

## **FOREWORD**

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

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

Modern and classical syllabi are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabi for keyboard, mandolin, bass, drumset, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for Classical Singing (Grade 2), Recorder (Preliminary to Grade 3), String Quartet (four levels) and Piano Duet (six levels).

The classical syllabi have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a *Free Choice* list from Grade Four allows students to perform a modern piece if they choose. In the modern syllabi, students are encouraged to improvise and arrange pieces, and from Grade Four can elect to play a classical piece for the *Free Choice* section.

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

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

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

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

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

**Preliminary**

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

**Grade One**

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

**Grade Two**

Accelerando (*accel.*): gradually becoming faster.  
 Allegretto: moderately fast.  
 Andantino: slower or faster than an easy walking pace.  
 Cantabile: in a singing style.  
 Da capo: from the beginning.  
 Dolce: sweetly.  
 Marcato: marked.  
 Molto: very.  
 Poco: little.  
 Staccatissimo: very short and detached.  
 Tenuto: held.

**Grade Three**

Allargando: becoming broader.  
 Animato: animated.  
 Con moto: with movement.  
 Dal segno: from the sign.  
 Forte-piano (*fp*): loud then immediately soft.  
 Leggiero: lightly.  
 Lento: slowly.  
 Loco: at normal pitch (after an 8va sign).  
 Main droite (M.D.): right hand.  
 Main gauche (M.G.): left hand.

**Grade Three**

(Continued)

Meno mosso: less movement.  
 Piu mosso: more movement.  
 Presto: very fast.  
 Sempre: always.  
 Sforzando (*sf*): a strong accent.

**Grade Four**

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

**Grade Five**

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

**PRELIMINARY** (45 minutes)

Pitch Treble or G clef, bass or F clef.

Names of the lines and spaces, middle C and the notes B and D either side of Middle C.

The sharp, flat and natural.

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

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

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

Time and Duration Recognition and writing of the following notes and rests: semibreve, minim and crotchet. Division of notes into those of lesser value.

Recognition and writing of the time signatures 3/4 and 4/4, and the number of beats per bar.

Terminology As listed on page 8.

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

**GRADE ONE** (One hour)

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

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

Time and Duration Recognition and writing of notes and rests as set for the previous grade, with the inclusion of the dotted minim, quaver and whole bar silence.

Time signatures as for previous grade with the inclusion of 2/4 and the common time sign (C). Understanding of the terms simple duple, simple triple and simple quadruple.

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

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

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

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

Signs As for Preliminary, with the addition of tie, mezzo staccato and accent.

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

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

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

Time and Duration As for the previous grades, with the addition of 2/2, 3/2, 4/2 and 6/8, and the cut common time sign (ϕ).

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

Understanding of the terms compound duple and triplet.

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

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

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

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

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

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

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

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

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

Time and Duration As for the previous grades, with the addition of all dotted notes and rests, and the time signatures 3/8, 4/8, 9/8 and 12/8. Understanding of the terms compound triple, compound quadruple and duplet. Double dotted notes and rests.

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

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

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

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

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

**GRADE THREE** (Continued)

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

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

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

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

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

**GRADE FOUR** (Three hours) \*Requisite for Grade Seven practical

**Pitch** As for Grade Three.

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

**Time and Duration** As for the previous grades, with the addition of 6/4, 9/4, 6/16 and 5/8. Recognition and writing of syncopation.

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

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

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

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

The harmonization of a figured bass using the following vocabulary:

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

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

\*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor).

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

**Two-part** \*Classical stream

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

**GRADE FOUR** (Continued)

**Melodic Decoration** \*Modern stream

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

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

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

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

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

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

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

**General Knowledge**

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

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

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

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

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

**GRADE FIVE** (Three hours)

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

**Pitch** As for Grade Four.

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

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

**Intervals** The writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

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

**GRADE FIVE** (Continued)

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

**Chords** As for the previous grades, but including second inversion chords on the tonic note (IVc), supertonic note (Vc) and dominant note (Ic), plus suitable chords to precede and follow the above. Major or minor keys.

Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

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

**Harmony** The harmonization of a melody or bass in four-part vocal style, using the following vocabulary.

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

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

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

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

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

**Two-part** \*Classical stream

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

**Melodic Decoration** \*Modern stream

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

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

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

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

**General Knowledge**

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

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

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

**GRADE SIX** (Three hours) May sitting only.

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

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

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

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

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

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

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

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

**Two-part** \*Classical stream

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

**Accompaniment** \*Modern stream

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

**General Knowledge**

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

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

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

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

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

**Set Work** \*Classical stream

A symphony or part of a symphony will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required. 2007/08 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1<sup>st</sup> and 2<sup>nd</sup> movements.

**Jazz Analysis** \*Modern stream

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

**GRADE SEVEN**

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

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

**PART I: Harmony and Counterpoint** (Three hours)

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

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

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

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

Analysis of a section of a Bach chorale.

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

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

**PART II** (Three hours)

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

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

A general knowledge of the development of the Concerto.

A knowledge of the instruments of the symphony orchestra from the nineteenth century.

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

2007/08 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1<sup>st</sup> mvt.

**ASSOCIATE DIPLOMA** - A.Dip.A.

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

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

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

**PART I: Harmony and Counterpoint** (Three hours)

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

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

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

**ASSOCIATE DIPLOMA** (Continued)

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

**PART II: History** (Three hours)

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

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

A discussion of a set work.

- 2007/08 - HANDEL, G. F. Excerpts from *Messiah*\*:
1. Overture
  2. Comfort Ye
  3. Ev'ry Valley
  4. For Unto Us a Child is Born.

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

**LICENTIATE COMPOSITION DIPLOMA** - L.Dip.A.

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

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

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

**PART I** (Three hours)

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

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

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

**Original Composition**

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

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

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

Discussion of twentieth century compositional techniques used up to the 1950s, including Modes (orchestral works of Vaughan Williams, Bartók, Copland), Patriadic technique (Vaughan Williams, Hindemith, Britten), Quartal harmony (Bartók, Berg, Copland), Pandiatonicism (Copland, Stravinsky), Polychords (Stravinsky, Bartók), and Serialism (Schönberg, Berg).

Two works are to be chosen from the following list for detailed study.

Names of the selected works must be submitted with the initial entry form.

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

Set works each year on application to the office.

**LICENTIATE HISTORY AND LITERATURE DIPLOMA** - L.Dip.A. (Three hours)

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

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

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

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

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

**Section D** - Development of Opera.

**GENERAL INFORMATION: ACCORDION****Technical Work**

1. Technical work should be played without undue accentuation, paying attention to evenness and quality of touch.
2. Students are expected to observe tempo indications where given. To ensure that students play technical work accurately, no metronome marks are given for the early grades; however, scales must be even and flowing.

**Page Turning**

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

**Lists and Editions**

4. Except for the *Free Choice* selection, all pieces presented must be drawn from the lists or categories set for the respective grade.
5. Candidates **must** use the editions given in the syllabus, except where multiple editions of original versions are available.

**Free Choice Lists**

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

**Backing Tracks**

7. A backing track may be used for one piece if desired. Equipment for this accompaniment must be provided by the teacher or candidate.

**Diploma Examinations**

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

**Technique**

11. Bellow control *must* be evident from the beginning to effect the correct expression and phrasing indicated in both the set pieces and technical work.
12. Proper bellow pressure should be sufficient to produce the correct tone required in all pieces and technical work.

**Technique** (Continued)

13. Correct fingering must be adhered to at all levels. Any recognized fingering system will be accepted. Right hand technical exercises should be executed using the fingering indicated in the syllabus.
14. The right wrist should be trained to be as straight as possible to the keyboard, and unnecessary movement of the arm should be avoided. Fingers should be curved at all times, and as close to the keys as possible. This will ensure the correct technique for legato and staccato playing.

**Equipment**

15. From Grade Four onwards it is expected that the candidate should possess, and be trained on, a full-size accordion (ie. 120 Bass).
16. At all levels, indicated registrations should be adhered to wherever possible.

**SIGHT READING**

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

**Preparatory** Six crotchet notes within the compass of C-G. Right hand only.

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

**Grade One** A passage of eight bars will be given in the keys of C, G or D major, using L.H. major chords. Time signatures will be 2/4, 3/4 or 4/4 (♩).

**Grade Two** As for Grade One, but including the minor keys of A, E and D and using L.H. chords relevant to these keys. ♪ time may be given. Quavers may be included.

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

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

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

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

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

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

**AURAL TESTS****Preparatory**

1. The candidate will, from sight, clap or tap a two-bar rhythmic pattern in 4/4 time, as presented by the examiner. Note values will be semibreve, minim and crotchet.
2. The examiner will play twice, a two-bar passage in 3/4 time, which the candidate will then clap or tap. Note values will be minim, dotted minim and crotchet.
3. The examiner will play one octave, either ascending or descending, of the C major scale, after which the candidate will describe the direction of the scale.
4. The candidate will state whether a passage played by the examiner becomes softer or louder.

**Preliminary**

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

**Grade One**

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

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

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

**Grade Four**

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

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

- The candidate will create a melody in the key of C major, using a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass: one octave from middle C.
- The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.
  - I-IV-V-I
  - I-IV-V<sup>7</sup>-I
  - I-ii-V-I
  - I-ii-V<sup>7</sup>-I (ii = minor)
- The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<sup>th</sup>, augmented or diminished. Root position only.

**Grade Seven**

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

**Grade Eight**

- The candidate will create a melody in a minor key of his/her own choice, using a four-bar rhythm presented by the examiner. A simple accompaniment will be required.
- The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.
- The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<sup>th</sup>, augmented, diminished, major 7<sup>th</sup> or minor 7<sup>th</sup> (eg. C-E flat-G-B flat). The candidate must state the position of major and minor triads only.
- The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.

**GENERAL KNOWLEDGE**

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

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

**Preparatory**

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

**Preliminary**

As for the previous grade, with the inclusion of a dot after a note, the function of any accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece.

**Grade One**

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

**Grade Two**

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

**Grade Three**

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

**Grade Four**

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

**Grade Five**

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

**Grade Six**

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

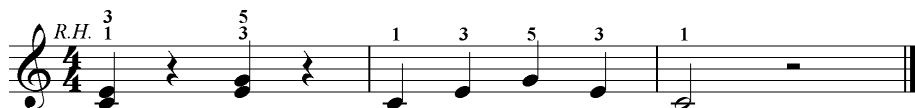
**GENERAL KNOWLEDGE** (Continued)**Grade Seven**

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

**Grade Eight**

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

**Associate Performer** See page 43.

**ARPEGGIO EXERCISES****Preparatory****Preliminary****Grade One****Grade Two****PREPARATORY****Technical Work** (20 marks) *From memory*

**Scales** Major: C and G. Natural minor: A and E.

Right hand only, ascending and descending. Compass one octave.

**Triads** Major: C and G. Root position, right hand only.

**Arpeggio Exercise** Major: C. Right hand only. See page 26

**Study** *One to be chosen*

DEIRO. *Accordionaires Book II* p. 8 (Pagani)

SEDLON, J. H. *Accordion Method 1-A* p. 10 Preparatory studies for R.H. - *any one* (Sam Fox/IMP10124)

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

BISHOP, C. *Sixteen Studies for Combined Hands* no. 2 (Charnwood M012A)

PALMER, HUGHES. *Accordion Course Book 1* p. 14 (Alfred 00-202)

WRIGHT, F. *Primary Course* p. 10 no. 15; p. 11 no. 17 (Charnwood M054)

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

DEIRO. *Accordionaires Book I*

Boat Ride; Happy Peter; Lucinda Waltz; Ski Ride; Trapeze Waltz (Pagani)

PALMER, HUGHES. *Accordion Course Book 1* Batter Up; The Kick Off (Alfred 00-202)

SEDLON, J. H. *Accordion Method 1-A* Deck the Halls (both hands together) (Sam Fox/IMP10124)

WRIGHT, F. *Primary Course* p. 11 no. 16 Rockabye Baby (Charnwood M054)

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

DEIRO. *Accordionaires Book I*

Aura Lee; Drink to Me Only; Monkey Shines; Sea Chanty; You Live in My Heart (Pagani)

PALMER, HUGHES. *Accordion Course Book 1*

Charlie the Champ; The Donkey; Go Way; Horse Sense; Join the Fun; Skating (Alfred 00-202)

SEDLON, J. H. *Accordion Method 1-A* Merrily We Roll Along (Sam Fox/IMP10124)

WRIGHT, F. *Primary Course* Jingle Bells (Charnwood M054)

**Sight Reading** (10 marks) See page 21

**Aural Tests** **General Knowledge** (8 marks each) See pages 22-26

**PRELIMINARY**

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

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

Right hand only, ascending and descending. Compass one octave.

Triads C and G. To be played in major form; then, at the examiner's request, converted to minor. Root position, right hand only.

Arpeggio Exercises Major: C. Minor: A. Right hand only. *See page 26*

Study *One to be chosen*

PALMER, HUGHES. Accordion Course Book 2 p. 17 Speed Drill no. 1 (Alfred 00-204)

SEDLON, J. H. Accordion Method 1-A p. 13 or p. 16 Bass Study - *any one*  
(Sam Fox/IMP10124)

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

BISHOP, C. Sixteen Studies for Combined Hands no. 3 or 5 (Charnwood M012A)

PALMER, HUGHES. Accordion Course Book 1 p. 24 (Alfred 00-202)

WRIGHT, F. Primary Course p. 12 no. 19 (Charnwood M054)

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

BRANDMAN, E. Brandman Accordion Tutor pp. 13 and 14 - *any two* (Brandman)

DEIRO. Accordionaires Book I Blue Bird Waltz; Country Picnic

Accordionaires Book II Carnival of Venice; Down in the Valley; London Bridge (Pagani)

PALMER, HUGHES. Accordion Course Book 2 Dreaming; Join the Fun (Alfred 00-204)

SEDLON, J. H. Accordion Method 1-A The Serenader (Sam Fox/IMP10124)

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

DEIRO. Accordionaires Book II Hail, Hail, the Gang's All Here; My Wild Irish Rose;  
Sidewalks of New York; Skip to My Lou (Pagani)

GAVIANI, F. Country Gardens (Pagani 4013)

PALMER, HUGHES. Accordion Course Book 1

The Can-Can; Injun Song; Old MacDonald; Vegetables on Parade (Alfred 00-202)

Accordion Course Book 2 Chiapanecas (00-204)

Recital Book 1 pp. 1 - 16 - *any one* (00-243)

SEDLON, J. H. Accordion Method 1-A Clog Dance; Row, Row, Row You Boat  
(Sam Fox/IMP10124)

**Sight Reading** (10 marks) *See page 21*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26*

**GRADE ONE**

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

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

Right hand only, ascending and descending. Compass two octaves.

Major: C. Left hand only, ascending and descending. Compass one octave.

Triads G and D. To be played in major form; then, at the examiner's request, converted to minor. Root position, right hand only.

Arpeggio Exercises Major: C. Minor: E. Right hand only. *See page 26*

Alternating Bass Study *One group to be chosen*

DEIRO. Accordionaires Book V p. 6 Study Section nos. 1, 2 and 3 - *all* (Pagani)

PALMER, HUGHES. Accordion Course Book 2 p. 8 Alternating the Basses - *all*  
(Alfred 00-204)

SEDLON, J. H. Accordion Method 1-A p. 29 or p. 42 (Sam Fox/IMP10124)

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

BERBEN. Berben Metodo Book I no. 73 or 74 (Berben)

BISHOP, C. Sixteen Studies for Combined Hands no. 1 or 6 (Charnwood M012A)

DEIRO. Accordionaires Book III p. 11 Study Section (Pagani)

PALMER, HUGHES. Accordion Course Book 2 Speed Drill no. 3 or 4 (Alfred 00-204)

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

BRANDMAN, E. Brandman Accordion Tutor Cuckoo Waltz (Brandman)

DEIRO. Accordionaires Book IV Home on the Range; I Love You Truly

Accordionaires Book V Duorme Carmé; Man on the Flying Trapeze (Pagani)

GAVIANI, F. Baruska Polka (Pagani 3900)

PALMER, HUGHES. Accordion Course Book 2

The Big Parade; Golden Slippers; Marines' Hymn (Alfred 00-204)

SEDLON, J. H. Accordion Method 1-B Julida Polka (Sam Fox/IMP10249)

SCHUBERT, F. arr. F. Gaviani. Marche Militaire (Pagani 4052)

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

DEIRO. Accordionaires Book IV Marines' Hymn

Accordionaires Book V Song of the Regiment (Pagani)

DiCHIARA. arr. F. Gaviani. La Spagnola (Pagani 3919)

LINCKE. arr. F. Gaviani. The Glow-Worm (Pagani 3967)

PALMER, HUGHES. Accordion Course Book 2

The Caissons; Comin' Round the Mountain (Alfred 00-204)

Easy Rock 'n' Roll Book Careless Rock; Juke Box Rock; Soda Pop Rock (00-225)

Recital Book 1 Organ Grinder; Waltz (from *Poet and Peasant*) (00-243)

RIMSKY-KORSAKOFF. Scheherezade (Pagani 4069)

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

- SEDLON, J. H. Accordion Method 1-B Beautiful Augustine; Oh Susanna  
(Sam Fox/IMP10249)
- ZUCCO, F. Mel Bay's Fun with the Accordion The Entertainer; Hava Nagilah  
(Mel Bay MB93372)

**Sight Reading** (10 marks) *See page 21*

**Aural Tests General Knowledge** (8 marks each) *See pages 22-26*

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

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

Hands separately and together, compass two octaves.

Melodic minor: A and E. Right hand only, compass two octaves.

\*One of the above scales, nominated by the candidate, to be played *piano* or *forte*, as requested by the examiner (hands together).

Contrary motion - Major: C, G, D and F. Compass two octaves.

**Triads** D and F. To be played in major form; then, at the examiner's request, converted as follows: i) major to minor ii) major to augmented. Root position, right hand only.

**Arpeggio Exercises** Major: C. Minor: A. Right hand only. *See page 26*

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

- BERBEN. Berben Metodo Book I no. 80, 84, 85 or 86 (Berben)
- BISHOP, C. Sixteen Studies for Combined Hands  
no. 7, 8, 9, 10, 11, 12, 14 or 16 (Charnwood M012A)
- C.A.T.A. Graded Studies Any Grade Two study (C.A.S.C.)
- DEIRO. Accordionaires Book IV  
pp. 6 and 7 Study on Hanon; Tricky Note Patterns; Velocity Study (Pagani)
- SEDLON, J. H. Accordion Method 1-B Bass Fiddle Fling (Sam Fox/IMP10249)

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

- DEIRO. Accordionaires Book IV Minor Mood; Tell Me Your Dream (Pagani)
- OFFENBACH. arr. F. Gaviani. Can Can Polka (Pagani 3931)
- PALMER, HUGHES. Accordion Course Book 2 Danube Waves; Over the Waves  
(Alfred 00-204)
- Accordion Course Book 3 Santa Lucia; William Tell Overture (00-206)

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

- PARTICHELLA. arr. F. Gaviani. Mexican Hat Dance (Pagani 3951)
- SEDLON, J. H. Accordion Method 1-B Beautiful Heaven; Neapolitan Nights  
(Sam Fox/IMP10249)
- STRAUSS, J. arr. F. Gaviani. Tritsch Tratsch (Pagani 4018)

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

- ANTONELLI, N. Angelina Polka; The Whistle (Waterloo)
- CURTIS. arr. Klickmann. Come Back to Sorrento (Pagani 4291)
- DEIRO. Accordionaires Book V Bang Bang Polka; Tinker Polka  
Accordionaires Book VI Gypsy Love Song; Melody of Love; Velocity Valse (Pagani)
- PALMER, HUGHES. Recital Book 3 American Patrol; Barbara Polka (Alfred 00-245)
- SEDLON, J. H. Accordion Method 1-B Chop Sticks (Sam Fox/IMP10249)
- Accordion Method 2-B Swanee River (Sam Fox)
- WRIGHT, F. Kindermarsch (Charnwood M036); Music Box Polka (Charnwood M099)

**Sight Reading** (10 marks) *See page 21*

**Aural Tests General Knowledge** (8 marks each) *See pages 22-26*

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

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

Hands separately and together, compass two octaves.

\*One of the above scales, chosen by the candidate, to be played crescendo *ascending* and *diminuendo* descending (hands together).

Chromatic: D. Right hand only, compass two octaves.

Minimum speed of MM 80, four notes to a beat.

Contrary motion - Major: D, A, E and F. Harmonic minor: D, A and E.

Compass two octaves. Minimum speed of MM 52, four notes to a beat.

**Arpeggios** Major and minor: C, G and D. Root position.

Right hand only, compass two octaves.

Minimum speed of MM 52, four notes to a beat.

**Triads** F and A. To be played in major form; then, at the examiner's request, converted as follows: i) major to minor to diminished ii) major to augmented.

Root position, right hand only.

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

- BERBEN. Berben Metodo per Fisarmonica Vol. I no. 168 and 169 or 172 and 173  
Antologia Didattica no. 1, 2 or 3 (Berben)  
 C.A.T.A. Graded Studies Any Grade Three study (C.A.S.C.)  
 DEIRO. Accordionaires Book VII  
 Fingers in Rhythm; Special Study in C; Study Section; Velocity Rag (Pagani)

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

- DEIRO. Accordionaires Book VII Clair de Lune; Fascination (Pagani)  
 Two Guitars (Pagani 9644)  
 HAYDN, J. Theme from 5<sup>th</sup> Symphony (Pagani 9644)  
 KABALEVSKY. arr. Carrozza. Comedian's Galop (Deiro 0832)  
 PALMER, HUGHES. Accordion Course Book 3  
 Cielito Lindo; Emperor Waltz; Waltzing Cuckoo (Alfred 00-206)  
 SCHUBERT, F. Album Concertino in Famiglia March Militaire (Berben)

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

- DEIRO. Accordionaires Book VII Cha, Cha-Cha, Cha, Cha!! (Pagani)  
 EVANS. Lady of Spain (Deiro 9378)  
 DiGIUSEPPE, D. 100 Irish Tunes for Piano Accordion  
 Cronin's Rambles; Road to Lisdoonvarna (Mel Bay MB97211BCD)  
 MUSCAT, C. Mexican Roses (Muscat)  
 PALMER, HUGHES. Accordion Course Book 3 Let's Dance the Polka (Alfred 00-206)  
Frosini Highlights Any one (00-267)  
 SEDLON, J. H. Accordion Method 2-B The Desert Caravan; Sweet and Low  
Accordion Method 3-A The Carnival of Venice  
Accordion Method 3-B Ballet Music from *Faust*; Beautiful Dreamer; Czardas; Espana;  
 Merry Widow Waltz (Sam Fox)

**Sight Reading** (10 marks) *See page 21*

**Aural Tests General Knowledge** (8 marks each) *See pages 22-26*

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

- Scales** Major: A, E, B, B flat and E flat. Harmonic and melodic minor: D, G, C and B.  
 Hands separately and together, compass three octaves.  
 The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending (hands together).  
 Chromatic: D. Hands separately and together, compass two octaves.  
 Minimum speed: MM 92, four notes to a beat (two octaves);  
 MM 116, three notes to a beat (three octaves).  
 Contrary motion - Major: A, E, B, B flat and E flat. Harmonic minor: D, G, C and B.  
 Compass two octaves. Minimum speed of MM 60, four notes to a beat.  
 Staccato - Major: C and G. Hands separately and together, compass two octaves.  
 To be played finger staccato. Minimum speed of MM 60, four notes to a beat.  
**Arpeggios** Major and minor: A, E, B and F. Root position.  
 Right hand only, compass three octaves where possible.  
 Minimum speed: MM 52, four notes to a beat (two octaves);  
 MM 66, three notes to a beat (three octaves).

- Triads** A and E flat. To be played in major form; then, at the examiner's request, converted as follows:  
 i) major to minor to a) diminished; or b) minor 7<sup>th</sup>.  
 ii) major to a) augmented; or b) 7<sup>th</sup>.  
 Root position, right hand only.

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

- BERBEN. Antologia Didattica no. 5-12 - *any one* (Berben)  
 C.A.T.A. Graded Studies Any Grade Four study (C.A.S.C.)  
 DEIRO. Accordionaires Book IX Trix in the Key of D  
Accordionaires Book XII The Hi-Lo's (Pagani)  
 PALMER, HUGHES. Accordion Course Book 4  
 Introducing the Trill; Trill Study (Alfred 00-208)  
 SEDLON, J. H. Accordion Method 3-B Warm Ups in 3<sup>rd</sup>s and 6<sup>th</sup>s (Sam Fox)

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

- BRAHMS, J. arr. Deiro. Hungarian Dance no. 5 (Deiro)  
 DEIRO. Accordionaires Book XII Autumn; La Golondrina; The Swallow (Pagani)  
 MUSCAT, C. Valse Volante (Muscat)  
 PALMER, HUGHES. Accordion Course Book 4  
 Ciribiribin; Star Spangled Banner; You Tell Me Your Dream (Alfred 00-208)  
Accordion Course Book 5  
 La Spagnola; Roumanian Rhapsody no. 1; Treasure Waltz (00-209)

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

SEDLON, J. H. Accordion Method 3-A O Sole Mio; The Skaters' Waltz  
Accordion Method 3-B The Brook; Waltz in A flat - Brahms (Sam Fox)  
 WRIGHT, F. Festival March (Charnwood M003); Gaiety Waltz (Charnwood M048)

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

DEIRO. Accordionaires Book IX Parade of the Tin Soldiers  
Accordionaires Book XII The Clown Polka; La Cumparsita; Hot Rod; Rocket Rock;  
 The Range Busters; Salute to the Marines (Pagani)  
 DiGIUSEPPE, D. 100 Irish Tunes for Piano Accordion  
 A Merry Christmas; The Cow that Ate the Blanket (Mel Bay MB97211BCD)  
 FIELDS. arr. Magnante. Miami Beach Rumba (Marks Music)  
 GAVIANI, F. Way Down Boogie (Pagani 0179); La Muchacha de Fuego (Pagani 9899)  
 LARA-MATOS. Granada (Southern)  
 OFFENBACH. arr. Gaviani. The Apache Dance (Pagani 0157)  
 PALMER, HUGHES. Accordion Course Book 4 Comedians' Dance; Cotton-Eyed Joe;  
 Light Cavalry; Second Hungarian Rhapsody (Alfred 00-208)  
 SEDLON, J. H. Accordion Method 3-B Easy Going; High Flying  
Accordion Method 4-B The Arkanas Traveller; Rambling Sam (Sam Fox)  
 STRAUSS, J. Radetsky March (Apollo)

**List D** (14 marks)

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

**Sight Reading** (10 marks) *See page 21*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26*

**GRADE FIVE**

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

**Scales** Major: B flat, E flat, A flat, B and C sharp.

Harmonic and melodic minor: G, C, B and F.

Hands separately and together, *legato* or *staccato*, compass three octaves where possible.

The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending (*legato* only).

Chromatic: A and F. Hands separately and together, compass two octaves.

Minimum speed: MM 100, four notes to a beat (two octaves);  
 MM 126, three notes to a beat (three octaves);  
 MM 66, four notes to a beat (staccato).

**GRADE FIVE** (Continued)

Contrary motion - Major: B flat, E flat, A flat, B and C sharp.

Harmonic minor: G, C, B and F.

Compass two octaves. Minimum speed of MM 66, four notes to a beat.

Staccato thirds - Major: C and G, using second and fourth fingers.

Right hand only, compass two octaves.

Minimum speed of MM 52, four notes to a beat.

**Arpeggios** Major and minor: B flat, E flat, A flat, F sharp and C sharp. Root position.

Right hand only, compass three octaves where possible.

Minimum speed: MM 60, four notes to a beat (two octaves);

MM 76, three notes to a beat (three octaves).

**Triads** E and A flat. To be played in major form; then, at the examiner's request, converted as follows:

- i) major to minor to a) diminished; b) minor 7<sup>th</sup>; or c) minor 6<sup>th</sup>.
- ii) major to a) augmented; b) 7<sup>th</sup>; or c) 6<sup>th</sup>.

Root position and inversions, right hand only.

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

BERBEN. Antologia Didattica no. 13, 14, 15, 17, 18 or 19

Metodo per Fisarmonica Vol. 2 no. 12, 13, 14, 16 or 17 (Berben)

C.A.T.A. Graded Studies *Any Grade Five study* (C.A.S.C.)

DEIRO. Finger Dexterity no. 5, 7, 8 or 9 (Deiro 7904)

NUNZIO, C. Hanon for the Accordion Book 1 no. 1, 2 or 3 (Sam Fox)

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

BRAHMS, J. arr. Dean. Hungarian Dance no. 1 (C.A.S.C.)

MOZART, W. A. arr. Borgstrom. Andante and Variations (C.A.S.C.)

arr. Gaviani. Serenade from *Eine kleine Nachtmusik* (Pagani 0269)

MUSCAT, C. Accordionesque; Interlude; Tango Triste (Muscat)

OFFENBACH. arr. Nunzio. Orpheus in Hades Overture (Pagani 9812)

PALMER, HUGHES. Accordion Course Book 7

Hungarian Dance no. 5; Turkish Rondo (Alfred 00-211)

Polish Dances for the Accordion arr. Deiro.

Do Biaego Dnia - Oberek; Podarek Balowy (Pagani 7998)

SEDLON, J. H. Accordion Method 4-B

La Cucaracha; Eighteenth Century Debut - Mozart; Humoresque - Dvořák (Sam Fox)

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

BIVIANO, J. Mexican Mouse (Pagani 0268)

BORTOLI, E. Accordion Acrobatics (Berben)

DEIRO. Accordionaires Book XII Czardas (Pagani 4233)

**GRADE FIVE** (Continued)**List C** (Continued)

DiGIUSEPPE, D. 100 Irish Tunes for Piano Accordion

Merrily Kiss Quaker (*must include optional 2<sup>nd</sup> part*); Pigeon on the Gate  
(Mel Bay MB97211BCD)

HANDY, arr. Magnante. St. Louis Blues (Pagani 9772)

MECCA, A. Boppin' the Blues (Pagani 9586)

Neapolitan Album for the Accordion arr. R. Cowlin.

Funiculi, Funicula; Pride of the Regiment (Ricordi)

NOEL, C. Accordion Ragtime (Ricordi)

PALMER, HUGHES. Accordion Course Book 6

El Relicario; Nazareth; Our Director; Respasz Band (Alfred 00-210)

TRADITIONAL. arr. Deiro. Dark Eyes

TRADITIONAL. arr. Magnante. Beer Barrel Polka (Shapiro)

**List D** (14 marks)

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

**Sight Reading** (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-26***GRADE SIX**

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

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

**Scales** Major: C, C sharp, F, F sharp, A and A flat.

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

Hands separately and together, *legato* or *staccato*, compass three octaves where possible.

The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending (*legato* only).

Chromatic: beginning on any black note.

Hands separately and together, compass three octaves where possible.

Minimum speed: MM 108, four notes to a beat (two octaves);

MM 132, three notes to a beat (three octaves);

MM 72, four notes to a beat (staccato).

Contrary motion - Major: C, C sharp, F, F sharp, A and A flat.

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

Compass two octaves. Minimum speed of MM 72, four notes to a beat.

**GRADE SIX** (Continued)

Staccato sixths - Major: C, using thumb and fifth finger (E and C).

Right hand only, compass two octaves.

**Arpeggios** Major and minor: C, C sharp, F, F sharp, A and A flat. Root position.

Right hand only, compass three octaves where possible.

Minimum speed: MM 72, four notes to a beat (two octaves);

MM 92, three notes to a beat (three octaves).

**Triad** F sharp. To be played in major form; then, at the examiner's request, converted as follows:

i) major to minor to a) diminished; b) diminished 7<sup>th</sup>; c) minor 7<sup>th</sup>; d) minor 9<sup>th</sup>; or e) minor 6<sup>th</sup>.

ii) major to a) augmented; b) 7<sup>th</sup>; c) major 7<sup>th</sup>; d) 9<sup>th</sup>; e) major 9<sup>th</sup>; or f) 6<sup>th</sup>.

Any position of candidate's choice. Hands together.

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

BERBEN. Antologia Didattica no. 20, 21, 22 or 23

Metodo per Fisarmonica Vol. 2 no. 103, 104 or 105 (Berben)

C.A.T.A. Graded Studies *Any Grade Six study* (C.A.S.C.)

DEIRO. Finger Dexterity no. 16, 17, 18 or 20 (Deiro 7904)

NUNZIO, C. Hanon for the Accordion Book 1 no. 7, 8, 12 or 13 (Sam Fox)

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

BEYNON, I. A Night in Mexico (Hohner)

ENESCO. arr. Magnante. Roumanian Rhapsody no. 1 in A major (Pagani 9822)

MOZART, W. A. arr. Gaviani. Il Serraglio (Deiro 0830)

PALMER, HUGHES. Accordion Course Book 8 Toccata in D minor (Alfred 00-212)

ROSSINI. arr. Deiro. William Tell (Finale) (Deiro 163)

SEDLON, J. H. Accordion Method 4-B Butterflies (Sam Fox)

TCHAIKOVSKY. arr. Gaviani. Romea and Juliet Overture (Pagani 0238)

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

KHACHATURIAN. arr. Appareti. Sword Dance (Pagani 9914)

OFFENBACH. arr. Deiro. Orpheus in the Underworld (Pietro)

PALMER, HUGHES. Accordion Course Book 9 Czardas (Alfred 00-213)

RIMSKY-KORSAKOV. arr. Hertz. Flight of the Bumble Bee (Deiro 236)

SAINT-SAËNS. arr. Scholl. Dance Macabre Op. 40 (Pagani)

WEBER. arr. Gaviani. Momento Capriccioso (Pagani 0155)

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

ANDERSON. Fiddle Faddle (Mills)

DEIRO. Tico-Tico (Deiro 0386)

ERRICO, D. Accordion Fantasy (Berben)

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

- EVANS. arr. Magnante. Lady of Spain (Music Sales)  
 FROSINI, P. Flirtation Scherzo (Berben)  
 MELOCCHI, V. Sangué Tzigano; Zingaresca (Berben)  
 PALMER, HUGHES. Accordion Course Book 7 Entry of the Gladiators (Alfred 00-211)  
Accordion Course Book 9 Accordion Samba; Laughing Polka (00-213)

**Sight Reading** (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-26***GRADE SEVEN**

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

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

**Scales** Major: G, D, E, B, B flat and E flat.

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

Hands separately and together, *legato* or *staccato*, compass three octaves where possible.

The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending (*legato* only).

Chromatic: beginning on any note.

Hands separately and together, compass three octaves where possible.

Minimum speed: MM 120, four notes to a beat (two octaves);  
 MM 152, three notes to a beat (three octaves);  
 MM 80, four notes to a beat (staccato).

Contrary motion - Major: G, D, E, B, B flat and E flat.

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

Chromatic: E, F and F sharp.

Compass two octaves. Minimum speed of MM 80, four notes to a beat.

Staccato double octaves - Major and harmonic minor: G, D and E.

Right hand only, compass two octaves where possible.

**Arpeggios** Major and minor: G, D, E, E flat, B and B flat. Root position and inversions.

Dominant and diminished sevenths of the keys of G, D, E, E flat, B and B flat.

Right hand only, compass three octaves where possible.

Minimum speed: MM 84, four notes to a beat (two octaves);  
 MM 104, three notes to a beat (three octaves).

**GRADE SEVEN** (Continued)

**Triad** B flat. To be played in major form; then, at the examiner's request, converted as follows:

- i) major to minor to a) diminished; b) diminished 7<sup>th</sup>; c) minor 7<sup>th</sup>; d) minor 9<sup>th</sup>; e) minor 11<sup>th</sup>; f) minor 13<sup>th</sup>; or g) minor 6<sup>th</sup>.
- ii) major to a) augmented; b) 7<sup>th</sup>; c) major 7<sup>th</sup>; d) 9<sup>th</sup>; e) major 9<sup>th</sup>; f) 11<sup>th</sup>; g) major 11<sup>th</sup>; h) 13<sup>th</sup>; i) major 13<sup>th</sup>; or j) 6<sup>th</sup>.

Any position of candidate's choice. Hands separately or together.

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

- BERBEN. Antologia Didattica no. 24, 25, 26, 27, 28 or 30 (Berben)  
 C.A.T.A. Graded Studies *Any Grade Seven study* (C.A.S.C.)  
 DEIRO. Finger Dexterity no. 33, 34 or 35 (Deiro 7904)  
 HELBLING. Étude de Concert in Re-Majore (Helbling)  
 NUNZIO, C. Hanon for the Accordion Book 1 - Part Two no. 21, 22, 23 or 24 (Sam Fox)

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

- BELTRAMI. Il Carnevale di Venezia (Berben)  
 PALMER, HUGHES. Accordion Course Book 10 Hungarian Dance no. 6 (Alfred 00-214)  
 RIMSKY-KORSAKOV. Il Volo del Calabrone (Berben)  
 STRAUSS, J. arr. Romani. Die Fledermaus (Hohner)

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

- ETTORE. Manhattan Concerto (Pagani)  
 MOZART, W. A. arr. Gaviani. The Magic Flute; The Marriage of Figaro Overture (Pagani)  
 SAINT-SAËNS. arr. Desiderio. Introduction and Rondo Capriccioso Op. 28 (Deiro 0804)  
 WAGNER. arr. Toifl. Einzugsmarsch-Tannhauser (Helbling)

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

- BELTRAMI. Holiday for Accordion (Berben)  
 DRAEGER, J. Humoreske (Helbling)  
 GAVIANI, F. Ciribiribin Goes Modern (Pagani)  
 PALMER, HUGHES. Accordion Course Book 10  
 March of the Toys; Variations on a Ukranian Theme; La Virgen de la Macarenas (Alfred 00-214)  
 SMETANA. arr. Deiro. Dance of the Comedians (from *The Bartered Bride*) (Deiro)

**Sight Reading** (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-26*

**GRADE EIGHT**

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

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

One of the following key groups to be chosen for all specified scales and arpeggios.

- i) A, B, C and F sharp.    ii) A flat, E, E flat and F.

**Scales** Major, harmonic and melodic minor and chromatic scales of the chosen group, to be played a third and sixth apart. Compass three octaves where possible.

The examiner may ask for the above scales to be played *legato* or *staccato*, *crescendo* ascending and *diminuendo* descending (*legato* only).

Minimum speed: MM 120, four notes to a beat (two octaves);  
MM 160, three notes to a beat (three octaves);  
MM 80, four notes to a beat (staccato).

Contrary motion - Major and harmonic minor of the chosen group.  
Compass two octaves. Minimum speed of MM 80, four notes to a beat.

Staccato octaves - Major and harmonic minor of the chosen group.  
Right hand only, compass two octaves where possible.

**Arpeggios** Major and minor of the chosen group.

Dominant and diminished sevenths of the keys of the chosen group.

Root position and inversions. Right hand only, compass three octaves where possible.

Minimum speed: MM 84, four notes to a beat (two octaves);  
MM 112, three notes to a beat (three octaves).

**Triad** B. To be played in major form; then, at the examiner's request, converted as follows:

- i) major to minor to a) diminished; b) diminished 7<sup>th</sup>; c) minor 7<sup>th</sup>; d) minor 9<sup>th</sup>;  
e) minor 11<sup>th</sup>; f) minor 13<sup>th</sup>; or g) minor 6<sup>th</sup>.  
ii) major to a) augmented; b) 7<sup>th</sup>; c) major 7<sup>th</sup>; d) 9<sup>th</sup>; e) major 9<sup>th</sup>; f) 11<sup>th</sup>; g) major 11<sup>th</sup>;  
h) 13<sup>th</sup>; i) major 13<sup>th</sup>; or j) 6<sup>th</sup>.

Chords may be requested with accidentally altered 5<sup>ths</sup>, 9<sup>ths</sup>, 11<sup>ths</sup> and 13<sup>ths</sup> eg. A<sup>9-5</sup>.  
Any position of candidate's choice. Hands separately or together.

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

BERBEN. Antologia Didattica no. 31, 32, 33, 34 or 35 (Berben)  
C.A.T.A. Graded Studies *Any Grade Eight study* (C.A.S.C.)  
DEIRO. Finger Dexterity no. 39, 40, 41, 44 or 45 (Deiro 7904)  
NUNZIO, C. Hanon for the Accordion Book 1 - Part Two no. 25, 26, 27 or 28 (Sam Fox)

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

FREY, P. Zigeuner Impressionen (Helbling)  
HERMANN, H. Overture alla Zingarese (Hohner)  
LISZT, F. arr. F. Gaviani. Hungarian Rhapsody no. 2 (Pagani)  
arr. Toifl. Ungarische Fantasie (Helbling) or La Campanella (Hohner)

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

CHOPIN, F. Concerto in E minor (Pagani)  
OFFENBACH. arr. Galla-Rini. Orpheus in the Underworld (Deffner)  
PAGANINI. arr. Wurthner. La Campanella (Hohner)  
PONCHIELLI, A. La Gioconda (Ricordi)  
ROSSINI. arr. Galla-Rini. Ballet Music from William Tell (Deffner)

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

BOTSFORD. arr. Pietro Beiro. Black and White Rag  
DEIRO. Concerto in A, 3<sup>rd</sup> movement (Deiro)  
DiMARCO, C. Fantasia in Mi Minore (Berben)  
FRANCESCHINA, J. Scaramouche (Deiro)  
LOGIST, L. Divertissement Rhapsodique (Berben)  
PINO, C. Suite for Accordion (Pagani)

**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26*


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**DIPLOMA**

The candidate must use a full-sized instrument (preferably a later model) which incorporates 120 Basses comprising the eleven normal registers or couplers for the R.H. keyboard and the four normal registers for the L.H. button-board. Cassotto (sound chamber) and mute accessories are not compulsory for examination purposes. Registrations, where indicated, must be adhered to; where not indicated, the candidate must demonstrate knowledge of the particular piece to emulate the orchestration of the music where an arrangement prevails.

A concert standard of performance shall be expected throughout all pieces, demonstrating the candidate's technical mastery of the instrument and understanding of all styles performed.

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**ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

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

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

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

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

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

BACH, J. S. arr. Fancelli. Toccata e fuga in Re minore (Berben)  
 LECUONA, E. arr. Magnante. Malagueña (E. B. Marks)  
 LISZT, F. arr. Toifl. Ungarische Fantasie (Helbling)  
 PAGANINI, arr. Wurthner. La Campanella (Hohner)  
 VIVALDI, A. Concerto in A minor (Pagani)

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

SCHUBERT, F. arr. Gaviani. Wanderer Fantasy (Pagani)  
 SIBELIUS, J. arr. Magnante. Finlandia (Pagani)

**Top of the Bill** arr. R. Wurthner.

Carmen Fantasie - Bizet; Dance of the Hours - Ponchielli (Hohner)

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

ANDERS-STREHMEL, G. Charivari (Hohner, Tross.)  
 ETTORE, E. Manhattan Concerto (Pagani)  
 PINO, C. Sonata Moderne (Complete) (Pagani)  
**Top of the Bill** arr. R. Wurthner. Variations on a Russian Folk Song (Hohner)

**List D**

Free choice - One piece of a comparable standard to the above lists in either a classical or modern style. A second solo from any of the above lists may be chosen.

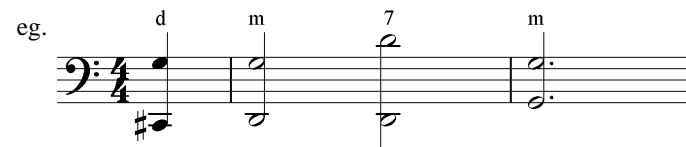
**General Knowledge**

- i) A knowledge of the history of the accordion, an understanding of its structure and registrations, and a thorough knowledge of the pieces performed and their composers.
- ii) An understanding of harmony as applied to the accordion. Knowledge of all chords and the resolution of discords (with both the right and left hands). Typical questions would

**ASSOCIATE PERFORMER DIPLOMA** (Continued)

involve the resolution of diminished and augmented chords with both hands, or the left hand only. Reference: BEYNON. Harmony for Accordionists (Hohner)

Example: Question: Play C sharp on the counter bass (L.H.), add a diminished chord button necessary to complete a diminished seventh chord. Resolve to a second inversion chord and end with a perfect cadence.



Note: M = major; m = minor; 7 = dominant 7<sup>th</sup>; d = diminished 7<sup>th</sup>.\*

iii) The candidate will demonstrate the reproduction of non-fixed chords on the button-board (L.H.) in any key by adding scale tone embellishments.

eg. G<sup>6</sup> or Em<sup>7</sup> (with inversions)

\*Some chords are not possible on certain instruments.

For further explanation, see Berben Method for Accordion Vol. 2 p.59.

**ASSOCIATE TEACHER DIPLOMA** - A.T.D.A.

Prerequisite: 75% in Grade Eight Practical.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 18 years.

Maximum marks for each section: 100.

Honours: 85% average over all parts.

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

The candidate must re-enter for any part where 70% is not attained.

**ASSOCIATE TEACHER DIPLOMA** (Continued)**PART I: Theory** (May or October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of this book.

**PART II: Teaching Principles** (October sitting only)

One three-hour paper.

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

**PART III: Practical** (Series 2 only)1. **Folio of works**

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

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

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

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

2. Technical work - As set for Preparatory to Grade Six inclusive.

**ASSOCIATE TEACHER DIPLOMA** (Continued)**Practical** (Continued)

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 Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

**LICENTIATE PERFORMER DIPLOMA** - L.Dip.A.

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

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

A prerequisite of the Associate Teacher Diploma or an Associate Diploma with five or more years of teaching experience is required before the candidate may enter for this examination. In the latter case, evidence of teaching would need to be submitted to the Board for approval.

The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.

Minimum age: 19 years.

Maximum marks for each section: 100.

Honours: 85% average over all parts.

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

The candidate must re-enter for any part where 70% is not attained.

**PART I: Theory** (May sitting only)

One three-hour paper.

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

**PART II: Teaching Principles** (October sitting only)

One three-hour paper.

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

**PART III: Practical** (Series 2 only)**1. Folio of works**

As for Associate Teacher, but 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.*

**LICENTIATE TEACHER DIPLOMA** (Continued)**Practical** (Continued)

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

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

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample tape/CD and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 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.