



ANZCA
Limited

Australian and New Zealand Cultural Arts Limited

*Examination
Syllabus
2011-12*

Guitar
Bass
Mandolin

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.

Contents

Board Directors, Representatives	3
Examiners	5
Notes regarding Examination Areas / Series, Regulations, etc.	7
Theory Syllabus	8
General Information: Guitar, Bass and Mandolin	19
Sight Reading	21
Aural Tests	23
General Knowledge	25
Modern Guitar Syllabus	27
Contemporary Classic Guitar Syllabus	50
Modern Bass Syllabus	82
Mandolin Syllabus	103
Mandolin Syllabus Bibliography	114

Modern and Contemporary Classic Guitar Syllabi

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Modern Bass Syllabus

Compiled by Michelle Nelson and Darryl Barron, B.Mus.Perf., B.Ed., A.Dip.A.

Mandolin Syllabus

Compiled by Robert Schulz, LGSM, B.Mus.Ed.

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EXAMINATION AREAS, SERIES AND REGULATIONS:

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

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

The *Examination Information and Handbook* manual is available, free of charge, from the ANZCA office by request on ph. 03 9434 7640, fax 03 9434 1291 or email admin@anzca.com .

THEORY OF MUSIC – TERMINOLOGY

- *The following is a list of the terms required for each grade. The meanings given are those which the Board considers to be satisfactory English equivalents.*

Preliminary

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

Grade One

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

Grade Two

Accelerando (**accel.**): gradually becoming faster.
 Allegretto: moderately fast.
 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*Duration: 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 Recognition and writing of C major and A natural minor, ascending and descending, one octave only.

Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

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

Time and Duration Recognition and writing of the following 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*Duration: 1 hour*

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

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

Time and Duration Recognition and writing of 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*Duration: 1½ 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 (♩).

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*Duration: 2 hours*

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

Melody Writing (*One of the following will be set*)

(a) To write a suitable rhythmic pattern to a given couplet of words.

(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate's choice, and include unessential notes.

GRADE THREE (Continued)

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

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

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

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

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

GRADE FOUR*Duration: 3 hours*

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

Pitch As for Grade Three.

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

Time and Duration As for the previous grades, with the addition of 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 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, vii^b, viib*.

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

*vii^b should be used in the context of I-vii^b-Ib and Ib-vii^b-I progressions (major and minor).

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

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

GRADE FOUR (Continued)

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.

Classical StreamTwo-part

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

General Knowledge

The form, time and character of the dances of the keyboard suites of the eighteenth century. An understanding of rondo form. General knowledge of the violin, viola, cello and double bass.

Modern StreamMelodic Decoration

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

General Knowledge

The history and elements (eg. rhythm, form, style, 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.

General knowledge of the pianoforte, cornet, trombone and clarinet.

GRADE FIVE*Duration: 3 hours*

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

Pitch As for Grade Four.

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

Time and Duration Knowledge of all time signatures.

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

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

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

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

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

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.

Classical StreamTwo-part

To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.

General Knowledge

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 StreamMelodic Decoration

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

General Knowledge

The history and elements of Blues 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

Duration: 3 hours

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

Harmony Harmonization of a simple melody or unfigured bass in four-part vocal style, using the vocabulary (major and minor keys):

I, II, III, IV, V, VI; Ib, IIb, IIIb, IVb, Vb, 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.

Classical StreamTwo-part

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

Set Work

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

2011/12 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

General Knowledge

The development of the orchestra and its literature in the nineteenth century.

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, Bedrich 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 StreamAccompaniment

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

Jazz Analysis

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

General Knowledge

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

General knowledge of the main percussion instruments of these styles.

GRADE SEVEN*Duration: 3 hours per paper*

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

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

PART I: Harmony and Counterpoint

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

Diminished triads and 7ths on the leading note. Secondary 7ths V/IV, V/V, V/VI.

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

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

Analysis of a section of a Bach chorale.

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

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

PART II

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

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

General knowledge of the development of the Concerto.

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

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

2011/12 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1st mvt.

ASSOCIATE DIPLOMA (A.Dip.A.)*Duration: 3 hours per paper*

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

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

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

PART I: Harmony and Counterpoint

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

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

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must

ASSOCIATE DIPLOMA (Continued)

use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a 'borrowed' chord from the tonic minor, and an augmented 6th chord.

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

PART II: History

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

General knowledge of the development of Oratorio, Mass, Opera and Cantata.

Discussion of a set work.

- 2011/12 - 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 Annie Warburton.

LICENTIATE COMPOSITION DIPLOMA (L.Dip.A.)

Duration: 3 hours per paper

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

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

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

PART I

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

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

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

Original Composition

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

LICENTIATE COMPOSITION DIPLOMA (Continued)**Original Composition** (Continued)

The folio must include three works:

1. A movement written in either Sonata or Rondo-Sonata form for Pianoforte, or a movement for String, Woodwind or Brass with Pianoforte.
2. A vocal chorus with Pianoforte or String accompaniment.
3. A short movement scored for full Orchestra/Symphonic Band.

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.) *Duration: 3 hours*

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

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

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

Section B - Renaissance sacred and secular music (vocal).

Section C - Renaissance instruments and instrumental music. Development of the Suite.

Section D - Development of Opera.

GENERAL INFORMATION: GUITAR, BASS AND MANDOLIN

Technical Work

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

Page Turning

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

Lists and Editions

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

Free Choice Lists

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

Accompaniment and Backing Tracks

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

Diploma Examinations

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

Examination Times

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

Equipment

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

(Continued)

Tuning

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

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

Plectrum (Modern Guitar)

15. The Modern Guitar syllabus is focussed primarily on plectrum-based styles played on steel-string instruments. Technical work requirements and most of the List pieces have been set to encourage the development of correct plectrum technique, which is fundamental to the performance of most modern guitar styles.

As such, a plectrum **must** be used for all Technical Work, Sight Reading and List pieces in this syllabus, with the following exceptions:

- Very young students (less than 8 years), performing on nylon-stringed acoustic instruments. (Note age/grade recommendations, below.)
- From Preliminary to Grade Two, any **List C** piece which stylistically suits fingerstyle playing, performed on an acoustic instrument. **Note:** Repeated quavers are expected to be played with controlled alternating fingers.
- From Grade Three, any **List B** piece which stylistically suits fingerstyle playing, performed on an acoustic or semi-acoustic instrument.
- From Grade Four, **List D** can be any of the given fingerstyle List pieces, or a fingerstyle selection for *Free Choice*.
- Any other List piece specified *fingerstyle*.

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

Age / Grade Recommendations

16. ANZCA regards as most important that children are not entered for examination levels for which they are not physically or musically ready, and encourages teachers of modern guitar especially to consider the following minimum-age guidelines:

- Preliminary: 8-10 years.
- Grade One: 9-11 years.
- Grade Two: 10-12 years.
- Grade Three: 11-14 years.
- Grade Four: 13-16 years.

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

SIGHT READING

- *The standard of sight reading is approximately two grades lower than list pieces. Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise on the fretboard.*
- *Modern Guitar examples are available in the ANZCA Modern Guitar Sight Reading book.*
- *Modern Guitar sight reading must be played using a plectrum.*

Preliminary

A four-bar phrase, using semibreve, minim and crotchet values. Time signature: 4/4.

Keys and range - **Modern Guitar:** C major. Notes on ①, ② and ③, up to the 3rd fret.

Classic Guitar: As for Modern, played *apoyando* i m.

Bass: C major. Notes on ①, ② and ③, within the 1st position.

Mandolin: G major. 2nd position only, up to the 5th fret on ①.

Grade One

An eight-bar phrase, which may include dotted minims. Time signatures: 4/4 and 3/4.

Keys and range - **Modern Guitar:** C and G major. Notes on ① to ④ within the 1st position.

Classic Guitar: As for Modern, played *apoyando* i m.

Bass: C and G major, within the 1st position.

Mandolin: G and D major. 2nd position only, up to the 5th fret on ①.

Grade Two

An eight-bar phrase, which may include quavers. Time signatures: 4/4 and 3/4.

Keys and range - **Modern Guitar:** C and G major; A minor. Notes on ① to ⑤ within the 1st pos.

Classic Guitar: As for Modern, played *apoyando* i m.

Bass: C and G major; A minor; within the 1st position.

Mandolin: G and D major; E minor. 2nd position only, up to the 5th fret on ①.

Grade Three

An eight-bar phrase, which may include tied notes. Time signatures: 4/4 and 3/4.

Keys and range - **Modern Guitar:** C, G and F major; A and D minor. Notes all strings in 1st pos.

Classic Guitar: As for Modern, played *apoyando* i m.

Bass: C, G and F major; A and D minor. First position, and up to C on ①.

Mandolin: G, D and A major; A and E minor. 2nd position only, up to the 5th fret on ①.

Grade Four

An eight-bar phrase, which may include chords (not Bass), accidentals and simple chromatic movements. Mandolin may include tremolo. Time signatures: 4/4, 3/4 and 6/8.

Keys and range - **Modern Guitar:** Major keys up to two sharps or flats; minor keys up to one sharp or flat. Open position to A on ①; 2nd position (II) for some D major examples.

Classic Guitar: Major keys up to two sharps or one flat; minor keys up to one sharp or flat.

Bass: Major keys up to two sharps or flats; minor keys up to one sharp or flat. First and 2nd position, and up to D on ①.

Mandolin: G, D, A and C major; A, E and B minor; up to the 7th fret.

SIGHT READING (Continued)**Grade Five**

An eight-bar phrase, which may include semiquavers, staccato notes, simple modulations and dynamic markings. Time signatures: 4/4, 3/4 and 6/8.

Keys and range - **Modern Guitar:** Major keys only up to three sharps or two flats, in 2nd, 3rd or 4th position.

Classic Guitar: Major keys up to three sharps or one flat; minor keys up to two sharps or one flat.

Bass: Major keys up to three sharps or two flats; minor keys up to two sharps or one flat. Positions 1 to 4, up to D on ①.

Mandolin: G, D, A, C and F major; A, E, B and D minor; up to the 7th fret.

Grade Six

An eight-bar phrase, which may include syncopation and modulation to related keys. Modern Guitar and Bass may include swing quavers, and Bass may include chords. Time signatures: 4/4, 3/4, 6/8 and ♩ .

Keys and range - **Modern Guitar:** Major keys only up to three sharps or flats, in 3rd, 4th or 5th pos.

Classic Guitar: Major keys up to three sharps or two flats; minor keys up to two sharps or flats.

Bass: Major keys up to three sharps or flats; minor keys up to two sharps or flats. Positions 1 to 5, up to E flat on ①.

Mandolin: G, D, A, C, F and B flat major; A, E, B, D and G minor; up to the 9th fret.

Grade Seven

An eight-bar phrase, similar to Grade Six but with an added degree of difficulty.

Time signatures: 4/4, 3/4, 6/8 and ♩ .

Keys and range - **Modern Guitar:** Major keys up to three sharps or flats; minor keys up to three sharps or two flats; in 5th, 6th or 7th position.

Classic Guitar: Major keys up to four sharps or three flats; minor keys up to three sharps or two flats.

Bass: Major and minor keys up to four sharps or three flats. Positions 1 to 9, up to 12th fret on all strings.

Mandolin: Major and minor keys up to four sharps and three flats, up to the 12th fret.

Grade Eight

A passage of up to thirteen bars. Time signatures: 4/4, 3/4, 6/8 and ♩ .

Keys and range - **Modern Guitar:** Major and minor keys up to four sharps or flats (may be a Blues progression), using notes up to the 12th position.

Classic Guitar: Major and minor keys up to four sharps or flats.

Bass: Major and minor keys up to five sharps or four flats. Positions 1 to 9, up to 12th fret on all strings.

Mandolin: As for Grade Seven, with an added degree of difficulty.

AURAL TESTS

- *Aural Tests may be conducted on a keyboard instrument. It is the responsibility of the examination centre to ensure that an instrument is provided.*
- *Example aural tests are available in the **ANZCA Aural Tests - All Instruments** book.*

Preliminary

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

Grade One

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

Grade Two

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

Grade Three

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

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

4. The candidate will state whether an arpeggiated triad played by the examiner is major or minor.

Grade Four

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

Grade Five

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

Grade Six

1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or by pointing to the correct pattern.
2. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass one octave.
Modern Guitar/Bass: E minor blues. *Classical Guitar:* B major. *Mandolin:* D major.
3. The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.
(a) I-IV-V-I (b) I-IV-V⁷-I (c) I-ii-V-I (d) I-ii-V⁷-I (ii = minor)
4. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented or diminished. Root position only.

AURAL TESTS (Continued)**Grade Seven**

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.
Modern Guitar/Bass: A dorian. Classical Guitar: G minor.
2. The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.
(a) i-iv-V-i (b) i-iv-V⁷-i (c) i-ii-V-i (d) i-ii-V⁷-i
3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented, diminished or major 7th (eg. C-E-G-B). The candidate is **not** required to specify inversions.
4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

Grade Eight

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.
Modern Guitar/Bass: G mixolydian. Classical Guitar: B flat major.
2. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.
3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7th, augmented, diminished, major 7th or minor 7th (eg. C-E flat-G-B flat). The candidate must state the position of major or minor triads only.
4. The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.

GENERAL KNOWLEDGE

- *At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer's musical career.*
- *Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed. This knowledge is not limited to that required at the corresponding theory level.*
- *General Knowledge questions may be asked on any List piece, including Free Choice pieces.*

Preliminary

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

GENERAL KNOWLEDGE (Continued)**Grade One**

As for the previous grade, including the names of open strings, and a basic definition or explanation of the title of any piece performed.

Grade Two

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

Modern stream only - The name of the band/artist most associated with each piece.

Grade Three

As for the previous grades, with the inclusion of metronome speed (if given) and the main changes of key in any piece.

Grade Four

As for the previous grades, with the inclusion of syncopation and accent.

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

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

Grade Five

As for the previous grades, with the inclusion of the structure and a more detailed definition of the form or style of each piece performed. A knowledge of other works by the composer of any piece performed.

Grade Six

As for the previous grades, with the inclusion of all 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 grades. A knowledge of the background of the composer (if this information is available) of each piece performed.

Modern stream only - An understanding of the origins and development of each style performed.

Classical stream only - General questions on fugue and first movement form.

Grade Eight

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

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

Associate Performer

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

PRELIMINARY*Duration: 15 minutes*

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar - Preliminary & Grade One
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

Scales Major: C and G. Natural minor: A. Compass one octave.

- Articulations (as requested by the examiner):
 - 1) Downstrokes only on crotchet notes.
 - 2) Double-picking (alternate strokes, two quavers per note).

Chords C, G, D⁷, Am and Em. Standard open position.

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

Notes on Lists

- Some **List C** arrangements are suitable for fingerstyle performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 15, p.20 for further details.)

List A (18 marks) *One to be chosen*ANZCA Modern Guitar - Preliminary & Grade One

Aura Lee; Boerong Ka Ka Tua; Nina Bo Bo; Molly Malone (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Aura Lee; Cockles and Mussels; Red River Valley; When the Saints Go Marchin' In (Mel Bay MB93200)

KOCH & SCHMID. Hal Leonard Guitar Method Book 1 Greensleeves; Rock 'n' Rest (Hal Leonard HL00699010)

TURNER & WHITE. Progressive Guitar Method Book 1

Aura Lee; Molly Malone; Scarborough Fair; When the Saints Go Marchin' In (Warner)

List B (18 marks) *One to be chosen*ANZCA Modern Guitar - Preliminary & Grade One

Arpeggio Etude in C Major; Arpeggio Etude in G Major; Folk Song; Rock Ballad (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Amazing Grace; Gliding Along (Mel Bay MB93200)

STANG, A. Guitar Method Book 1 Singing Strings; The Roots of Rock (Belwin)

List C (18 marks) *One to be chosen*ANZCA Modern Guitar - Preliminary & Grade One

The Drunken Sailor; E Minor Blues; Old MacDonald; 12 Bar Rock in G (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Buffalo Gals; Chester (Mel Bay MB93200)

STANG, A. Guitar Method Book 1 Oh Susanna; Surfin' Safari; Ten Little Indians (Belwin)

TURNER & WHITE. Progressive Guitar Method Book 1

Three String Blues, p.16; Walkin' Blues, p.19 (Warner)

PRELIMINARY (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE ONE***Duration: 15 minutes*

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar - Preliminary & Grade One
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*Scales Major: C, G and F. Harmonic minor: A. Compass one octave. MM ♩ = 60.

- Articulations (as requested by the examiner):
 - 1) Alternate picking, in quavers.
 - 2) Double-picking (alternate strokes, two quavers per note).

Chords C, G, F, G⁷, D⁷, Am and Em. Standard open position.

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

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

- Some **List C** arrangements are suitable for fingerstyle performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 15, p.20 for further details.)

List A (18 marks) *One to be chosen*ANZCA Modern Guitar - Preliminary & Grade One Polly Wolly Doodle;

Picking Etude in A Minor; Picking Etude in C Major; This Old Man (ANZCA, 2006)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Blow Away the Morning Dew, p.50
(Mel Bay MB96620)LEAVITT, W. A Modern Method for Guitar Book 1 Eighth Notes: Exercises 1 **and** 2, p.18 (*both*)
(Berklee)STANG, A. Guitar Method Book 1 Golden Slippers; Loch Lomond (Belwin)TURNER & WHITE. Progressive Guitar Method Book 1

Auld Lang Syne; In the Hall of the Mountain King (Warner)

List B (18 marks) *One to be chosen*ANZCA Modern Guitar - Preliminary & Grade One Chord Etude in G Major;
St. James Infirmary; Waltz; We Three Kings of Orient Are (ANZCA, 2006)

GRADE ONE (Continued)**List B** (Continued)

BAY, M. Modern Guitar Method Grade 1

Home, Home, Can I Forget Thee; Wayfarin' Stranger (Mel Bay MB93200)

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

LEAVITT, W. A Modern Method for Guitar Book 1

Here We Go Again; One, Two, Three, Four Duet (*part 1*) (Berklee)

TURNER & WHITE. Progressive Guitar Method Book 2

Exercises 19 **and** 28, pp.9 and 19; Waltz in C, p.20 (Warner)

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

ANZCA Modern Guitar - Preliminary & Grade One The Big Bass Blues;

Leng-Gang Leng-Gang Kang Kong; Rock Blues in A; Waltzing Matilda (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Buffalo Girls; Tenting Tonight (Mel Bay MB93200)

BAY & CHRISTIANSEN. Mastering the Guitar 1A

p.29 Sourwood Mountain **and** Oh, Sinner Man (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1

Étude no. 1 (guitar 1), p.20; Étude no. 2, p.22 (Berklee)

KOCH & SCHMID. Hal Leonard Guitar Method Book 1 Boogie Bass; Simple Gifts

(Hal Leonard HL00699010)

STANG, A. Guitar Method Book 1 Chuck B. Goode, p.29; Surf-Rock Bass, p.37 (Belwin)

TURNER & WHITE. Progressive Guitar Method Book 1 Blues in C; Waltzing Matilda (Warner)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE TWO***Duration: 20 minutes*

ANZCA publications relevant to this level: • **ANZCA Modern Guitar Technical Work**

- **ANZCA Modern Guitar - Grade Two**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

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

Harmonic minor: D, compass one octave; A, compass two octaves. MM ♩ = 72.

• Articulations (as requested by the examiner):

- 1) Alternate picking, in quavers.
- 2) Double-picking (alternate strokes, two quavers per note).

Arpeggios Major: F, G, D and A. Minor: A and D. Compass one octave.

• Articulation: alternate picking in quavers, MM ♩ = 60.

GRADE TWO (Continued)

Chords C, G, D, A, E, F, G⁷, D⁷, E⁷, A⁷, Am, Em and Dm. Standard open position.

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

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

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under *General Information* on page 19 for more details.)
- Some **List C** arrangements are suitable for fingerstyle performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 15, p.20 for further details.)

List A (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Two

Cripple Creek; Jamaica Farewell; Malagueña; Skipping the Strings (ANZCA, 2006)

BAY & CHRISTIANSEN. Mastering the Guitar 1A

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

LEAVITT, W. A Modern Method for Guitar Book 1

Duet in G (guitar 1), p.32; Picking Etude no. 2, p.33 (Berklee)

List B (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Two

Erik’s Waltz; Good King Wenceslas; Rasa Sayang; Scarborough Fair (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Cradle Song; Long, Long Ago; A Serenade

(Mel Bay MB93200)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Minuet, p.86; Slane, p.110 (Mel Bay MB96620)LEAVITT, W. A Modern Method for Guitar Book 1 p.23, 25 or 38 (Berklee)Modern Guitar Chord Styles, Vol. 1 Folk-Rock Progression in E Minor (*include repeats*)

(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

TURNER & WHITE. Progressive Guitar Method Book 2 Ragtime Blues, p.57 (Warner)**List C** (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Two

The AC/DC Song (*Guitar I*); John Henry Blues; Rockin’ Along; Sakura (ANZCA, 2006)

BAY, M. Modern Guitar Method Grade 1 Rondo in G; Running Around (Mel Bay MB93200)BAY & CHRISTIANSEN. Mastering the Guitar 1A

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

LEAVITT, W. A Modern Method for Guitar Book 1

Eighth Note Study, p. 19; Pretty Pickin’ (*1st guitar*), pp.40-41 (Berklee)

More Easy Pop Melodies, 2nd Edition All I Have to Do is Dream (*omit 1st ending, bars 31-32*);

Oh, Pretty Woman (*omit 1st ending, bar 18*); You Really Got Me (*include repeats*)

(Hal Leonard HL00697280, or HL00697269 with CD)

Continued

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

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

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

TURNER & WHITE. Progressive Guitar Method Book 2

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

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:

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

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

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

Harmonic minor: E and G in open position. Pentatonic minor: A in 5th position.

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

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

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

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

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

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

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

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

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

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See "Examination Times" under *General Information* on page 19 for more details.)
- Some **List B** arrangements are suitable for fingerstyle performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 15, p.20 for further details.)

GRADE THREE (Continued)**List A** (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Three

Big Pop Gun; Bluegrass Pickin'; Scale Study in E Major; Scale Study in G Minor (ANZCA, 2007)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Acres of Bluegrass, p.67; Soldier's Joy, p.56 (Mel Bay MB96620)LEAVITT, W. A Modern Method for Guitar Book 1

Picking Etude no. 4, p.69; Picking Etude no. 5, p.88 (Berklee)

Modern Guitar Chord Styles, Vol. 1 Rock Ballad in G Major (*include repeats*)(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)TURNER & WHITE. Progressive Guitar Method Book 2Arkansas Traveller **and** Mama Don't 'Low (Warner)**List B** (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Three

Dreaming; Morning Has Broken; Po Karekare ana; Power Chords (ANZCA, 2007)

BAY, M. Modern Guitar Method Grade 2 Cielito Lindo, p.30; Were You There?, p.26 (Mel Bay MB93201)BAY & CHRISTIANSEN. Mastering the Guitar 1A

Arcadian Melody, p.90; Star of the County Down, p.89 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1 Ballad (*guitar 1*), p.66; p.87 (Berklee)Modern Guitar Chord Styles, Vol. 2Rock Embellishments Study in D, p.34 **and** Major Chords on Strings 2, 3 & 4, p.40(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)**List C** (18 marks) *One to be chosen*ANZCA Modern Guitar - Grade Three

Black Stripes; El Condor Pasa; e-Rock; The Rising Sun Blues (ANZCA, 2007)

BAY & CHRISTIANSEN. Mastering the Guitar 1A

Jazz Breakdown, p.133; Parson's Farewell, p.88; Room 124, p.127 (Mel Bay MB96620)

Beatles Rock Score, The Daytripper (*guitar 1, no 1st ending*) (Wise)BLACK SABBATH. We Sold Our Souls for Rock and Roll (*Main sections, no repeats*) Paranoid (Hal Leonard HL00692200)Guitar Hero I Love Rock 'n' Roll (*guitar 1 plus guitar 3 in solo section; no repeats*)

(Hal Leonard HL00690917)

Jam with Hank Marvin Wonderful Land; Kontiki (IMP)More Easy Pop Melodies, 2nd Edition In My Life (*omit 1st ending, bars 20-22*);Pride and Joy (*omit 1st ending, bar 28*); Uptown Girl (*omit 1st ending, bar 12*)

(Hal Leonard HL00697280, or HL00697269 with CD)

Even More Easy Pop Melodies, 2nd Edition Eleanor Rigby (*omit 2nd ending: straight to coda*);Runaway (*omit DS: straight to coda*) (HL00699154, or HL00697270 with CD)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar - Grade Four
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

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

Scales Major: E flat and F, root 5 pattern; B flat and C, root 6 pattern.

Harmonic minor: F sharp in open position; C and D, root 5 pattern; A and B, root 6 pattern.

Blues: Minor E from 7th to 10th position.

Chromatic: E, open position.

- All scales compass two octaves, MM ♩ = 120 in quavers.
- Articulations are listed in the *Technical Work* book.

Arpeggios Major: E flat and F, root 5 pattern; B flat and C, root 6 pattern.

Minor: F sharp in open position; C, root 5 pattern, B, root 6 pattern. Compass two octaves.

- Articulation: alternate picking in quavers, MM ♩ = 96.

Chords Bar chords: C, G, D, A, E, F, B flat, E flat, G⁷, A⁷, E⁷, C⁷, Am, Em, Bm, Dm and Cm.

To be played in both root 6 and root 5 standard forms, within the first 8 frets.

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

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

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

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See "Examination Times" under *General Information* on page 19 for more details.)
- Some **List B** arrangements are suitable for fingerstyle performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 15, p.20 for further details.)

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

ANZCA Modern Guitar - Grade Four

Psychedelic Strings; Within Without; 3rd Position Study; 5th Position Study (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Bransle Double, p.110; Menuet, p.87;

On the Banks of That Lonely River, p.109 (Mel Bay MB96620)

LEAVITT, W. Classical Studies for Pick-Style Guitar

Invention no. 1; Kruetzer's Étude; Sonata (*top line*)

A Modern Method for Guitar Book 2

5th Position Study, p.57; 5th Position Study no. 2, p.68; 7th Position Study, p.96

Book 3 Daydreams; It's Late (*gtr.1*); Melodic Rhythmic Study p.49 no. 9 **or** p.61 no. 10 (*guitar 1 of either study*); Pretty Please (Berklee)

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

ANZCA Modern Guitar - Grade Four

Chord Etude in E Major; Eddie's Waltz; Londonderry Air; Singin' the Blues (ANZCA)

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

- BAY & CHRISTIANSEN. Mastering the Guitar 1B Gymnopedie, p.32 (Mel Bay MB96621)
Mastering the Guitar 2A For the New One, p.34 (MB97195BCD)
Beatles for Jazz Guitar, The Norwegian Wood (Wise)
Jazz Guitar Standards (*Chord melody for either*) Bye Bye Blackbird; Moonlight in Vermont
 (Mel Bay/Warner Bros. WMB001)
 LEAVITT, W. A Modern Method for Guitar Book 2 Solo in G; Solo in D (Berklee)
Modern Guitar Chord Styles, Vol. 2
 Rock Embellishments Study in A, p.35 (*include the bar four repeat*)
Vol. 3 Comp in C major, p.45 (*include 1st ending repeat*)
 (Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

List C (14 marks) *One to be chosen*ANZCA Modern Guitar - Grade Four

The Devil's Dream; Dig This; Jimmy Explodes; T-Bone Drive (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 2A

Gee Bop Blues, p.76 **and** Good Times, p.78; St. Louis Shuffle, pp.80-81 (Mel Bay MB97195BCD)

Even More Easy Pop Melodies, 2nd Edition Sir Duke (*include repeats*)

(HL00699154, or HL00697270 with CD)

Golden Rock Get Back (*gtr.1, omit piano solo and outro*); That'll Be the Day (*gtr.1*);

Time is on My Side (*intro, then gtr.3 to solo, play gtr.2 solo, finish on 1st chord of outro*)

(Hal Leonard HL00690429)

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

(Hal Leonard HL00690917)

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

Guitar Styles! Jazz ed. M. Stimpson. Oxology - Paul Higg (Oxford)Jam with Hank Marvin Apache; Riders in the Sky (IMP)Jimi Hendrix Anthology* Hey Joe (**Or any complete authorised transcription*)Play Guitar with AC/DC (*With CD backing*) Back in Black; You Shook Me All Night Long (Wise)The Police Greatest Hits - Transcribed Score Message in a Bottle (Hal Leonard HL00672501)**List D** (14 marks) *One to be chosen*

One of the following fingerstyle pieces:

ANZCA Modern Guitar - Grade Four Clawhammer Cadences; Minnie Goes Back to Texas;

Silent Night; Waltzing Matilda (ANZCA)

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

Mastering the Guitar 1B Battle Cry for Freedom, p.75; The Shearing's Not for You, p.34
 (MB96621)

Modern Guitar Chord Styles, Vol. 3 Jazz Ballad in F Major, p.51

(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

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

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

GRADE FOUR (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE FIVE***Duration: 25 minutes*

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar - Grade Five
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory, except for the Chord Chart*Scales Major: B and A flat, compass two octaves; E, compass three octaves.

Melodic minor: C sharp, root 5 pattern; F and G sharp, root 6 pattern. Compass two octaves.

Dorian Mode: A in 5th position and E in 9th position. Compass two octaves.

Chromatic: F and G. Compass two octaves. MM ♩ = 72 in semiquavers.

- Articulations are listed in the *Technical Work* book.

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

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

A⁷, D⁷ and E⁷, compass two octaves.

- Articulation: alternate picking in quavers, MM ♩ = 108.

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

- Any backing tracks used may require editing to fit within the time limit for the grade.
(See "Examination Times" under *General Information* on page 19 for more details.)
- Some **List B** arrangements are suitable for fingerstyle performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected.
(See *General Information* Point 15, p.20 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) *One to be chosen*ANZCA Modern Guitar - Grade Five Baroque 'n' Roll; The Soft Shoe Shuffle; Wind in the Sails (ANZCA)BAY & CHRISTIANSEN. Mastering the Guitar 1B Lady's Fancy, p.98; Mere Point, p.43 (Mel Bay MB96621)Complete Joe Pass for Guitar G Blues; Jazz Waltz (1st guitar) (Mel Bay MB99311)ERQUIAGA, S. Guitar Duets At First Light (2nd guitar) (Advance Music AM10001)

GRADE FIVE (Continued)**List A** (Continued)

IHDE, M. Country Guitar Styles 5 K Gold (Idhe: www.mikeidhe.com)

LEAVITT, W. Classical Studies for Pick Style Guitar

pp.4-5 Allegro - Carcassi, min. ♩ = 120; Invention no. 4 **or** 10 (*1st/R.H. part*) - Bach (Berklee)
Modern Guitar Chord Styles, Vol. 3

Funk Study in A Minor #1, #2 and #3 - *any two, including repeats*
(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

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

ANZCA Modern Guitar - Grade Five

Homage to W.G.L.; Swing Low, Sweet Chariot; West of Wes - Rhythm Comp (ANZCA)

Barry Galbraith Guitar Solos, Volume 1 For All We Know (Mel Bay MB99902BCD)

GALBRAITH, B. Guitar Comping Rhythm #1 at minimum ♩ = 120; Shiny

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

**Note: the specified edition/arrangement must be used.*

Jazz Guitar Standards (*Chord melody for either*) Alone Together; You Stepped Out of a Dream
(Mel Bay/Warner Bros. WMB001)

LEAVITT, W. Classical Studies For Pick-Style Guitar Sarabande - J.S. Bach

A Modern Method for Guitar Book 3 Solo in B flat (Berklee)

Modern Guitar Chord Styles, Vol. 3

Bebop Comp in D Major, p.46; Harmonised Bassline: Blues in F, p.53 (*include repeat*)
(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

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

ANZCA Modern Guitar - Grade Five

Shadows of Summer; Stax o' Wax; West of Wes - Solo Guitar (ANZCA)

Eric Clapton: Unplugged Before You Accuse Me; Layla (Wise AM91067)

Guitar Hero More Than a Feeling (*all arpeggio sections and solo phrases; play chords in chorus and bridge; play guitar 1 in solo*) (Hal Leonard HL00690917)

Guitar Hero III Black Magic Woman (*all sections, but no verse repeat*);

Hit Me with Your Best Shot (*no verse 2/chorus repeat; include solo, then play verse 3 gtr. 1, with chorus to finish*); Sunshine of Your Love (Hal Leonard HL00690950)

Guitar Play-Along, Volume 6 - '90s Rock (*With CD backing*) Under the Bridge*

(Hal Leonard HL00699572) **Also available in Blood Sugar Sex Magik (Hal Leonard HL00690055).*

Volume 38 - Blues (*With CD backing*) Every Day I Have the Blues (HL00699663)

In Session with Chuck Berry (*With CD backing*) Johnny B Goode; Roll Over Beethoven (IMP)

Jam with Van Halen (*With CD backing*) Ain't Talkin' 'Bout Love; You Really Got Me (IMP)

Jimi Hendrix Anthology* The Wind Cries Mary (**Or any complete authorised transcription.*)

LED ZEPPLIN. Stairway to Heaven* (*no verse repeats*)

**Note: this must be a complete official tab edition, that includes the lead guitar solo.*

MOORE, G. Still Got the Blues Walking by Myself (Hal Leonard HL00694802)

Play Guitar with Eric Clapton (*With CD backing*) Sunshine of Your Love (Wise)

Play Guitar with Metallica (*With CD backing*) Enter Sandman; Fade to Black (Wise)

Santana's Greatest Hits - Transcribed Score Black Magic Woman; Oye Como Va

(Hal Leonard HL00672360)

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

One of the following fingerstyle pieces:

ANZCA Modern Guitar - Grade Five Country Road; Shenandoah; Walkin' the Walk (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1B Darling Nelly Gray, p.51; Lorena, p.76
(Mel Bay MB96621)

Mastering the Guitar 2A Recite, p.32; Summer Afternoon (MB97195BCD)

Jazz Goes Classic A Foggy Day (Mel Bay/Warner Bros. WM8004)

Modern Guitar Chord Styles, Vol. 3 Accompanied Walkline Study #1, p.54
(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

Tommy Emmanuel Fingerstyle Guitar Method Freight Train (*full version on pages 13-14*)
(Mel Bay MB20439BCD)

or

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

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar - Grade 6
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

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

Scales Major: F sharp and D flat, compass two octaves; G, compass three octaves.

Melodic minor: F sharp and B flat, compass two octaves; E, compass three octaves.

Mixolydian mode: G and F, compass two octaves.

Chromatic: B flat and C, compass two octaves. MM ♩ = 84 in semiquavers.

- Articulations are listed in the *Technical Work* book.

Arpeggios Major: F sharp and D flat, compass two octaves; G, compass three octaves.

Minor: F sharp and B flat, compass two octaves; E, compass three octaves.

Cmaj⁷, Dm⁷, G⁷, Cm⁷, F⁷ and B flat maj⁷, compass two octaves.

- Articulation: alternate picking in quavers, MM ♩ = 120.

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

GRADE SIX (Continued)Chord/Rhythm Exercise (**Not** required from memory)

Grade Six chord chart as given in the *Technical Work* book.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under *General Information* on page 19 for more details.)
- Some **List B** arrangements are suitable for fingerstyle performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 15, p.20 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

ANZCA Modern Guitar - Grade Six Hats Off to Jimmy P; Invention no. 2; Invention no. 13 (ANZCA)

Complete Joe Pass for Guitar Some of These Days (*1st guitar*) (Mel Bay MB99311)

Django Reinhardt Anthology Blues, pp.57-59; HCQ Strut (Hal Leonard HL00027083)

ERQUIAGA, S. Guitar Duets El Nino (*1st guitar*) (Advance Music AM10001)

GALBRAITH, B. Play Along with Bach* *Guitar 1 of either* no. 5, 6 or 8 (Aebersold)

*Note: the specified edition/arrangement **must** be used.

IHDE, M. Classic Rock Guitar Styles* Funky Chicken Picken’ (Idhe: www.mikeidhe.com)

*Previously published as Rock Guitar Styles (Berklee).

IHDE, M. Country Guitar Styles Bluegrass High; Country Swinger (Idhe: www.mikeidhe.com)

LEAVITT, W. Classical Studies for Pick Style Guitar Invention no. 2, 8 or 13 - Bach (Berklee)

Modern Guitar Chord Styles, Vol. 3 Choose any **two** of the following (pp.36-39):

Pop Funk Progression in G Major (*include repeat*);

Rock Funk Progression in E Minor (*no repeat*);

Blues Funk Progression in D Blues (*include repeat*);

Hip Hop/Electro-Dance Study in A Minor (*no repeat*)

(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

SNIDERO, J. Jazz Conception (Guitar) (*With CD backing*) Autumn; Rose (Advance Music 80/2692)

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

ANZCA Modern Guitar - Grade Six Funky Stuff - Comp; Prelude in D Minor; Summer Breeze (ANZCA)

Barry Galbraith Guitar Solos, Volume 1 Darn That Dream; My Funny Valentine (Mel Bay MB99902BCD)

Volume 2 Our Love is Here to Stay (MB20248BCD)

Beatles for Jazz Guitar, The Michelle; Yesterday (Wise)

GALBRAITH, B. Guitar Comping Blues in F; Minor Blues (Aebersold)

Jazz Guitar Standards (*Chord melody for either*) Honeysuckle Rose; Satin Doll

(Mel Bay & Warner Bros. WMB001)

Modern Guitar Chord Styles, Vol. 3 Funk Comp in G, p.48

(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)

PASS, J. Joe Pass Chord Solos Sunny; Watch What Happens (Alfred 00-3320)

GRADE SIX (Continued)**List C** (14 marks) *One to be chosen*ANZCA Modern Guitar - Grade Six

Funky Stuff - Solo; The Rakes of Kildare; Steve's Low Down Boogie (ANZCA)

Guitar Hero Carry On Wayward Son (*include all solo passages; play gtr. 4 arpeggio part for whole verse, then gtr. 1 in chorus; no verse/chorus repeat; include all solo sections*)

(Hal Leonard HL00690917)

Guitar Play-Along, Volume 7 - Blues (*With CD backing*) I'm Tore Down (Hal Leonard HL00699575)Volume 38 - Blues (*With CD backing*) Further On Up the Road (HL00699663)In Session with Carlos Santana (*With CD backing*) Flor de Luna (IMP)In Session with Steve Vai For the Love of God (*play from start to bar 65, with CD backing*) (IMP)Jam with Van Halen (*With CD backing*) Panama (IMP)Play Guitar with Dire Straits (*With CD backing*) Going Home (Wise DG70735)Play Guitar with Eric Clapton (*With CD backing*) White Room (Wise)Play Guitar with Metallica (*With CD backing*) The Unforgiven (Wise)SATRIANI, J. Crystal Planet Love Thing (Cherry Lane)**List D** (14 marks) *One to be chosen*One of the following fingerstyle pieces:ANZCA Modern Guitar - Grade Six Cool Bossa; Ragtime Reminisces; Walkin' the Dog (ANZCA)Classical Gas: The Music of Mason Williams Katydid's Ditty no. 2 (Warner, 2003 edition)GALBRAITH, B. Guitar Comping Like Someone (Aebersold)Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The

Don't Get Around Much Anymore (Warner)

Jazz Goes Classic All The Things You Are; You Stepped Out Of a Dream

(Mel Bay/Warner Bros. WMB004)

Modern Guitar Chord Styles, Vol. 3

Accompanied Walkline Study #2, p.56; Bossa Nova in B Flat

(Modern Guitar Tuition Online: www.modernguitartuitiononline.com)Play Guitar with Eric Clapton Tears in Heaven (*unaccompanied; no verse repeats*) (Wise)**or****Free Choice** - One solo of at least Grade Six standard in either a modern or classical style from any source (see page 19, point 5 for further information).**Sight Reading** (10 marks) *See page 22***Aural Tests** General Knowledge (8 marks each) *See pages 23-26*

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level: • **ANZCA Modern Guitar Technical Work**
• **ANZCA Modern Guitar Sight Reading**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: C to E flat, compass two octaves; E to B, compass three octaves.

Jazz minor (root 5 and root 6): E flat and A flat, compass two octaves.

Lydian mode: B flat and E flat, compass two octaves.

Chromatic: all, compass two octaves. MM ♩ = 96 in semiquavers.

• Articulations are listed in the *Technical Work* book.

Scales in Thirds Major: C on strings 1 and 2; G on strings 2 and 3.

Compass one octave, as given in the *Technical Work* book.

Arpeggios Major, minor, major 7th, minor 7th and dominant 7th: all.

Root 5 and 6 patterns, compass two octaves.

• Articulation: alternate picking in semiquavers, MM ♩ = 84.

Chords Any standard moveable root 6 and root 5 major, minor, dominant 7th, major 7th, minor 7th, 9th, 13th and minor 7^b5, as requested by the examiner.

Notes on Lists

- Some **List B** arrangements are suitable for fingerstyle performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 15, p.20 for further details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

Charupakorn: The Best of Django Reinhardt

Minor Swing (*with CD backing; pan left for accompaniment without guitar part*)

(Hal Leonard HL00695660)

Complete Joe Pass for Guitar Hot Stuff (*1st guitar*) (Mel Bay MB99311)

Django Reinhardt Anthology Blues Minor, pp.54-55; Stockholm (Hal Leonard HL00027083)

ERQUIAGA, S. Guitar Duets

Pas de Deux (*Guitar 1, including improvised section, to be played to the recording*)

(Advance Music AM10001)

GALBRAITH, B. Play Along with Bach*

Guitar 1 of any two of the following: no. 11, 12, 13 or 15 (Aebersold)

*Note: the specified edition/arrangement **must** be used.

IHDE, M. Classic Rock Guitar Styles* Slightly Out; Steeplechase (Idhe: www.mikeidhe.com)

*Previously published as Rock Guitar Styles (Berklee).

LEAVITT, W. Classical Studies For Pick-Style Guitar Perpetual Motion - Paganini (Berklee)

SNIDERO, J. Jazz Conception (Guitar) (*With CD backing*) Lunar; Tunisia

(Advance Music 80/2692)

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

- Barry Galbraith Guitar Solos, Volume 1 As Time Goes By (Mel Bay MB99902BCD)
 GALBRAITH, B. Guitar Comping S-Miles (*with CD walking bass accomp.*) (Aebersold)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
 It Don't Mean a Thing (If It Ain't Got That Swing) (Warner)
 PASS, J. Joe Pass Chord Solos Blues; Billie Joe (Alfred 00-3320)
Virtuoso #3 Dissonance #1 (Mel Bay)
 SOKOLOW, F. Great Jazz Standards of Duke Ellington for Guitar I Got it Bad; Solitude (Warner)
Wes Montgomery: Artist Transcriptions for Guitar Serene (Hal Leonard HL00675536)

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

- Guitar Hero Bark at the Moon (*no verse repeat, include all solo sections*);
 The Trooper (*guitar 1; include chord part in verse & chorus; no repeats and play all top line in solo; play outro to finish*) (Hal Leonard HL00690917)
Guitar Hero III The Devil Went Down to Georgia (*include all gtr.1 solo passages; must be performed with a rhythm accompaniment or backing track*) (Hal Leonard HL00690950)
Guitar Play-Along, Volume 7 - Blues (*With CD backing*) Pride and Joy (Hal Leonard HL00699575)
Volume 15 - R & B (*With CD backing*) Shining Star (HL00699583)
Volume 38 - Blues (*With CD backing*) Cold Shot; Frosty (HL00699663)
In Session with Carlos Santana (*With CD backing*) Europa; Samba Pa Ti (IMP)
In Session with Jeff Beck (*With CD backing*) Led Boots (IMP)
Jam with Van Halen (*With CD backing*) Somebody Get Me a Doctor (IMP)
 MOORE, G. Still Got the Blues Still Got the Blues (Hal Leonard HL00694802)
Play Guitar with Dire Straits (*With CD backing*) Sultans of Swing (Wise DG70735)
 SATRIANI, J. Crystal Planet A Train of Angels
Surfing With the Alien Always With Me, Always With You; Midnight (Cherry Lane)
 VAUGHAN, Stevie Ray. Lightnin' Blues Mary had a Little Lamb (*no repeats on 'B' section*)
 (Hal Leonard HL00660058)
Wes Montgomery: Artist Transcriptions for Guitar West Coast Blues*
 (Hal Leonard HL00675536) (*Or the Steve Kahn transcription in Wes Montgomery Guitar (Hal Leonard))

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

One of the following fingerstyle pieces:

- Classical Gas: The Music of Mason Williams Country Idyll (Warner, 2003 edition)
 GALBRAITH, B. Guitar Comping Wind #2 (Aebersold)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
 Take the "A" Train (Warner)
Jazz Goes Classic Blue Moon; Embraceable You; Summertime (Mel Bay/Warner Bros. WMB004)
Windham Hill Guitar Sampler Andecy (Hal Leonard HL00694888)
 ZARADIN, J. Latin American Jazz for Fingerstyle Guitar Preciso de Voce; Quintumba
 (Mel Bay MB95556)

or

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

GRADE SEVEN (Continued)**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE EIGHT***Duration: 50 minutes**Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.*

ANZCA publications relevant to this level:

- ANZCA Modern Guitar Technical Work
- ANZCA Modern Guitar Sight Reading
- ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*Scales Major: all, compass three octaves where possible.

Jazz minor (root 5 and root 6): D flat and G flat, compass two octaves.

Whole tone: A and C, compass two octaves.

Chromatic: all, compass two octaves.

Diminished (whole/half and half/whole): F sharp, G and A, compass two octaves.

- MM ♩ = 104 in semiquavers. Articulations are listed in the *Technical Work* book.

Running 3^{rds}: E major and harmonic minor, compass three octaves.

- Articulation: alternate picking in semiquavers, MM ♩ = 96.

Arpeggios Major 7th, minor 7th and dominant 7th: all.Diminished 7^{ths} from A and C. Root 5 and 6 patterns, compass two octaves.

- Articulation: alternate picking in semiquavers, MM ♩ = 92.

Chords Any standard moveable root 5 and root 6 chord form, including altered forms, as requested by the examiner.

Three different voicings of a diminished or an augmented chord, as requested by the examiner.

Notes on Lists

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

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

A twelve bar blues or rock 'n' roll melody, in any key, played as follows:

Melody ×2; two solo choruses; one chorus minimum of chord solo; one more solo chorus, then melody ×1 with embellishments to finish.

Continued

GRADE EIGHT (Continued)**List A** (Continued)*Examples:*Charlie Parker Omnibook p.18 Blues for Alice; p.80 Billie's Bounce (Atlantic)**or** any other twelve bar blues from this publication.The New Real Book Bessie's Blues, Some Other Blues - Coltrane, West Coast Blues, or any other twelve bar blues from Volume 1, 2 or 3. (Sher)**List B** (14 marks) *One to be chosen*Django Reinhardt Anthology Naguine (Hal Leonard HL00027083)GALBRAITH, B. Guitar Comping Dream; Tangee (*at the recorded speed*) (Aebersold)Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
In a Sentimental Mood (Warner)In Session with Steve Vai (*With CD backing*) Sisters (IMP)PASS, J. Joe Pass Chord Solos Misty (Alfred 00-3320)PASS, J. Virtuoso #3 Dissonance #2 (Mel Bay)SOKOLOW, F. Great Jazz Standards of Duke Ellington for Guitar

Do Nothin' Till You Hear From Me; Satin Doll (Warner)

VAUGHAN, Stevie Ray. Texas Flood Lenny (Hal Leonard HL00690015)**List C** (14 marks) *One to be chosen*Django Reinhardt Anthology Django's Tiger; My Sweet (Hal Leonard HL00027083)Eric Johnson Guitar Transcriptions Soulful Terrain (Hal Leonard HL00660147)ERQUIAGA, S. Guitar Duets Walking Street; Loop the Loop (*guitar 1, including improvised section, played to the recording*) (Advance Music AM10001)Guitar Hero Jessica (*complete*); Rock This Town (*include all solo sections*)

(Hal Leonard HL00690917)

In Session with George Benson (*Play all melody/solo of either piece, with CD backing*)

Breezin'; Lady (IMP 6603A)

In Session with Steve Vai (*With CD backing*) The Attitude Song (IMP)MAIRANTS, I. Jazz Sonatas for Solo Guitar Elegy (from *Evocation for Joe Pass*) (*fingerstyle*)

(Mel Bay MB95634BCD)

PASS, J. Virtuoso #3 Nincths; Seventhns (Mel Bay)SATRIANI, J. Crystal Planet Secret Prayer (Cherry Lane)SATRIANI, J. Surfing With the Alien Satch Boogie (Cherry Lane)VAUGHAN, Stevie Ray. Lightnin' Blues Couldn't Stand the Weather; Scuttlebutt'n'

(Hal Leonard HL00660058)

Wes Montgomery: Artist Transcriptions for Guitar Movin' Wes Part I (Hal Leonard HL00675536)**List D** (14 marks) *One to be chosen*One of the following fingerstyle pieces:GALBRAITH, B. Guitar Comping Sole (*fingerstyle*) (Aebersold)Guitar Styles! Jazz ed. M. Stimpson. Blues for Lesley - Charles Alexander (Oxford)MAIRANTS, I. Jazz Sonatas for Solo GuitarPrelude in 5/4 (from *Sonata Variata for Laurindo Almeida*) (Mel Bay MB95634BCD)SATRIANI, J. Flying in a Blue Dream A Day at the Beach (Cherry Lane)

GRADE EIGHT (Continued)**List D** (Continued)

Tommy Emmanuel Fingerstyle Guitar Method Mr. Guitar (Mel Bay MB20439BCD)

WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)

La Chanson du Claudine; Shenandoah (Alfred 00-P0961GTA)

ZARADIN, J. Latin American Jazz for Fingerstyle Guitar Arremolinando; Piedra de Toques
(Mel Bay MB95556)

or

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

Alternatively, a list of *Free Choice* selections is given on page 48. These solos correspond to list pieces in the Modern Bass and Drumset syllabi.

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

ASSOCIATE PERFORMER DIPLOMA (A.Dip.A.)

Duration: 60 minutes

- There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of the Practical examination date.
- Where the Theory requirement has been completed first, the Practical examination must be passed 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.
- This examination consists of four List pieces and General Knowledge only.

List A

Candidate to choose a 16 or 32 bar Jazz standard and arrange as follows: create a 4 to 8 bar intro, then play own chord/melody arrangement twice through. Some embellishment is required on the 2nd chorus, but this may be improvised. Improvise a single note/chordal solo over two choruses before returning to the written arrangement for one chorus, then a 4 to 8 bar ending. The intro, 1st chorus and ending must be notated, and a copy given to the examiner.

Continued

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

The New Real Book Vol. 1 and Vol. 2 All the Things You Are; Autumn Leaves; Blame it on My Youth; Fly Me to the Moon; Misty; On the Sunny Side of the Street; Satin Doll; Tenderly (Sher)

List B

Barry Galbraith Guitar Solos, Volume 1 'Round Midnight (Mel Bay MB99902BCD)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The Caravan (Warner)
In Session with George Benson (With CD backing) The Wind and I (IMP 6603A)
 PASS, J. Joe Pass Chord Solos Wine and Roses (Alfred 00-3320)
 SOKOLOW, F. Great Jazz Standards of Duke Ellington for Guitar
 Prelude To A Kiss; Sophisticated Lady (Warner)
 VAUGHAN, Stevie Ray. Texas Flood Dirty Pool (Hal Leonard HL00690015)

List C

Eric Johnson Guitar Transcriptions Cliffs of Dover; Steve's Boogie; Zap (Hal Leonard HL00660147)
Guitar Hero Texas Flood (with accompaniment preferred) (Hal Leonard HL00690917)
In Session with George Benson (With CD backing) I Remember Wes (IMP 6603A)
In Session with Steve Vai For the Love of God (whole piece with CD backing) (IMP)
 PASS, J. Joe Pass Plays the Blues Blues for Alican; Blues for Nina; Blues for O.P.
 MAIRANTS, I. Jazz Sonatas for Solo Guitar Prelude and Dance (from *Rhapsody for Rainey*);
 Passacaglia for Passalacqua (from *Evocation for Joe Pass*) (fingerstyle) (Mel Bay MB95634BCD)
 SATRIANI, J. Flying in a Blue Dream Back to Shala-Bal (Cherry Lane)
 SATRIANI, J. Surfing With the Alien Crushing Day (Cherry Lane)
 VAUGHAN, Stevie Ray. Texas Flood Rude Mood; Texas Flood (with accompaniment preferred)
 (Hal Leonard HL00690015)
Wes Montgomery: Artist Transcriptions for Guitar Movin' Wes Part II (Hal Leonard HL00675536)

List D

Guitar Syles! Jazz ed. M. Stimpson. Bass Lines Blues - Ike Isaacs (Oxford)
 HANSON, M. Fingerstyle Wizard If I Only Had a Brain (Warner)
 MAIRANTS, I. Jazz Sonatas for Solo Guitar
 Braganza to Brasilia (from *Sonata Variata for Laurindo Almeida*) (Mel Bay MB95634BCD)
 PASS, J. Virtuoso #3 Any piece not listed for Grades Seven or Eight (Mel Bay)
 WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)
 Classical Gas (include bars 45-54) (Alfred 00-P0961GTA)
 ZARADIN, J. Latin American Jazz for Fingerstyle Guitar
 Carumba! Como No?; Solidao (fingerstyle) (Mel Bay MB95556)

General Knowledge See page 26

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 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 four-part harmony and melodic embellishment. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate's practical study.

PART III: Practical

1. **Folio of works**

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

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

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

Continued

ASSOCIATE TEACHER DIPLOMA (Continued)

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

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

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Six ANZCA Theory with a Credit or higher (or an approved equivalent of a Pass in Grade Eight ABRSM or Trinity College Theory) within 12 months of completing the Practical component.

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

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.

The following list is given as an example of the standard of work expected at this level:

MAIRANTS, I. Jazz Sonatas for Solo Guitar *Any complete suite* (Mel Bay MB95634BCD)

LICENTIATE TEACHER DIPLOMA (LTDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
Honours: 85% average over all parts.
Pass: 75% average over all parts, with no one part having a mark lower than 70%.
The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

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

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. The principles of educational psychology.
Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of tapes, computers, etc.

PART III: Practical (Series 2 only)

1. **Folio of works**

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

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

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two 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 - 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 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 recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 90 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

Contemporary Classic Guitar Syllabus

MICHELLE NELSON, B.Mus.(Hons.), L.Mus.A., A.Dip.A., A.Mus.A.

Introduction

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

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

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

Owing to the efforts of the dedicated musicians of the 1920s-40s already mentioned, these instruments and their beautiful music were resuscitated and the result today is a vibrant scene of specialist lutenists and ‘antique’ guitarists, especially in Europe. Thanks

to this development the music of these older instruments can be heard and appreciated as it should be, and thus there is no longer a need for modern guitarists to feel compelled to preserve that repertoire. They have quite enough of their own music to contend with now!

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

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

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

Specified Editions, Internet Downloads and Tablature

For the sake of musical clarity and the student's own insight into works being studied, NO TABLATURE editions have been specified in this syllabus and none will be accepted in the assessment situation. Internet downloads that are legal (that are clearly credited to the composer/arranger and carry copyright information) are permissible, provided they do not include tablature. The editions specified are all available at the time of syllabus publication, either in printed format or by legal download. It should be noted that some of the titles (some Mel Bay publications, for instance) are already available only as downloads from the publisher's website. This is an emerging trend in music publication, and classic guitarists should expect that many limited-edition scores will eventually be available only in this manner. Another trend is for wholesalers in small markets to mostly

deal in the highest-selling titles aimed at the beginner-intermediate market. If a book is unavailable in your local area, a quick check of the internet will probably locate an available copy for you, either new or second-hand, on the international market.

The **ANZCA Contemporary Classic Guitar Syllabus** is organized into three macro levels:

Foundation - *Preliminary to Grade Three*

Consolidating - *Grades Four to Six*

Advanced - *Grade Seven to Diplomas*

Foundation Level: Preliminary to Grade Three

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

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

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

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

List C is for solos that may combine techniques. The choices range from standard classical guitar repertoire to modern classical and popular genres.

Consolidation Level: Grades Four to Six

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

These grades have four Lists that are based on historical order:

List A Historical: devoted to the foundation repertoire of Classical and early-Romantic Guitar studies c.1800-c.75. The material is mostly chosen from the essential studies of

Sor, Giuliani, Carcassi, Aguado, Mertz and Coste that formed/codified 'classical guitar' technique.

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

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

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

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

Advanced Level: Grades Seven, Eight and Diplomas

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

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

List B Romantic/Neo-Classical solo works c.1860-c.1970.

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

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

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

Foundation Levels: Preliminary to Grade Three
PRELIMINARY
Duration: 15 minutes

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

Scales Major: C and G. Harmonic minor: A. Compass one octave.

- Articulations (as requested by the examiner):

Alternating *i m* rest strokes on: 1) single-note crotchets, MM ♩ = 72; and
2) double-picking (two quavers per note), MM ♩ = 60.

Arpeggios C major and G dominant 7th. Compass one octave.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 60.

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

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

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

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

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

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

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

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

HENRY, P. Hal Leonard Classical Guitar Method Study no. 3 (*top line to be played rest strokes*)
(Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners (*Guitar 1 parts*)
no. 20 Game for Two *and* no. 26 In a Hurry (Chanterelle ECH785)

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

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

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

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

Folk Song (ANZCA)

HENRY, P. Hal Leonard Classical Guitar Method Study no. 7 (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners
no. 65 The Wooden Horse (Chanterelle ECH785)

SHEARER, A. Classical Guitar Technique Vol. 1 Etude no. 3 or 6 (Warner/Chappell)

WANDERS, J. Guitarra Tirando Pieza Facile; Wals (Waltz) (Broekmans and Van Poppel BP1714)

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

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

PRELIMINARY (Continued)**List C** (Continued)

- DUNCAN, C. A Modern Approach to Classical Guitar (*Student parts*)
The Coventry Carol; Folk Song; Lullabye (Hal Leonard HL00695113)
- HENRY, P. Hal Leonard Classical Guitar Method Andante - Schumann, p.46
(Hal Leonard HL00697376)
- MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners no. 37 I'm Crazy
(Chanterelle ECH785)
- RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 4 or 5
(Panton Music Publishers 1985, P2381)
- SHEARER, A. Classical Guitar Technique Vol. 1 Moorish Dance; Prelude no. 11
(Warner/Chappell)
- TOPPER, G. The Guitarist's Travelling Guide Italy; Monaco (Broekmans and Van Poppel 850)
- WANDERS, J. Guitarra Tirando Home Run; Prelude to Asturias; Tirando Blues
(Broekmans and Van Poppel BP1714)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE ONE*Duration: 15 minutes*

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

Scales Major: C, G and F. Harmonic minor: A and D. Compass one octave.

- Articulations (as requested by the examiner):

Alternating *i m* rest strokes on: 1) single-note quavers, MM ♩ = 80; and
2) double-picking (two quavers per note), MM ♩ = 72.

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

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 80.

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

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

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

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

ANZCA Modern Guitar - Preliminary & Grade One (*To be played i m rest strokes*)
Waltzing Matilda (ANZCA)

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

GRADE ONE (Continued)**List A** (Continued)

- MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners (*Guitar 1*)
no. 28 The Express Train (*from bar 5*); no. 29 The Irish Sailor (Chanterelle ECH785)
- NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition Exercise 53, 54 or 66 (*top lines*)
(Amsco FN10000/Music Sales)
- RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 7, 9 or 13
(Panton Music Publishers 1985, P2381)
- SHEARER, A. Classical Guitar Technique Vol. 1 Prelude no. 8 (Warner/Chappell)
- SMITH BRINDLE, R. Guitarcosmos 1 Aeolian Mode; Country Dance (Schott 11387)
- WALDRON, J. Progressive Classical Guitar Method
Study 28 (*student part, i m rest strokes on all melody notes*) (LTP Publishing CP-18312)
- WANDERS, J. Latin Duets Vol. 1 Carnavalito (*guitar 1*) (Broekmans and Van Poppel BP1720)
Scale for Sale, Vol. 1 The Wayfarin' Stranger; 5th Avenue (BP1668)

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

- A New Tune A Day for Classical Guitar Book 1 Etude - Coste, p.48;
Andantino - Carcassi, p.50; Waltz - Carulli, p.58 (Boston Music Company BM11462)
- ANZCA Modern Guitar - Preliminary & Grade One (*To be played all free strokes*)
Picking Etude in A Minor (ANZCA)
- HENRY, P. Hal Leonard Classical Guitar Method Chorale, p.42; Allegro - Carulli, p.43;
Andantino - Carcassi, p.45; Estudio in A Minor - Aguado, pp.64-5 (Hal Leonard HL00697376)
- MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners
no. 72 The Path **and** no. 73 Easy-Going (Chanterelle ECH785)
- NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition
Andantino - Carulli, p.59; Exercise 72 or 75 (*top lines*) (Amsco FN10000/Music Sales)
- SHEARER, A. Classical Guitar Technique Vol. 1 Etude no. 9, p.49;
Allegro - Giuliani, p.76; Study in A minor - Aguado, p.78 (Warner/Chappell)
- WALDRON, J. Progressive Classical Guitar Method Study 24, 25, 26 or 27 (LTP Publishing CP-18312)
- WANDERS, J. La Guitarra Espanola El Maestro (Broekmans and Van Poppel BP1678)
Guitarra Tirando Ami; Bluebird (Broekmans and Van Poppel BP1714)
- WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 2 - Ferrer; no. 8 - Giuliani
(Faber 0571507093)

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

- A New Tune A Day for Classical Guitar Book 1 Minuet - Weiss, p.45; Greensleeves, p.46
(Boston Music Company BM11462)
- HENRY, P. Hal Leonard Classical Guitar Method
Hungarian Air, p.46; Chanson, p.65; Greenleaves, p.73 (Hal Leonard HL00697376)
- MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners
no. 45 The Clown; no. 51 Street Fight (Chanterelle ECH785)
- NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition Greensleeves; Malagueña
(Amsco FN10000/Music Sales)
- RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 14, 20, 21 or 22
(Panton Music Publishers 1985, P2381)
- SHEARER, A. Classical Guitar Technique Vol. 1 Country Dance or Waltz - Carulli
(Warner/Chappell)

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

- TOPPER, G. The Guitarist's Travelling Guide Morocco; Sahara (Broekmans and Van Poppel 850)
 WALDRON, J. Progressive Classical Guitar Method Greensleeves; Study 35 (*student part*)
 (LTP Publishing CP-18312)
 WANDERS, J. La Guitarra Espanola El Testamento De Amelia; Pasadoblillo
 (Broekmans and Van Poppel BP1678)
Guitarra Tirando Donna; Irish Sunset (BP1714)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE TWO*Duration: 20 minutes*

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

Scales Major: C, 1st position pattern; G and A, compass two octaves;
 D, 2nd position, compass one octave.

Melodic minor: A, compass two octaves; D, compass one octave.

- All scales in quavers, MM ♩ = 92. Rest strokes only.
- Articulations: 1) Single notes with alternating *i m*.
 2) Double picking with alternating *i m* and *i a*.

Arpeggios Major: G and A, compass two octaves; D, compass one octave.

Minor: A, compass two octaves; D, compass one octave.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 92.

Chords G⁷ to C; D⁷ to G; A⁷ to D or Dm; E⁷ to A or Am.

- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercises Free-stroke arpeggio exercises in C: Giuliani Op. 1a, nos. 9 and 18.

- As given in the *Technical Work* book.

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

ANZCA Modern Guitar - Grade Two (*To be played i m rest strokes*)

Cripple Creek; Jamaica Farewell (ANZCA)

KOSHKIN, N. Mascarades pour guitare Colombine (Editions Henry Lemoine 24886H.L.)

NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition Exercises 97 - Theme by Vivaldi
 (*rest strokes on melody where practical*) (Amsco FN10000/Music Sales)

SAVIO, I. Ten Brazilian Folk Tunes Maracatu (Columbia Music CO-188)

GRADE TWO (Continued)**List A** (Continued)

- SHEARER, A. Classical Guitar Technique Vol. 2 Folk Dance *or* Country Dance - Shearer (Warner/Chappell)
- SMITH BRINDLE, R. Guitarcosmos 1 Canto; In the Fifth Position; Simple Scales (Schott 11387)
- WALDRON, J. Progressive Classical Guitar Method
Exercises 41 *and* 48 - *both* (*played in rest strokes*) (LTP Publishing CP-18312)
- WANDERS, J. La Guitarra Espanola Bolero; Vals (Broekmans and Van Poppel BP1678)
- Latin Duets Vol. 1 (*Guitar 1*) Jamaica Farewell; Tequila (BP1720)
- Que Pasa - Spanish Duets for Two Guitars Serenata Espanola (*guitar 1*) (BP1707)
- Scale for Sale, Vol. 1 Calypso; Deck the Halls; The Rag Pickers Song (BP1668)

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

- A New Tune A Day for Classical Guitar Book 1 Andante - Carulli, p.54
(Boston Music Company BM11462)
- CARCASSI, M. Gitarrenschule Teil III no. 1, 2, 7, 9 or 11 (Schott GA 1-03)
- HENRY, P. Hal Leonard Classical Guitar Method Passacaglia, p.60 (Hal Leonard HL00697376)
- Modern Times Preludio *or* Paisaje - Zenamon; Estudio Primario no. 1 - Carlevaro
(Chanterelle ECH750-M)
- NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition
Sarabande, p.86 *or* Minuet, p.133 (*include repeats*) - de Visee (Amsco FN10000/Music Sales)
- SAGRERAS, J. S. Guitar Lessons, Books 1-3
First Guitar Lessons: Lessons 53 *and* 54 (*both*) *or* Lesson 65 (Chanterelle ECH881)
- SHEARER, A. Classical Guitar Technique Vol. 2 Nocturne *or* Petite Chanson - Shearer (Warner/Chappell)
- SMITH BRINDLE, R. Guitarcosmos 1 Triplets, pp.26-27 (Schott 11387)
- SOR, F. The Complete Studies for Guitar Op. 35, no. 1 or 2; Op. 44, no. 1 or 2
(Chanterelle ECH491)
- WALDRON, J. Progressive Classical Guitar Method Study 39 or 40 (LTP Publishing CP-18312)
- WANDERS, J. Guitarra Tirando Prelude; Reverie (Broekmans and Van Poppel BP1714)
- WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 7 or 15 - Sor (Faber 0571507093)

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

- CHARLTON, R. Five Short Pieces for Guitar no. 1 or 2 (Charlton Music 1993)
- HENRY, P. Hal Leonard Classical Guitar Method Minuet - Purcell, p.68; Air - Henry, p.72
(Hal Leonard HL00697376)
- KOSHKIN, N. Mascarades pour guitare La Marelle; Pinocchio (Editions Henry Lemoine 24886H.L.)
- Modern Times Escalando *or* La Noche - Zenamon (Chanterelle ECH750-M)
- MURO, J. A. Basic Guitar Tutor - A Progressive Method for Beginners
no. 70 Total Eclipse; no. 83 Almond Trees (Chanterelle ECH785)
- NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition Orlando Sleepeth - Dowland (*with repeats*)
(Amsco FN10000/Music Sales)
- PUJOL, M. D. Diez Piezas Fugaces Aire de Antigua Milonga; La Calesita
(Editions Henry Lemoine 28464H.L.)
- RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 23 or 24
(Panton Music Publishers 1985, P2381)
- SAVIO, I. Ten Brazilian Folk Tunes no. 3 Lento; Lundu (Columbia Music CO-188)

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

- SHEARER, A. Classical Guitar Technique Vol. 2 Caravan - Shearer (Warner/Chappell)
- TOPPER, G. The Guitarist's Travelling Guide Catalonia; France; Waltz from Jutland
(Broekmans and Van Poppel 850)
- WALDRON, J. Progressive Classical Guitar Method Study 31 or 46 (*repeats included*)
(LTP Publishing CP-18312)
- WANDERS, J. La Guitarra Espanola La Guitarra Espanola; Tango Arabe
(Broekmans and Van Poppel BP1678)
- Guitarra Tirando El Tigre; Thema uit Die Zauberflöte (BP1714)
- WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 19 De Murcia; no. 37 Glasser
(Faber 0571507093)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE THREE*Duration: 20 minutes*

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

Scales Major: C, root 5 'Segovia' pattern, and F and B flat, compass two octaves;
D, 2nd position pattern.

Melodic minor: E and G, 1st position, compass two octaves.

- All scales in quavers, MM $\downarrow = 104$.
- Articulations: 1) Single notes, rest strokes and free strokes, with alternating *i m and i a*.
- 2) Double picking, rest strokes, with alternating *i m and i a*.

Arpeggios Major: C, F and B flat, compass two octaves; D, 2nd position pattern.

Minor: E and G, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM $\downarrow = 80$.

Chords G⁷ to C; D⁷ to G or Gm; A⁷ to D or Dm; E⁷ to A or Am; B⁷ to E or Em; C⁷ to F.

- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercise Free-stroke arpeggio exercise in C: based on Giuliani Op. 1, no. 31.

- As given in the *Technical Work* book.

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

ANZCA Modern Guitar - Grade Three (*All i m rest strokes*)

Scale Study in E Major; Scale Study in G Minor (ANZCA)

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

- Modern Times Estudio - Zarb (Chanterelle ECH750-M)
 NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition Bourree, p.203 (*with repeats*) or Minuet, pp.204-5 (*without repeats*) - Handel (Amsco FN10000/Music Sales)
 PUJOL, M. D. Diez Piezas Fugaces Cíclico (Editions Henry Lemoine 28464H.L.)
 SAGRERAS, J. S. Guitar Lessons, Books 1-3 First Guitar Lessons: Lessons 78 **and** 79 (*both*) (Chanterelle ECH881)
 SAVIO, I. Ten Brazilian Folk Tunes Samba Lele (Columbia Music CO-188)
 SHEARER, A. Classical Guitar Technique Vol. 2 Danza, p.76 (Warner/Chappell)
 WANDERS, J. Latin Duets Vol. 2 (Guitar 1) Esmeralda (*no D.C.*); Tango Argentino (Broekmans and Van Poppel BP1721)
Que Pasa - Spanish Duets for Two Guitars Danza Arabesca y Romantica (*guitar 1*) (BP1707)
Scale for Sale, Vol. 1 Kayak (BP1668)

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

- AGUADO, D. Studi Per Chitarra no. 16 Ejercicio 2; no. 17 Leccion 38; no. 21 Ejercicio 10; no. 36 Ejercicio 19 (Suvini Zerboni - Milano S.6404Z)
 BROUWER, L. Études Simples (Estudios Sencillos) Volume 1 no. 1, 4 or 5 (Editions Durand/Hal Leonard HL50562479)
Nuevos Estudios Sencillos Omaggio a Debussy; Omaggio a Caturla (Chester CH64273)
 CARCASSI, M. Gitarrenschule Teil III no. 3, 6, 16 or 20 (Schott GA 1-03)
 COSTE, N. 14 Pieces; The Guitarist's Recreation, Op. 51 no. 1, 3 or 4 (Schott GA 13)
 GIULIANI, M. Studi Per Chitarra no. 15 or 33 (Suvini Zerboni S.6630Z)
 HOUGHTON, P. 7 Short Solos The Sorrow of the Lady of the Wood (Moonstone Music Publications)
 MILLS, J. The John Mills Classical Guitar Tutor Larghetto - Sor; Study in A Minor - Mertz (Wise MN10038)
Modern Times "Chanson du Marin Disparu" - Kleynjans; Viñeta II - Cordero (Chanterelle ECH750-M)
 NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition
 Etude - Carulli, p.83 (*no small repeats, but include D.C.*);
 Exercise 126, Pezzo Tedesco, p.117; Etude in D - Sor, pp.140-1 (Amsco FN10000/Music Sales)
 SAGRERAS, J. S. Guitar Lessons, Books 1-3 Second Guitar Lessons: Lesson 8, 10 or 25 (Chanterelle ECH881)
 SHEARER, A. Classical Guitar Technique Vol. 2 Waltz, p.69 *or* Andantino, p.70 - Carulli (Warner/Chappell)
 SOR, F. The Complete Studies for Guitar Op. 31, Lesson 5, 7 or 9; Op. 35, no. 3, 4 or 17; Op. 60, no. 12, 14 or 19 (Chanterelle ECH491)
 WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 9 *or* 25 - Carulli (Faber 0571507093)

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

- ANZCA Modern Guitar - Grade Four Waltzing Matilda (ANZCA)
 CHARLTON, R. Five Short Pieces for Guitar no. 4 or 5 (Charlton Music 1993)
 HOUGHTON, P. 7 Short Solos Prelude (Moonstone Music Publications)
 KOSHKIN, N. Mascarades pour guitare Waltz (Editions Henry Lemoine 24886H.L.)
 MARSH, S. Irish Folk Songs for Classical Guitar The Foggy Dew; The Harp That Once (Mel Bay MB98435)

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

- Modern Times Danza del Cuculo - Domeniconi; Estudio (Mov. Alternado) - Carlevaro;
 Estudio Fugaz - Cordero; Hangin'Around - Byatt; Valse - Kleynjans (Chanterelle ECH750-M)
 NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition
 Canary Jig; Theme by Handel, p.115 (*with repeats*) (Amsco FN10000/Music Sales)
 PUJOL, M. D. Diez Piezas Fugaces El Cubanito; La Juana (Editions Henry Lemoine 28464H.L.)
 RAK, S. Rozmary (Cycle of Instructive Compositions for Guitar) no. 18, 25 or 26
 (Panton Music Publishers 1985, P2381)
 SAVIO, I. Ten Brazilian Folk Tunes Modinha; Peixe Vivo (Columbia Music CO-188)
 SHEARER, A. Classical Guitar Technique Vol. 2 Beguine, p.84 (Warner/Chappell)
 SMITH BRINDLE, R. Guitarcosmos 1 Echo Piece (Schott 11387)
 STAAK, P. van der. Five South-American Pieces Aire Columbiano (Broekmans and Van Poppel BP1558)
 WANDERS, J. Latin Duets Vol. 2 Choro Typico (*guitar 1; CD backing optional*)
 (Broekmans and Van Poppel BP1721)
Que Pasa - Spanish Duets for Two Guitars Poco Mas (*guitar 1; CD backing optional*) (BP1707)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

Consolidation Levels: Grades Four to Six

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*

Scales Major: D and E flat, root 5 pattern, compass two octaves; E, compass three octaves.
 Harmonic minor: B and C, root 5 pattern, compass two octaves.
 Chromatic: E, compass three octaves.

- All scales in quavers, MM \downarrow = 120.
- Articulations are listed in the *Technical Work* book.

Scale Exercises 3rds: C and G major, compass one octave.

Slurred (**not required from memory**): D major, 2nd position pattern.

- As given in the *Technical Work* book.

Arpeggios Major: D and E flat, root 5 pattern, compass two octaves;
 E, compass three octaves.

Minor: B and C, root 5 pattern, compass two octaves.

Dominant seventh: B⁷, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM \downarrow = 84.

GRADE FOUR (Continued)

Chords E, A and B⁷, four voicings per chord as given in the *Technical Work* book.

Two-chord progressions: A⁷ to D; F sharp⁷ to Bm; B flat⁷ to E flat; G⁷ to Cm.

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

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

AGUADO, D. Studi Per Chitarra no. 37 Estudio 5; no. 38 Estudio 6 (Suvini Zerboni - Milano S.64042)

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

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

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

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

GIULIANI, M. Studi Per Chitarra no. 30, 32, 40 (*bpm c.92*) or 46 (Suvini Zerboni S.6630Z)

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

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

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

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

SOR, F. The Complete Studies for Guitar Op. 31, Lesson 3, 8 or 23; Op. 35, no. 8 or 13;

Op. 44, no. 13, 22 or 23; Op. 60, no. 5 or 16 (Chanterelle ECH491)

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

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

MOSER, W. Easy 19th Century Spanish Guitar Music Galop - Cano;

Op. 41, Berceuse *or* Cantilene Espagnole - Ferrer; Vals no. 1 - Arcas (Ricordi Sy.2313)

NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition

Lagrima - Tárrega, p.196; Romance, pp.197-8 (Amsco FN10000/Music Sales)

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

TÁRREGA, F. Complete Preludes no. 3 Lagrima (Universal Edition UE13408)

A Tárrega Collection Waltz 'Las Dos Hermanas' (Schirmer)

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

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

BROUWER, L. Études Simples (Estudios Sencillos) Volume 2 no. 8

(Editions Durand/Hal Leonard HL50562480)

Volume 3 no. 15 (HL50562603)

KOSHKIN, N. Mascarades pour guitare The Paper Dragon; Pulcinella

(Editions Henry Lemoine 24886H.L.)

MILLS, J. The John Mills Classical Guitar Tutor Fantasie - Inglis; Prelude - Bosman

(Wise MN10038)

PONCE, M. Preludes I: no. 1-6 Prelude 6 (Schott GA 124)

Preludes II: no. 7-12 Prelude 10 (GA 125)

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

GRADE FOUR (Continued)**List C** (Continued)

- SEGOVIA, A. Prelude in Chords - Four Easy Lessons *Any one* (Celesta)
 SMITH BRINDLE, R. Guitarcosmos 1 Berceuse; Chorale and Variants (Schott 11387)
 UHL, A. Ten Studies for Guitar, Book 1 Dudelsack (Universal Edition UE11180)

List D *Post-Modern & Popular* (14 marks) *One to be chosen*ANZCA Modern Guitar - Grade Four (*Fingerstyle arrangements*)

- Londonderry Air; Minnie Gets Back to Texas; Silent Night (ANZCA)
 BROUWER, L. Nuevos Estudios Sencillos Omaggio a Mangore; Omaggio a Tárrega
 (Chester CH64273)
 HOUGHTON, P. 5 Exotic Studies Prelude
7 Short Solos Black Rose Prelude; Folk Dance; Maypole Jig (Moonstone Music Publications)
Jazz Goes Classic - Jazz Favorites for Classic Guitar Blue Moon; Summertime (Mel Bay WMB004)
 MARSH, S. Irish Folk Songs for Classical Guitar
 Come Back to Me Paddy Reilly; From Clare to Here (Mel Bay MB98435)
Modern Times Down and Out or Reggae Sunrise - Byatt;
 Petite Valse Intime et Sentimentale - Kleynjans (Chanterelle ECH750-M)
 STAAK, P. van der. Five South-American Pieces Bailecito; Vals Venezolano
 (Broekmans and Van Poppel BP1558)
 WANDERS, J. Latin Duets Vol. 2 Rumba Caracteristica (*guitar 1; CD backing optional*)
 (Broekmans and Van Poppel BP1721)
Que Pasa - Spanish Duets for Two Guitars Que Pasa (*guitar 1; CD backing required*) (BP1707)

or**Free Choice** - Any classical or modern fingerstyle solo of at least Grade Four standard.**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE FIVE***Duration: 25 minutes*

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*Scales Major: G and F. Melodic minor: E and F sharp. Chromatic: G.

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

Scale Exercises3rds: G major, 2nd and 3rd strings; E melodic minor, 3rd and 4th strings. Compass one octave.Slurred (**not required from memory**): A major, 2nd and 4th positions, compass two octaves.

- As given in the *Technical Work* book.

GRADE FIVE (Continued)

Arpeggios Major: G and F. Minor: E and F sharp. Compass three octaves.
Dominant seventh: B⁷, C⁷, C sharp⁷ and D⁷. Root 5 pattern, compass two octaves.

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

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

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

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

Notes on Lists

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

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

AGUADO, D. Studi Per Chitarra no. 33 Leccion 35 (Suvini Zerboni - Milano S.6404Z)

CARCASSI, M. Twenty-Five Etudes, Op. 60

no. 13, 14, 15, 17 or 18 (Suvini Zerboni S.8461Z, Schott GA 2, or Chanterelle ECH470)

COSTE, N. 25 Etudes, Op. 38 no. 1, 3 or 7 (Schott GA 34)

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

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

Studies for Guitar, Op. 1A Left Hand Studies: 3rds in C major or 3rds in D major (Schott 1/GA 30)

LEGNANI, L. 36 Caprices, Op. 20 no. 6, 11, 29 or 31 (Chanterelle ECH440)

MERTZ, J. K. Volume V - Didactic & Easy Pieces

Opus 4 (*Three Nocturnes*), no. 1 (Chanterelle ECH421)

SOR, F. The Complete Studies for Guitar Op. 6, no. 8; Op. 31, Lesson 15;

Op. 35, no. 15 (*use 1st repeat*) or 22; Op. 60, no. 20, 22 or 24 (Chanterelle ECH491)

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

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

ARCAS, J. Coleccion De Tangos Tango no. 2 (Unión Musical Ediciones S.L./Music Sales UMG10480)

GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1

Sons de Carilhoes - version 2 (*no 1st repeats, but include D.S.*) (Chanterelle ECH761)

LLOBET, M. Guitar Works Vol. 2 Cancó del Lladre; El Testamen d'Amelia (Chanterelle ECH892)

MOSER, W. Easy 19th Century Spanish Guitar Music

El Vito Vito - Damas; Minuetto - Arcas (Ricordi Sy.2313)

NOAD, F. M. Solo Guitar Playing Book 1, 3rd Edition

Adelita - Tárrega, p.194; El Testamen de N'amelia - Llobet (Amsco FN10000/Music Sales)

SAGRERAS, J. S. Guitar Lessons, Books 4-6, Advanced Technique

Fourth Guitar Lessons: Lesson 3, 12, 15, 24, 30 or 35 (Chanterelle ECH882)

TÁRREGA, F. Complete Preludes

nos. 5 **and** 6 (*two short preludes in D major, to count as one work*) (Universal Edition UE13408)

Original Compositions for Guitar Adelita (Konemann Music Budapest K159)

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

- BENNETT, R. R. Impromptus no. 3 (Universal Edition UE14433L)
- BROUWER, L. Études Simples (Estudios Sencillos) Volume 2 no. 10
(Editions Durand/Hal Leonard HL50562480)
- Volume 3 no. 11 or 14 (HL50562603)
- CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 3 or 6
(Suvini Zerboni 67252)
- HOUGHTON, P. 5 Exotic Studies Phantasy; Romance
6 Short Solos The Red Goldfish (Moonstone Music Publications)
- ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar Don Carlos; El Cirujá
(Editions Orphée PWYS - 48)
- PONCE, M. Preludes I: no. 1-6 Prelude 2 or 5 (Schott GA 124)
- Preludes II: no. 7-12 Prelude 7 or 9 (GA 125)
- POULENC, F. Sarabande (Ricordi LD557)
- RIERA, J. Four Venezuelan Pieces Melancolia; Valse (Universal Edition UE29174)
- SAVIO, I. 25 Melodic Studies for Guitar no. 2 or 3 (GSP 89)
- TANSMAN, A. Berceuse d'Orient (Editions Max Eschig)
- UHL, A. Ten Studies for Guitar, Book 1 Aria; Marsch (Universal Edition UE11180)
- VILLA-LOBOS, H. Solo Guitar Prelude no. 3 (Eschig/Durand/Hal Leonard HL50560932)

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

- ANZCA Modern Guitar - Grade Five (*Fingerstyle arrangements*)
Country Road; Shenandoah; Swing Low, Sweet Chariot (ANZCA)
- BROUWER, L. Nuevos Estudios Sencillos Omaggio a Stravinsky; Omaggio a Villa-Lobos
(Chester CH64273)
- GARCIA, G. Five Celtic Pieces Rune of the Weaver; Tiarna Mhaigheo (Cramer JBC 2009)
- GARDINER, D. Of Dreams and Fantasy
Hush; Irish Melody; Parsley, Sage, Rosemary and Thyme (Gardiner: www.duncangardiner.com)
- Jazz Goes Classic - Jazz Favorites for Classic Guitar
How High the Moon; You Stepped Out of a Dream (Mel Bay WMB004)
- MARSH, S. Irish Folk Songs for Classical Guitar A Good Roarin' Fire; Sheebeg and Sheemore
(Mel Bay MB98435)
- MILLS, J. The John Mills Classical Guitar Tutor Study - Sexton (Wise MN10038)
- Modern Times Alba - Domeniconi; Cakewalk - Charlton; Chinese Blossom - Zenamon;
Humoresque - Kleynjans (Chanterelle ECH750-M)
- PUJOL, M. D. Cinco Preludios no. 4 Curda Tanguada (Universal Edition UE29180A)
- WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)
Katydid's Ditty no. 2; Shenandoah (Alfred 00-P0961GTA)

or**Free Choice** - Any classical or modern fingerstyle solo of at least Grade Five standard.**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

Scales Major: A and A flat. Melodic minor: F. Chromatic: A flat.

- All scales compass three octaves in semiquavers, MM \downarrow = 76.
- Articulations are listed in the *Technical Work* book.

Scale Exercises 3rds: D major and A major, compass two octaves.

Slurred (**not required from memory**): E major, 2nd to 9th positions on the 1st string.

- As given in the *Technical Work* book.

Arpeggios Major: A and A flat. Minor: F. Compass three octaves.

Dominant seventh: E⁷, compass three octaves;

E flat⁷, root 5 and C⁷, root 6, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM \downarrow = 108.

Chords E⁷ and A, four voicings per chord.

C⁷, Fm, E flat⁷ and A flat, three voicings per chord.

- As given in the *Technical Work* book.

Notes on Lists

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

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

AGUADO, D. Studi Per Chitarra no. 42 Estudio 23; no. 47 Leccion 33

(Suvini Zerboni - Milano S.6404Z)

CARCASSI, M. Twenty-Five Etudes, Op. 60 no. 9, 20, 22 or 23

(Suvini Zerboni S.8461Z, Schott GA 2, or Chanterelle ECH470)

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

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

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

Studies for Guitar, Op. 1A Left Hand Studies: 3rds and 10^{ths} in A major - *both* (Schott 1/GA 30)

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

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

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

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

SOR, F. The Complete Studies for Guitar

Op. 6, no. 9, 11 or 12; Op. 31, Lesson 19, 20 or 21; Op. 35, no. 16 or 20 (Chanterelle ECH491)

Twenty Selected Minuets no. 1 Minuet and Trio (from Op. 22) (Schott GA 15)

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

ARCAS, J. Coleccion De Tangos Introduction and Aire de Tango (no. 1)

(Unión Musical Ediciones S.L./Music Sales UMG10480)

GRADE SIX (Continued)**List B** (Continued)

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

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

- BENNETT, R. R. Impromptus no. 1 (Universal Edition UE14433L)
- BROUWER, L. Études Simples (Estudios Sencillos) Volume 4 no. 17
 (Editions Durand/Hal Leonard HL50562604)
- CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 5 or 7
 (Suvini Zerboni 67252)
- GNATTALI, R. Ten Studies for Guitar no. 4, 6 or 10 (Chanterelle ECH727)
- HOUGHTON, P. 5 Exotic Studies Tremolo Study... Oceana (Moonstone Music Publications)
- MARTIN, F. Quatre Pieces Breves Air (Universal Edition UE12711)
- MILLS, J. The John Mills Classical Guitar Tutor Canzona - Smith Brindle (Wise MN10038)
- PONCE, M. Preludes I: no. 1-6 Prelude 1 or 4 (Schott GA 124)
- SAVIO, I. 25 Melodic Studies for Guitar no. 4, 20 or 21 (Guitar Solo Publications GSP 89)
- SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
- TANSMAN, A. Cavatina Barcarolle; Sarabande (Schott GA 165)
- UHL, A. Ten Studies for Guitar, Book 2 Praeludium; Malinconia (Universal Edition UE11181)
- VILLA-LOBOS, H. Solo Guitar Prelude no. 4 (Eschig/Durand/Hal Leonard HL50560932)

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

- ANZCA Modern Guitar - Grade Six (*Fingerstyle arrangements*)
 Cool Bossa; Prelude in D Minor; Ragtime Reminisces (ANZCA)
- Australian Guitar Solos ed. R. Vella. Partita-Prelude - Chadwick (Currency Press Sydney)
- Baden Powell: Songbook Vol. 2 Acalanto das Nonas (Tonos Darmstadt)
- DUARTE, J. Three English Folk Songs *Any one* (Novello 12.0105.00)
- GARCIA, G. Five Celtic Pieces Cuan ag Eirigh; Port ui Mhuirgheasa (Cramer JBC 2009)
- GARDINER, D. Of Dreams and Fantasy Ballad (Gardiner: www.duncangardiner.com)
- HOUGHTON, P. 6 Short Solos Dompe; Homage to de Visee (Moonstone Music Publications)
- Jazz Goes Classic - Jazz Favorites for Classic Guitar
 Body and Soul; Have You Met Miss Jones? (*no repeat; use 2nd ending*) (Mel Bay WMB004)
- JIRMAL, J. Baden Jazz Suite Berceuse (Editions Henry Lemoine 25083H.L.)
- MARSH, S. Irish Folk Songs for Classical Guitar Come My Love; Croghan a Grove
 (Mel Bay MB98435)

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

- Modern Times Berceuse - Charlton; El Jardín de los Lagartos - Cordero;
 Hommage à Tárrega - Kleynjans; P.C. in Blue - Byatt (Chanterelle ECH750-M)
 PEREIRA, M. Marta (Guitar Solo Publications GSP 221)
 PUJOL, M. D. Cinco Preludios no. 2 Preludio Triston (Universal Edition UE29180A)
 STAAK, P. van der. Bolero Espagnol (Broekmans and Van Poppel BP851)
 WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)
 Guitar Carol (Alfred 00-P0961GTA)
 YORK, A. Sunshine Rag (Guitar Solo Publications GSP 193)

or

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

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

Advanced Levels: Grade Seven to Diplomas

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level:

- ANZCA Contemporary Classic Guitar Technical Work
- ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*

Scales Major: B flat. Harmonic and melodic minor: G. Chromatic: A. Compass three octaves.

Major: D flat. Melodic minor: B flat. Root 5 pattern, compass two octaves.

- All scales in semiquavers, MM \downarrow = 80.
- Articulations are listed in the *Technical Work* book.

Scale Exercises 3^{rds} and 6^{ths}: C major, compass two octaves.

Octaves: G major and E melodic minor, compass two octaves.

- As given in the *Technical Work* book.

Arpeggios Major: B flat. Minor: G and B flat. Compass three octaves.

Dominant seventh: F⁷, compass three octaves; D⁷, root 6, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM \downarrow = 120.

Chords F⁷, B flat, B flat minor, D⁷ and Gm, four voicings per chord.

- As given in the *Technical Work* book.

GRADE SEVEN (Continued)**Notes on Lists**

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

List A *Baroque/Classical/Romantic multi-movement works to c.1860* (14 marks) *One to be chosen*

CARCASSI, M. Gitarrenschule Teil III Theme and Variations:

Arie aus Cenerentola von Rossini (no. 41) or Schweizerlied (no. 42) (Schott GA 1-03)

Trois Sonatines, Opus 1 Sonata no. 2

(from Favorite Sonatinas, ed. Grimes, Mel Bay MB95652, or any complete edition)

CARULLI, F. Six Divertissements Brilliants, Op. 317 no. 2 or 5 (Chanterelle ECH428)

GIULIANI, M. Trois Sonates brilliantes, Op. 96 Sonata no. 1 or 2

(from Favorite Sonatinas, ed. Grimes, Mel Bay MB95652, or any complete edition)

KOONCE, F. The Baroque Guitar in Spain and the New World

Four pieces by Sanz as a suite, in the following order (repeats not necessary):

La cavalleria de Naples con dos clarines; Folias, Las Hachas **and** Canarios

(Mel Bay MB21122)

MERTZ, J. K. Three Pieces Kleine Variationen - *all* (Schott GA 477)

Volume IV - Bardenklänge, Op. 13 Polonaise and Trio, no. 1 or 5 (Chanterelle ECH420)

SCARLATTI, D., trans. Barbosa-Lima. Nine Sonatas, Vol. 1 Sonata L.483 (Columbia CO184A)

SOR, F. Trois Pieces de Societe, Op. 33 no. 2, Andante & Valse (Tecla Volume 5)

Twenty Selected Minuets no. 12 Minuet and Trio (from Op. 34)

(Errata: Opus 36 in Tecla facsimile edition) (Schott GA 15)

List B *Romantic & Neo-Classical solo works c.1860-c.1970* (14 marks) *One to be chosen*

BARRIOS, A. 18 Concert Pieces, Vol. 1 La Catedral, 1st movement (Preludio);

Villancico de Navidad (Schott ED 12370)

GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1 As Emboladas do Norte

(Chanterelle ECH761)

LAURO, A. Quatro Valses Venezolanos no. 1 or 2 (Broekmans & Van Poppel BP794)

LLOBET, M. Guitar Works Vol. 2 El Mestre; La Nit De Nadal (Chanterelle ECH892)

ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar

Cha-ca-chá; El Choclo; Langostas (Editions Orphée PWYS - 48)

PONCE, M. Tres Canciones Populares Mexicanas no. 2 (Schott GA 111)

SAGRERAS, J. S. Guitar Lessons, Books 4-6, Advanced Technique

Sixth Guitar Lessons: Lesson 6, 9 or 12 (Chanterelle ECH882)

SEGOVIA, A. Estudios Oracion (Schott GA 178)

TÁRREGA, F. Original Compositions for Guitar

Grand Vals (1st ending repeats optional); Maria; Marieta (Konemann Music Budapest K159)

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

Book 2 Notturmo (UE11181)

VILLA-LOBOS, H. Solo Guitar Prelude no. 5; Valsa-Choro (Eschig/Durand/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920-Present* (14 marks) *One to be chosen*

BENNETT, R. R. Impromptus no. 2 or 4 (Universal Edition UE14433L)

CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 8 or 10

(Suvini Zerboni 67252)

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

- DODGSON, S. Studies for Guitar, Book 1 no. 2 or 5 (Ricordi 554)
 GNATTALI, R. Ten Studies for Guitar no. 2, 3 or 7 (Chanterelle ECH727)
 LAURO, A. Quatro Estudos en Imitaciones no. 1 (Chanterelle ECH720)
 MARTIN, F. Quatre Pieces Breves Plainte (Universal Edition UE12711)
 PUJOL, M. D. 14 Etudes - Book 2: Etudes 8-14 Etude 11, 12 or 13 (Editions Henry Lemoine 26979H.L.)
 SAVIO, I. 25 Melodic Studies for Guitar no. 6, 9 or 22 (Guitar Solo Publications GSP 89)
 SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
 VILLA-LOBOS, H. Solo Guitar Etude no. 1 or 6 (Eschig/Durand/Hal Leonard HL50560932)

List D *Solo works c.1970-Present* (14 marks) *One to be chosen*

- Australian Guitar Solos ed. R. Vella. Haiku - Sawenko (Currency Press Sydney)
Baden Powell: Songbook Vol. 2 Retrato brasileiro (Tonos Darmstadt)
 BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Estrada Branca (Mel Bay MB99725)
 BELLINATI, P. Modinha (Guitar Solo Publications GSP 81)
 BROUWER, L. Études Simples (Estudios Sencillos) Volume 4 no. 20
 (Editions Durand/Hal Leonard HL50562604)
 HOUGHTON, P. 6 Short Solos The Ancients; Fantasia (Moonstone Music Publications)
 JIRMAL, J. Blue Bossa (Editions Henry Lemoine 27865H.L.)
 MARSH, S. Irish Folk Songs for Classical Guitar
 The Lovely Sweet Banks of the Suir; The Spanish Lady (Mel Bay MB98435)
 PUJOL, M. D. Cinco Preludios no. 1 Preludio Rockero (Universal Edition UE29180A)
 WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)
 Country Idyll (Alfred 00-P0961GTA)
Windham Hill Guitar Sampler Andecy - York (Hal Leonard HL00694888)
 YEPES, N. Two Catalan Folksongs Montanyes del Canigu (Schott GA 605)

or

Free Choice - Any contemporary classical piece of at least Grade Seven standard. This piece may be accompanied by a backing track if appropriate.

Sight Reading (10 marks) *See page 22*

Aural Tests General Knowledge (8 marks each) *See pages 23-26*

GRADE EIGHT

Duration: 50 minutes

Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

Scales Major: B. Harmonic and melodic minor: A. Whole tone: F. Compass three octaves.

Diminished (whole/half): G. Compass two octaves.

- All scales in semiquavers, MM $\downarrow = 84$.
- Articulations are listed in the *Technical Work* book.

Scale Exercises 3^{rds}: G major, compass two and a half octaves.

6^{ths}: G major, compass two octaves.

Octaves: A major and melodic minor, compass two octaves.

- As given in the *Technical Work* book.

Arpeggios Major and minor: B, compass three octaves.

Dominant seventh: F sharp⁷, compass three octaves.

Diminished seventh: Gdim⁷, root 6 and Cdim⁷, root 5, compass two octaves.

- Articulation: alternating *i m* rest strokes on single-note crotchets, MM $\downarrow = 132$.

Chords F sharp⁷, B and Bm, four voicings per chord.

Gdim⁷ and Cdim⁷, five voicings per chord.

- As given in the *Technical Work* book.

Notes on Lists

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

List A *Baroque/Classical/Romantic multi-movement works to c.1860* (14 marks) *One to be chosen*

CARCASSI, M. Gitarrenschule Teil III Theme and Variations: Italienischer Gesang (no.44)
(Schott GA 1-03)

Trois Sonatines, Opus 1 Sonatina no. 1

(from Favorite Sonatines, ed. Grimes, Mel Bay MB95652, or any complete edition)

CARULLI, F. Trois Sonatines, Op. 7 Sonatina no. 1 or 3

(from Favorite Sonatines, ed. Grimes, Mel Bay MB95652, or any complete edition)

de VISEE, R. Suite in E Minor, ed. Scheit. *Five contrasting movements from the Courante*
(Universal Edition UE14451)

GIULIANI, M. Three Sonatines, Op. 71 Sonatina no. 1

(Zimmerman 2707, or Favorite Sonatines, ed. Grimes, Mel Bay MB95652, or any complete edition)

Trois Sonates brilliantes, Op. 96 Sonata no. 3

(from Favorite Sonatines, ed. Grimes, Mel Bay MB95652, or any complete edition)

KOONCE, F. The Baroque Guitar in Spain and the New World

Four pieces by Sanz as a suite, in the following order (repeats not necessary):

Pavanas, Espanoletas, Villanos **and** Passacalles (Mel Bay MB21122)

GRADE EIGHT (Continued)**List A** (Continued)

- MERTZ, J. K. Volume IV - Bardenklange, Op. 13 Polonaise and Trio no. 4; Rondino (Chanterelle ECH420)
- MOLINO, F. Drei Sonaten, Op. 6 Sonata no. 1 (Schott GA 47, or Favorite Sonatinas, ed. Grimes, Mel Bay MB95652, or any complete edition)
- SCARLATTI, D., trans. Barbosa-Lima. Nine Sonatas, Vol. 1 Sonata L.79 (Columbia CO184A)
- SOR, F. Trois Pieces de Societe, Op. 33 no. 3, Sicilienne & Marche (Tecla Volume 5)
Trois Pieces de Societe, Op. 36 no. 1 or 2 (*all of either work*) (Tecla Volume 5)
Variations on a Scottish Theme, Op. 40 (Tecla 024, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860-c.1970* (14 marks) *One to be chosen*

- BARRIOS, A. 18 Concert Pieces, Vol. 1 Air de Zamba (Schott ED 12370)
Vol. 2 Julia Florida (Barcarola) (ED 12371)
- De FALLA, M. Homenaje (Le Tombeau de Claude Debussy) (Chanterelle ECH895)
Two Dances from The Three-Cornered Hat, arr. S. Behrend. Dance of the Miller (Chester CH01810)
- GNATTALI, R. Ten Studies for Guitar no. 1 or 8 (Chanterelle ECH727)
- GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1 Dengoso (Chanterelle ECH761)
- LAURO, A. Quatro Valses Venezolanos no. 3 or 4 (Broekmans & Van Poppel BP794)
- LLOBET, M. Guitar Works Vol. 1 Estudio in E Major; Romanza (Chanterelle ECH891)
- ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar ¡¡Cancha!!; Diosma; El Chamuyo (Editions Orphée PWYS - 48)
- PARGA, J. Concert Works for Guitar Polo Gitano y Panaderos, Op. 2 (Chanterelle ECH431)
- PONCE, M. Valse (Schott GA 153)
- SAGRERAS, J. S. Guitar Lessons, Books 4-6, Advanced Technique
 Sixth Guitar Lessons: Lesson 7, 23 or 29 (Chanterelle ECH882)
- SEGOVIA, A. Estudios no. 2 Remembranza (Schott GA 178)
 Estudio sin luz (Schott GA 179)
- TÁRREGA, F. Original Compositions for Guitar Variations on *The Carnival of Venice*:
 Theme plus at least one of Variations 1-7, then conclude with Variation 8 (Konemann Music Budapest K159)
A Tárrega Collection Ave Maria; Song Without Words (Schirmer)
- VILLA-LOBOS, H. Solo Guitar Prelude no. 1 or 2; Schottish-Choro; Gavotta-Choro (Eschig/Durand/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920-Present* (14 marks) *One to be chosen*

- ASSAD, S. 3 Divertimentos no. 1 (Guitar Solo Publications GSP 244)
- DODGSON, S. Studies for Guitar, Book 1 no. 7, 8 or 10 (Ricordi 554)
- DOMENICONI, C. 3 Studies for the Spirit "The Chinese" (Edition Margaux em1018)
- LAURO, A. Quatro Estudios en Imitaciones no. 2 or 3 (Chanterelle ECH720)
- PUJOL, M. D. 14 Etudes - Book 1: Etudes 1 - 7 Etude 4 or 5 (Editions Henry Lemoine 26935H.L.)
Book 2: Etudes 8 - 14 Etude 9 (26979H.L.)
- RODRIGO, J. Trois Petites Pieces for Guitar
 I - Ye Se Van Los Pastores; II - Por Caminos de Santiago (Editions Max Eschig 7382)
- SAVIO, I. 25 Melodic Studies for Guitar no. 7, 14 or 19 (Guitar Solo Publications GSP 89)

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

- SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
 TANSMAN, A. Danza Pomposa (Schott GA 206)
 UHL, A. Ten Studies for Guitar, Book 2 Tanz (Universal Edition UE11181)
 VILLA-LOBOS, H. Solo Guitar Etude no. 5 (Eschig/Durand/Hal Leonard HL50560932)

List D *Solo works c.1970-Present* (14 marks) *One to be chosen*

- Baden Powell: Songbook Vol. 3 Berceuse a Jussara; Simplesmente (Tonos Darmstadt)
 BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna) Rir Pra Nao Chorar
 (Guitar Solo Publications GSP 50)
 BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Bate-Boca; Luiza
 (Mel Bay MB99725)
 BELLINATI, P. Choro Sapeca (Guitar Solo Publications GSP 87)
 BOGDANOVIC, D. Sharon's Song Dance (Guitar Solo Publications GSP 46)
 BROUWER, L. 2 Thèmes Populaires Cubains Berceuse (Cancion de Cuna)
 (Editions Durand/Hal Leonard HL50562534)
 DREYFUS, G., ed. Schubert. There is Something of Don Quixote in all of us (Allans)
 JIRMAL, J. Baden Jazz Suite Simplicitas, 1st movement (*complete*)
 (Editions Henry Lemoine 25083H.L.)
 MACHADO, C. Frevo Bajado Xaranga Do Vovo (Editions Henry Lemoine 24762H.L.)
 MYERS, S. Cavatina (John Williams solo version)
 PEREIRA, M. Amigo Leo (Guitar Solo Publications GSP 260)
 PIAZZOLLA, A. Verano Porteño (Chanterelle ECH725)
 PUJOL, M. D. Cinco Preludios Candombe en mi; Tristango en vos (Universal Edition UE29180A)
 YORK, A. Freelin' (Free Wheelin') (Guitar Solo Publications GSP 204)

or

Free Choice - Any contemporary classical piece of at least Grade Eight standard. This piece may be accompanied by a backing track if appropriate.

Sight Reading (10 marks) *See page 22***Aural Tests** General Knowledge (8 marks each) *See pages 23-26*

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

- There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of the Practical examination date.
- Where the Theory requirement has been completed first, the Practical examination must be passed 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.
- This examination consists of four List pieces and General Knowledge only.

List A *Baroque/Classical/Romantic multi-movement works to c.1860 One to be chosen*

BACH, J. S. The Solo Lute Works, ed. Koonce.

Suite BWV995: *any five movements from the Allemande*;

Suite BWV997: Praeludio, Sarabande and Gigue - *all* (Kjos WG100)

de VISEE, R. Suite in D Minor, ed. Ragossnig. *Six contrasting movements* (Editions Max Eschig 7768)

GIULIANI, M. Sonata, Op. 15 (ed. K. Scheit) (Universal Edition UE11320)

GIULIANI, M. Three Sonatinas, Op. 71 Sonata no. 3

(Zimmerman 2707, or Favorite Sonatinas, ed. Grimes, Mel Bay MB95652, or any complete edition)

Variations on a Theme by Handel, Op. 107 (Tecla or Universal)

KOONCE, F. The Baroque Guitar in Spain and the New World Suite in G - de Murcia

(Mel Bay MB21122)

MERTZ, J. K. Volume IX - Op. 65 Fantasie Originale; Le Gondolier (Chanterelle ECH425)

MOLINO, F. Drei Sonaten, Op. 6 Sonata no. 2 or 3

(Schott GA 47, or Favorite Sonatinas, ed. Grimes, Mel Bay MB95652)

SCARLATTI, D., ed. Barrueco. 4 Sonatas for Guitar Sonata K209 or 209 (Schott GA 521)

SOR, F. Trois Pieces de Societe, Op. 33 no. 1 (*complete*) (Tecla Volume 5)

Variations on a Theme by Mozart, Op. 9 (Tecla, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860-c.1970 One to be chosen*

ALBENIZ, I., arr. Ragossnig. Asturias (Leyenda) (Schott GA 445)

BARRIOS, A. 18 Concert Pieces, Vol. 1 Danza Paraguaya (Schott ED 12370)

Vol. 2 Aconquija; Cueca; Vals no. 3 (ED 12371)

CASTELNUOVO-TEDESCO, M. Tonadilla on the Name of Andrés Segovia, Op. 170 (Schott GA 191)

COSTE, N. La Ronde de Mai, Op. 42 (Chanterelle ECH405)

DUARTE, J. English Suite, Op. 31 (Novello 12.0101.08)

GRANADOS, E. Danzas Españolas no. 4 or 5 (Schott ED 12373)

GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1 Grauna (Chanterelle ECH761)

LLOBET, M. Guitar Works Vol. 1 Estudio Capricho in D Major; Mazurka; Preludio in E

(Chanterelle ECH891)

ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar Cadenciosa - Segreras

(Editions Orphée PWYS - 48)

PARGA, J. Concert Works for Guitar Recuerdos de Cadiz, Op. 24 (Chanterelle ECH431)

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

- PONCE, M. Sonatina Meridional (Schott GA 151)
Tres Canciones Populares Mexicanas *All as one work* (Schott GA 111)
 REGONDI, J. Complete Concert Works for Guitar *Fête Villageoise, Op. 20* (Chanterelle ECH 441)
 TÁRREGA, F. Original Compositions for Guitar *Danza Mora* (Konemann Music Budapest K159)
Recuerdos de la Alhambra (Ricordi SY.2001 or Konemann K159)
 TORROBA, F. M. Nocturno (Schott GA 103)
 VILLA-LOBOS, H. Solo Guitar *Choros - no. 1* (Eschig/Durand/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920-Present* *One to be chosen*

- Australian Guitar Solos ed. R. Vella. *Threnody for Chernobyl - Charlton* (Currency Press Sydney)
 DOMENICONI, C. 3 Studies for the Spirit *Hommage a Oliver Messiaen* (Edition Margaux em1018)
 EDWARDS, R. Blackwattle Caprices no. 2 (Ricordi RICL 028)
 GNATTALI, R. 3 Concert Studies for Guitar *Dansa Brasileira* (Chanterelle ECH728)
Ten Studies for Guitar no. 9 (Chanterelle ECH727)
 HENZE, H. W. Drei Tentos (Schott ED 4886)
 LAURO, A. Quatro Estudos en Imitaciones no. 4 (Chanterelle ECH720)
 MARTIN, F. Quatre Pieces Breves *Prelude* (Universal UE12711)
 PUJOL, M. D. 14 Etudes - Book 1: Etudes 1 - 7 *Etude 1 or 7* (Editions Henry Lemoine 26935H.L.)
 RODRIGO, J. Sonata a la Espanola (Editions Max Eschig 7897)
Trois Petites Pieces for Guitar *At least two as one work, including Pequana Sevillana*
 (Editions Max Eschig 7382)
 RUIZ-PIPO, A., ed. Yepes. *Cancion Y Danza no. 2* (Union Musical Ediciones 21529)
 SAVIO, I. 25 Melodic Studies for Guitar no. 8, 11 or 12 (Guitar Solo Publications GSP 89)
 VELLA, R. *River (Guitar Prelude no. 2); Mirrors of Fire (Guitar Prelude no. 3)*
 (Currency Press Sydney)
 VILLA-LOBOS, H. Solo Guitar *Etude no. 11 or 12* (Eschig/Durand/Hal Leonard HL50560932)

List D *Solo works c.1970-Present* *One to be chosen*

- ASSAD, S. 3 Divertimentos no. 2 (Guitar Solo Publications GSP 244)
Australian Guitar Solos ed. R. Vella. *Three Pieces for Guitar: no. 1 - Szeto* (Currency Press Sydney)
 Baden Powell: Songbook Vol. 3 *Ququaraquaque; Samba de Pintinho* (Tonos Darmstadt)
 BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna) *Lamentos; Passatempo*
 (Guitar Solo Publications GSP 50)
 BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar
Surfboard; Valsa do Porto das Caixas (Mel Bay MB99725)
 BROUWER, L. Elogia de la Danza (Schott ED 425)
 CHARLTON, R. *A Short Walk in the Rainforest* (Charlton Music)
 DOMENICONI, C. Minyo (Edition Margaux em1012)
 HOUGHTON, P. Stele *At least two movements* (Music Sales)
 JIRMAL, J. Baden Jazz Suite *All as one work* (Editions Henry Lemoine 25083H.L.)
 MACHADO, C. Frevo Bajado *Frevo Bajado; Parazula* (Editions Henry Lemoine 24762H.L.)
 PIAZZOLLA, A. *Milonga del Angel, and either of the two following pieces, as one work*
 (Chanterelle ECH725)
 RAK, S. *Cry of the Guitar* (Chorus)

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

WILLIAMS, M. Classical Gas - The Music of Mason Williams (2nd edition, 2003)

Classical Gas (*include bars 45-54*) (Alfred 00-P0961GTA)

YORK, A. Suite: 3 Dances (Guitar Solo Publications GSP 37)

Sunburst (Guitar Solo Publications GSP 24)

ZENAMON, J. Sonando de Algeria (Edition Margaux em1005)

General Knowledge See page 26

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 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 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.

ASSOCIATE TEACHER DIPLOMA (Continued)**PART III: Practical****1. Folio of works**

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

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

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

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

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

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Six ANZCA Theory with a Credit or higher (or an approved equivalent of a Pass in Grade Eight ABRSM or Trinity College Theory) within 12 months of completing the Practical component.

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

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.

LICENTIATE PERFORMER DIPLOMA (Continued)

4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

List A *Baroque/Classical/Romantic multi-movement works to c.1860 One to be chosen*

- AGUADO, D. Le Fandango, Op. 16 (Chanterelle ECH400, or any complete edition)
- BACH, J. S. The Solo Lute Works, ed. Koonce. Suite BWV996: *all as one work*;
Suite BWV1006a: Prelude, Gavotte en Rondeau, *one of the Minuets*,
and either Bouree or Gigue - **all** (Kjos WG100)
- GIULIANI, M. Grande Overture, Op. 61 (Schott GA 432 or Tecla 549)
Sonata Eroica, Op. 150 (Schott or Tecla)
- KOONCE, F. The Baroque Guitar in Spain and the New World
Suite in D Minor - de Murcia (Mel Bay MB21122)
- MERTZ, J. K. Volume IX - Op. 65 Fantasie Hongroise (Chanterelle ECH425)
- SCARLATTI, D., ed. Barrueco. 4 Sonatas for Guitar Sonata K380 (Schott GA 521)
- SOR, F. Fantaisie Elegiaque, Op. 59 (Tecla 040, or any other complete edition)
Grand Solo, Op. 14 (Tecla Volume 2, or any other complete edition)
Sonata in C Major, Op. 22 (Tecla Volume 3, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860-c.1970 One to be chosen*

- ALBENIZ, I. Suite Española, Op. 47, arr. Barrueco. Granada; Sevilla (Belwin Mills/Alfred 00-EL02800)
- BARRIOS, A. 18 Concert Pieces, Vol. 1
Choro da Saudade; La Catedral (*complete*); Vals no. 4 (Schott ED 12370)
Vol. 2 Una Limosna Por el Amor de Dios (ED 12371)
- CASTELNUOVO-TEDESCO, M. Sonata
1st movement, *followed by at least one of the other three movements* (Schott GA 149)
- COSTE, N. Grande Serenade, Op. 30 (Chanterelle ECH404)
- DUARTE, J. Variations on a Catalan Folksong, Op. 25 (Novello 12.0311.08)
- GRANADOS, E. El Maja de Goya (Chanterelle ECH893)
- GUIMARAES, J. T. (Pernambuco) Famous Choros Volume 1 Rebolico (Chanterelle ECH761)
- LAURO, A. Suite Venezolano (Broekmans & Van Poppel 793)
- LLOBET, M. Guitar Works Vol. 1 Preludio in A Major; Scherzo-Vals;
Variaciones Sobre Un Tema De Sor, Op. 15, *as follows*: Theme + 2 of Variations 4, 5, 6 +
Intermezzo + *at least 2 of* Variations 7, 8, 9 10 (Chanterelle ECH891)

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

PARGA, J. Concert Works for Guitar

Del Ferrol a la Habanera, Op. 23, Intro **and** Tango nos. 1, 2 & 5 (nos. 3 & 4 *optional*);

Recuerdos de Sevilla, Op. 30 (Chanterelle ECH431)

PONCE, M. Sonata Romantica (Schott GA 123)

REGONDI, J. Complete Concert Works for Guitar Reverie, Op. 19 (Chanterelle ECH 441)

TANSMAN, A. Cavatina (Schott GA 165)

TÁRREGA, F. Original Compositions for Guitar Capricho arabe Serenata;

Fantasia on Themes from *La Traviata* (Konemann Music Budapest K159)

TORROBA, F. M. Sonatina (Ricordi BA10042)

TURINA, J. Fandanguillo (Schott GA 102)

VILLA-LOBOS, H. Solo Guitar Suite Populaire Bresilienne (*complete*)

(Eschig/Durand/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920-Present One to be chosen*

Australian Guitar Solos ed. R. Vella. Study - Vella (Currency Press Sydney)

BARRIOS, A. 18 Concert Pieces, Vol. 2 Estudio de Concierto (Schott ED 12371)

BOGDANOVIC, D. Little Café Suite Movements 1 and 2 **or** 2 and 4 (Guitar Solo Publications GSP 92)

BENNETT, R. R. Sonata (Novello 120659)

DOMENICONI, C. 3 Studies for the Spirit Time and Space (Edition Margaux em1018)

To Play or Not to Play (em1059)

GNATTALI, R. 3 Concert Studies for Guitar Toccata em ritmo de samba no. 2

(Chanterelle ECH728)

HENZE, H. W. Royal Winter Music Sonata 1 *At least two movements* (Schott GA 467)

KOSHKIN, N. Rain (Edition Margaux em1073)

MARTIN, F. Quatre Pieces Breves Comme une Gigue (Universal UE12711)

PRESTI, I. Etude Du Matin (Concert Study) (Columbia CO-164)

RAUTAVARRA, E. Partita for Guitar (Editions Henry Lemoine 25200H.L.)

RODRIGO, J. Sonata Giocosa (Chester JWC1807)

ed. Lagoya. Triptico (Schott GA 492)

SAVIO, I. 25 Melodic Studies for Guitar no. 25 (Guitar Solo Publications GSP 89)

TAKEMITSU, T. All in Twilight (Schott SJ 1051)

VELLA, R. Between Earth and Air (Guitar Prelude no. 1) (Currency Press Sydney)

VILLA-LOBOS, H. Solo Guitar Etude no. 2, 9 or 10 (Eschig/Durand/Hal Leonard HL50560932)

List D *Solo works c.1970-Present One to be chosen*

ASSAD, S. 3 Divertimentos no. 3 (Guitar Solo Publications GSP 244)

Australian Guitar Solos ed. R. Vella. Partita - Chadwick (*complete*) (Currency Press Sydney)

Baden Powell: Songbook Vol. 3 Samba Triste (Tonos Darmstadt)

BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna) Cochicando; Rosa

(Guitar Solo Publications GSP 50)

BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Chora Coracao; A Felicidade

(Mel Bay MB99725)

BOGDANOVIC, D. Jazz Sonata (Guitar Solo Publications GSP 44)

BROUWER, L. El Decameron Negro (Editions Musicales Transatlantiques 1704)

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

- DOMENICONI, C. *Koyunbaba* (Edition Margaux em1006)
 DYENS, R. *Valse en skai* (Editions Henry Lemoine 26172H.L.)
 KOSHKIN, N. *The Prince's Toys All as one work* (Editions Henry Lemoine 25214H.L.)
 LOVELADY, W. *London Rhapsody* (Chanterelle ECH702)
 MACHADO, C. *Frevo Bajado Caro Amigo Gudin* (Editions Henry Lemoine 24762H.L.)
 MAIRANTS, I. *Jazz Sonatas for Solo Guitar*
 Sonata Variata for Laurindo Almeida: Prelude in 5/4, Barcarolle and Braganza to Brasilia
 (Mel Bay MB95634BCD)
 YUJOL, M. D. *Sonatine* (Editions Henry Lemoine 26102H.L.)
 YUJOH, Y. *Sakura - Theme and Variations* (Guitar Solo Publications GSP 04)
 ZENAMON, J. *Sonatina nostalgica* (Edition Margaux em1053)

LICENTIATE TEACHER DIPLOMA (LTDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
 Honours: 85% average over all parts.
 Pass: 75% average over all parts, with no one part having a mark lower than 70%.
 The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on 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 special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of 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 - 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 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 recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 90 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

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

- All scales in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 54.
- Articulations (as requested by the examiner): 1) *i m* on crotchet notes.
2) *i m* on repeated quavers (two per note).

Arpeggios Major: C and G. Minor: A and E. Dominant 7th: G⁷.

- All arpeggios in open position, compass one octave, ascending and descending.
- There is no set tempo for arpeggios. Aim for a fluent, even and controlled speed.
- Articulation: *i m* on crotchet notes.

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

Easy Pop Bass Lines Imagine; Peggy Sue (Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

A Little Heavy; Roll It; 12-bar Blues (Hal Leonard HL00695074)

SLATFORD, R. Yorke Studies for Double Bass Volume 1

no. 4, Study in D Minor; no. 11, Study in D Minor; no. 35, Chorale
(Yorke Edition YE0022/Spartan Press)

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

Easy Pop Bass Lines Walk of Life; A Whiter Shade of Pale; Wild Thing
(Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

Crossin' Three; Octa Gone; Gee Whiz (Hal Leonard HL00695074)

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

Easy Pop Bass Lines Lady Madonna; Tennessee Waltz (Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

All Four One; All Right; F/X (Hal Leonard HL00695074)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level: • ANZCA Modern Bass Technical Work
• ANZCA Aural Tests - All Instruments

Technical Work (20 marks) *From memory*

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

- All scales in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.
- Articulations (as requested by the examiner): 1) *im* on quaver notes.
2) *im* on repeated quavers (two per note).

Arpeggios Major: C, G and F. Minor: A and E. Dominant 7th: G⁷, D⁷, E⁷, B⁷ and C⁷.

- All arpeggios in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.
- Articulation: *im* on quaver notes.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade.
(See “Examination Times” under *General Information* on page 19 for more details.)

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #1 - *bass part* (Musos Publications)

Easy Pop Bass Lines (*No repeats*) Great Balls of Fire; Takin’ Care of Business

(Hal Leonard HL00695809)

More Easy Pop Bass Lines (*No repeats*) Rhiannon (HL00695818)

Even More Easy Pop Bass Lines (*No repeats*) All Shook Up (HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

Taiwan On; Tell It; Three’s a Crowd (Hal Leonard HL00695074)

SLATFORD, R. Yorke Studies for Double Bass Volume 1

no. 9, Come Neighbours All; no. 17, Study in Half Position (Yorke Edition YE0022/Spartan Press)

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #2 - *bass part* (Musos Publications)

Easy Pop Bass Lines My Girl; Surfin’ USA (Hal Leonard HL00695809)

More Easy Pop Bass Lines (*No repeats*) Blue Suede Shoes (HL00695818)

Even More Easy Pop Bass Lines Another One Bites the Dust (HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

Coda Dependant; Eight Ball; Three Play (Hal Leonard HL00695074)

REID, R. The Evolving Bassist Etude 13, Example 1 (Blues in G) (Myriad/Alfred 46-SB11A)

Standing in the Shadows of Motown (*With backing tracks wherever possible*)

Contract on Love; It’s the Same Old Song (Hal Leonard HL00698960)

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

Classic Led Zeppelin Bass I & II (*Main sections, no repeats*) Whole Lotta Love (Alfred 00-GF0490)

Easy Pop Bass Lines (*No repeats*) All the Small Things (Hal Leonard HL00695809)

More Easy Pop Bass Lines (*No repeats*) Don’t Be Cruel (HL00695818)

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

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 1

Dee Dee; Minor's Tale; Raitt On (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 1 - Rock (No repeats) Low Rider (Hal Leonard HL00699674)

HENDRIX, J. Experience Hendrix - Transcribed Score (Main sections, no repeats)

Foxy Lady; Little Wing; Purple Haze (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. (Black) for Bass (Main sections, no repeats) The Unforgiven

(Cherry Lane/Hal Leonard HL02505911)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**

• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C, D and B flat, root 3 pattern; G, A and F, root 4 pattern; compass one octave.

Harmonic minor: B and F sharp, 2nd position, compass one octave.

Pentatonic minor: A and E, root 4 pattern, compass one and a half octaves.

• Tempo: MM ♩ = 72.

• Articulations (as requested by the examiner): 1) *i m* on quaver notes.

2) *i m* on repeated quavers (two per note).

Arpeggios

Major, minor and dominant 7th: C, D and B flat, root 3 pattern; G, A and F, root 4 pattern.

• All arpeggios compass one octave.

• Tempo: MM ♩ = 72.

• Articulation: *i m* on quaver notes.

Turnaround Progressions (**Not** required from memory; may be played from chart)

Walking bass line in G or C major, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See "Examination Times" under *General Information* on page 19 for more details.)

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

CORNIOLA, F. Rhythm Section Drumming Going Home - *bass part* (Musos Publications)

GRADE TWO (Continued)**List A** (Continued)

- Easy Pop Bass Lines (*No repeats*) Come as You Are (Hal Leonard HL00695809)
More Easy Pop Bass Lines (*No repeats*) Paranoid; Stand By Me (HL00695818)
Even More Easy Pop Bass Lines Eight Days a Week (*no repeats*); Under Pressure (HL00695820)
 FRIEDLAND, E. Hal Leonard Electric Bass Method Complete
 Etude Brute¹; Shift-Crazy Blues¹; Stones-Y¹; Dig It²; Shifty Henry²
 (Hal Leonard HL00695074) ¹Also available in Book 1 ²Also available in Book 2
 SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 14, Mozart Sonata K.331;
 no. 32, Of Flowers the Fairest; no. 3, The Grinders; no. 37, The Triumph;
 no. 40, Irish Merrymaking; no. 54, A-Roving (Yorke Edition YE0022/Spartan Press)

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

- CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #3 - *bass part* (Musos Publications)
Easy Pop Bass Lines (*No repeats*) Friends in Low Places; Smoke on the Water
 (Hal Leonard HL00695809)
Even More Easy Pop Bass Lines (*No repeats*) Blueberry Hill (HL00695820)
 FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2
 Funk Li'l Blues; Tri Again (Hal Leonard HL00695074)
 REID, R. The Evolving Bassist - Millennium Edition Rhythm Changes 2, p.104
 (Myriad/Alfred 46-SB11A)
Standing in the Shadows of Motown (*With backing tracks wherever possible*)
 Baby Love; Get Ready (Hal Leonard HL00698960)

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

- Classic Led Zeppelin Bass I & II (*Main sections, no repeats*)
 Communication Breakdown; Dazed and Confused (Alfred 00-GF0490)
III & IV (*Main sections, no repeats*) Misty Mountain Hop; Rock and Roll (00-GF0539)
 DEEP PURPLE. Greatest Hits (Full Score) (*Main sections, no repeats*) Black Night
 (Hal Leonard HL00672502)
Easy Pop Bass Lines (*No repeats*) Born Under a Bad Sign (Hal Leonard HL00695809)
More Easy Pop Bass Lines Message in a Bottle (*no repeats*);
 My Generation (*shortened arrangement displaying bass solo and alterations*);
 Summer of '69 (*no repeats*) (HL00695818)
Even More Easy Pop Bass Lines (*No repeats*) Come Together; Stir It Up (HL00695820)
 FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2
 All Together Now; Da Blues; Pay the Tab (Hal Leonard HL00695074)
Hal Leonard Bass Play-Along Vol. 1 - Rock Badge; Brown Eyed Girl
 (*No repeats; verse-chorus-interlude-bridge only in either piece*) (Hal Leonard HL00699674)
Vol. 3 - Pop/Rock (*No repeats*) Crazy Little Thing Called Love; Maneater; Message in a Bottle
 (HL00699677)
Vol. 4 - '90s Rock (*No repeats*) Spiderwebs (HL00699679)
Vol. 7 - Hard Rock (*No repeats*) Crazy Train (HL00699676)
 HENDRIX, J. Experience Hendrix - Transcribed Score (*Main sections, no repeats*)
 Bold as Love; Red House; The Wind Cries Mary
 (Hal Leonard HL00672397 or any authorised transcription)

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

METALLICA. (Black) for Bass (*Main sections, no repeats*) Sad But True; Wherever I May Roam
(Cherry Lane/Hal Leonard HL02505911)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE THREE*Duration: 20 minutes*

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major and harmonic minor: G and E, compass two octaves.

Pentatonic minor: E, F sharp and G, compass one and a half octaves.

• Articulations (as requested by the examiner):

- 1) *i m* on quaver notes. Tempo: MM ♩ = 96.
- 2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 96.
- 3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 76.

Arpeggios

Major, minor and dominant 7th, root 4 and root 3: all, up to C and F in the VIIth position.

- All arpeggios compass one octave.
- Tempo: MM ♩ = 96.
- Articulation: *i m* on quaver notes.

Turnaround Progressions (**Not required from memory; may be played from chart**)

Walking bass line in A or E major, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade.
(See "Examination Times" under *General Information* on page 19 for more details.)

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #4 - *bass part* (Musos Publications)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2

Bogey Man; Gypsy Swing; Minor Modulation (Hal Leonard HL00695074)

More Easy Pop Bass Lines (*No repeats*) Rock and Roll All Nite (Hal Leonard HL00695818)

Even More Easy Pop Bass Lines (*No repeats*) The Joker (HL00695820)

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

- SIMANDL, F. Thirty Etudes for Double Bass Etude no. 1, 2, 3, 4, 5 or 6 (Alfred 00-K04451)
 SLATFORD, R. Yorke Studies for Double Bass Volume 1
 no. 91, Fives; no. 114, Little Study no. 9; no. 131, Orchestral Study: Symphony no. 4
 (Yorke Edition YE0022/Spartan Press)

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

- CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #5 - bass part (Musos Publications)
 FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2
 Old Days; Room-Ba with a View; The 50's (Hal Leonard HL00695074)
More Easy Pop Bass Lines (No repeats) Day Tripper; No Excuses (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines Sweet Emotion (*no repeats, but including all sections*)
 (HL00695820)
Standing in the Shadows of Motown (With backing tracks wherever possible)
 Just a Little Misunderstanding; Love is Here and Now You're Gone;
 Love is Itching in My Heart; This Old Heart of Mine (Hal Leonard HL00698960)

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

- Classic Led Zeppelin Bass I & II (Main sections, no repeats)
 Heartbreaker; How Many More Times; Moby Dick (Alfred 00-GF0490)
III & IV (Main sections, no repeats) Black Dog (00-GF0539)
 CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #6 - bass part (Musos Publications)
 DEEP PURPLE. Greatest Hits (Full Score) (Main sections, no repeats) Strange Kind of Woman
 (Hal Leonard HL00672502)
 FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 2
 Classic Flat 7; Go On; Rollin' (Hal Leonard HL00695074)
Hal Leonard Bass Play-Along Vol. 1 - Rock (No repeats) Money - Pink Floyd
 (Hal Leonard HL00699674)
Vol. 3 - Pop/Rock (No repeats) Crocodile Rock (HL00699677)
Vol. 4 - '90s Rock (No repeats) All I Wanna Do; Know Your Enemy (HL00699679)
Vol. 5 - Funk (No repeats) Cissy Strut; Get Off; Higher Ground (HL00699680)
Vol. 6 - Classic Rock (No repeats) Werewolves of London; White Room (HL00699678)
 HENDRIX, J. Experience Hendrix - Transcribed Score (Main sections, no repeats) Hey Joe
 (Hal Leonard HL00672397 or any authorised transcription)
 METALLICA. (Black) for Bass (Main sections, no repeats) Enter Sandman; Of Wolf and Man
 (Cherry Lane/Hal Leonard HL02505911)
More Easy Pop Bass Lines (No repeats) You Shook Me (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines Iron Man (*no repeats, but including all sections*) (HL00695820)
 POLICE, THE. The Police Greatest Hits - Transcribed Score (Main sections, no repeats)
 Spirits in the Material World (Hal Leonard HL00672501)
 SANTANA. Santana's Greatest Hits - Transcribed Score (Main sections, no repeats)
 Samba Pa Ti (Hal Leonard HL00672360)

Sight Reading (10 marks) *See page 21*

Aural Tests General Knowledge (8 marks each) *See pages 23-26*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level: • ANZCA Modern Bass Technical Work
• ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*

Scales Major: E flat and A flat. Harmonic minor: C. Compass one octave.

Major and harmonic minor, root 4: G, A and F, compass two octaves.

Pentatonic minor: E, F sharp and G, compass two octaves.

Chromatic on single string: A and D, compass one octave.

• Articulations (as requested by the examiner):

1) *i m* on quaver notes. Tempo: MM ♩ = 108.

2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 108.

3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 84.

4) *i m* on swing quavers. Tempo: MM ♩ = 96.

Arpeggios

Major, minor and dominant 7th, root 4 and root 3: all, up to E and A in the XIth position.

• All arpeggios compass one octave.

• Tempo: MM ♩ = 108.

• Articulation: *i m* on quaver notes.

Turnaround Progressions (**Not required from memory; may be played from chart**)

Walking bass line in C or F minor, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See "Examination Times" under *General Information* on page 19 for more details.)

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #8 - *bass part* (Musos Publications)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3

Do It Now; Kickin' It; Soul Groove (Hal Leonard HL00695074)

More Easy Pop Bass Lines Pride and Joy (Hal Leonard HL00695818)

Even More Easy Pop Bass Lines

I Wish (*no repeats; shortened version displaying all sections*) (HL00695820)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 7, 8, 9, 10, 11 or 12 (Alfred 00-K04451)

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 133, Adagio - *pizzicato*

(Yorke Edition YE0022/Spartan Press)

Test Pieces for Orchestral Auditions - Double Bass

Die Hochzeit des Figaro (Overture, p.27) - Mozart (Schott ED 7854)

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

CORNIOLA, F. Rhythm Section Drumming Bon Voyage - *bass part* (Musos Publications)

Even More Easy Pop Bass Lines (*No repeats*) Badge; Brick House (Hal Leonard HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3

Funk Time; Middle Man; On the Verge (Hal Leonard HL00695074)

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

Standing in the Shadows of Motown (*With backing tracks wherever possible*)

Ain't No Mountain High Enough (*Marvin Gaye version*); You Keep Me Hanging On
(Hal Leonard HL00698960)

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

Classic Led Zeppelin Bass I & II (*Main sections, no repeats in either piece*)

Bring It On Home; Living Loving Maid (Alfred 00-GF0490)

III & IV (*Main sections, no repeats in any piece*)

Gallows Pole; Immigrant Song; Out on the Tiles (00-GF0539)

CORNIOLA, F. Rhythm Section Drumming Oakland Drive - *bass part* (Musos Publications)

DEEP PURPLE. Greatest Hits (Full Score) (*Main sections, no repeats*) Lazy; Space Truckin'
(Hal Leonard HL00672502)

Even More Easy Pop Bass Lines (*No repeats*) Higher Ground (Hal Leonard HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3

D-Troit; Shufflin'; Slippin' & Slidin' (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 3 - Pop/Rock (*No repeats*)

No Reply at All; Peg; Suffragette City (Hal Leonard HL00699677)

Vol. 4 - '90s Rock (*No repeats*) Fly Away; Give It Away; You Oughta Know (HL00699679)

Vol. 5 - Funk (*No repeats*) Le Freak (HL00699680)

Vol. 6 - Classic Rock (*No repeats*) Funk #49; Gimme Three Steps (HL00699678)

HENDRIX, J. Experience Hendrix - Transcribed Score (*Main sections, no repeats*)

Angel; If 6 was 9; Fire (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. ...And Justice for All - Bass Edition (*Main sections, no repeats*)

Eye of the Beholder (Cherry Lane/Hal Leonard HL02506982)

(Black) for Bass (*Main sections, no repeats*) My Friend of Misery; The God that Failed
(HL02505911)

POLICE, THE. The Police Greatest Hits - Transcribed Score (*Main sections, no repeats*)

Can't Stand Losing You (Hal Leonard HL00672501)

RED HOT CHILI PEPPERS. BloodSugarSexMagik (Bass)

Give It Away; Suck My Kiss; Under the Bridge (Hal Leonard 00690064)

SANTANA. Santana's Greatest Hits - Transcribed Score (*Main sections, no repeats*)

Black Magic Woman; Oye Como Va (Hal Leonard HL00672360)

List D (14 marks)

Free choice - One piece of at least Grade Four standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level: • ANZCA Modern Bass Technical Work
• ANZCA Aural Tests - All Instruments

Technical Work (18 marks) *From memory*

Scales Major, melodic minor and blues, root 4: B flat and A flat.

Mixolydian: G.

Chromatic: E.

- All scales above compass two octaves.
- Articulations (as requested by the examiner):
 - 1) *i m* on quaver notes. Tempo: MM ♩ = 120.
 - 2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 120.
 - 3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 92.
 - 4) *i m* on swing quavers. Tempo: MM ♩ = 108.

Octave Exercise Chromatic scale, starting on G on 4th and 2nd strings or C on 3rd and 1st strings.

- Compass tonic to dominant only, ascending and descending.
- Articulation: slap-pop (thumb-middle) on quaver notes. Tempo: MM ♩ = 108.

Arpeggios

Major, minor, dominant 7th and minor 7th, root 4 and root 3: all, up to E and A in the XIth position.

- All arpeggios compass one octave.
- Tempo: MM ♩ = 120.
- Articulation: *i m* on quaver notes.

Turnaround Progressions (*To be played from chart*)

A 16-bar walking bass line in B flat or A flat major, as given in the *Technical Work* book, played as described below. The examiner will choose one.

- The candidate will play the first eight bars as written, improvise for six bars on the given chord symbols, then play the final ii-V-I as written.
- The improvised section should include smooth progression made up of arpeggios notes, and some appropriate use of passing notes will be expected.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under *General Information* on page 19 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #7 - *bass part* (Musos Publications)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3

It’s an Eye-ful! (Hal Leonard HL00695074)

More Easy Pop Bass Lines I Heard It Through the Grapevine (Hal Leonard HL00695818)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 13, 14, 15, 16, 17 or 18 (Alfred 00-K04451)

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 130, Study in E Flat

(Yorke Edition YE0022/Spartan Press)

GRADE FIVE (Continued)**List A** (Continued)Test Pieces for Orchestral Auditions - Double Bass

Die Zauberflöte (Overture, pp.28-29) - Mozart (Schott ED 7854)

List B (14 marks) *One to be chosen*CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #9 - *bass part* (Musos Publications)Even More Easy Pop Bass Lines (No repeats) Mainstreet (Hal Leonard HL00695820)FRIEDLAND, E. Hal Leonard Electric Bass Method Complete or Book 3

Keep It Together (Hal Leonard HL00695074)

HUBBARD, J. Basslines The Chinese Way; Song to John pt. II; The Sun Goes Down Living It Up

(Music Sales AM38795)

Standing in the Shadows of Motown (With backing tracks wherever possible)

Come 'Round Here; How Sweet It Is to Be Loved By You; I'm Wondering

(Hal Leonard HL00698960)

List C (14 marks) *One to be chosen*Classic Led Zeppelin Bass I & II (Main sections, no repeats) Good Times Bad Times

(Alfred 00-GF0490)

III & IV (Main sections, no repeats) Four Sticks (00-GF0539)CORNIOLA, F. Rhythm Section Drumming Early Morning Mist - *bass part* (Musos Publications)DEEP PURPLE. Greatest Hits (Full Score) (Main sections, no repeats) Highway Star

(Hal Leonard HL00672502)

Hal Leonard Bass Play-Along Vol. 4 - '90s Rock (No repeats) Hard to Handle; Jeremy

(Hal Leonard HL00699679)

Vol. 6 - Classic Rock (No repeats) Won't Get Fooled Again (HL00699678)Vol. 7 - Hard Rock (No repeats) Peace Sells; Trooper (HL00699676)HENDRIX, J. Experience Hendrix - Transcribed Score (Main sections, no repeats)

All Along the Watchtower; Crosstown Traffic; Dolly Dagger

(Hal Leonard HL00672397 or any authorised transcription)

JETHRO TULL. The Very Best of Jethro Tull (Main sections, no repeats)

Aqualung; Living in the Past; Teacher (Hal Leonard HL00306617)

METALLICA. ...And Justice for All - Bass Edition (Main sections, no repeats)

Blackened; The Frayed Ends of Sanity (Cherry Lane/Hal Leonard HL02506982)

RUSH. Classic Rush - Bass (Main sections, no repeats) Limelight; Red Barchetta (Alfred 00-0138B)SANTANA. Santana's Greatest Hits - Transcribed Score (Main sections, no repeats)

Se A Cabo (Hal Leonard HL00672360)

List D (14 marks)**Free choice** - One piece of at least Grade Five standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major, melodic minor and blues, root 4: C, B and B flat.

Mixolydian: A and E.

Chromatic: F, F sharp and G.

- All scales above compass two octaves.
- Articulations (as requested by the examiner):
 - 1) *i m* on semiquaver notes. Tempo: MM ♩ = 76.
 - 2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩ = 76.
 - 3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 108.
 - 4) *i m* on swing quavers. Tempo: MM ♩ = 120.

Octave Exercise Chromatic scale, starting on G on 4th and 2nd strings or C on 3rd and 1st strings.

- Compass tonic to dominant only, ascending and descending.
- Articulations (as requested by the examiner):
 - Slap-pop (thumb-middle) on straight or swing quaver notes. Tempo: MM ♩ = 120.

Arpeggios

Major, major 7th and dominant 7th, root 4: G, A, E and F, compass two octaves

Minor and minor 7th, root 3: all, up to A in the XIth position, compass one octave.

- Tempo: MM ♩ = 76.
- Articulation: *i m* on semiquaver notes.

Turnaround Progressions (*To be played from chart*)

A 20-bar walking bass line in C or G minor, as given in the *Technical Work* book, played as described below. The examiner will choose one.

- The candidate will play the first five bars as written, improvise for 13 bars on the given chord symbols, then play the final ii-V-I as written.
- The progression will include m7_b5 chords, and some chromatic movement will be expected in the improvisation.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See “Examination Times” under *General Information* on page 19 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

CORNIOLA, F. Rhythm Section Drumming Highway to Funk - *bass part* (Musos Publications)

JETHRO TULL. The Very Best of Jethro Tull Bouree (Hal Leonard HL00306617)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 19, 20, 21, 22, 23 or 24 (Alfred 00-K04451)

GRADE SIX (Continued)**List A** (Continued)Test Pieces for Orchestral Auditions - Double Bass

Sinfonie Nr.4 (Finale, pp.16-17) - Bruckner (Schott ED 7854)

List B (14 marks) *One to be chosen*CARTER, R. The Ron Carter Collection Blues for Two; Eight; First Trip (Hal Leonard HL00672331)CORNIOLA, F. Rhythm Section Drumming (*Bass parts*)

Fusion Boulevard; Quiet Town; Streets of Cuba (Musos Publications)

HUBBARD, J. Basslines Could It Be You; Hot Fun; Teen Town (Music Sales AM38795)PASTORIUS, J. The Essential Jaco Pastorius Come On, Come Over (Hal Leonard HL00690420)Standing in the Shadows of Motown (*With backing tracks wherever possible*)

For Once in My Life; Heard It Through the Grapevine; It's a Shame (Hal Leonard HL00698960)

List C (14 marks) *One to be chosen*BLACK SABBATH. We Sold Our Souls for Rock and Roll (*Main sections, no repeats*)

Fairies Wear Boots; War Pigs (Hal Leonard HL00660116)

Classic Led Zeppelin Bass I & II (*Main sections with "fills", no repeats*)

Ramble On; Thank You; What Is and What Should Never Be (Alfred 00-GF0490)

HENDRIX, J. Experience Hendrix - Transcribed Score (*Main sections, no repeats*)

Freedom; Manic Depression (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. ...And Justice for All - Bass Edition (*Main sections, no repeats*)

...And Justice for All; The Shortest Straw (Cherry Lane/Hal Leonard HL02506982)

REID, R. The Evolving Bassist - Millennium Edition (*With backing tracks*)

Almost But Maybe; Waltz for Doris (Myriad/Alfred 46-SB11A)

RUSH. Classic Rush - Bass (*Main sections, no repeats*)

Roll the Bones; Show Don't Tell; Tom Sawyer (Alfred 00-0138B)

SANTANA. Santana's Greatest Hits - Transcribed Score (*Main sections, no repeats*)

Everybody's Everything (Hal Leonard HL00672360)

List D (14 marks)**Free choice** - One piece of at least Grade Six standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.**Sight Reading** (10 marks) *See page 22***Aural Tests** General Knowledge (8 marks each) *See pages 23-26*

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major, jazz minor and blues, root 4: C, D flat and D, compass two octaves.

Diminished (whole-half **and** half-whole): root 4, G in 3rd position and A in 5th position;
root 3, C in 3rd position and D in 5th position. Compass one octave.

Chromatic: A and B flat, compass two octaves.

• Articulations (as requested by the examiner):

- 1) *i m* on semiquaver notes. Tempo: MM ♩ = 84.
- 2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩ = 84.
- 3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 108.
- 4) *i m* on swing quavers. Tempo: MM ♩ = 132.

Octave Exercise Chromatic scale, starting on G, A flat and A on 4th and 2nd strings, or C, C sharp and D on 3rd and 1st strings.

- Compass tonic to dominant only, ascending and descending.
- Tempo: MM ♩ = 120.
- Articulations (as requested by the examiner): Slap-pop quavers with percussive notes.
Two versions, as notated in the *Technical Work* book.

Arpeggios

Major, major 7th and dominant 7th, root 4: all up to D, compass two octaves.

Major, major 7th and dominant 7th, root 3: all, up to A in the XIth position, compass one octave.

- Tempo: MM ♩ = 84.
- Articulation: *i m* on semiquaver notes.

Turnaround Progressions (*To be played from chart*)

A walking bass line up to 32 bars in F or B flat major, as given in the *Technical Work* book, played as described below. The examiner will choose one.

- The candidate will play the given opening passage as written, improvise for 18 bars on the given chord symbols, then play the final ii-V-I as written.
- The progression will include diminished 7th chords as passing harmonies, and appropriate use of chromatic movement and syncopation will be expected in the improvisation.

Notes on Lists

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

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

CORNIOLA, F. Rhythm Section Drumming Odd Time Journey - *bass part* (Musos Publications)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 25, 26, 27, 28, 29 or 30 (Alfred 00-K04451)

ZIMMERMAN, O. Solos for the Double Bass Player (*Accompanist required*)

Chaconne - Russell; Sonata in C Minor, 1st and 2nd movements - Handel (Schirmer GS33083)

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

CARTER, R. The Ron Carter Collection Fill in the Blank Spaces; Little Waltz
(Hal Leonard HL00672331)

HUBBARD, J. Basslines Come On Come Over; Dune Tune; Rag Bag; Rio Funk
(Music Sales AM38795)

PASTORIUS, J. The Essential Jaco Pastorius (*Main sections, no repeats*)

Opus Pocus; Teen Town (Hal Leonard HL00690420)

PATITUCCI, J. John Patitucci Peace and Quiet Time; Searching Finding; They Heard It Twice
(Hal Leonard HL00673216)

PRESTIA, R. Sittin' In with Rocco Prestia of Tower of Power What is Hip (*with backing track*)
(Hal Leonard HL02500539)

Standing in the Shadows of Motown (*With backing tracks wherever possible*)

Ain't Nothing Like the Real Thing; Bernadette; Darling Dear (Hal Leonard HL00698960)

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

Classic Led Zeppelin Bass I & II The Lemon Song (*abridged examination version with main sections and "bass fills"*) (Alfred 00-GF0490)

HENDRIX, J. Experience Hendrix - Transcribed Score (*Main sections, no repeats*)

Night Bird Flying (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. ...And Justice for All - Bass Edition (*Main sections, no repeats*)

Harvester of Sorrow; One (Cherry Lane/Hal Leonard HL02506982)

RUSH. Classic Rush - Bass (*Main sections, no repeats*) Distant Early Warning; Test for Echo
(Alfred 00-0138B)

WOOTEN, V. The Best of Victor Wooten Stompin' Ground (Cherry Lane/Hal Leonard HL02500317)

List D (14 marks)

Free choice - One piece of at least Grade Seven standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE EIGHT

Duration: 50 minutes

Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level: • **ANZCA Modern Bass Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major, melodic minor, pentatonic minor and jazz minor, root 4 and 3: all, up to D. Compass two octaves.

Diminished (whole-half **and** half-whole), root 4 and 3: all, compass one octave.

Whole tone, root 4 and 3: all, compass one octave.

• Articulations (as requested by the examiner):

- 1) *i m* on semiquaver notes. Tempo: MM ♩ = 92.
- 2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩ = 92.
- 3) *a m i* on repeated triplet quavers (three per note). Tempo: MM ♩ = 120.
- 4) *i m* on swing quavers. Tempo: MM ♩ = 144.

Octave Exercise Chromatic scale, starting on G, A flat and A on 4th and 2nd strings, or C, C sharp and D on 3rd and 1st strings.

- Compass tonic to dominant only, ascending and descending.
- Tempo: MM ♩ = 132.
- Articulations (as requested by the examiner): Slap-pop quavers with percussive notes. Three versions, as notated in the *Technical Work* book.

Arpeggios

Major, minor, major 7th, dominant 7th and minor 7th: all.

- Root 4, compass two octaves **or** root 3, compass one octave.
- Tempo: MM ♩ = 92.
- Articulation: *i m* on semiquaver notes.

Notes on Lists

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

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

HUBBARD, J. Basslines Chromatic Fantasy - Bach (Music Sales AM38795)

PASTORIUS, J. The Essential Jaco Pastorius Chromatic Fantasy - Bach (Hal Leonard HL00690420)

ZIMMERMAN, O. Solos for the Double Bass Player (*Accompanist required*)

Andante (from Concerto no. 2) - Bottesini; Introduction and Tarantelle - Franchi (Schirmer GS33083)

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

CARTER, R. The Ron Carter Collection Blues for DP (Hal Leonard HL00672331)

GRADE EIGHT (Continued)**List B** (Continued)

HUBBARD, J. Basslines Run for Cover; Silly Putty (Music Sales AM38795)

PARKER, C. The Charlie Parker Omnibook

Confirmation; An Oscar for Treadwell; Portrait of Tracy; Thriving from a Riff (Abersold/Atlantic)

PASTORIUS, J. The Essential Jaco Pastorius Portrait of Tracy (Hal Leonard HL00690420)

Standing in the Shadows of Motown (*With backing tracks wherever possible*)

Home Cookin'; How Long has that Evening Train Been Gone (Hal Leonard HL00698960)

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

CORNIOLA, F. Rhythm Section Drumming Complex City - *bass part* (Musos Publications)

PATITUCCI, J. John Patitucci Bertha's Bop; Growing; Vaya Con Dios; Wind Spirit

(Hal Leonard HL00673216)

RUSH. Classic Rush - Bass (*Main sections, no repeats*) The Trees; YYZ (Alfred 00-0138B)

WOOTEN, V. The Best of Victor Wooten Classical Thump (Cherry Lane/Hal Leonard HL02500317)

List D (14 marks)

Free choice - One piece of at least Grade Eight standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 22***Aural Tests** General Knowledge (8 marks each) *See pages 23-26***ASSOCIATE PERFORMER DIPLOMA** (A.Dip.A.)*Duration: 60 minutes*

- There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of the Practical examination date.
- Where the Theory requirement has been completed first, the Practical examination must be passed 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.
- This examination consists of four solos and General Knowledge only.

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

- BACH, J. S. 6 Solo Violoncello Suites, Vol. 1 - Edition for Double Bass
 Suite II: Praeludium, Menuetto 1 and 2 **and** Gigue *with repeats - all*; *or*
 Suite III: Praeludium, Bouree 1 **and** Bouree 2 *with repeats - all* (Edition Peters EP238B)
- DITTERSDORF, K. Concerto in E Major (Double Bass/Piano)
All 3 movements with piano accompaniment (Schott KBB2)
- DRAGONETTI, D., ed. Turetsky. Six Waltzes for Double Bass Alone *Any three*
 (McGinnis & Marx M&M2255)
- HANDEL, G. F. Concerto in G minor (String Bass/Piano)
All 4 movements with piano accompaniment (Belwin SI00137)
- PAGANINI, N. Variations for One String on a theme from Rossini's "Moses in Egypt"
 (String Bass/Piano) *Introduction, Theme, and Variations 1, 2 and 3* (IMC2340)

List B

The Real Book - Bass Clef Edition (Hal Leonard HL00240226)

Jazz Arrangement or Latin Arrangement: Choose one Jazz or Latin Standard (minimum 32 bars) create an Associate-level arrangement which includes the following:

1. Introduction
2. 1× melody
3. 1× walkline
4. 1× solo
5. 1× chordal solo
6. 1× melody, with embellishments
7. Coda.

A copy of the arrangement, signed by the candidate, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

List C

- PASTORIUS, J. A Portrait of Jaco - The Solos Collection
 Continuum; Donna Lee; Havona; (Used to Be a) Cha Cha (Hal Leonard HL00660114)
- WOOTEN, V. The Best of Victor Wooten Amazing Grace Norwegian Wood; A Show of Hands
 (Cherry Lane/Hal Leonard HL02500317)

List D

Free choice - One piece of at least Associate standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

General Knowledge *See page 26*

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

PART I: Theory (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 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 four-part harmony and melodic embellishment. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff, and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate's practical study.

PART III: Practical

1. **Folio of works**

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

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

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

Continued

ASSOCIATE TEACHER DIPLOMA (Continued)

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

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

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Six ANZCA Theory with a Credit or higher (or an approved equivalent of a Pass in Grade Eight ABRSM or Trinity College Theory) within 12 months of completing the Practical component.

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

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.

LICENTIATE TEACHER DIPLOMA (LTDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
Honours: 85% average over all parts.
Pass: 75% average over all parts, with no one part having a mark lower than 70%.
The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or October sitting)

One three-hour paper.

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

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. The principles of educational psychology.
Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of tapes, computers, etc.

PART III: Practical (Series 2 only)

1. **Folio of works**

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

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

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

2. Technical work - As set for all grades of the practical syllabus.
3. Two solos are to be performed. One piece must be taken from List B and one from List C of the Associate Performer. A Credit-standard performance will be expected.
4. Aural Tests - Intervals, triads, cadences and harmonic progressions of four chords.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each 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 recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 90 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

Mandolin Syllabus

This graded examination system for Mandolin has been designed by Mr Robert Schulz (LGSM, B.Mus.Ed.), a well-known mandolin teacher, composer and conductor with many years experience in the field. Additional contributions have been made by Darryl Barron, Michelle Nelson and Joan Harris.

The material used in the Lists is an appealing combination of Baroque and 20th/21st century repertoire, with a smaller amount of 19th century material included. Technical Work requirements are given at the start of each grade, and are notated in the *ANZCA Mandolin Technical Work* book.

The syllabus Lists contain a number of works and albums from European publishers, which may need to be ordered from overseas. This reflects the historic situation of the mandolin being well established in Italy, Germany and Holland for many years before becoming popular outside of Europe. The publishers included can be found online, and material not readily available in local music stores can easily be ordered via the internet. A bibliography of the editions used in this syllabus is included on page 117.

In Preliminary and Grade One, selected pieces from ANZCA's *Modern Guitar - Preliminary & Grade One* book have been included. These pieces are in keys which suit the mandolin, and the chord symbols allow for easy guitar accompaniment by the teacher during the lesson.

From Grade Five, the List D requirement is an orchestral excerpt. This is in recognition of the mandolin's rich history as a solo instrument in both the concerto and concerto grosso forms. It is not intended that students purchase whole orchestral scores to find one portion of a solo part. Where this material is not available through either a teacher or tertiary music library, the sourcing of it may be assisted by FAME (Federation of Australasian Mandolin Ensembles), an umbrella organisation that oversees the development and promotion of mandolin and mandolin-based ensemble playing in the Australasian region.

FAME has a local representative in each Australian state, and also for the North and South Islands of New Zealand. These people can be emailed via the FAME website, <http://www.fame.asn.au>.

Preface by Michelle Nelson, B.Mus.(Hons.)(Melb.), L.Mus.A., A.Mus.A., A.Dip.A.

PRELIMINARY*Duration: 15 minutes*

ANZCA publications relevant to this level:

- **ANZCA Mandolin Technical Work**
- **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: G, D and A.

Arpeggios Major: G, D and A.

- To be played all downstrokes, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.

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

ANZCA Modern Guitar - Preliminary & Grade One Nina Bo Bo; Molly Malone (ANZCA)
 MAIR, M. The Complete Mandolinist Study ADG Strings - de Beriot, p.20 (Mel Bay MB21156BCD)
 STEPHENS, A. 65 Easy Tunes for Mandolin no. 7 or 8 (Astute Music am514-27)
 WILDEN-HÜSGEN, M. Mandolinen-Schule Study no. 60 **and** 61 - *both*, p.33;
 Study no. 87, p.45; Study no. 100, p.51 (Schott ED 7268)

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

ANZCA Modern Guitar - Preliminary & Grade One
 Arpeggio Etude in G Major (*ignore fingering in the second-last bar*); Folk Song (ANZCA)
 STEPHENS, A. 65 Easy Tunes for Mandolin no. 13 or 18 (Astute Music am514-27)
 TOBER-VOGT, E. Leichte Solostücke für Mandoline
 Menuett - Mozart, p.6; Tanz und Nachtanz - Pretorius, p.4 (Vogt & Fritz VF2020)
 WILDEN-HÜSGEN, M. Mandolinen-Schule Tanz um 1600, p.36; Winter Ade, p.41
 (Schott ED 7268)

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

ANZCA Modern Guitar - Preliminary & Grade One The Drunken Sailor; Old MacDonald
 (ANZCA)
 SCHULZ, R. Mandolin Tutor Kookaburra Sits in an Old Gum Tree, p.6;
 German Folksong, p.7; Waltzing Matilda, p.8 (Schulzwerke)
 STEPHENS, A. 65 Easy Tunes for Mandolin no. 6, 9, 10, 11 or 12 (Astute Music am514-27)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level: • **ANZCA Mandolin Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: G, compass two octaves; D, compass one and a half octaves (to A).
Melodic minor: A, compass two octaves.

Arpeggios Major: G, compass two octaves; D, compass one and a half octaves (to A).
Minor: A, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 60.

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

ANZCA Modern Guitar - Preliminary & Grade One Polly Wolly Doodle; This Old Man (ANZCA)
MAIR, M. The Complete Mandolinist Notes on All 4 Strings - de Beriot, p.21
(Mel Bay MB21156BCD)
TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 1 *and* 1a - *both* (Vogt & Fritz VF13)
WILDEN-HÜSGEN, M. Mandolinen-Schule Study no. 165, p.84 (Schott ED 7268)

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

FOUCHETTI, P. Sechs Serenaden Allemande (*from Serenade no. 2*) (Trekell DKM 17a)
MAIR, M. The Complete Mandolinist
Nonesuch, p.18; Melody in C - Christofaro, p.20; Down-Up Picking - Spohr, p.21
(Mel Bay MB21156BCD)
TOBER-VOGT, E. Leichte Solostücke für Mandoline
Balletto - Garsi, p.4; Cotillon - Baton, p.5; Fair, if you expect admiring - Campion, p.3
(Vogt & Fritz VF2020)

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

ANZCA Modern Guitar - Preliminary & Grade One Waltzing Matilda (ANZCA)
MAIR, M. The Complete Mandolinist Black Jack Navy, p.18; Angelina Baker, p.30
(Mel Bay MB21156BCD)
TOBER-VOGT, E. Leichte Solostücke für Mandoline Bourree - Tober-Vogt, p.5
(Vogt & Fritz VF2020)
SOCHA, W. Die Neue Mandolinen Schule Vol. 1
Study no. 124, p.36; Study no. 132, p.38; Study no. 164 'Unsre Heimat', p.44
(Friedrich Hofmeister Leipzig 8053)
STEPHENS, A. 65 Easy Tunes for Mandolin nos. 23, 27, 28, 29, 30 and 31 - *any two*
(Astute Music am514-27)

Sight Reading (10 marks) *See page 21***Aural Tests** General Knowledge (8 marks each) *See pages 23-26*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level: • **ANZCA Mandolin Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: F, compass one octave; G and A, compass two octaves.

Melodic minor: D, compass one and a half octaves (to A).

Arpeggios Major: F, compass of a 10th (to A); G and A, compass two octaves.

Minor: D, compass one and a half octaves (to A).

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 72.

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

MAIR, M. The Complete Mandolinist Exercise 4 - Wichtl, p.24 (Mel Bay MB21156BCD)

Odell Method for the Mandolin, Book 1

Study no. 15 'Tempo di Valse for Tremolo', p.40 (Zen-On Music)

SCHULZ, R. Mandolin Tutor

Going Gently, p.39; no. 1, 2 or 3 of Three Short Tremolo Studies, p.20 (Schulzwerke)

TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 2 or 3 (Vogt & Fritz VF13)

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

MAIR, M. The Complete Mandolinist Exercise - Leopold Mozart, p.26 (Mel Bay MB21156BCD)

TOBER-VOGT, E. Leichte Solostücke für Mandoline Bourree - Anonymous, p.9;

Menuett eines Tanzmeisters - Anonymous, p.11 (Vogt & Fritz VF2020)

WILDEN-HÜSGEN, M. Mandolinen-Schule Largo - Cecere, p.110 (Schott ED 7268)

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

DELGROSSO, R. Hal Leonard Mandolin Method, Book 1

Campbell's Farewell to Red Gap, p.48; Gallopede, p.36 (Hal Leonard HL00699296)

FOUCHETTI, P. Sechs Serenaden Serenade no. 2, 1st movement, pp.3-4 (Trekel DKM 17a)

MAIR, M. The Complete Mandolinist Archie Menzie's Reel (*no repeats*), p.30

(Mel Bay MB21156BCD)

STEPHENS, A. 65 Easy Tunes for Mandolin

nos. 51 and 52, nos. 55 and 56 *or* nos. 61 and 62 (Astute Music am514-27)

TOBER-VOGT, E. Leichte Solostücke für Mandoline

Kleines Nocturne, p.12; Rhythmicon, p.12; Tanz - Tober-Vogt, p.10 (Vogt & Fritz VF2020)

WILDEN-HÜSGEN, M. Mandolinen-Schule Allegro - Mancinelli, p.104 (Schott ED 7268)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level: • **ANZCA Mandolin Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C and E. Melodic minor: G and E. Compass two octaves. MM ♩ = 80.

Arpeggios Major: C and E. Minor: G and E. Compass two octaves. MM ♩ = 69.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.

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

GOICHBURG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 3 or 4

(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Dexterity Exercise in G Major - Wohlfahrt, p.44;

Exercise in E Major, p.54; Exercise in G Minor, p.63 (Mel Bay MB21156BCD)

Odell Method for the Mandolin, Book 1 Study no. 42 in Tremolo, p.56 (Zen-On Music)

TRÖSTER, G. Technique on Eight Strings, Vol. 1

Study no. 6 or 8 (*for alternate stroking, one variation only 1, 2, 3 or 4*), p.8 or 10;

Study no. 11, p.13 (Vogt & Fritz VF13)

WÖLKI, K. Mandoline allein - Studien + Spielstücke Studie no. 6 in D dur, p.8

(Apollo Verlag AV2389M)

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

FOUCHETTI, P. Sechs Serenaden Serenade no. 4, 1st movement, pp.8-9 (Trekel DKM 17a)

MAIR, M. The Complete Mandolinist Exercise in E Major - Branzoli, p.56;

Minuetto Pietoso - Leone, p.197 (*mandolin 1, with given accompaniment*)

(Mel Bay MB21156BCD)

SCARLATTI, D. Sonaten g-Moll (K.88) und d-Moll (K.89)

Sonate in d-Moll, 3rd movement (*no ornamentation required*) (Vogt & Fritz VF4046)

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

DELGROSSO, R. Hal Leonard Mandolin Method, Book 1

The Gentle Maiden Waltz, p.57; Wedding Tarantella, p.54 (Hal Leonard HL00699296)

MAIR, M. The Complete Mandolinist

Valse - Ranieri, p.112 (*mandolin 1, with given accompaniment*) (Mel Bay MB21156BCD)

SCHULZ, R. Mandolin Tutor Mountain Pasture, p.40 (Schulzwerke)

SOCHA, W. Die Neue Mandolinen Schule Vol. 2 Rondo - Pleyel, p.33

(Friedrich Hofmeister Leipzig 8054)

STEPHENS, A. 65 Easy Tunes for Mandolin Grandfather's Clock (Astute Music am514-27)

VOGT, G. Internationale Leider und Tänze

Danza Mora - Kaps, p.2; Down by the Riverside, p.2 (Vogt & Fritz VF3030)

Mandolinenspiel leicht gemacht, Band 2

Geh' nicht zum Feste, Grisha, p.14; Tarantella, p.20 (Trekel)

Sight Reading (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 23-26*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level: • **ANZCA Mandolin Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: A flat, E flat and C (starting on 1st finger). Melodic minor: D and C.
Chromatic: starting on open G. Compass two octaves.

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

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 88.

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

FOUCHETTI, P. Sechs Sonaten Sonata I, pp.1-3 (Trekel DKM 17b)

GOICHSBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 13 or 14
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist

Exercise in C Minor, p.68; Exercise in E Flat - Branzoli, p.69 (Mel Bay MB21156BCD)

TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 13, p.15 (Vogt & Fritz VF13)

WÖLKI, K. Mandoline allein - Studien + Spielstücke Studie no. 22 or 26, p.24 or 28
(Apollo Verlag AV2389M)

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

BEETHOVEN, L. van. Sonatina in C minor (*accompanied by guitar or piano*)
(Edition Hladky - Heinrichshofen's Verlag N1701 or Editions Peters D-2704)

MAIR, M. The Complete Mandolinist Exercise in C Minor - Branzoli, p.69;

Duet in A Flat - Odell (*top part, played with given accompaniment*), p.73 (Mel Bay MB21156BCD)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3

Gavotte für Mandolin und Gitarre - Mèhul, p.58;

Sonatine für Mandolin und Gitarre - Clementi, p.34 (Friedrich Hofmeister Leipzig 8055)

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

DIETZE, H. Infremden Ländern Auf Safari, p.4; Stolpersteine, p.8 (Vogt & Fritz VF3016)

KÄLBERER, O. Kleine Suite Nr. 1 Präludium or Tanz (Vogt & Fritz VF3011)

PILSL. Kleine Sonatine für Mandoline und Gitarre 1st or 3rd movement (Vogt & Fritz VF21)

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

KOK, J. B. Balalaika Souvenir (Fantasie Russe) Mandolin 1 part, bars 1-56

SCHWAEN, K. Drei Satze, Op. 24 Bagatelle - mandolin 1 part, bars 1-68 (*first page*)

WOLTERS, B. Türkische Suite in 5 Sätzen 1st movement - mandolin 1 part

or

An orchestral excerpt of at least Grade Four standard, from any source.

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level: • **ANZCA Mandolin Technical Work**
• **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: G, compass three octaves; D and F, compass two octaves.

Melodic minor: G, compass three octaves; F, compass two octaves.

Chromatic: D, compass two octaves.

Arpeggios Major: G, compass three octaves; D, compass two octaves

Minor: G, compass three octaves.

Dominant 7th on D, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 96.

Notes on Lists

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

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

FOUCHETTI, P. Sechs Sonaten Sonata IV, pp.8-9 (Trekell DKM 17b)

GOICHBURG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 20 or 21
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Exercise 2 - Pettine, p.108;

Exercise in G - Wohlfahrt, p.120; Exercise in G - Pettine, p.122 (Mel Bay MB21156BCD)

TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 8 (Vogt & Fritz VF14)

WÖLKI, K. Mandoline allein - Studien + Spielstücke Studie no. 23, p.25 or 31
(Apollo Verlag AV2389M)

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

CORELLI, A. Sonaten Nr. VII, Op. 5 in D moll Corrente (Vogt & Fritz VF4050)

HÄNDEL, G. F. Suite in G moll, HWV452 Allemande und Gigue (Vogt & Fritz VF4032)

RIGGIERI, A. “La Fustemberg” Variationen Nr. 10 Theme plus 2 variations of own choice
(Grenzland-Verlag Theo Hüsgen GVH KM-2018)

SCARLATTI, D. Sonata in D minor, K.89 1st or 3rd movement (Vogt & Fritz VF4046)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3

Rondo für Mandoline und Gitarre - Giuliani, p.70 (Friedrich Hofmeister Leipzig 8055)

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

MAIR, M. The Complete Mandolinist Coverdale's Carol, p.93 (Mel Bay MB21156BCD)

MUNOZ, J. C. Estampes no. V, L'ami; no. VI, Promenade d'automne
(Grenzland-Verlag Theo Hüsgen GVH KM-2053)

PERSICHINI, B. 4 Pieces for Solo Mandolin Il Bacio (Astute Music am514-26)

SCHULZ, R. An Irish Breakfast (Schulzwerke MG 006)

Sonatina in C 1st movement (MG 001)

2 Solo Pieces A Furious Study (MS 002)

Toyo Ongaku Shoin, Vol. 4 Tarantella Op. 18, p.28 - Calace (C0073 ISBN4-8114-4006-4)

GRADE FIVE (Continued)**List D** (14 marks) *One orchestral excerpt to be chosen*BAUMANN, H. Sonatina in G *Mandolin 1 part from beginning to G*BOUCHERON, E. Impressions d'Espagne *Bolero - mandolin 1 part from A to B*

(L'Orchestre A Plectre C Schneider editeur 17 rue Saulnier - 75009 Paris)

BRESGEN, C. Tanzstück für Zupforchester *Mandolin 1 part complete*

(Musik Verlag Hans Gerig, Köln HG 540)

SCHWAEN, K. Tanzstück *Mandolin 1 part complete* (Polyphon Verlag, Köln P404)**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26***GRADE SIX***Duration: 30 minutes**Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.**ANZCA publications relevant to this level:*

- **ANZCA Mandolin Technical Work**
- **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*Scales Major: A, compass three octaves; E and F sharp, compass two octaves.

Melodic minor: A, compass three octaves; F sharp, compass two octaves.

D major in 3^{rds} (root at bottom), compass one octave.

D and A major in octaves, compass one octave.

Chromatic: G, compass three octaves.

Arpeggios Major: A, compass three octaves; E compass two octaves.

Minor: A, compass three octaves.

Dominant 7th on E, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 104.

Notes on Lists

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

List A (14 marks) *One to be chosen*GOICHBURG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 29

(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Exercise 1 - Wohlfahrt, p.140; Exercise 5 - Leclair, p.142;

Four-String Arpeggio Exercise, p.146; Three-String Arpeggios - Pettine, p.148

(Mel Bay MB21156BCD)

GRADE SIX (Continued)**List A** (Continued)

- MUNIER. Metodo Practice Completo Per Mandolino Study no. 6, p.66
 TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 14 (Vogt & Fritz VF14)
 WÖLKI, K. Mandoline allein - Studien + Spielstücke Studie no. 20 or 29 (Apollo Verlag AV2389M)

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

- BEETHOVEN, L. van. Sonatine in C (*accompanied by guitar or piano*)
 (Edition Hladky - Heinrichshofen's Verlag)
 CORELLI, A. Sonaten Nr. VII, Op. 5 in D moll Giga (Vogt & Fritz VF4050)
 HÄNDEL, G. F. Suite in G moll, HWV452 Courante; Gigue (Vogt & Fritz VF4032)
 MAIR, M. The Complete Mandolinist
 Exercise in A Major - Corelli, p.160 (Mel Bay MB21156BCD)
 MUNIER. Metodo Practice Completo Per Mandolino Adagio, p.65 (Tremolo)

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

- AMBROSIUS, H. Suite Galante for Mandolin and Guitar *Any two movements*
 (Trekel Hamburg T614)
 BUTTALL, P. 3 Pieces for Solo Mandolin Jazzarello (Astute Music am514-33)
 BAUMANN, H. Ricordanza for Mandolin and Guitar (Vogt & Fritz VF38)
 MAIR, M. The Complete Mandolinist To a Wild Rose (Op.51, no.1) - MacDowell, p.185
 (Mel Bay MB21156BCD)
 SCHULZ, R. Sonata for Solo Mandolin 1st movement (Schulzwerke MS 003)
 SOCHA, W. Die Neue Mandolinen Schule Vol. 3 Slawischer Tanz - Dittrich, p.76
 (Friedrich Hofmeister Leipzig 8055)

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

- MANDONICO, C. Jazz Pop Rock Suite Mambo (Trekel R 9117)
 MAIR, M. The Complete Mandolinist Brejeiro - Nazareth, p.214 (Mel Bay MB21156BCD)
 PAULSON, R. Jugoslavija 1st movement - *mandolin 1 part* (Trekel T 712)
 ROESER, V. Sonata VI 1st movement - *mandolin 1 part complete* (Vogt & Fritz VF1038)
 SCHWAEN, K. Abend Musik 2nd movement - *mandolin 1 part* (Trekel Nr. 3536)
 STARCK, A. Seguidilla - *mandolin 1 part complete* (Hans Ragotzky Berlin R 455)
 Tarantella (Trekel R 270)

Sight Reading (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23-26*

GRADE SEVEN*Duration: 40 minutes*

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level:

- **ANZCA Mandolin Technical Work**
- **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

Scales Major and melodic minor: A flat, compass three octaves; D flat, compass two octaves.
 G major in 6^{ths} (root at top), compass one octave.
 G major in octaves, compass two octaves.
 Chromatic: A flat, compass three octaves.

Arpeggios Major and minor: A flat, compass three octaves.
 Dominant 7th on E flat and A flat, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 112.

Notes on Lists

- Students may submit a programme of Grade Seven-standard pieces for this examination, according to the criteria given below. Some suggestions are given.

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

List B (14 marks) *One early or pre-20th Century piece to be chosen*

List C (14 marks) *One 20th Century or Contemporary piece to be chosen*

BUTTALL, P. 3 Pieces for Solo Mandolin

Beast and Baby! (*use of mandola optional; may be played on mandolin throughout*);

The Mando-Rag! (Astute Music am514-33)

PERSICHINI, B. 4 Pieces for Solo Mandolin Arrabbiosa (Astute Music am514-26)

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

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

GRADE EIGHT*Duration: 50 minutes*

Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.

ANZCA publications relevant to this level:

- **ANZCA Mandolin Technical Work**
- **ANZCA Aural Tests - All Instruments**

Technical Work (18 marks) *From memory*

One of the following letter-name groups to be prepared:

Group 1 - C, E flat, F sharp and A.

Group 2 - D flat, E, G and B flat.

Group 3 - D, F, A flat and B.

Scales Major and melodic minor on each letter name of the chosen group.

Arpeggios Major, minor and dominant 7th on each letter name of the chosen group.

Compass: G, A flat, A and B flat, three octaves;

B, C, D flat, D, E flat, F and F sharp, two octaves.

In addition, all students must prepare the following scales:

D major in 3^{rds} (root at bottom), compass one octave.

A major in 6^{ths} (root at top), compass one octave.

A major in octaves, compass two octaves.

Chromatic: A, compass three octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 120.

Notes on Lists

- Students may submit a programme of Grade Eight-standard pieces for this examination, according to the criteria given below. Some suggestions are given.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

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

List B (14 marks) *One early or pre-20th Century piece to be chosen*

List C (14 marks) *One 20th Century or Contemporary piece to be chosen*

STEPHENS, A. La Tristezza D'Inverno (for solo mandolin) (Astute Music am514-10)

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

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-26*

BIBLIOGRAPHY

The following is a list of commonly-used editions in the Mandolin Syllabus. For further information, including availability of orchestral excerpts, see the Preface on page 103.

1. Vogt, Gerhard. *International Leier und Tänz* Vogt & Fritz VF3030
2. Vogt, Gerhard. *Mandolinenspiel leicht gemacht* Joachim Trekel Verlag Hamburg
3. Socha, Walter. *Die Neue Mandolinen Schule* Friedrich Hofmeister Leipzig 8054
4. Tober-Vogt, Elke. *Leichte Solostücke für Mandoline* Vogt & Fritz VF2020
5. Bickford, Zarh Myron. *The Bickford Mandolin Method* Carl Fisher Inc. Book 1 - 072; Book 2 - 073
6. *Odell Method for the Mandolin, Book 1* Zen-On Music Co. Ltd., Japan
7. Wilden-Hüsgen, Marga. *Mandolinen-Schule* Schott ED 7268
8. Fouchetti, Pietro. *Sechs Serenaden* Joachim Trekel Verlag Hamburg DKM 17a
9. Fouchetti, Pietro. *Sechs Sonaten* Joachim Trekel Verlag Hamburg DKM 17b
10. Wölki, Konrad. *Mandoline allein - Studien + Spielstücke* Apollo Verlag Paul Lincke/ Berlin 2389 AV2389M
11. Tröster, Gertrude. *Technique on Eight Strings* Vogt & Fritz, Vol. 1 - VF13; Vol. 2 - VF14
12. Schindler, Klaus. *Blues-Swing-Ragtime* Vogt & Fritz VF22
13. Schulz, Robert. *Mandolin Tutor* Schulzwerke
14. Goichberg, Sol. *35 Progressive Studies* Plucked Strings Editions PSE 010
15. Munier. *Metodo Practico Completo Per Mandolino*
16. Buttall, P. *3 Pieces for Solo Mandolin* Astute Music am514-33
17. Persichini, B. *4 Pieces for Solo Mandolin* Astute Music am514-26
18. Stephens, A. *65 Easy Tunes for Mandolin* Astute Music am514-27
19. Mair, M. *The Complete Mandolinist* Mel Bay MB21156BCD
20. Nelson, M. *ANZCA Modern Guitar - Preliminary & Grade One* ANZCA Ltd.

Nos. 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15 available through:

Joachim Trekel Verlag Postfach 620428, 22404 Hamburg, Germany. (www.trekel.de)

Nos. 16, 17 and 18 available through www.astutemusic.com .

Nos. 5, 19 and 20 available locally.

No. 13 available through Robert Schulz, 21 Ralston Road, Kardinya WA 6163.