios Major: C and G.

All scales and arpeggios to be played as follows: separate notes, ascending and descending, compass one octave.

Sustained Note G.  To be held for 4 seconds at *mf* dynamic level.

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

Abracadabra Recorder Book 1 Dance of the Cuckoos; Old Woman (A. & C. Black)

Let's Play Recorder Instruction Book Level 1

Jingle Bells, p.28; March Staccato (Hal Leonard HL00710010)

Playing Made Easy for Recorder ed. M. Brandman. Camptown Races;

Dance from Champagne; Ding Dong Merrily on High (first part or duet for group)
 (Jazzem/Encore Dist.)

Upbeat Recorder no. 1 ed. P. Miskin.

Here's a Health Unto His Majesty; Simple Simon; Sweetly Sings the Donkey (Ashton)

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

Abracadabra Recorder 1 Andrew Mine, Jasper Mine; Shepherds' Hey (A. & C. Black)

Let's Play Recorder Instruction Book Level 1

Down at the Station; Shortnin' Bread; Sweet Betsy from Pike (Hal Leonard HL00710010)

Playing Made Easy for Recorder ed. M. Brandman.

Amazing Grace; Flow Gently, Sweet Afton; Morning Has Broken;

Scarborough Fair (first part or duet for group) (Jazzem/Encore Dist.)

Upbeat Recorder no. 1 ed. P. Miskin. In Our Band (Ashton)

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

Abracadabra Recorder Book 1

Annie's Song; The Gypsy Rover; Oh! When the Saints (A. & C. Black)

Let's Play Recorder Instruction Book Level 1

Michael Row the Boat Ashore (Hal Leonard HL00710010)

MARASCO, M. Primo Foglio 1 D0000 (Marasco Music MM1/Encore)

Playing Made Easy for Recorder ed. M. Brandman. Blue Tail Calypso; Two Bar Blue;

Yankee Doodle (first part or duet for group) (Jazzem/Encore Dist.)

Upbeat Recorder no. 1 ed. P. Miskin. Andante - melody 'A'; Ode to Joy (Ashton)

Sight Reading (10 marks) *See page 20*


Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

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

Scales Major: C, G and F. Harmonic minor: E and D.

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

All scales and arpeggios to be played as follows: separate notes, ascending and descending, compass one octave.

Sustained Notes G and D.  To be held for 6 seconds at *mf* dynamic level.

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

Abracadabra Recorder Book 1 Lord of the Dance

Book 2 Frivolity; Go, Tell it on the Mountain; The Harvesters (A. & C. Black)

Let's Play Recorder Instruction Book Level 1

Bella Bimba; The Irish Washerwoman (Hal Leonard HL00710010)

Level 2 When Johnny Comes Marching Home (HL00710300)

Playing Made Easy for Recorder Tune Book ed. M. Brandman.

The Can-Can (Jazzem/Encore Dist.)

Recorder Fun! Teach Yourself the Easy Way!

Amazing Grace; Carnival of Venice; Kookaburra (Hal Leonard HL00710005)

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

Abracadabra Recorder Book 1 Kum Ba Yah

Book 2 Away in a Manger; Morning has Broken; Scarborough Fair (A. & C. Black)

ARNOLD, A. **Adventures in Style** Bonnie Hills of Scotland; Go for Baroque;

Golden Wedding Waltz; Navajo Rain Song; Polka Dot Polka; Swingin' in the Breeze (Sweet Pipes SP2361)

First Book of Recorder Solos ed. Bergmann. no. 1 (Faber)

Funny Tunes Just Play It; Menuet; Square Dance; Workzone (De Haske)

Let's Play Recorder Instruction Book Level 2

Battle Hymn of the Republic (Hal Leonard HL00710300)

Playing Made Easy for Recorder Tune Book ed. M. Brandman.

Bourrée; Écossaise (Jazzem/Encore Dist.)

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

Abracadabra Recorder Book 2 Chauconne; Did You Ever See a Lassie (A. & C. Black)

BONSOR, B. **Enjoy the Recorder** no. 2 March; no. 5 Square Dance (Schott)

Really Easy Recorder Book, The Cantelina; Scherzino (Faber 057151037X)

COOMBES, D. **Turtle Tango** Turtle Tango (Brass and Wind Publications)

First Book of Recorder Solos ed. Bergmann. no. 3 or 6 (Faber)

Let's Play Recorder Instruction Book Level 2

Freedom of Elections; This Land is Your Land (Hal Leonard HL00710300)

MARASCO, M. **Primo Foglio 1** Autumn; Meander; Stomp (Marasco Music MM1/Encore)

GRADE ONE (Continued)**List C** (Continued)

Playing Made Easy for Recorder Tune Book ed. M. Brandman.

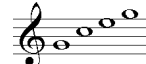
The Mango Walk or Tie Me Kangaroo Down Sport (first part or duet for group) (Jazzem/Encore Dist.)

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE TWO****Technical Work** (20 marks) *From memory*

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

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

All scales and arpeggios to be played as follows: separate notes or two slurred-two staccato, ascending and descending, compass one octave. MM ♩ = 60, two notes per beat.

Sustained Notes G, C and E.  To be held for min. 8 sec. at *mf* dynamic level.

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

Abracadabra Recorder Book 4 no. 20 (A. & C. Black)

First Book of Recorder Solos ed. Bergmann. no. 17 or 20 (Faber)

MOZART, L. **Notenbuch für Wolfgang Amadeus Mozart**

Bourée; Entrée; Burlesque (Musikverlag Bormann, Schonaich MVB34)

Playing Made Easy for Recorder Tune Book ed. M. Brandman. Trepak (Jazzem/Encore Dist.)

Recorder Fun! Teach Yourself the Easy Way! The Blue Bells of Scotland; Chiapanecas;

Entre Le Boeuf Et L'Ane Gris; Oh, Susanna (Hal Leonard HL00710005)

Recorder Playing Book 2 ed. S. Rosenberg. no. 25 or 87 (Price Milburn)

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

Abracadabra Recorder Book 4 no. 1, 15 or 17 (A. & C. Black)

ARNOLD, A. **Adventures in Style** Always Leave Them Smiling (Sweet Pipes SP2361)

Funny Tunes Galway Piper (De Haske)

First Book of Recorder Solos ed. Bergmann. no. 5, 8, or 12 (Faber)

Let's Play Recorder Instruction Book Level 2 Greensleeves (Hal Leonard HL00710300)

Playing Made Easy for Recorder Tune Book ed. M. Brandman.

Minuet; Musette (Jazzem/Encore Dist.)

Young Recorder Player Book 1, The ed. Lawton. no. 6, 11, 14 or 23 (Oxford)

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

Beatles for Recorder And I Love Her; Blackbird; The Fool on the Hill; Yesterday (Amsco)

BONSOR, B. Really Easy Recorder Book, The Legend (Faber 057151037X)

Classical Pops Fun no. 1 or 8 (Novello)

COOMBES, D. Simply a Rag A Little Jazz Waltz

Turtle Tango Candy Twist (Brass and Wind Publications)

Disney Movie Favorites for Recorder

Beauty and the Beast; Under the Sea (Hal Leonard HL00710409)

Favorite Movie Themes An American Symphony; Back to the Future; Chariots of Fire;

Forrest Gump - Main Title; The John Dunbar Theme; The Man from Snowy River;

My Heart Will Go On (Hal Leonard HL00841306)

First Book of Recorder Solos ed. Bergmann. no. 10, 21 or 22 (Faber)

Highlights from The Sound of Music

Do-Re-Mi; Edelweiss; My Favourite Things (Hal Leonard HL00710200)

MARASCO, M. Primo Foglio Felice; un po' Legato; Pursuit (Marasco Music MM1/Encore)

Playing Made Easy for Recorder Tune Book ed. M. Brandman.

I'd Do Anything; The Entertainer (first part or duet for group) (Jazzem/Encore Dist.)

RUSSELL-SMITH, G. Jazzy Recorder Pure Silk (Universal 18828)

Young Recorder Player Book 1, The ed. Lawton. no. 8 or 13 (Oxford)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

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

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

Chromatic: D.

Arpeggios Major: D, A and F. Minor: A and G.

All scales and arpeggios to be played as follows: separate notes or two slurred-two staccato, ascending and descending, compass one octave. MM ♩ = 72, two notes per beat.

Sustained Note Any note of A major scale, 1st octave.

To be held for a minimum of 10 seconds at *mf* dynamic level.

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

Abracadabra Recorder Book 4 no. 19 or 23 (A. & C. Black)

CARR, R. Delightful Companion, The Ayre, p.5; A Trumpet Tune, p.6 (Schott)

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

Classical Pops Fun no. 14 Dixie (Novello)

First Book of Recorder Solos ed. Bergmann. no. 18 (Faber)

MOZART, L. Notenbuch für Wolfgang Amadeus Mozart

no. 1 Polonaise; no. 6 Schwaben-Tanz; no. 8 Menuet; no. 9; no. 10

(Musikverlag Bormann, Schonaich MVB34)

Recorder Playing Book 2 ed. S. Rosenberg. no. 47, 56, 60, 67 or 92 (Price Milburn)

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

Beatles for Recorder If I Fell; The Long and Winding Road (Amsco)

Celebrated Classics ed. Walker.

Largo - Handel; Menuet - Mozart; Serenade - Haydn (Schott)

Classical Pops Fun no. 10 Sloop John B; no. 12 Swing Low, Sweet Chariot (Novello)

First Book of Recorder Solos ed. Bergmann. no. 19 or 27 (Faber)

Funny Tunes Cha Cha Cha; Just Play It; Rockin' the Blues (De Haske)

RUSSELL-SMITH, G. Jazzy Recorder Blue for a Girl (Universal 18828)

Young Recorder Player Book 1, The ed. Lawton. no. 21 Londonderry Air (Oxford)

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

BONSOR, B. Really Easy Recorder Book, The

Caribbean; The Merry-Go-Round; Pensive (Faber 057151037X)

Classical Pops Fun no. 6, 7, 9 or 11 (Novello)

COOMBES, D. Simply a Rag (Brass and Wind Publications)

Disney Movie Favorites for Recorder Can You Feel the Love Tonight; Circle of Life;

A Friend Like Me; I Just Can't Wait to Be King; A Whole New World

(Hal Leonard HL00710409)

Favorite Movie Themes Legends of the Fall; Music from *Braveheart*; Raiders March;

Star Trek; Theme from *Jurassic Park* (Hal Leonard HL00841306)

First Book of Recorder Solos ed. Bergman. no. 23 or 28 (Faber)

Highlights from The Sound of Music

Climb Ev'ry Mountain; Sixteen Going On Seventeen (Hal Leonard HL00710200)

Let's Play Recorder Instruction Book Level 2 Consider Yourself (Hal Leonard HL00710300)

NORTON, C. Microjazz for Recorder Imps (Boosey & Hawkes)

RUSSELL-SMITH, G. Jazzy Recorder Fred 'n' Ginger (Universal 18828)

Selections from Cats for Recorder Memory; Mr Mistoffelees (Faber)

Young Recorder Player Book 1, The ed. Lawton. no. 15, 16, 17, 18, 22 or 24 (Oxford)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE FOUR**Technical Work** (18 marks) *From memory***Scales** Major: D, A, B flat and C*. Harmonic and melodic minor: A, G and C*.

Chromatic: B flat. Played: i) separate notes; ii) two slurred-two staccato; iii) slurred in twos.

Broken 3^{rds}: G and F major. Separate notes only. Compass one octave.**Arpeggios** Major: D, A, B flat and C*. Minor: A, G and C*.*All scales and arpeggios to be played as follows, unless otherwise indicated:*

i) separate notes; ii) two slurred-two staccato; iii) slurred in twos; iv) slurred in fours.

Compass one octave, except * compass two octaves. MM ♩ = 96, two notes per beat.

Sustained Note Any note of D major scale.To be held for a minimum of 10 seconds at *mf* dynamic level.

Clear tone and consistency of pitch will be expected.

List A (14 marks) *One to be chosen*CARR, R. Delightful Companion, The Ayre, p.8; Menuett, p.9 (Schott)MOZART, L. Notenbuch für Wolfgang Amadeus Mozart no. 18 March
(Musikverlag Bormann, Schonaich MVB34)**List B** (14 marks) *One to be chosen***Celebrated Classics** ed. Walker.

Alla Hornpipe - Handel; Romance - Mozart; Trumpet Tune - Purcell (Schott)

Hausmusik - Zehn Kleine Stucke no. 3 Moderato; no. 6 Moderato (schwingend)
(Moseler Verlag Wolfenbittel)POSSER, H. Sonatina Movement no. 5 (Sikorski 381)**List C** (14 marks) *One to be chosen*ARNOLD, A. Adventures in Style Cha-Cha Muchacha (Sweet Pipes SP2361)**Favorite Movie Themes** Mission: Impossible Theme (Hal Leonard HL00841306)GERSHWIN, G. Summertime (from *Porgy and Bess*) (Fentone)**Highlights from The Sound of Music** I Have Confidence (Hal Leonard HL00710200)RUSSELL-SMITH, G. Jazzy Recorder Ragtime Razzle (Universal 18828)**List D** (14 marks) *One to be chosen*

Free choice - One piece of at least Grade Four standard in any style.

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE FIVE AND ABOVE** *See page 74.***GRADE ONE****Technical Work** (20 marks) *From memory. Articulation patterns: see page 27.**All scales and arpeggios to be played as follows:*

Articulation patterns i) and ii), compass one octave. MM ♩ = 100, one note per beat.

Scales Major: G and F. Harmonic minor: E and A. Chromatic: E.**Arpeggios** Major: G and F. Minor: E and A.**Sustained Note** Any note, within the range set for the grade, to be held for 8 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.**List A** (18 marks) *One to be chosen***Abacadabra Clarinet (2nd Edition)** arr. J. Rutland. Annie's Song; Yankee Doodle
(A. & C. Black)RAE, J. 40 Modern Studies no. 3 Sad Dance (Universal)RICKARD & COX. Sing, Clap and Play Book 1 p.37, Jig and Hornpipe (Oxford Tutors)THURSTON & FRANK. The Clarinet - A Comprehensive Method

p.20, nos. 33 and 34; p.24, no. 36 (Boosey & Hawkes 0014767)

WASTALL, P. Learn as You Play Clarinet

p.18, ex. 1 and 3; p.20, ex. 1 and 3; p.24, ex. 1 and 3 (Boosey & Hawkes 0014572)

List B (18 marks) *One to be chosen***Abacadabra Clarinet (2nd Edition)** arr. J. Rutland. Minuet (top line); Morning has Broken
(A. & C. Black)FRAZER. Below the Break Amazing Grace; El Condor Pasa; Scarborough Fair (Cramer)**Making the Grade - Grade 1** arr. J. Lanning. Jingle Bell; One Day at a Time (Chester)RICKARD & COX. Sing, Clap and Play Book 1

p. 25 Air in D and Cape Cod; p. 43 Carol Melody; p. 43 Shalom (Oxford Tutors)

THURSTON & FRANK. The Clarinet - A Comprehensive Methodp.23 Syncopation and The Two Canons - *both upper parts as one work*
(Boosey & Hawkes 0014767)WASTALL, P. Learn as You Play Clarinet

The Emperor of Germany's March; German Dance; Rigaudon (Boosey & Hawkes 0014572)

WESTON, P. First Clarinet Album Allegro; Evening Song; Minuet for Nannerl; Passepied
(Schott ED10243)**List C** (18 marks) *One to be chosen***ABBA - Easy Play Along For Clarinet**

Fernando; I Have A Dream; Mamma Mia; Money, Money, Money (Wise)

Abacadabra Clarinet (2nd Edition) arr. J. Rutland. Somebody's Knocking at Your Door
(A. & C. Black)

GRADE ONE (Continued)**List C** (Continued)

BONETTI. Enjoy Playing the Clarinet

Morning has Broken, p.9; The Cat, p.18; Jamaican Rumba, p.23 (OUP)

EVANS, C. Clarinet Capers - Get It Together

Clarinet; Quaverin'; Tango-Rine; Where It's At (Boosey & Hawkes 002155K)

Making the Grade - Grade 1 arr. J. Lanning; Country Gardens; This Ole House (Chester)

NORTON, C. Microjazz Clarinet Collection 2, The Promises (Boosey & Hawkes 0797095)

RICKARD & COX. Sing, Clap and Play Book 1

p. 31 Lullaby; p. 39 Siciliana; p. 47 Concert and Where'er You Walk (Oxford Tutors)

WASTALL, P. Learn as You Play Clarinet

Chorus; Corumba (upper part); Ella Combe; Humming Song (Boosey & Hawkes 0014572)

WESTON, P. First Clarinet Album Cradle Song; Menuet; Sarabande (Schott ED10243)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE TWO

Technical Work (20 marks) *From memory. Articulation patterns: see page 27.*



All scales and arpeggios to be played as follows:

Articulation patterns i), ii) and iii). MM ♩ = 60, two notes per beat.

Scales Major: C and F, compass two octaves; D, compass one octave.

Harmonic minor: A and B, compass two octaves; D, compass one octave.

Melodic minor: A, compass one octave.

Chromatic: C, E and F, compass two octaves.

Arpeggios Major: C and F, compass two octaves; D, compass one octave.

Minor: A and B, compass two octaves; D compass one octave.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

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

Abracadabra Clarinet (2nd Edition) arr. J. Rutland. Mango Walk (A. & C. Black)

RAE, J. 40 Modern Studies no. 12 In the Beginning; no. 13 Sir Neville (Universal)

GRADE TWO (Continued)**List A** (Continued)

RICKARD & COX. Sing, Clap and Play Book 2 Amazing Grace and Country Dance, p.9;

Joy to the World, p.13; Casse-doigts, p.19 (Oxford Tutors)

THURSTON & FRANK. The Clarinet - A Comprehensive Method

p.34, no. 67 Grazioso; p.26, no. 43 (Boosey & Hawkes 0014767)

WASTALL, P. Learn As You Play Clarinet

Unit 16, p.38, ex. 1 and 2; Unit 17, p.42, Study no. 1 (Boosey & Hawkes 0014572)

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

ABBA - Easy Play Along For Clarinet Chiquitita (Wise)

Abracadabra Clarinet (2nd Edition) arr. J. Rutland.

Country Dance; I Do Like to Be Beside the Seaside (A. & C. Black)

BONETTI. Enjoy Playing the Clarinet See, the Conquering Hero Comes!, p.33 (OUP)

Making the Grade - Grade 2 arr. J. Lanning.

The Gift to Be Simple; Mull of Kintyre; Nellie the Elephant (Chester)

NORTON, C. Microjazz Clarinet Collection 2, The Gospel; A Spiritual
(Boosey & Hawkes 0797095)

Play Gershwin - Clarinet and Piano Summertime (Faber 0571517544)

RICKARD & COX. Sing, Clap and Play Book 2

Brother James' Air, p.25; Dance to Your Daddy, p.33 (Oxford Tutors)

STUART, H. M. Clarinet Fancies - Famous Classical Favorites

Air - Beethoven; Allegretto - Diabelli; Waltz - Schubert (Boston Music)

WASTALL, P. Learn As You Play Clarinet Andante; Duo (upper part); Granite;

Syncopated Duet (upper part) (Boosey & Hawkes 0014572)

WESTON, P. Second Clarinet Album German Dance; The Wild Horseman (Schott ED10477)

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

ABBA - Easy Play Along For Clarinet Dancing Queen; Thank You for the Music (Wise)

Abracadabra Clarinet (2nd Edition) arr. J. Rutland. Don't Get Around Much Anymore
(A. & C. Black)

Australian Songbook, The I Still Call Australia Home (Music Sales)

BAILEY, K. Jazz Incorporated Volume 2 - Trumpet/Clarinet/Tenor Sax Pretty Flower
(Bailey)

BONETTI. Enjoy Playing the Clarinet Hornpipe, p.35 (OUP)

EFRAEMSON, D. Malumba - World Music Solos for Clarinet, Volume 1
Wattle St. Calypso (www.malumba.com)

HARVEY, P. Easy Jazzy Clarinet Blackwood Rock; Offbeat (Universal)

KEANE, R. B flat Breaks High-Divin' in Hobart; Rockin' in Ayer's Rock
(Wits' End Music WEM 0020)

Making the Grade - Grade 2 arr. J. Lanning.

Bright Eyes; Last of the Summer Wine; Sailing; Yellow Submarine (Chester)

Music of Henry Mancini Plus One, The Baby Elephant Walk; Pink Panther, The (Chappell)

Play Showtime - Clarinet Younger Than Springtime (Faber)

POGSON, S. Way to Rock, The Jumping Jack (Boosey & Hawkes 067882M)

GRADE TWO (Continued)**List C** (Continued)

- RAE, J. Blue Clarinet Bygone Blues (Universal)
 RICKARD & COX. Sing, Clap and Play Book 2
 Baa Baa Black Sheep and Variations 1 and 2, p.27;
 To A Wild Rose, p.38 (upper part with accompaniment);
 Gabriel's Message, p.43 (upper part with accompaniment) (Oxford Tutors)
 STUART, H. M. Clarinet Fancies - Famous Classical Favorites Arietta - Grieg;
 Berceuse - Hauser; Minuet - Pleyel and Rigaudon - Purcell; In Old New York - Herbert;
 Sonata Theme - Clementi; Sonata Theme - Mozart (Boston Music)
 VAN ROSS, P. 15 Fun Pieces for Clarinet, Volume 1 Back Chat; Blues Control
 (Music Allsorts, www.musicallsorts.com)
 WASTALL, P. Learn As You Play Clarinet
 German Dance; Midnight in Tabago; An Old Tale (Boosey & Hawkes 0014572)
 WESTON, P. Second Clarinet Album Famous Waltz; Largo (Schott ED10477)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE THREE

Technical Work (20 marks) *From memory. Articulation patterns: see page 27.*



All scales and arpeggios to be played as follows:

Articulation patterns i), ii), iii) and iv). MM ♩ = 76, two notes per beat.

Scales Major: D, B flat, A and E flat, compass two octaves.

Harmonic minor: B, F sharp G and C; compass two octaves.

Melodic minor: A, E and D, compass two octaves.

Chromatic: A, B flat and E flat, compass two octaves.

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

Compass two octaves.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

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

- HARVEY, P. Clarinet a la Carte no. 1 or 2
Pets no. 2 (Ricordi)

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

- JOPPIG, G. & TRIER, S. 100 Studies for the Clarinet nos. 1 and 2 (upper part); no. 6;
 no. 12 (upper part); nos. 37, 38 and 39 - *any two*; no. 47; no. 49; no. 51 (Universal 18264)
 RAE, J. 40 Modern Studies no. 15 Ted's Shuffle; no. 18 Flying Overland (Universal)
 THURSTON & FRANK. The Clarinet - A Comprehensive Method
 Hornpipe and March, p.30; nos. 65 and 66, p.34; no. 70, p.36 (Boosey & Hawkes 0014767)
 WESTON, P. 50 Classical Studies for Clarinet Study no. 10 - Klosé; Study no. 11 - Berr
 (Fentone F111)

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

- Australian Songbook, The Waltzing Matilda (Music Sales)
 BACH, J. S. arr. King. Duets for Two Clarinets *Upper parts only*
 no. 1 Minuet; no. 2 Gavotte; no. 5 Minuet (Boosey & Hawkes 002070C)
First Pieces for B flat Clarinet Book 2 Trumpet Tune no. 1 - Purcell (OUP)
 HARVEY, P. Clarinet a la Carte no. 3 or 4 (Ricordi)
 KING, T. Woodwind Clarinet Solos Vol. 1 no. 4 (from Sonata no. 3) - Lefevre (Chester)
Solos for the Clarinet Player ed. Christmann. Romance no. 8 - Stamitz (Schirmer)
66 Great Tunes ed. Walton. Papageno's Aria - Mozart; Serenade - Haydn (AWMP)

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

- BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax
 Little Brown Feet; Moonlight Air; Snappy Rag
Volume 2 Feeling Free; Scoobie Du Wup (Bailey)
 BANKS, D. Prologue, Night Piece and Blues for Two Night Piece
 BONETTI. Enjoy Playing the Clarinet Tarantella (OUP)
Classic Experience for Clarinet and Piano, The Bolero (Cramer 90519)
 EFRAEMSON, D. Malumba - World Music Solos for Clarinet, Volume 1
 Real Time; Romany Nights; Tweet Tweet (www.malumba.com)
Gershwin by Special Arrangement arr. C. Strommen. Embraceable You (Warner)
 HARVEY, P. Easy Jazzy Clarinet Hunka Funk; Swinging Quavers (Universal)
 HOLLAND, D. Saturday Stroll (Allans)
 HOOLEY, B. Windjammer Series: Book 1 Melody of the Highlands
Book 2 After the Storm (Crux Music Services, www.cruxmusic.com.au)
 ISACOFF, S. Jazz Time A Little Mo' Satch (Boosey & Hawkes 075463T)
Jazz & Blues - Play Along Solos For Clarinet Fever (Hal Leonard HL00841439)
 KEANE, R. B flat Breaks Cavortin' in Canberra; Free-Wheelin' in Fremantle;
 Swingin' in Sydney; Tootlin' in Townsville (Wits' End Music WEM 0020)
 KING, T. Woodwind Clarinet Solos Vol. 1 Entr'acte (from *Carmen*) - Bizet;
 Minuet (from Serenade for Wind Octet K.375) - Mozart (Chester)
Magic Clarinet, The arr. N. Hare. Banana Rag; Colonel Bogey; Tonight (Boosey & Hawkes)
Music of Henry Mancini Plus One, The Fluter's Ball; Peter Gunn Theme (Chappell)
 NORTON, C. Microjazz Clarinet Collection 2, The Folk Shuffle; Inter-city Stomp
 (Boosey & Hawkes 0797095)

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

Play Ballads - Clarinet and Piano arr. J. Kember. Hello (Faber 0571519997)

Play Showtime - Clarinet

Hey There; Maria; Music of the Night; What Kind of Fool Am I (Faber)

POGSON, S. Way to Rock, The Yesterday's Promises (Boosey & Hawkes 067882M)

RAE, J. Blue Clarinet Midnight Oil (Universal)

Solo Plus - Clarinet with Piano Accompaniment: Standards & Jazz

Imagination; Polka Dots and Moonbeams (Amsco AM 947474/Music Sales)

STUART, H. M. Clarinet Fancies - Famous Clarinet Favorites

Clair de Lune - Debussy; Gavotte - J. S. Bach; Romance - Beethoven (Boston Music)

VAUGHAN WILLIAMS, R. Six Studies in English Folk Song no. 1 or 3 (Stainer & Bell)

VAN ROSS, P. 15 Fun Pieces for Clarinet, Volume 1

Bop Hop; Hop Scotch; Rumba; Tango for 'H' (Music Allsorts, www.musicallsorts.com)

WASTALL, P. Learn as You Play Clarinet Air; Suburban Sunday (Boosey & Hawkes 0014572)

WEDGWOOD, P. Jazzin' About - Clarinet/Tenor Sax Going Home; Just Passing By (Faber 0571512739)

WESTON, P. Second Clarinet Album Romanze (from *The Serenade*) - Mozart; no. 8 (from *Swan Lake*) - Tchaikovsky (Schott ED10477)

Sight Reading (10 marks) *See page 20*

Aural Tests General Knowledge (8 marks each) *See pages 21-24*

GRADE FOUR

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



All technical work to be played as follows, unless otherwise indicated:

Articulation patterns i), ii), iii) iv) and v). MM ♩ = 100, two notes per beat.

Scales Major: E, compass three octaves; A, E flat and A flat, compass two octaves.

Harmonic minor: F sharp, C, C sharp and F, compass two octaves.

Melodic minor: E, D and B, compass two octaves.

Chromatic: E, compass three octaves.

Scales in thirds (Pattern A) - Major: C, G and F, compass two octaves.

MM ♩ = 88, two notes per beat.

Arpeggios Major: E, compass three octaves: A, E flat and A flat, compass two octaves.

Minor: F sharp, C, C sharp and F, compass two octaves.

GRADE FOUR (Continued)

Sustained Scale D major beginning on 4th line, compass one octave, ascending in minims. Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

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

CORI, C. C. Bach Literature Clarinet Duets

March; Little Prelude no. 3; Prelude; Gavotte (Gornston)

GATES, E. Odd Meter Duets for all Instruments

Aeolian Lament; Billy Hill; Ostinato Phrygiana; Seven To Go; Tag-A-Long (Gate Music)

HARVEY, P. Clarinet a la Carte no. 5, 8 or 10

Pets no. 3, 4 or 5 (Ricordi)

HOOLEY, B. Windjammer Series: Book 2 Dance of the Wombats

(Crux Music Services, www.cruxmusic.com.au)

JOPPIG, G. & TRIER, S. 100 Studies for the Clarinet

no. 5, 7, 8, 9, 15, 30, 33, 48, 60, 90 or 99 (Universal 18264)

RAE, J. 40 Modern Studies no. 21 Catch It!; no. 24 Exclusive (Universal)

THURSTON & FRANK. The Clarinet - A Comprehensive Method p.38, no. 73 Allegretto; p.40, no. 76 Allegro Moderato; p.42, no. 78 Allegro; p.53 March (Boosey & Hawkes 0014767)

UHL, A. 48 Studies Book 1 no. 1 (Schott KLB12)

WESTON, P. 50 Classical Studies for Clarinet no. 20, 21, 23, 26, 27, 36 or 42 (Fentone F111)

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

BACH, J. S. arr. King. Duets for Two Clarinets *Upper parts only*

no. 3 Loure; no. 4 Bourrée; no. 6 Gavotte (Boosey & Hawkes 002070C)

Classic Experience for Clarinet and Piano. The Chanson Boheme; Morning (Cramer 90519)

DEBUSSY, C. Two Pieces The Girl with the Flaxen Hair* (Chester)

*Also available in Clarinet Cameos (Cramer)

JOPPIG, G. & TRIER, S. 100 Studies for the Clarinet

no. 11 (upper part), 13 (upper part), 40, 41, 42 or 97 (Universal 18264)

KING, T. Woodwind Clarinet Solos Vol. 1

Allegro con Grazia (from Symphony no. 6) - Tchaikovsky (Chester)

Solos for the Clarinet Player ed. Christmann.

no. 7 Gavotte and Minuet - Stanley; no. 13 Adagio - Baermann (Schirmer)

TARTINI, G. Concertino 1st or 2nd movement (Boosey & Hawkes 0019924)

TSCHAIKOVSKY, P. I. Concerto in B flat minor (Rubank)

VAUGHAN WILLIAMS, R. Six Studies in English Folk Song no. 4 or 6 (Stainer & Bell)

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

DEBUSSY, C. Petite Piece (Durand)

Two Pieces Golliwogs Cakewalk* (Chester) *Also available in Clarinet Cameos (Cramer)

FINZI, G. Five Bagatelles no. IV Forlana (Boosey & Hawkes 001819L)

GRADE FOUR (Continued)**List C** (Continued)

Gershwin by Special Arrangement arr. Strommen. Fascinating Rhythm; A Foggy Day (Warner)

GRETCHANINOFF, A. Op. 145 Fanfare of the Poppies (Rubank)

KING, T. Woodwind Clarinet Solos Vol. 2

Andante - Mendelssohn; Menuetto (from Quartet in C minor, Op. 4) - Crusell (Chester)

LOVELOCK, W. Two Pieces Romance (Rudall Carte)

Play Ballads - Clarinet and Piano arr. J. Kember.

Killing Me Softly; What The World Needs Now (Faber 0571519997)

Play Showtime - Clarinet Waltz (Faber)

TCHAIKOVSKY, P. I. Andante Cantabile, Op. 11 (Fentone F278)

VAN ROSS, P. 15 Fun Pieces for Clarinet, Volume 1 Autumn Waltz; Joker's Polka (Music Allsorts, www.musicalsorts.com)

WESTON, P. Third Clarinet Album Slavonic Dance no. 7 - Dvořák (Schott ED10478)

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

Australian Songbook, The I Am Australian (Music Sales)

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax Blue Mood; Devil May Care

Volume 2 Al's Cafe; Riff-Raff Rock (Bailey)

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

Calyponic; Samba Samba Samba; 3 Foot Stomp (www.malumba.com)

Enjoy Playing the Clarinet The Entertainer (OUP)

HANDEL, A. Mockidaj (for Clarinet and Piano) (Wirripang, www.australiancomposers.com.au)

HARVEY, P. Jazzy Clarinet 2 Back Garden Blues; Wayward Waltz (Universal)

HOOLEY, B. Windjammer Series: Book 1 Don't Stop!; 'Round About Then

Book 2 For Rose; Millennium Boogie (Crux Music Services, www.cruxmusic.com.au)

ISACOFF, S. Jazz Time Bird Song; Snow Dance (Boosey & Hawkes 075463T)

Jazz & Blues - Play Along Solos For Clarinet Cry Me A River; Fly Me To The Moon (Hal Leonard HL00841439)

KEANE, R. B flat Breaks Actin' Up in Adelaide; Groovin' in Geelong (Wits' End Music WEM 0020)

Magic Clarinet, The arr. N. Hare. These Foolish Things (Boosey & Hawkes 104758R)

NORTON, C. Microjazz Clarinet Collection 2, The

Feeling Blue; Hot Potato; Puppet Theatre (Boosey & Hawkes 0797095)

Solo Plus - Clarinet with Piano Accompaniment: Standards & Jazz

Bouncin' with Bud; In Walked Bud; Ladybird (Amsco AM 947474/Music Sales)

VAN ROSS, P. 15 Fun Pieces for Clarinet, Volume 1

Confusing Musings; Cookin' with Some Attitude (Music Allsorts, www.musicalsorts.com)

66 Great Tunes for Clarinet New Rag - Joplin (AWMP)

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 21-24*

GRADE FIVE

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



All technical work to be played as follows, unless otherwise indicated: Articulation patterns i), ii), vi) and vii). MM ♩ = 80, four notes per beat.

Scales Major: E, compass three octaves; B flat, D flat and B, compass two octaves.

Harmonic minor: G, B flat, C sharp and G sharp, compass two octaves.

Melodic minor: A, G and C sharp, compass two octaves.

Chromatic: E and F, compass three octaves.

Scales in thirds (Pattern A) - Major: F, B flat and D, compass two octaves.

Arpeggios Major: E, compass three octaves; B flat, B and D flat compass two octaves.

Minor: G, C sharp, G sharp and B flat, compass two octaves.

Dominant sevenths of B flat, compass three octaves; G and E, compass two octaves.

Broken Chords (Pattern B)

Major: E, compass three octaves; B flat, B and D flat compass two octaves.

Minor: G, C sharp, G sharp and B flat, compass two octaves.

Sustained Scale E major beginning on 4th space, compass one octave, ascending in minims.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 15 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**Students studying Year 11 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

CORI, C. C. Bach Literature Clarinet Duets Variation no. 5 (from the Goldberg Variations); Rondeau; Duetto; Fugue in Two Voices (Gornston)

GATES, E. Odd Meter Duets for All Instruments Across the Border; Channel Five; Chromatic Contrariness; Five Layer Cakewalk; Follow Up; Mixolydian Mixup; Rumbalita; Seventh Heaven; A Small Scale Development (Gate Music)

GRADE FIVE (Continued)**List A** (Continued)

- JOPPIG, G. & TRIER, S. 100 Studies for the Clarinet no. 18, 19, 44 (upper part), 54, 91, 92 or 98 (Universal 18264)
- GALPER, A. Klezmer Book - 42 Klezmer Favorites for Clarinet and B-Flat Instruments After Havdalah, How Beautiful, Let Us Dance *and* Happy Dance - *any two as one work.* (Mel Bay MB99437)
- RAE, J. 40 Modern Studies no. 25 Ambiguity (Universal)
- THURSTON & FRANK. The Clarinet - A Comprehensive Method Study in A flat, p.84; Diminished Seventh Arpeggios, p.92; Latvian Military Polka, p.97 (Boosey & Hawkes 0014767)
- UHL, A. 48 Etudes Book 1 no. 2, 3 or 20 (Schott KLB12)
- WESTON, P. 50 Classical Studies no. 24, 28, 32, 34, 37, 46 or 50 (Fentone F111)

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

- ARNOLD, M. Sonatina 2nd movement only (Lengnick)
- BELLINI. Duet from Norma Part 1 with both part 2 and piano accompaniment (Fischer)
- RICHARDSON, N. Sonatina *Any two movements* (Boosey & Hawkes)
- STAMITZ, C. Concerto no. 3 2nd movement, Romanza (Peters)
- WANHALL, J. B. Sonata in B flat 2nd movement, Adagio (Music Rava)
- 66 Great Tunes for Clarinet ed. Walton. Carnival of Venice (AWMP)

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

- BÄRMANN, H. J. Konzert (Quintett) in E flat, Op. 23 Adagio (Schott KLB29)
- CARLSON, R. Cat and Kitten for Solo Clarinet (Phylloscopus PP474, www.phylloscopus.co.uk)
- FINZI, G. Five Bagatelles no. I Prelude; no. II Romance (Boosey & Hawkes 001819L)
- Gershwin by Special Arrangement arr. C. Strommen.
I Got Rhythm; Nice Work If You Can Get It; Strike Up the Band (Warner)
- GOSSEC. Tambourin (Fentone F331)
- HERMAN, W. Clarinet Solos Apple Honey; Bijou; Northwest Passage; Wild Root (Mayfair Music)
- HOLLAND, D. Prelude on a Motive (Allans)
- JACOB, G. Five Pieces for Clarinet Solo *Any two* (Oxford)
- MOZART, W. A. Four Church Sonatas *Any two* (Boosey & Hawkes 001912N)
- Play Ballads - Clarinet and Piano arr. J. Kember. C'est La Vie (Faber 0571519997)

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

- BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax Jumbuck Jive
Volume 2 Blue Waltz; Get Eccentric (Bailey)
- EFRAEMSON, D. Malumba - World Music Solos for Clarinet, Volume 1 Afro Jig (www.malumba.com)
- HARVEY, P. Jazzy Clarinet 2 Chalumeau Rag (Universal)
- HOOLEY, B. Windjammer Series: Book 1 I'm Still Thinking (Crux Music Services, www.cruxmusic.com.au)
- ISACOFF, S. Jazz Time Like a Man Walking on Eggshells and On the Rise (Boosey & Hawkes 075463T)

GRADE FIVE (Continued)**List D** (Continued)

- Jazz & Blues - Play Along Solos For Clarinet* Desafinado; One Note Samba; Opus One; Take the "A" Train **These pieces must include the Ad Lib. solos.* (Hal Leonard HL00841439)
- JOHNSON, E. Encore In Rhythm; Sometimes I Feel Like a Motherless Child* (Chester)
**This solo must include improvisation.*
- NORTON, C. Microjazz Clarinet Collection 2, The Carthorse Rag (Boosey & Hawkes 0797095)
- Play Blues & Ragtime - Clarinet and Piano The Lily Rag (Faber 0571515584)
- Practice Sessions: Clarinet ed. Wastall. In a Sentimental Mood - Ellington (Boosey & Hawkes 0861407)
- Solo Plus - Clarinet with Piano Accompaniment: Standards & Jazz Swinging on a Star (Amsco AM 947474/Music Sales)
- VAN ROSS, P. 15 Fun Pieces for Clarinet, Volume 1 Harmonic Holiday; The Kool Reel (Music Allsorts, www.musicalsorts.com)

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 21-24*

GRADE SIX

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

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



All technical work to be played as follows, unless otherwise indicated:

Articulation patterns i), ii), vi) vii), viii) and ix). MM ♩ = 84, four notes per beat.

Scales Major: F and F sharp, compass three octaves; B flat and B, compass two octaves.
Harmonic minor: F, compass three octaves; A, G sharp and D sharp, compass two octaves.
Melodic minor: G and F, three octaves; D and A flat, compass two octaves.
Chromatic: E, F sharp and G, compass three octaves.

Whole tone: C and C sharp, compass two octaves. Articulation patterns i) and ii).

Scales in thirds (Pattern A) - Major: E flat, compass three octaves;
D and A, compass two octaves.

Arpeggios Major: F and F sharp, compass three octaves; B flat and B, compass two octaves.
Minor: F, compass three octaves; A, G sharp and D sharp, compass two octaves.

GRADE SIX (Continued)

Dominant sevenths of B flat and B, compass three octaves;
F and F sharp, compass two octaves.

Diminished sevenths of D, D sharp and E, compass two octaves.

Broken Chords (Pattern B)

Major: F and F sharp, compass three octaves; B flat and B, compass two octaves.

Minor: F, compass three octaves; A, G sharp and D sharp, compass two octaves.

Sustained Scale F major beginning on 5th line, compass one octave, ascending in minims.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 20 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

GATES, E. Odd Meter Duets for All Instruments

p.18 Session at Seven; p.20 Hedtonic Variations 1, 2 and 3 (Gate Music)

HARVEY, P. Three Etudes on Themes of Gershwin *Any two* (Chappell)

JOPPIG, G. & TRIER, S. 100 Studies for the Clarinet no. 100 (Universal 18264)

RAE, J. 40 Modern Studies no. 40 Oiled Wheels (Universal)

THURSTON & FRANK. The Clarinet - A Comprehensive Method

p.102 Four Preludes - Bach - *any one*; p.116 Three Pieces - Chopin - *any one*
(Boosey & Hawkes 0014767)

Passage Studies Book 2 *Any study* (B. & H. 001546V)

UHL, A. 48 Etudes Book 1 no. 7, 10 or 13 (Schott KLB12)

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

CRUSELL, B. H. Concerto in F minor 2nd movement, Andante (Musikverlag, Hans Sikorski)

KELLY, B. Two Concert Pieces *Any one* (Novella)

MILHAUD, D. Sonatine 2nd movement (Durand)

RICHARDSON, N. Sonatina *Complete* (Boosey & Hawkes)

SCHUMANN, R. Fantasy Pieces Op. 73 *Any two* (Peters)

WEBER, C. M. von. Theme and Variations Op. 33 Variations nos. 1, 3, 5, 6 and 7 (Peters)

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

BERNSTEIN, L. Sonata 1st movement (Warner)

COLLINS, J. Concertino in F (Henri Elkan)

FINZI, G. Five Bagatelles no. V Fughetta (Boosey & Hawkes 001819L)

MOZART, W. A. Concerto 2nd movement, Adagio (Boosey & Hawkes)

SAINT-SAËNS, C. Sonate 2nd movement (Durand)

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

BAILEY, K. Jazz Incorporated Volume 1- Trumpet/Clarinet/Tenor Sax

Stokers Siding; A Wily Bossa

Volume 2 Cookin' with Gas (Bailey)

DIXON, H. Romance for Clarinet and Piano (Wirripang, www.australiancomposers.com.au)

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

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

GARSON, M. Clarinet Solos for the Performing Artist Jazz Etude (Alfred 0-8351)

HOOLEY, B. Windjammer Series: Book 1 Secrets

Book 2 Sarcophagus (Crux Music Services, www.cruxmusic.com.au)

JOHNSON, E. Encore Syncopation (Chester)

THOMPSON, T. J. Boogie and Blues *Any two movements* (Studio)

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 21-24*

GRADE SEVEN

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

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



All technical work to be played as follows, unless otherwise indicated:

Articulation patterns i), ii), vi), vii), viii), ix) and x). MM ♩ = 92, four notes per beat.

Scales Major: A and F sharp, compass three octaves;

E flat and C sharp, compass two octaves.

Harmonic minor: F sharp, compass three octaves;

C, B flat and D sharp, compass two octaves.

Melodic minor: F sharp, compass three octaves; C, B flat and D sharp, compass two octaves.

Chromatic: E, F sharp and A, compass three octaves.

Whole tone: E and F, compass three octaves. Articulation patterns i) and ii).

Scales in thirds (Pattern A) - Major: F and E, compass three octaves; A flat, compass two octaves. Harmonic minor: D, C and B flat, compass two octaves.

GRADE SEVEN (Continued)

Arpeggios Major: A and F sharp, compass three octaves;
E flat and C sharp, compass two octaves.
Minor: F sharp, compass three octaves; C, B flat and D sharp, compass two octaves.
Dominant sevenths of A, compass three octaves;
E flat, F sharp and C sharp, compass two octaves.
Diminished sevenths of F, compass three octaves; D and A, compass two octaves.

Broken Chords (Pattern B)

Major: A and F sharp, compass three octaves; E flat and C sharp, compass two octaves.
Minor: F sharp, compass three octaves; C, B flat and D sharp, compass two octaves.

Sustained Scale G major beginning above the 5th line, compass one octave, ascending in minims. Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 20 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

HOOLEY, B. Windjammer Series: Book 1 Study on a Minor Finger Pattern
(Crux Music Services, www.cruxmusic.com.au)
JEANJEAN. 16 Etudes Modernes no. 5 or 10 (Leduc)
THURSTON & FRANK. The Clarinet - A Comprehensive Method
Four Preludes, p.102 - *complete*;
Chromatic Study, p.110 and Study in 20th Century Idiom, p.112 (Boosey & Hawkes 0014767)
Passage Studies Book 2 p. 20, no. 12 or any two studies (B. & H. 001546V)
PERIER. 22 Etudes Modernes no. 3, 5, 7 or 9 (Leduc)
RAE, J. 40 Modern Studies no. 38 Inside Out (Universal)
UHL, A. 48 Etudes Book 1 no. 12, 14, 16, 17, 19, 22, 23 or 24 (Schott KLB12)

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

BEETHOVEN, L. van. Trio for Piano, Clarinet and Cello *Complete* (Schirmer)
COOKE, A. Sonata in B flat *Any two movements* (Novello)
FINZI, G. Clarinet Concerto, Op. 31 *Any two movements* (Boosey & Hawkes 160143S)
WEBER, C. M. von. Concertino *Complete* (Any edition)
Concerto in F minor Op. 73, no. 1, 1st movement (Fischer)
Grand Duo Concertante, Op.48 *Andante con moto* movement (Boosey & Hawkes 0020284)

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

ARNOLD, M. Sonatina *Complete* (Lengnick)
BÄRMANN, H. J. Konzert (Quintett) in E flat, Op. 23 *Complete* (Schott KLB29)
BERNSTEIN, L. Sonata 2nd movement (Warner)

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

JOHNSON, E. Encore Flight of the Bumble Bee (Chester)
LUTOSLAWSKI, W. Dance Preludes nos. 1, 2 and 3
Sonatine Complete (Durand)
MOZART, W. A. Concerto *Any two movements* (Any edition)
PAGANINI. arr. G. Reeves. Moto Perpetuo (Albert)
STAMITZ, S. C. Concerto no. 3 *Complete* (Peters)

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

EFRAEMSON, D. Malumba - World Music Solos for Clarinet, Volume 1
Firedance (www.malumba.com)
HOOLEY, B. Windjammer Series: Book 2 La Cordillera de los Andes
(Crux Music Services, www.cruxmusic.com.au)
GARSON, M. Clarinet Solos for the Performing Artist
Jazz Variations on a Theme of Paganini (Alfred 0-8351)

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 21-24*

GRADE EIGHT

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

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



*All scales and arpeggios to be played as follows, unless otherwise indicated:
Articulation patterns i), ii), vi), vii), viii), ix) and x). MM ♩ = 92, four notes per beat.*

Scales Major: G, F and A flat, compass three octaves; D and B, compass two octaves.
Harmonic minor: E, F and G sharp, compass three octaves; D and B, compass two octaves.
Melodic minor: E, F and G sharp, compass three octaves; D and B, compass two octaves.
Chromatic: E, A flat and A, compass three octaves.

Whole tone: F sharp and G, compass three octaves. Articulation patterns i) and ii).

Scales in thirds (Pattern A) - Major: E, compass three octaves; E flat and B, compass two octaves. Harmonic minor: F, compass three octaves; A and E flat, compass two octaves.

GRADE EIGHT (Continued)

Arpeggios Major: G, F and A flat, compass three octaves; D and B, compass two octaves.
Minor: E, F and G sharp, compass three octaves; D and B, compass two octaves.

Dominant sevenths of D and B, compass three octaves; G and A flat, compass two octaves.

Diminished sevenths of G and E flat, compass three octaves; B, compass two octaves.

Broken Chords (Pattern B)

Major: G, F and A flat, compass three octaves; D and B, compass two octaves.

Minor: E, F and G sharp, compass three octaves; D and B, compass two octaves.

Dominant sevenths (Pattern C) of -

D and B, compass three octaves; G and A flat, compass two octaves.

Diminished sevenths (Pattern D) of -

G and E flat, compass three octaves; B, compass two octaves.

Sustained Scale A major beginning on the 1st leger line above the stave, compass one octave, ascending in minims. Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 20 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.*

**Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.*

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

CAVALLINI. 30 Caprices no. 23 or 28 (IMC 3117)

JEANJEAN. 16 Etudes Modernes no. 1, 3, 7, 8 or 15 (Leduc)

PERIER. 22 Etudes Modernes no. 14 or 18 (Leduc)

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

BRAHMS, J. Sonata in E flat, Op.120, no. 2 1st and any other movement (Fischer)

CRUSELL, B. H. Concerto in F minor *Any two movements* (Musikverlag, Hans Sikorski)

MENDELSSOHN, F. Op. 113 Concert Piece no. 1 *Complete*

SAINT-SAËNS, C. Sonata Op. 167 1st, 2nd and 4th movements (Chester)

WEBER, C. M. von. Grand Duo Concertante, Op. 48

Any two movements except Andante con moto (Boosey & Hawkes 0020284)

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

ARNOLD, M. Fantasy for B flat Clarinet, Op. 87 (Faber 0571500293)

BERNSTEIN, L. Sonata *Complete* (Warner)

CAHUZAC, L. Variations sur un Air du Pays d'Oc (Leduc)

KOKAI, R. Vier Ungarische Tánze nos. 2 and 4 (Musica Budapest)

GRADE EIGHT (Continued)**List C** (Continued)

MILHAUD, D. Sonatine *Complete* (Durand)

POULENC, F. Sonata *Complete* (Chester)

List D (14 marks)

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 21-24***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.

One solo from each of the following categories is to be selected and presented for examination. One solo **must** be played from memory.

All pieces (except Category 1) are to be accompanied. At least one piece must have pianoforte accompaniment.

The following list is presented as a guide to the standard of pieces that may be selected for this examination. The candidate may select from this list, or choose other pieces of appropriate standard and style.

1. **Unaccompanied Work**

BROPHY, G. Twist for solo B flat Clarinet (AMC)

JEANJEAN. 16 Etudes Modernes no. 11, 13, 14 or 16 (Leduc)

2. **Orchestral Excerpt**

THURSTON & FRANK. Standard Orchestral Works Part 2

The examiner will select from the collection of excerpts.

ASSOCIATE PERFORMER DIPLOMA (Continued)

3. Classical/Romantic Work
 BRAHMS, J. Op. 120: no. 1 Sonata in F minor; no. 2 Sonata in E flat
 MOZART, W. A. Quintet in A K.581; Clarinet Concerto K.622
 WEBER, C. M. von. Concerto in E flat, Op. 74, no.2 - *Complete*
4. Twentieth Century *A work of modern idiom, or own composition.*
 BAX, A. Sonata
 HINDEMITH, P. Sonata
 SHAW, A. Concerto for Clarinet

General Knowledge *See page 24*

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.
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.

ASSOCIATE TEACHER DIPLOMA (Continued)

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 can select 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 Grade One to Grade Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - As set for Grade One to Grade Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. 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

LICENTIATE PERFORMER DIPLOMA (Continued)

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.

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.
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.

LICENTIATE TEACHER DIPLOMA (Continued)**PART III: Practical** (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two solos from different categories of the Associate Performer are to be performed. 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.
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 75 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.

GRADE ONE

Technical Work (20 marks) *From memory. Articulation patterns: see page 27.*



All scales and arpeggios to be played as follows:

Articulation patterns i) and ii), compass one octave. MM ♩ = 92, one note per beat.

Scales Major: C, G and F. Harmonic minor: A, E and D. Chromatic: E. Blues: D.

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

Sustained Note Any note, within the range set for the grade, to be held for 6 seconds at a consistent dynamic level.

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

Abracadabra Saxophone (2nd Edition) arr. J. Rutland. Annie's Song; Yankee Doodle (A. & C. Black)

Learn to Play the Saxophone, Book 1 p.13, nos. 4 and 5; p.27, no. 5; p.26, nos. 1 and 2 (Alfred 0-733)

RAE, J. Easy Studies in Jazz Rock Saxophone no. 1, 3, 16 or 17 (Universal 19291)

SANTIN & CLARK. Creative Saxophone Keeping Track of Time; Well Connected (OUP)

WASTALL, P. Learn As You Play Saxophone Choral; Minuet; p.20, ex. 2 and 3 (Boosey & Hawkes 019781H)

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

Abracadabra Saxophone (2nd Edition) arr. J. Rutland.

Minuet (top line); Morning has Broken (A. & C. Black)

CROPTON, M. Ten to Go - Alto Saxophone and Piano

Shhhh! (Polecat/Spartan Press SP719/Allans)

Learn to Play the Saxophone, Book 1

p.17, nos. 3 and 4; p.19, nos. 2 and 3; p.25, no. 5 (upper part) (Alfred 0-733)

Making the Grade - Grade 1 arr. J. Lanning. Jingle Bells; One Day at a Time (Chester)

RAE, J. Easy Studies in Jazz Rock Saxophone no. 4 Freeway (Universal 19291)

ROUSSEAU. Contemporary Band Course

Advance of the Alto; Tenor Temporament; Tenor Touchdown (Belwin Mills)

SANTIN & CLARK. Creative Saxophone Listen to This

Creative Saxophone Duets* It's an Illusion (OUP)

**Top part, performed with the CD accompaniment (right channel only).*

WASTALL, P. Learn As You Play Saxophone Andante; Corumba; Lullaby

(Boosey & Hawkes 019781H)

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

Abracadabra Saxophone (2nd Edition) arr. J. Rutland. Somebody's Knocking at Your Door (A. & C. Black)

GRADE ONE (Continued)

List C (Continued)

Australian Saxafari ed. Walton.

Botany Bay; The Wild Colonial Boy; With My Swag on my Shoulder (AWMP)

CROPTON, M. Ten to Go - Alto Saxophone and Piano

Romance (Polecat/Spartan Press SP719/Allans)

Easy Film Tunes For Saxophone Can You Feel the Love Tonight (Music Sales)

Learn to Play the Saxophone, Book 1

p.17, no. 7; p.21, nos. 4 and 7; p.22, no. 5 (upper part); p.22, no. 3 (Alfred 0-733)

Making the Grade - Grade 1 arr. J. Lanning. Country Gardens; This Ole House (Chester)

Play Gershwin - Alto Saxophone and Piano Summertime* (Faber 0571517552)

**For tenor, use Play Gershwin - Clarinet and Piano (Faber 0571517544).*

ROUSSEAU. Contemporary Band Course

Alto Affirmation; Calm as the Night; Londonderry Air; Tribute to the Tenor (Belwin Mills)

SANTIN & CLARK. Creative Saxophone Cha-Cha Train

Creative Saxophone Duets* Craving Calypso (OUP)

**Top part, performed with the CD accompaniment (right channel only).*

WASTALL, P. Learn As You Play Saxophone Ellacombe; Marmotte; Tritime

(Boosey & Hawkes 019781H)

Sight Reading (10 marks) *See page 20*

Aural Tests **General Knowledge** (8 marks each) *See pages 21-24*

GRADE TWO

Technical Work (20 marks) *From memory. Articulation patterns: see page 27.*



All scales and arpeggios to be played as follows:

Articulation patterns i), ii) and iii). MM ♩ = 60, two notes per beat.

Scales Major: D, compass two octaves; F and B flat, compass one octave.

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

Melodic minor: A, compass one octave.

Chromatic: G, compass one octave.

Blues: G, compass one octave.

Arpeggios Major: D compass two octaves; F and B flat, compass one octave.

Minor: D, compass two octaves; B and G, compass one octave.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds at a consistent dynamic level.

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

- Abracadabra Saxophone (2nd Edition) arr. J. Rutland. Mango Walk (A. & C. Black)
Learn to Play the Saxophone, Book 1 American Patrol; Catalan Song (Alfred 0-733)
Book 2 p.5, no. 2 William Tell; p.8, nos. 1 and 2 (0-746)
 LONDEIX, J. M. Playing the Saxophone Book 1 Bluebird; Catalan Song (Henry Lemoine)
 NEIHAUS, L. Basic Jazz Conception for Saxophone Book 1 no. 2, 9, 11 or 12 (Tri Publishing)
 RAE, J. Easy Studies in Jazz Rock Saxophone no. 2, 5, 15, 18 or 21 (Universal 19392)
 WASTALL, P. Learn As You Play Saxophone
 Study no. 2, p.46; Largo, p.47; Soldiers March, p.47 (Boosey & Hawkes 019781H)

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

- Abracadabra Saxophone (2nd Edition) arr. J. Rutland.
 Country Dance; I Do Like to Be Beside the Seaside (A. & C. Black)
 BESWICK, A. Six for Sax Farewell for a Fox; Song for a Scarecrow (Studio 21)
 ELGAR, E. arr. R. de Smet. Land of Hope and Glory (Fentone WA6008)
 HARVEY, P. Saxophone Solos Vol. 1 - Alto Saxophone
 Pavane for the Earl of Salisbury - Byrd; What is Beauty but Breath - Greaves (Chester)
Learn to Play the Saxophone, Book 1 p.33, no. 5 (upper part) (Alfred 0-733)
 LONDEIX, J. M. Playing the Saxophone Book 1 Rig a Jig Jig; La Maumariee (Henry Lemoine)
Making the Grade - Grade 2 arr. J. Lanning.
 The Gift to be Simple; Havah Nagilah; Mull of Kintyre; Nellie the Elephant (Chester)
 RAE, J. Easy Studies in Jazz Rock Saxophone no. 6, 7, 8, 9, 19, 20, 24 or 25 (Universal 19392)
 ROUSSEAU, E. Contemporary Band Course
 Allegro - Haydn; Arioso - Bach; Barcarolle - Offenbach; Gavotte - Martini;
 Hunters' Chorus - Weber; Intermezzo - Mascagni; The Swan - Saint-Saëns (Belwin Mills)
 WASTALL, P. Learn As You Play Saxophone Air; Brazilian Beat; Jazzetto
 (Boosey & Hawkes 019781H)

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

- Abracadabra Saxophone (2nd Edition) arr. J. Rutland.
 Don't Get Around Much Anymore (A. & C. Black)
Australian Songbook, The I Still Call Australia Home (Warner/Chappell)
 BAILEY, K. Jazz Incorporated Volume 2 - Trumpet/Clarinet/Tenor Sax or Alto Sax
 Pretty Flower (Bailey)
 BALENT, A. Supersound Easy Play - Best of the Big Bands
 And the Angels Sing; I'm Gettin' Sentimental Over You; In the Mood (Warner)
 BESWICK, A. Six for Sax Waltz for a Wallaby (Studio 21)
 CROPTON, M. Ten to Go - Alto Saxophone and Piano
 The Seekers (Polecat/Spartan Press SP719/Allans)
Easy Film Tunes For Saxophone Colors of the Wind; The Raiders March (Music Sales)
 EFRAEMSON, D. Malumba - World Music Solos for Saxophone, Volume 1
 Wattle St. Calypso (Available for alto or tenor, www.malumba.com)
 HARVEY, P. Saxophone Solos Vol. 1 Lullaby for Saxophone (Chester)

GRADE TWO (Continued)**List C** (Continued)

- KEANE, R. B flat Breaks High-Divin' in Hobart; Rockin' in Ayers Rock
 (Wits' End Music WEM 0020)
Learn to Play the Saxophone, Book 1 Drink To Me Only With Thine Eyes; Stars and Stripes
 (Alfred 0-733)
Magic Saxophone, The arr. Hare. Banana Rag; Colonel Bogey; Tonight (Boosey & Hawkes)
Making the Grade - Grade 2 arr. J. Lanning.
 Bright Eyes; Last of the Summer Wine; Sailing; Yellow Submarine (Chester)
Music of Henry Mancini Plus One, The Baby Elephant Walk; The Pink Panther (Warner)
 NORTON, C. Microjazz for Tenor Saxophone Feeling Blue (Boosey & Hawkes 1705429)
 SANTIN & CLARK. Creative Saxophone
 It's Your Shuffle*; Minor Misdemeanor; Out to Lunch*; Tickets Please*
 *These solos must be performed with the CD accompaniment.
Creative Saxophone Duets* Anyone for Tennis; In the Meantime; Moving Right Along;
 Put On Your Red Shoes (OUP) *Top part, performed with the CD accompaniment (right channel only).
 VAN ROSS, P. 15 Fun Pieces for Alto Saxophone, Volume 1 Back Chat; Blues Control
 (Music Allsorts, www.musicalallsorts.com)
 WASTALL, P. Learn As You Play Saxophone
 Caribbean Capers (upper part); Dixieland Blues; Granite (Boosey & Hawkes 019781H)
 WEDGWOOD, P. Jazzin' About - Alto Sax and Piano Moonglow (Faber 057151054X)
Clarinet/Tenor Sax and Piano Going Home; Just Passing By (0571512739)
20 Jazz Greats Hit the Road Jack (Wise AM970464)

Sight Reading (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE THREE****Technical Work** (20 marks) *From memory. Articulation patterns: see page 27.*

*All technical work to be played as follows, unless otherwise indicated:
 Articulation patterns i), ii), iii) and iv). MM ♩ = 76, two notes per beat.*

Scales Major: D and E flat, compass two octaves; A, compass one octave.
 Harmonic minor: C, compass two octaves; B and F sharp, compass one octave.
 Melodic minor: D, compass two octaves; E, compass one octave.
 Chromatic: D, compass two octaves.
 Blues: A, compass one octave.

GRADE THREE (Continued)

Arpeggios Major: D and E flat, compass two octaves; A, compass one octave.
Minor: E and B, compass two octaves; F sharp, compass one octave.

Sustained Scale A major, compass one octave, ascending in minims.
Articulation pattern i). MM $\downarrow = 60$.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds at a consistent dynamic level.

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

ARNOLD, J. Jazz Sax - 93 Jazz Etudes no. 49, 50, 51, 56 or 57 (CH 11 Music & Books Ltd. K788)

Learn to Play the Saxophone, Book 2 p.35, no. 2 Comprehensive Etude (Alfred 0-746)

LESTER, L. 50 Rambles for Saxophone

Summer Day; Jolly Fellow; Reflections; Petite Waltz; Polish Dance (Fischer)

LONDEIX, J. M. Playing the Saxophone Book 1 Catalun Song and Offertory Song

Playing the Saxophone Book 2 American Traditional Song; Japanese Traditional Song;
Savoyard Christmas Carol; Song of Tonkin (Henry Lemoine)

NEIHAUS, L. Basic Jazz Conception for Saxophone Book 1 no. 1, 3, 5, 6, 7, 8 or 10

(Tri Publishing)

WASTALL, P. Learn As You Play Saxophone Study no. 4, p.54 (Boosey & Hawkes 019781H)

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

BACH, J. S. arr. H. R. Kent. Trumpet Solo and Piano Arios from Cantata no. 156 (Fischer)

BOZZA, E. Petite Gavotte for Alto and Piano (Leduc)

HARVEY, P. Saxophone Solos Vol. 1 Larlesienne - Bizet

Saxophone Solos for Tenor Saxophone and Piano Vol. 1

Christopher's Caper; The Red Pipers Melody (Chester)

JOPLIN, S. arr. R. de Smet. Maple Leaf Rag (Alto) (Fentone WA6011)

LONDEIX, J. M. Playing the Saxophone Book 1 The Two Comrades; Peletier (upper part)
(Lemoine)

LOVELOCK, W. Waltz for Alto Saxophone (Allans)

MULE, M. Famous Classical Pieces for Saxophone and Piano

Le Bourgeois Gentilhomme (Alto) - Lully (Leduc)

Play Ballads - Alto Saxophone and Piano arr. J. Kember. Hello* (Faber 0571520081)

*For tenor, use Play Ballads - Clarinet and Piano (Faber 0571519997).

RAE, J. Easy Studies in Jazz Rock Saxophone no. 10, 11, 12 or 14 (Universal 19292)

ROUSSEAU, E. Tambourin for B flat Saxophone and Piano

Contemporary Band Course Grieg - Spring (Belwin Mills)

TAUSCH. arr. Clinch. Concerto no. 3 Romance (Tenor) (Allans)

VOXMAN, H. Concert and Contest Collection - Alto At the Hearth

Concert and Contest Collection - Tenor

Allegretto - Arensky; Contradance - Mozart; Sinfonia (Arioso) - Bach (Rubank)

WASTALL, P. Learn As You Play Saxophone Carol (Boosey & Hawkes 019781H)

WEDGWOOD, P. Jazzin' About - Alto Sax and Piano no. 1 or 3 (Faber 057151054X)

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

Australian Songbook, The Waltzing Matilda (Warner/Chappell)

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax or Alto Sax

Little Brown Feet; Moonlight Air; Snappy Rag

Volume 2 Feeling Free; Scoobie Du Wup (Bailey)

BALENT, A. Supersound Easy Play - Best of the Big Bands

April in Paris; Air Mail Special; Do Nothin' till You Hear From Me; Jersey Bounce;
Opus One; Satin Doll; Star Dust; Tuxedo Junction (Warner)

BEDFORD, D. Five Easy Pieces for Alto and Piano Rich Tune; Walzale (Universal)

BESWICK, A. Six for Sax

Carousel for a Kitten; Lullaby for a Ladybird; Tango for a Turtle (Studio 21)

CARLES. Cantilene for Alto Saxophone and Piano (Leduc)

CROPTON, M. Ten to Go - Alto Saxophone and Piano The Heart of Soul; Last Day
(Polecat/Spartan Press SP719/Allans)

Easy Film Tunes For Saxophone The Entertainer (Music Sales)

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

Real Time; Romany Nights; Tweet Tweet (Available for alto or tenor, www.malumba.com)

Gershwin by Special Arrangement arr. Carl Strommen. Embraceable You (Warner)

HOOLEY, B. Windjammer Series: Book 1 Melody of the Highlands

Book 2 After the Storm (Crux Music Services, www.cruxmusic.com.au)

ISACOFF, S. Jazz Time Bird Song; Snow Dance (Boosey & Hawkes, Tenor: 075460Q/Alto: order)

KEANE, R. B flat Breaks Cavortin' in Canberra; Free-Wheelin' in Fremantle;

Swingin' in Sydney; Tootlin' in Townsville (Wits' End Music WEM 0020)

Learn to Play the Saxophone, Book 2 Duo Concertante (upper part) - Cambelle (Alfred 0-746)

LONDEIX, J. M. Playing the Saxophone Vol. 1 The Seeds of Love (Henry Lemoine)

Magic Saxophone, The arr. N. Hare. These Foolish Things (Boosey & Hawkes 104759N)

Music of Henry Mancini Plus One, The Fluter's Ball; Peter Gunn Theme (Warner)

NORTON, C. Microjazz for Tenor Saxophone Hot Potato; The Pioneer; Puppet Theatre
(Boosey & Hawkes 1705429)

POGSON, S. Way to Rock, The Little David (Boosey & Hawkes, Alto: 0688843/Tenor: custom order)

RAE, J. Easy Studies in Jazz Rock Saxophone no. 22, 24 or 26 (Universal 193292)

SANTIN & CLARK. Creative Saxophone Cheers, Thanks Very Much*; Muddy Feet*;

Sorry, No Autographs*; Traffic Jam *These solos must be performed with the CD accompaniment.

Creative Saxophone Duets* Gone Troppo; Hot Off the Press; Never Say Never;

Secret Agent Shuffle (OUP) *Top part, performed with the CD accompaniment (right channel only).

Solo Plus - Saxophone with Piano Accompaniment: Standards & Jazz

Imagination; Polka Dots and Moonbeams (Amsco AM 947496/Music Sales)

VAN ROSS, P. 15 Fun Pieces for Alto Saxophone, Volume 1

Bop Hop; Hop Scotch; Rumba; Tango for 'H' (Music Allsorts, www.musicalsorts.com)

VOXMAN, H. Concert and Contest Collection - Alto Evening Waltz (Rubank)

WASTALL, P. Learn As You Play Saxophone Folk Song Blues (Boosey & Hawkes 019781H)

20 Jazz Greats

Fever; Perdido; Perhaps, Perhaps, Perhaps; Sway; Take the "A" Train (Wise AM970464)

GRADE THREE (Continued)**Sight Reading** (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE FOUR****Technical Work** (18 marks) *From memory. Articulation patterns: see page 27.**All technical work to be played as follows, unless otherwise indicated:*

Articulation patterns i), ii), iii), iv) and v). MM ♩ = 100, two notes per beat.

Scales Major: E flat and E, compass two octaves; A and A flat, compass one octave.

Harmonic minor: C, C sharp and F, compass two octaves; F sharp, compass one octave.

Melodic minor: B, compass two octaves; G, compass one octave.

Chromatic: B flat and E flat, compass two octaves.

Blues: C, compass two octaves.

Scale in thirds (Pattern A) - Major: C and F, compass two octaves; G, compass one octave.

Articulation pattern i). MM ♩ = 88, two notes per beat.

Arpeggios Major: E flat and E, compass two octaves; A and A flat, compass one octave.

Minor: C, C sharp and F, compass two octaves; F sharp, compass one octave.

Sustained Scale E major, compass one octave, ascending in minims.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 10 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.**List A** (14 marks) *One to be chosen*DANEELS, F. 14 Etudes for Saxophone no. 1 or 3 (Schott Freres SF9396)HOLCOMBE, B. 24 Jazz Etudes for Alto Sax*Any study, in the major or minor scales set for this grade* (Musicians Publications USA)HOOLEY, B. Windjammer Series: Book 2 Dance of the Wombats

(Crux Music Services, www.cruxmusic.com.au)

Learn to Play the Saxophone, Book 2 p.41, no. 1 (Alfred 0-746)LESTER, L. 50 Rambles for Saxophone Awkward Dan; Fancy Free; The Juggler;

Merry-Go-Round; Syncopated Study; Vignette; Weeping Willow (Fischer)

LONDEIX, J. N. Playing the Saxophone Book 2 Bernier Ritornello and Bauzin Vivo;

Risolutto Czech Peasant Dance and Polish Mazurka Vivo; Dubois and Minuet - Beethoven (Lemoine)

GRADE FOUR (Continued)**List A** (Continued)McGRATH, L. A Guide to Basic Saxophone Technique

B flat major, p.51; G minor, p.52; B minor, p.62 (Orb)

VOXMAN, H. Selected Studies for Saxophone p.11 in G major; p.21 in B minor (Rubank)**List B** (14 marks) *One to be chosen*

BOZZA. Gavotte des Dames Alto and Piano (Leduc)

HILL, W. L. Jr. Approaching the Standards Vol. 1 I've Got Rhythm

(Belwin-Mills/Warner B flat: SBM00002CD, E flat: SBM00003CD)

MULE, M. Famous Classical Pieces for Saxophone and Piano

Adagio - Corelli; Largo - Handel (Leduc)

MULE, M. Famous Classical Pieces for Saxophone and Piano Book 1

Castor et Pollux - Rameau; Romance Celebre - Martini

Les Classiques du Saxophone Aria - J. S. Bach (Leduc)NEIHAUS, L. Basic Jazz Conception for Saxophone Book 1*Any jazz tune combined with any one exercise* (Tri Publishing)Play Ballads - Alto Saxophone and Piano arr. J. Kember. Killing Me Softly* (Faber 0571520081)*For tenor, use Play Ballads - Clarinet and Piano (Faber 0571519997).

RIMSKY-KORSAKOV. Song of India (Rubank)

TOMASI, H. Chant Corse for Alto or Tenor Saxophone (Leduc)

VOXMAN, H. Concert and Contest Collection - Alto p.4, Minuet (Rubank)Selected Duets for Saxophone Vol. 2

p.6 only, Gigue (from Petit Sonate Op. 13, no. 1) - Boismartier (Rubank)

WASTALL, P. Learn as You Play Saxophone Suburban Sunday (Boosey & Hawkes 019781H)WEDGWOOD, P. Jazzin' About - Alto Sax and Piano no. 5 or 6 (Faber 057151054X)**List C** (14 marks) *One to be chosen*Australian Songbook, The I Am Australian (Warner/Chappell)BALENT, A. Supersound Easy Play - Best of the Big Bands Begin the Beguine (Warner)BEDFORD, D. Five Easy Pieces March; G Drone Lullaby; Journey's End (Universal 18512)

DEBUSSY, C. Mandoline (Edition Musicus)

CHEDEVILLE. Scherzo (Edition Musicus)

Gershwin by Special Arrangement arr. Strommen. Fascinating Rhythm; A Foggy Day

(Warner)

HARVEY, P. Saxophone Solos for Tenor Saxophone Vol. 1

Love in Her Eyes Sits Playing - Handel; Mock Joplin - Blyton; Saxe Blue - Blyton (Chester)

HAYES, B. Sinatra, Sax and Swing - Tenor or Alto Fly Me to the Moon

(MMO CD 4217/Allans)

HILL, W. L. Jr. Approaching the Standards Vol. 1 C Jam Blues; Summertime

(Belwin-Mills/Warner B flat: SBM00002CD, E flat: SBM00003CD)

HOLLAND, D. Saturday Stroll (Allans)

KEANE, R. B flat Breaks Actin' Up in Adelaide; Groovin' in Geelong (Wits' End WEM 0020)Play Ballads - Alto Saxophone and Piano arr. J. Kember. What the World Needs Now*(Faber 0571520081) *For tenor, use Play Ballads - Clarinet and Piano (Faber 0571519997).

GRADE FOUR (Continued)**List C** (Continued)

SANTIN & CLARK. Creative Saxophone Duets* Undercover (OUP)

*Top part, performed with the CD accompaniment (right channel only).

VAN ROSS, P. 15 Fun Pieces for Alto Saxophone, Volume 1 Autumn Waltz; Joker's Polka
(Music Allsorts, www.musicalsorts.com)

VOXMAN, H. Selected Duets for Saxophone Vol. 2 Craft (top part); Minuetto (top part)
Selected Studies for Saxophone Molto Allegro - Heinze (Rubank)

WEDGWOOD, P. Jazzin' About - Alto Sax and Piano no. 4, 7 or 8 (Faber 057151054X)
20 Jazz Greats Harlem Nocturne; I'm Gettin' Sentimental Over You (Wise AM970464)

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

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax or Alto Sax
Blue Mood; Devil May Care

Volume 2 Al's Cafe; Riff-Raff Rock (Bailey)

CROPTON, M. Ten to Go - Alto Saxophone and Piano Yakuza No More
(Polecat/Spartan Press SP719/Allans)

EFRAEMSON, D. Malumba - World Music Solos for Saxophone, Volume 1
Calypsonic; Samba Samba Samba; 3 Foot Stomp (Available for alto or tenor, www.malumba.com)

HANDEL, A. Blinding Moon (for Alto Sax and Piano, from *Nightscaapes*)
Mockidaij (for Alto Sax and Piano) (Wirripang, www.australiancomposers.com.au)

HAYES, B. Sinatra, Sax and Swing - Tenor or Alto The Tender Trap;
Saturday Night is the Loneliest Night of the Week; Steppin' Out with My Baby
(MMO CD 4217/Allans)

HOOLEY, B. Windjammer Series: Book 1 Don't Stop!; Round About Then
Book 2 For Rose; Millennium Boogie (Crux Music Services, www.cruxmusic.com.au)

ISACOFF, S. Jazz Time Like a Man Walking on Eggshells and On the Rise
(Boosey & Hawkes, Tenor: 075460Q/Alto: custom order)

JOHNSON, E. Encore In Rhythm; Sometimes I Feel Like a Motherless Child* (Chester)
*This solo must include improvisation.

LAYTHER, E. The Cool Jazz Series for E flat Saxophone* Journey Home; 5/4 Mayhem!
(Cool Jazz) *These solos must be performed with the recorded backing tracks.

NORTON, C. Microjazz for Tenor Saxophone Swing Out Sister (Boosey & Hawkes 1705429)

SANTIN & CLARK. Creative Saxophone Duets* Excess Baggage (OUP)
*Top part, performed with the CD accompaniment (right channel only).

Solo Plus - Saxophone with Piano Accompaniment: Standards & Jazz

Bouncin' with Bud; In Walked Bud; Ladybird (Amsco AM 947496/Music Sales)

VAN ROSS, P. 15 Fun Pieces for Alto Saxophone, Volume 1

Confusing Musings; Cookin' with Some Attitude (Music Allsorts, www.musicalsorts.com)

20 Jazz Greats Fly Me to the Moon; Girl from Ipanema (Wise AM970464)

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 21-24*

GRADE FIVE

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



*All technical work to be played as follows, unless otherwise indicated:
Articulation patterns i), ii), vi) and vii). MM ♩ = 80, four notes per beat.*

Scales Major: E, B and D flat, compass two octaves; A flat, compass one octave.
Harmonic minor: C sharp, F and B flat, compass two octaves; G sharp, compass one octave.
Melodic minor: C sharp and C, compass two octaves; F sharp, compass one octave.
Chromatic: B and F, compass two octaves.
Blues: D and B, compass two octaves.

Scales in thirds (Pattern A) -

Major: D and B flat, compass two octaves; A, compass one octave.

Articulation patterns i) or ii). MM ♩ = 56, four notes per beat.

Arpeggios Major: E, B and D flat, compass two octaves; A flat, compass one octave.
Minor: C sharp, F and B flat, compass two octaves; G sharp, compass one octave.

Dominant sevenths of C, G and F, compass two octaves.

Diminished seventh of D, compass two octaves.

Broken Chords (Pattern B)

Major: E, B and D flat, compass two octaves; A flat, compass one octave.

Minor: C sharp, F and B flat, compass two octaves; G sharp, compass one octave.

Sustained Scale B major, compass one octave ascending in minims.
Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 15 seconds, during which the dynamic level is to be modulated evenly from *piano* to *forte* and back to *piano*.

**Students studying Year 11 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

ARNOLD, J. Jazz Sax - 93 Jazz Etudes Any three Etudes to count as one work (Hansen)

DANEELS, F. 14 Etudes for Saxophone no. 7 or 9 (Schott Freres SF9396)

DUBOIS, P. H. Suite Francaise for Saxophone Solo no. VI Bourée (Leduc)

HOLCOMBE, B. 24 Jazz Etudes for Alto Saxophone Study in F minor, p.14;
Etude in C sharp minor, p.23; Etude in B minor, p.27 (Musicians Publications USA)

LESTER, L. 50 Rambles for Saxophone
no. 7 Nimble Fingers; no. 19 Jim Dandy; no. 21 Carnival; no. 22 Hill and Dale (Fischer)

GRADE FIVE (Continued)**List A** (Continued)

- LONDEIX, J. M. Playing the Saxophone Book 2 Ariette, p.69 and Rigodons, p.71; Moderato, p.75 and Ostinato, p.90; Andante Quasi Adagio, p.84 and Basque Dance, p.85; Vivo, p.91 and Three Country Dances, p.89 (Lemoine)
- McGRATH, L. A Guide to Basic Saxophone Technique
Study in A flat major, p.55; Study in D major, p.61 (Orb)
- VIOLA, J. The Technique of the Saxophone Vol. 2 - Chord Studies
Any three from pages 11 to 19 or from pages 38 to 46 (Berklee Press)
- VOXMAN, H. Selected Studies for Saxophone
A minor, p.4; Allegro - Heinze; Allegro - Gambaro (Rubank)

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

- BACH, J. S., trans. Londeix. Suite no. 1 for Solo Saxophone *Any two Dances* (Lemoine)
- CHOPIN, F., trans. D. C. Crabb. Waltz in D flat major (Minute Waltz) (Shawnee Press)
- CROPTON, M. Ten to Go - Alto Saxophone and Piano An Odyssey
(Polecat/Spartan Press SP719/Allans)
- HARVEY, P. Saxophone Solos for B flat Tenor Vol. 2 Bolero; Christopher's Calypso (Chester)
- LESTER, L. 50 Rambles for Saxophone
Fond Memories; Tall Story; Tongue Twister; Twinkle Toes; Winding Way (Fischer)
- MULE, M. Les Classiques Du Saxophone Musette De Taverny - Couperin (Leduc)
- NEIHAUSS, L. 10 Jazz Inventions *Any upper part duet with accompaniment* (Kendor)
- Play Ballads - Alto Saxophone and Piano arr. J. Kember. C'est La Vie* (Faber 0571520081)
**For tenor, use Play Ballads - Clarinet and Piano (Faber 0571519997).*
- TCHAIKOWSKY, P. I. trans. L. Cailliet. Canzonetta (from Violin Concerto) (Leblanc)
- VOXMAN, H. Concert and Contest Collection - Alto Melodie - Poulain
Selected Duets for Saxophone Vol. 2 p.24, no. 10; p.26, no. 11 (Rubank)

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

- CASTEREDE, J. Pastorale for Alto Saxophone and Piano (Leduc)
- CROPTON, M. Ten to Go - Alto Saxophone and Piano In a Groove
(Polecat/Spartan Press SP719/Allans)
- Gershwin by Special Arrangement arr. Carl Strommen.
I Got Rhythm; Nice Work If You Can Get It; Strike Up The Band (Warner)
- HARVEY, P. Saxophone Solos for B flat Tenor Vol. 1 Andaluza - Granados
Saxophone Solos for E flat Alto Vol. 1 The Old Castle - Mussorgsky
Vol. 2 Dance of Job's Comforters - Vaughan Williams (Chester)
- HILL, W. L. Jr. Approaching the Standards Vol. 1 Billie's Bounce
(Belwin-Mills/Warner B flat: SBM00002CD, E flat: SBM00003CD)
- HOLLAND, D. Sonata for E flat Saxophone and Piano *Any movement* (Aust. Music Centre)
- Jazz Playalong for Saxophone Fly Me to the Moon; Slightly Out of Tune (Wise)
- MULE, M. Les Classiques Du Saxophone Tambourin - Rameau; Aria - Leclair (Leduc)
- OSTRANSKY, L. Suite for Alto Saxophone *Any two movements* (Rubank)
- PLATTI, G. trans. R. Hervig. Sonata Op. 3, no. 5 *Any two movements* (Rubank)

GRADE FIVE (Continued)**List C** (Continued)

- VOXMAN, H. Concert and Contest Collection - Alto Canzonetta and Giga - Ostransky
Selected Duets for Saxophone Vol. 2 p.15, no. 6 Quantz (upper part); p.64, no. 23 (Rubank)

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

- BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax or Alto Sax
Jumbuck Jive
Volume 2 Blue Waltz; Get Eccentric (Bailey)
- CROPTON, M. Ten to Go - Alto Saxophone and Piano M's Dancing
(Polecat/Spartan Press SP719/Allans)
- EFRAEMSON, D. Malumba - World Music Solos for Saxophone, Volume 1 Afro Jig
(Available for alto or tenor, www.malumba.com)
- HAYES, B. Sinatra, Sax and Swing - Tenor or Alto Oh, Lady Be Good; The Song is You
(MMO CD 4217/Allans)
- HOOLEY, B. Windjammer Series: Book 1 I'm Still Thinking
(Crux Music Services, www.cruxmusic.com.au)
- Jazz & Blues - Playalong Solos
Desafinado*; One Note Samba*; Opus One*; Satin Doll; Take the "A" Train*
**These pieces must include the Ad Lib. solos.* (Hal Leonard, Tenor HL00841442/Alto HL00841440)
- JOHNSON, E. Encore Syncopation (Chester)
- NORTON, C. Microjazz for Tenor Saxophone Rolling Stock (Boosey & Hawkes 1705429)
- PIKLER, G. Classic Sax for Alto Easy Breeze; Poco Swingy (Currency)
- Solo Plus - Saxophone with Piano Accompaniment: Standards & Jazz Swinging on a Star
(Amsco AM 947496/Music Sales)
- VAN ROSS, P. 15 Fun Pieces for Alto Saxophone, Volume 1
Harmonic Holiday; The Kool Reel (Music Allsorts, www.musicallsorts.com)
- 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 21-24***GRADE SIX**

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

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*

All technical work to be played as follows, unless otherwise indicated: Compass two octaves. Articulation patterns i), ii), vi) and vii). MM ♩ = 84, four notes per beat.

GRADE SIX (Continued)

Scales Major: F, B flat, B and F sharp.

Harmonic minor: D and E flat, compass two octaves; G and G sharp, compass one octave.

Melodic minor: F, B flat and E flat.

Chromatic: E and B flat.

Articulation patterns: i), ii), vi), vii), viii) and ix).

Blues: E and F. Articulation patterns i) and ii).

Whole tone: C and C sharp. Articulation patterns i) and ii).

Scales in thirds (Pattern A) - Major: F, D and E flat. MM ♩ = 66, four notes per beat.

Arpeggios Major: F, B flat, B and F sharp. Minor: D, F, B flat and E flat.

Root position and inversions.

Dominant sevenths of B flat and A, compass two octaves; D, compass one octave.

Diminished sevenths of D, E flat and E.

Broken Chords (Pattern B) Major: F, B flat, B and F sharp. Minor: D, F, B flat and E flat.

Sustained Scale B flat major, compass one octave, ascending in minims.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 15 seconds, during which the dynamic level is to be modulated evenly from *piano* to *fortissimo* and back to *piano*.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

DANEELS, F. 14 Etudes for Saxophone no. 6, 8, 9, 10 or 11 (Schott Freres SF9396)

DUBOIS, P. M. Suite Francaise for Solo Saxophone no. III Sarabande; no. VII Menuet (Leduc)

LESTER, L. 50 Rambles for Saxophone At the Fair and Whole Tone Capers;

The Search and The Music Maker; Rhythmaire and Pastorale (Fischer)

NEIHAUS, L. Jazz Conceptions for the Saxophone - Intermediate p.44, no. 22 (Tri Pub.)

VIOLA, J. The Technique of the Saxophone Vol. 2 - Chord Studies p. 143, nos.1 and 2; p.145, nos.4 and 6; p.157, nos. 42 and 43; p.158, no. 44; p.162, no. 49 (Berklee Press)

VOXMAN, H. Selected Studies for Saxophone Allegro Furioso, p.9; E flat major, p.23; Adagio in B, p.28; A flat major, p.34; Interval Study, p.59 (Rubank)

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

AMELLER, A. Jeux de Table for Alto Saxophone and Piano *Any two movements* (Lemoine)

MULE, M. Famous Classical Pieces for Saxophone and Piano

Allegro - Handel; Suite en si Mineur - Bach (Leduc)

NODA, R. Mai (Leduc)

SCHMIDT, W. Sonatina for Tenor Saxophone and Piano 1st movement 'March' (Western)

SPOHR, L. arr. H. Gee. Adagio for Tenor Saxophone and Piano (Southern Music)

GRADE SIX (Continued)**List B** (Continued)

SUTHERLAND, M. Sonata for Saxophone and Piano (Australian Music Centre)

VOXMAN, H. Concert and Contest Collection - Alto

Andante and Allegro - Chailleux; Elegie - Barat

Selected Duets for Saxophone Vol. 2 p.7, no. 3 Allegro Meno Vivace (Rubank)

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

ANDREWS, J. Threnos for Saxophone (Shawnee Press)

AUBERT, J. Gigue (Edition Musicus)

BOZZA, E. Aria for Saxophone and Piano (Leduc)

BRANDMAN, M. When Spirits Soar (Solo sheet for alto or tenor) (Jazzem/Encore Dist.)

HARVEY, P. Saxophone Solos for Tenor Vol. 2

Andante and Rondo - Millers; Rue Maurice Berteau - Harvey; Arioso Fiocco (Chester)

HAYES, B. Sinatra, Sax and Swing - Tenor or Alto Wave (MMO CD 4217/Allans)

MULE, M. Famous Classical Pieces for Saxophone and Piano Pastorale - Handel (Leduc)

OSTRANKSY, L. Ballet Impressions for B flat Saxophone (Rubank)

RAVEL, N. Piece en Forme de Habañera (Leduc)

SAUGUET. Sonatine Bucolique for Alto Saxophone and Piano, 1st movement (Leduc)

VOXMAN, H. Concert and Contest Collection - Alto

Largo and Allegro - Handel; Introduction and Rondo - Ostransky (Rubank)

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

BAILEY, K. Jazz Incorporated Volume 1 - Trumpet/Clarinet/Tenor Sax or Alto Sax

Stokers Siding; A Wily Bossa

Volume 2 Cookin' with Gas (Bailey)

CROPTON, M. Ten to Go - Alto Saxophone and Piano Touching Bass

(Polecat/Spartan Press SP719/Allans)

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

Mt. Eden; Yalla (Available for alto or tenor, www.malumba.com)

GARSON, M. Alto Sax Solos for the Performing Artist

Jazz Variations on a Theme of Paganini (Alfred 0-17128)

HAYES, B. Sinatra, Sax and Swing - Tenor or Alto

I've Got You Under My Skin; Let Yourself Go (MMO CD 4217/Allans)

HILL, W. L. Jr. Approaching the Standards Vol. 1 Satin Doll

(Belwin-Mills/Warner B flat: SBM00002CD, E flat: SBM00003CD)

HOOLEY, B. Windjammer Series: Book 1 Secrets

Book 2 Sarcophagus (Crux Music Services, www.cruxmusic.com.au)

Jazz Playalong for Saxophone A Night in Tunisia; Bernie's Tune (Wise)

LAYTHER, E. The Cool Jazz Series for E flat Saxophone*

Funky Monkey; Schoolyard Blues (Cool Jazz)

**These solos must be performed with the recorded backing tracks.*

or

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

GRADE SIX (Continued)**Sight Reading** (10 marks) *See page 20***Aural Tests General Knowledge** (8 marks each) *See pages 21-24***GRADE SEVEN***Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.***Technical Work** (18 marks) *From memory. Articulation patterns: see page 27.*

All technical work to be played as follows, unless otherwise indicated: Compass two octaves. Articulation patterns i), ii), vi), vii), viii), ix) and x). MM ♩ = 92, four notes per beat.

Scales Major: B flat, E flat and F sharp, compass two octaves; A, compass one octave.
 Harmonic minor: E, G and F sharp, compass two octaves; G sharp, compass one octave.
 Melodic minor: B, compass two octaves; G and G sharp, compass one octave.
 Chromatic: D, E flat and F sharp.

Blues: B flat and E flat. Articulation patterns i) and ii).

Whole tone: D and E flat. Articulation patterns i) and ii).

Scales in thirds (Pattern A) -

Major: E flat and E, compass two octaves; A flat, compass one octave.

Harmonic minor: F, D and E. MM ♩ = 76, four notes per beat.

Arpeggios Major: B flat, E flat, E and F sharp.

Minor: E, F sharp, C and B flat. Root position and inversions.

Dominant sevenths of E flat, E, and A flat.

Diminished sevenths of C, F sharp and F.

Broken Chords (Pattern B) Major: B flat, E flat, E and F sharp.

Minor: E, F sharp, C and B flat. Articulation patterns i), ii), vi), vii), viii) and ix).

Sustained Scale F sharp major, compass one octave, ascending in minims.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 20 seconds, during which the dynamic level is to be modulated evenly from *pianissimo* to *fortissimo* and back to *pianissimo*.

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

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

BOZZA, E. Douze Etudes - Caprices for Saxophone p. 11, no. 8; p. 13, no. 10 (Leduc)

DANEELS, F. 14 Etudes for Saxophone no. 2, 4 or 5 (Schott Freres SF9396)

DUBOIS, P. M. Suite Francaise for Saxophone Solo

no. I Prelude; no. IV Gavotte I; no. V Gavotte II; no. VIII Gigue (Leduc)

HOOLEY, B. Windjammer Series: Book 1 Study on a Minor Finger Pattern

(Crux Music Services, www.cruxmusic.com.au)

NEIHAUS, L. Jazz Conceptions for the Saxophone - Advanced p. 24, no. 12 (Tri Publishing)

VOXMAN, H. Selected Studies for the Saxophone

Allegretto - Ferling; E flat minor - Heinze; F sharp major - Heinze (Rubank)

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

ECCLES, H. arr. S. Rasche. Sonata for Alto Saxophone and Piano (Eikan-Vogel)

GEORGE, T. R. Introduction and Dance for Alto Saxophone and Piano (Southern Music)

HARTLEY, W. S. Poem for Tenor Saxophone and Piano (Presser)

LACOMBE. Rigaudon for Tenor Saxophone (Southern Music)

MIGNION. Eglogue for Tenor Saxophone (Billaudat)

VOXMAN, H. Concert and Contest Collection - Alto

Concertante - Paladilhe; First Concertino - Guilhaud

Selected Duets for Saxophone Vol. 2 Canonic Sonata no. 4 - Telemann (Rubank)

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

CARLSON, R. Australian Bush Calls - Alto and Piano (Flexi-Fingers, www.rosalindcarlson.com)

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

(Available for alto or tenor, www.malumba.com)

FRANCAIX, J. Cinq Danses Exotiques for Alto Saxophone - *complete* (Schott ED4745)

HARVEY, P. Saxophone Solos for Tenor Vol. 2 Three Sketches from Bala - Cowles (Chester)

HAYES, B. Sinatra. Sax and Swing - Tenor or Alto That's All (MMO CD 4217/Allans)

HOOLEY, B. Windjammer Series: Book 2 La Cordillera de los Andes

(Crux Music Services, www.cruxmusic.com.au)

Jazz Playalong for Saxophone Opus One; Yardbird Suite (Wise)

JOLIVET, A. Fantaisie Impromptue (Leduc)

NODA, R. Improvisations no. 1, 2 or 3 (Leduc)

SINGELEEE, J. B. adapted H. Voxman for B flat Saxophone and Piano.

Solo de Concert Op. 83

SCHMIDT, W. Sonatina for Tenor Saxophone and Piano (Western)

VOXMAN, H. Concert and Contest Collection - Alto p. 18 Fantastic Mauresque (Rubank)

List D (14 marks)

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 21-24*

GRADE EIGHT

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

Technical Work (18 marks) *From memory. Articulation patterns: see page 27.*



All technical work to be played as follows, unless otherwise indicated: Compass two octaves. Articulation patterns i), ii), vi), vii), viii), ix) and x). MM ♩ = 108, four notes per beat.

Scales Major: F, B, D flat, compass two octaves; A flat, compass one octave.

Harmonic minor: E, F, G sharp and B flat. Melodic minor: B, C sharp and E flat.

Chromatic: F, G and B flat.

Blues: B flat, C and F sharp. Articulation patterns i) and ii).

Whole tone: E and F. Articulation patterns i) and ii).

Scales in thirds (Pattern A) - Major: F, E flat and C sharp. Harmonic minor: B, C and C sharp.

MM ♩ = 92, four notes per beat.

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

Root position and inversions.

Dominant sevenths of C, B flat and A.

Diminished sevenths of G, F and F sharp.

Broken Chords (Pattern B) Major: E, B, D flat and F sharp.

Minor: B, C sharp, F and E flat.

Dominant sevenths (Pattern C) of C, B flat and A.

Diminished sevenths (Pattern D) of G, F and F sharp.

Sustained Scale A flat major, compass one octave ascending in minims, beginning on A flat

above the staff. Control of the altissimo register to be demonstrated.

Articulation pattern i). MM ♩ = 60.

Sustained Note Any note, within the range set for the grade, to be held for 20 seconds, during which the dynamic level is to be modulated evenly from *pianissimo* to *fortissimo* and back to *pianissimo*.

**A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.*

**Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.*

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

BOZZA, E. Douze Etudes - Caprices for Saxophone p. 4, no. 2 (Leduc)

GRADE EIGHT (Continued)

List A (Continued)

NEIHAUS, L. Jazz Conceptions for the Saxophone - Advanced p. 40, no. 20 (Tri Pub.)

PERSICHETTI, V. Parable for Solo Alto Saxophone (Elkan-Vogel)

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

Classic Sax for Alto or Soprano and Tenor 1st movement of Sonata K.310 - Mozart (Currency)

HARVEY, P. Saxophone Solos for Tenor Vol. 2 p. 4 no.2 Andante and Rondo (Chester)

Vivaldi Album for Alto Saxophone or Tenor Saxophone ed. Walton.

Sonata no. 5 for Saxophone (AWMP)

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

BOZZA, E. Impromptu et Danse (Currency)

DEBUSSY, C. arr. Rousseau. Rapsodie for Saxophone (Etoile)

DUBOIS, P. M. A l'Hongroise; A la Parisienne from

Pièces caractéristiques en forme de suite (Leduc)

MILHAUD, D. Braziliera from Scaramouche Suite (Salabert)

SHOSTAKOVICH, D. Three Fantastic Dances (Edition Musicus)

VILLA-LOBOS, H. 2nd movement from Fantasia (Southern)

List D (14 marks)

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 21-24*

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.

ASSOCIATE PERFORMER DIPLOMA (Continued)

One solo from each of the following categories is to be selected and presented for examination. One solo must be played from memory.

All pieces (excluding Category 1) are to be accompanied. At least one piece must have pianoforte accompaniment.

1. Unaccompanied Work
2. Orchestral Excerpt
3. Classical Work
4. Twentieth Century

General Knowledge See page 24

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.
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.

ASSOCIATE TEACHER DIPLOMA (Continued)

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 can select 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 Grade One to Grade Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. A Credit-standard performance will be expected.
4. Aural Tests - As set for Grade One to Grade Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. 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.

LICENTIATE PERFORMER DIPLOMA (Continued)

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.

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.
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.

LICENTIATE TEACHER DIPLOMA (Continued)**PART III: Practical** (Series 2 only)1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

The folio is to consist of four contrasting pieces from each grade.

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two solos from different categories of the Associate Performer are to be performed. 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.
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 75 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.