



ANZCA  
L i m i t e d

Australian and New Zealand Cultural Arts Limited

*Examination  
Syllabus  
2011-12*

Organ  
Keyboard

# 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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# General Information

**REGISTERED OFFICE:** A.B.N. 12 006 692 039  
 Postal Address: P.O. Box 70, Greensborough, Vic., 3088 Australia  
 Office: 4/14 Yan Yean Road, Diamond Creek, Vic., 3089 Australia  
 Registered Office: 24 Albion Crescent, Greensborough, Vic., 3088 Australia  
 Phone: (03) 9434 7640 Fax: (03) 9434 1291  
 Email: admin@anzca.com Web: www.anzca.com.au  
 Office hours: 8.30 am to 4.30 pm, Monday to Friday.

**BOARD DIRECTORS:**

**BARRY ARCHIBALD** Chairperson  
**IVOR MORGAN** Vice Chairperson  
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**MAUREEN GRIEVE**  
**DOUGLAS MCGREGOR**  
**MAUREEN MILTON**

## INTERNATIONAL REPRESENTATIVES:

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<i>W.Malaysia</i>	<b>MS LAI MEI KUEN, The Talent Makers, Selangor</b>	PH. (03) 7874 8984
<i>E.Malaysia/Brunei</i>	<b>MS AUDREY CHIN, Time &amp; Tune, Kota Kinabalu</b>	PH. (88) 213 111
<i>Singapore</i>	<b>MS RITA LIEW, Music Masters</b>	PH. 9635 2173
<i>Hong Kong</i>	<b>MR STEPHEN MAK, Brio Music</b>	PH. 852 2581
<i>Indonesia</i>	<b>PT. SINTANADA MUSIC EDUCATION, Jakarta</b>	PH. (21) 451 6762
<i>Thailand</i>	<b>MS PANADDA HONGSAKUL,</b> <i>Castle Intercontinental Music Co. Ltd., Bangkok</i>	PH. (02) 712 7940

## AUSTRALIAN STATE AND TERRITORY REPRESENTATIVES:

<i>A.C.T.</i>	<b>MRS JUNE HEMMINGSEN, Macgregor</b>	PH. (02) 6254 4245
<i>N.S.W.</i>	<i>To be advised</i>	
<i>N.T., North</i>	<b>MR ANDREW ARTHUR, Nightcliff</b>	PH. (08) 8985 5355
<i>N.T., South</i>	<b>MRS NICOLA GILHAM, Alice Springs</b>	PH. (08) 8952 1885
<i>Qld.</i>	<b>MRS PATRICIA GOUGH, Upper Kedron</b>	PH. (07) 3851 0941
<i>S.A., South/West</i>	<b>MRS MARGARET COLWELL, West Lakes Shore</b>	PH. (08) 8242 6732
<i>S.A., North/East</i>	<b>MRS NORMA KNIGHT, Highbury</b>	PH. (08) 8265 5620
<i>Tas.</i>	<b>MR GLENN CLARK, Launceston</b>	PH. (03) 6331 8996
<i>W.A.</i>	<b>MRS JENNIFER REGTERSCHOT, Greenfields</b>	PH. 0402 014 147
<i>W.A.</i>	<b>MRS VALORIE GULDBAEK, Willetton</b>	PH. (08) 9457 7793

**LOCAL REPRESENTATIVES:**

<i>N.S.W.</i>	<b>BARRY JENKINS</b> , <i>Glen Innes/Inverell</i>	PH. (02) 6732 3968
	<b>SHARYN MACDONALD</b> , <i>Maclean</i>	PH. (02) 6645 4315
	<b>JULIE POTTS</b> , <i>Newcastle area</i>	PH. (02) 4982 7120
	<b>ANNE RUSSELL</b> , <i>Port Macquarie</i>	PH. (02) 6581 0123
<i>Qld.</i>	<b>CYNTHIA DELANEY</b> , <i>Mackay - Central/North Region</i>	PH. 0407 035 963
	<b>PAM GARVEN</b> , <i>Rockhampton</i>	PH. (07) 4926 6710
	<b>MARK HOHNKE</b> , <i>Toowoomba</i>	PH. (07) 4632 0906
	<b>DOROTHY MCCORMACK</b> , <i>Gold Coast</i>	PH. (07) 5531 7343
	<b>MICHAELEEM MONSOUR</b> , <i>Noosaville</i>	PH. (07) 5449 7526
	<b>JEANINE RUSH</b> , <i>Townsville</i>	PH. (07) 4772 2287
	<b>NICOLE TOBIN-DONNELLY</b> , <i>Cairns</i>	PH. (07) 4034 2219
<i>Tas.</i>	<b>LEONIE WATSON-PETERS</b> , <i>Devonport</i>	PH. (03) 6424 7378
<i>Vic.</i>	<b>JOHN BREHAUT</b> , <i>Bairnsdale</i>	PH. (03) 5152 6250
	<b>MARGARET BROWN</b> , <i>Bendigo</i>	PH. (03) 5447 7275
	<b>ANTHONY MONEA</b> , <i>Geelong</i>	PH. (03) 5229 6889
	<b>TED MUSGROVE</b> , <i>Echuca</i>	PH. (03) 5482 2009
	<b>DOROTHY ROGERS</b> , <i>Mildura</i>	PH. (03) 5023 3624
	<b>MARGARET WARNER</b> , <i>Bobinawarrah</i>	PH. (03) 5727 3204
<i>W.A.</i>	<b>SUSAN LEWIS</b> , <i>Busselton</i>	PH. (08) 9754 2501
	<b>COLLEEN McCAW</b> , <i>Kalgoorlie</i>	PH. (08) 9091 5339
	<b>HELEN ROACH</b> , <i>Eaton</i>	PH. (08) 9725 1447
<i>New Zealand</i>	<b>DENISE DORE</b> , <i>Dunedin</i>	PH. (03) 488 0679
	<b>DIANE DRAVITSKI</b> , <i>New Plymouth</i>	PH. (06) 757 8511
	<b>MIRIAM DU FEU</b> , <i>Tauranga</i>	PH. (07) 578 6479
	<b>JOCELYN LUDLOW</b> , <i>Hastings</i>	PH. (06) 876 6470
	<b>MARGARET RANSLEY</b> , <i>Hamilton/Waikato region</i>	PH. (07) 843 6156
	<b>CAROL WARD</b> , <i>Trentham</i>	PH. (04) 971 7229

**EXAMINERS:***New South Wales***Adrienne Alexander,**

M.A., M.Mus.Ed., Grad.Dip., B.Mus.Ed.(Merit), A.Mus.A.

**Mitzi Bee,** A.Mus.A., Dip.Mus.Ed.(Sydney Con.)**Heather Boyd,** B.Mus., FTCL, LTCL, A.Mus.A.**Joanne Callinan,** M.Mus.(ACARMP), M.Mus.(NSW),  
Grad.Dip.Ed.(Dist.Syd.), DSCM(Syd.Con.), LTCL, A.Mus.A.(S),  
L.Mus.A., A.Mus.A.(Piano), Jacques-Dalcroze Lic.(T)**Sandra Conwell,**

Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)

**Lily Cowen,** DSCM, ATCL, LTCL, DSME, FFCSE**Michael Forsyth,** B.Mus., Dip.Ed., FTCL, LTCL, A.Mus.A.**Olivia Gauci,** B.Mus.(Ed.)(Syd.), A.Dip.A., A.Mus.A.**Sr. Duchesne Lavin,**

L.Mus.A., FTCL, LTCL, FLCM, M.Mus.Ed., LAGM, MIMT

**Sharyn Macdonald,** LLCM, ALCM, ATCL**Richard Morphew,** L.Mus.A., A.Mus.A., Dip.SME, T.Cert.SMT**Kerrie O'Connor-Brown,** FTCL, LTCL, ATCL, A.Mus.A.**Mark Quarmby,** B.Mus., F.Dip.A., LTCL, A.Mus.A.**Cathy Russell,** ADMT, A.Mus.A.**Suzanne Stein,** BCA(Mus.Perf.)*Queensland***Ronlyn Adams,** B.Mus.(Hons.)**Yvonne Anthony,** A.Dip.A., A.Mus.A.**Denise Collins,** ATCL, A.T.Mus.A., Ex.Cert.Music Guild, FACM**David Cotgreave,** B.Mus.**Regis Danillon,** M.Mus., ARCM(Hons.)**Cynthia Delaney,** ATDA, A.T.Mus.A., Cert. Kodaly Ed.**Caryn Eastman Roberts,**

B.Ed., Dip.Mus.T., Dip.T., LTCL, ATCL, A.Mus.A., A.Mus.TCL

**Julie Eötvös,** LTCL, L.Mus.A., T.Mus.A., A.Mus.A.**Patricia Gough,** ATCL(T)**Karen Henderson,** B.Mus., LYMF**Jack Ingram,**

M.Mus., FATD, FTCL, LTCL(Hons), A.Mus.A.(Piano), A.Mus.A.(Trumpet)

**Janet Jackson,** A.Mus.A.**Lynelle James,** A.Dip.A., ATDA**Robert Keane,** Ph.D.(London), M.Mus.(London), AQCM, A.Mus.A.**David Loveland****Dorothy McCormack,**

FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A., FFCSE, DSME

**Gillian McNamee,** M.Ed., B.Mus., RULM, LTCL**Michaeleem Monsour,** A.Mus.A., FTCL, LTCL, ATCL**Jeanine Rush,** B.Mus., FTCL, LTCL, L.Mus.A., A.Mus.A.**Jacqueline Shevelling,** ATCL(T), A.Mus.A.**Kerry Vann,** Ph.D., M.Mus., B.Mus.(Hons.), B.A., Dip.Ed., FTCL,  
LTCL, ATCL, A.Mus.TCL, A.Mus.A.*South Australia***Margaret Colwell,** LAGM, AGM(Lic.Ex.), ATCL(TD)**Samantha White,** B.Mus., Grad.Dip.Ed.*Tasmania***Glenn Clark,** LCMD, FCMD, L.Dip.A.**Craig Stenton,** LTCL, Dip.T.*Victoria***Barry Archibald,** B.A., B.Ed., M.Ed., DIPT, AAGM, MACE**Margaret Baker,** A.Mus.A., MIMT**Anthony Betros,** F.Dip.A., A.Dip.A., MIMT**David Booth****John Brehaut,** B.Mus.Ed., TPTC, JMC(Yamaha)**Wendy Brentnall-Wood,**

B.Mus.Ed.(Melb.), A.Mus.A., MIMT

**Stefanie Carter,** B.Mus.(Melb.), L.Dip.A., A.Dip.A., L.Mus.A.**Melinda Ceresoli,**

B.Mus., Grad.Dip.Ed., Grad.Cert.Arts, A.Dip.A.

**Cheryl Clark,** B.Ed.(Music)**Andrew Craggs,**

B.A.(Latrobe), A.Dip.A.(Piano), A.Dip.A.(Organ)

**Anne Credlin,** B.Mus., M.Ed., A.Mus.A., MACE**Abe Cytrynowski,** B.A.(Melb.), Dip.Ed.(Melb.), A.Mus.A.**Teresa Filmer,** F.Dip.A., LTCL, LRSM, A.Dip.A., Yamaha Gr.3**Gianna Galea,** B.Mus.(Melb.), A.Mus.A., PCTCL**Von Gargan,** LLCM, ALCM, A.Dip.A.**Tony Gould,** Ph.D.(Latrobe), MA(Monash), B.Mus.(Melb.)**Maureen Grieve,** AUA(Dip.Mus.), A.Mus.A., MIMT**Brendan Hains****Marlana McCarthy,** M.Mus.Ed., B.Mus.(Melb.)**Douglas McGregor,** B.Sc., Dip.Ed.**June McLean,** B.A.(Latrobe), ALCM**Maureen Milton,** OAM, A.Dip.A., A.Mus.A., MIMT**Patricia Mitchell,** B.A.(Mus.), A.Mus.A.(Organ), Dip.Spec.Ed.**Ivor Morgan,**

Mus.Bac.(Melb.), B.Ed.(Mon.), TPTC, STPC, MACE, MIMT

**Belinda Motschall,** B.Mus.(Melb.)**Mark Murphy,** A.Dip.A.

*Victoria* (Continued)**Michelle Nelson,**

B.Mus.(Hons.)(Melb.), L.Mus.A., A.Dip.A., A.Mus.A.

**Rona Ractliffe,** FLCM, LLCM, ALCM**Haydn Reeder,**

Ph.D., B.Mus., Dip.Comp.(Vienna Acad.), M.A.(Latrobe)

**David Reichman,** B.Sc.(Hons.), M.Mus.(Phila.)**Michael Rochford,** B.Ed.(Music)**Dorothy Rogers,** A.Mus.A.**John Siranidis****Michael Smith,** B.Ed.(Mus.), A.Mus.A., MIMT**Chris Sommerville,**

M.Mus., M.Teach., Dip.A., Pgrad.Dip.Teach., Grad.Cert.A.L.L.

**David Urquhart-Jones,** GTCL, LTCL, M.Mus.(Michigan)**Graeme Webster,** B.Mus., B.Ed., A.Mus.A.**Kevin Williams,** B.Mus., A.Mus.A., Dip.Ed., B.Sci.*Western Australia***Ian Catchpole****Valorie Guldbaek,** A.Dip.A., PCMC, Grad.Cert.**Michelle McConnell,** Cert.Mus., ADPA(WA Con.), A.Mus.A.**Jennifer Regterschot,** DMT**Christina Trus,** ATDA, A.Dip.A., A.Mus.A.**Gloria Underwood***New Zealand***Judith Field,** LTCL, A.Mus.TCL, ATCL, FIRMT**Lynda Moorcroft,** L.Mus.A. (Piano), L.Mus.A.(Singing), B.Mus.,  
Dip.Ed., DOAMT, Diplom Stimmbildung (Vienna), Ph.D.(Sydney)**Sharlene Penman,**

B.Mus., LTCL, ATCL, L.Mus.TCL, A.Mus.TCL., LRSM, AIRMT

**Margaret Ransley,** ATCL, AIRMT**Carol Ward,** LTCL, ATCL, AIRMT

**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](mailto:admin@anzca.com) .

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## THEORY OF MUSIC – TERMINOLOGY

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- *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, 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.

**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 Stream**Two-part

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

General Knowledge

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 Stream**Melodic Decoration

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

General Knowledge

The history and elements (eg. rhythm, form, style, 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 Stream****Two-part**

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

**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 Stream****Melodic Decoration**

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

**General Knowledge**

The history and elements of Blues 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; 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.

**Classical Stream**Two-part

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

Set Work

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

2011/12 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1<sup>st</sup> and 2<sup>nd</sup> 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 Stream**Accompaniment

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

Jazz Analysis

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

General Knowledge

The history and elements of the principal Jazz and Latin styles up to 1960. 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 7<sup>th</sup>s on the leading note. Secondary 7<sup>th</sup>s 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, 1<sup>st</sup> 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 6<sup>th</sup> chord will be expected.

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

**ASSOCIATE DIPLOMA** (Continued)

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

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### Technical Work

1. Technical work should be played with a clear, even touch.
2. Where possible, an 8' flute should be used, or any voicing which gives a clear sound. No sustain or reverb should be used.
3. 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

4. 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

5. Except for the *Free Choice* selection, all pieces presented must be drawn from the lists or categories set for the respective grade.
6. Keyboard and Modern Organ candidates **must** use the editions given in the syllabus.
7. A small number of publications listed in the syllabus are no longer in print; these have been retained due to their popularity, and are frequently available, new and/or second-hand, from various internet sites.

### Free Choice Lists

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

### Diploma Examinations

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

### Organ

12. Approval will be given for the use of a registrant where legitimate and unavoidable difficulties prevent registration changes by the candidate. Applications to use a registrant must be submitted with the entry form.

**Organ** (Continued)

13. Preparatory to Grade Three Candidates must be prepared to be examined on an organ with which they are not familiar. Examiners will take this into consideration when assessing the performance.
- Grades Four and Five The instrument for examination should incorporate an appropriate range of tonal colours and other features to enable the candidate to perform the chosen repertoire at the required level.
- Grades Six, Seven, Eight and Diplomas Wherever possible, candidates will be examined on the instrument of their choice, provided the specifications are appropriate to the level.
14. Modern organ candidates may use registration packs and disks prepared prior to the examination for the storage of registrations and rhythm sequences only.

**Digital Keyboard / Piano Syllabus**

15. Grade / Instrument Specifications  
The following is a list of the minimum keyboard range and requirements for each grade.
- Preparatory: four octaves;
  - Preliminary and Grade One: five octaves;
  - Grades Two and Three: five octaves with touch (velocity) sensitivity and sustain pedal;
  - Grade Four: as for Grade Three, or a digital piano may be used.
16. *Single finger chords* must not be used. Candidates must play all notes of each chord.
17. *Chord memory* functions must not be used. Candidates must hold all chords for their written value.
18. ANZCA does not provide instruments for examination. Candidates must provide their own instrument, power adaptor (or new batteries) and keyboard stand.

## SIGHT READING

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- *The standard of sight reading is approximately two grades lower than list pieces. Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise with hands on keys.*
- *Examples for Preparatory to Grade Three are available in ANZCA’s **Modern Organ Sight Reading** book.*

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

**Preliminary** A four-bar phrase will be given in either treble or bass. Keys 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 which the student will read three staves (or two staves for keyboard), but the hands will not come together until the final chord. Time signatures will be 2/4, 3/4 or 4/4 (♩). Keys of C, G or F major and A minor.

*Modern stream* - Single notes, or one arpeggiated or block chord per bar may be given in the bass. Chords will be I, IV, V, V<sup>7</sup> or i, iv, V, V<sup>7</sup> only.

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

*Modern stream* - L.H. to include chord II or ii. Two chords per bar may be given.

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

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

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

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

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

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

## AURAL TESTS

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- *Example aural tests are available in the ANZCA Aural Tests - All Instruments book.*

### 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)

2. The candidate will create a melody in the key of C major, using a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass: one octave from middle C.
3. The candidate will identify the following chord progressions played, in simple style, by the examiner. Major keys only will be used.  
(a) I-IV-V-I (b) I-IV-V<sup>7</sup>-I (c) I-ii-V-I (d) I-ii-V<sup>7</sup>-I (ii = minor)
4. 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**

1. The candidate will create a melody in a major key of his/her own choice, using a four-bar rhythm presented by the examiner. A simple accompaniment will be required.
2. The candidate will identify the following chord progressions played, in simple style, by the examiner. Minor keys only will be used.  
(a) i-iv-V-i (b) i-iv-V<sup>7</sup>-i (c) i-ii-V-i (d) i-ii-V<sup>7</sup>-i
3. 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.
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 in a minor key of his/her own choice, using a four-bar rhythm presented by the examiner. A simple accompaniment will be required.
2. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.
3. The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7<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.
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**

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- *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.*

### **Preparatory**

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

### **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 a basic definition 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.

*Keyboard and Modern Organ* - A basic definition of the style of each piece eg. Blues, Jazz etc.

*Church Organ only* - A basic definition of the form of each piece performed.

### **Grade Five**

As for the previous grade, with the inclusion of the structure of each piece performed; all major, minor and perfect intervals; recognition of chords IV, V and I, and perfect and plagal cadences, in any piece performed (tonic key only). 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.

**GENERAL KNOWLEDGE** (Continued)**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.

**Grade Seven**

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

*Keyboard and Modern Organ* - An understanding of the origins and development of each style (eg. Latin, Blues etc.).

*Church Organ only* - General questions on fugue and first movement form.

**Grade Eight**

*Keyboard and Modern Organ* - As for the previous grade, with a knowledge of the greatest exponents of the styles performed, right up to the present day.

*Church Organ only* - 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**

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

# ARPEGGIO EXERCISES

## Preparatory

R.H. 3 5 1 3 5 3 1  
1 3 5 3 1

L.H. 3 5 1 3 5 3 5  
5 3 1 3 5

*(One octave lower)*

## Preliminary

R.H. 5 5 1 3 5 3 1 1 2 5 2 1 1 3 5 3 1  
3 1 1 3 5 3 1

L.H. 1 3 5 5 3 1 3 5 5 2 1 2 5  
3 5 1 3 5 5 2 1 2 5

*(One octave lower)*

## Grade One

R.H. 1 3 5 1 2 5 1 3 5 1 3 5 5 3 1 5 3 1 5 2 1 5 3 1 1  
3

L.H. 5 3 1 5 3 1 5 2 1 5 3 1 1 3 5 1 2 5 5 1 3 5 1 3 5 5

*(One octave lower)*

## Grade Two

R.H. 1 2 3 5 1 2 4 5 1 2 4 5 5 3 2 1 5 4 2 1 5 3 2 1 1  
5

L.H. 5 4 2 1 5 4 2 1 5 3 2 1 1 2 4 5 1 2 3 5 1 2 4 5 1 2 4 5 5

*(One octave lower)*

**PREPARATORY***Duration: 15 minutes*

*ANZCA publications relevant to this level:*

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

**Technical Work** (20 marks)

- See the Modern Pianoforte Syllabus, page 36.

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

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

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

BAKER, K. Complete Keyboard Player Book 1 - New Revised Edition, The

Blowin' in the Wind; Let It Be; Mr Tamborine Man; Where Have All the Flowers Gone  
(Wise AM965965/Music Sales)

C.K.P. Book 2 - New Revised Edition Love Me Tender; Scarborough Fair/Canticle (AM963193)

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

**List B** (18 marks)

- A solo chosen from the Preparatory Modern Pianoforte List. The left hand/bass must be played as written. The rhythm unit must **not** be used.

**List C** (18 marks)

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

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

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

**PRELIMINARY**

Duration: 15 minutes

ANZCA publications relevant to this level:

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

**Technical Work** (20 marks)

- See the Modern Pianoforte Syllabus, page 38.

**Notes on Lists**

- Candidates should be encouraged to embellish their pieces where appropriate.

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

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

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

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

C.K.P. Book 1 - New Revised Edition Can You Feel the Love Tonight; Imagine (AM965965)

C.K.P. Book 2 - New Revised Edition

Candle in the Wind; Get Back; In the Midnight Hour; Rock Around the Clock (AM965976)

C.K.P. Songbook 1 Cecilia; Imagine; The 59<sup>TH</sup> Street Bridge Song (Feelin' Groovy) (AM39116)

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

**List B** (18 marks)

- A solo chosen from the **Blues** category of the Preliminary Modern Pianoforte List. The left hand/bass must be played as written. The rhythm unit **must not** be used.

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

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

**or**

- A solo chosen from the **Pop and Rock** or **Boogie** categories of the Preliminary Modern Pianoforte List. The left hand/bass must be played as written. Rhythm unit is optional.

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

**GRADE ONE**

Duration: 15 minutes

*ANZCA publications relevant to this level:*

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

**Technical Work** (20 marks)

- See the Modern Pianoforte Syllabus, page 40.

**Notes on Lists**

- Candidates should be encouraged to embellish their pieces where appropriate.

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

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

BAKER, K. Complete Keyboard Player The Beach Boys, The

In My Room; The Sloop John 'B'; Wendy (Wise AM928532/Music Sales)

C.K.P. Book 2 - New Revised Edition How Deep is Your Love (AM965976)

C.K.P. Book 3 - New Revised Edition Hava Nagila; Ob-La-Di, Ob-La-Da; Yesterday (AM965998)

C.K.P. Songbook 3 By the Time I Get to Phoenix; I'm Beginning to See the Light; Love is Blue; You are the Sunshine of My Life; You Light Up My Life (AM39132)

C.K.P. Songbook 4 Fascination; The Power of Love; Yesterday (AM62654)

Great Australian Song Book, The Kumbaya; We're Happy Little Vegemites

(Wise MS04140/Music Sales)

**List B** (18 marks)

- A solo chosen from the **Blues** or **Boogie** categories of the Grade One Modern Pianoforte List. The left hand/bass must be played as written. The rhythm unit must **not** be used.

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

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

**or**

- A solo chosen from the **Pop and Rock** or **Ragtime** categories of the Grade One Modern Pianoforte List. The left hand/bass must be played as written. Rhythm unit is optional.

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

**GRADE TWO**

Duration: 20 minutes

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 - Grade Two
- Big Band Blues - *Glenn R. Hunter*
- ANZCA Modern Pianoforte Sight Reading, Gr.2-3
- ANZCA Aural Tests - All Instruments

**Technical Work** (20 marks)

- See the Modern Pianoforte Syllabus, page 43.

**Notes on Lists**

- Candidates should be encouraged to embellish their pieces where appropriate.

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

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

BAKER, K. Complete Keyboard Player The Beach Boys, The Barbara Ann; Wouldn't It Be Nice  
(Wise AM928532/Music Sales)

C.K.P. Book 3 - New Revised Edition (Everything I Do) I Do It For You; Mamma Mia;  
Star Wars (Main Theme); When I'm Sixty-Four; The Winner Takes It All (AM965998)

C.K.P. Book 4 Greensleeves; MacNamara's Band; When You Wish Upon a Star (AM68552)

Busking for Special Occasions Happy Birthday to You; Knees Up Mother Brown

(Wise AM29596/Music Sales)

Great Australian Song Book, The A Little Ray of Sunshine; A Pub with No Beer; Botany Bay;  
Burn for You; Can't Get You Out of My Head; I Am Australian; It's a Long Way to the Top;  
Love is in the Air; No Man's Land/The Green Fields of France; Redback on the Toilet Seat;  
Sadie the Cleaning Lady; Six White Boomers; Sorrento Moon; Sun Arise;

Tenterfield Saddler; To Her Door; The Wild Colonial Boy; You're the One That I Want  
(Wise MS04140/Music Sales)

**List B** (18 marks)

- A solo chosen from the **Blues** or **Boogie** categories of the Grade Two Modern Pianoforte List. The left hand/bass must be played as written. The rhythm unit must **not** be used.

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

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

**or**

- A solo chosen from the **Pop and Rock** or **Ragtime** categories of the Grade Two Modern Pianoforte List. The left hand/bass must be played as written. Rhythm unit is optional.

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



**GRADE THREE**

Duration: 20 minutes

ANZCA publications relevant to this level:

- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 - Grade Three
- All That Jazz - *Glenn R. Hunter*
- Dial "J" for Jazz - *Glenn R. Hunter*
- ANZCA Modern Pianoforte Sight Reading, Gr.2-3
- ANZCA Aural Tests - All Instruments

**Technical Work** (20 marks)

- See the Modern Pianoforte Syllabus, page 46.

**Notes on Lists**

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

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

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

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

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

C.K.P. Songbook 6 Evergreen; I Feel Pretty; Maria; There, I've Said It Again (AM69998)

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

Great Australian Song Book, The Absolutely Everybody; And the Band Played Waltzing Matilda; Black Fingernails, Red Wine; Click Go the Shears; Don't Dream It's Over; Down Under; Home Among the Gumtrees; I Still Call Australia Home; I Was Only Nineteen; Jake the Peg; *Neighbours* Theme; Real Thing (The); Reckless; Scar; Sounds of Then (This is Australia); Spicks and Specks; Throw Your Arms Around Me; Tie Me Kangaroo Down, Sport; Touch of Paradise; Waltzing Matilda; What About Me?; With My Swag All On My Shoulder; You're the Voice (Wise MS04140/Music Sales)

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

**or**

- A solo chosen from the **Ragtime** or **Jazz and Popular Standards** categories of the Grade Three Modern Pianoforte List. Rhythm unit optional.

**List B** (18 marks)

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

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

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

**or**

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

**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***GRADE FOUR***Duration: 25 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Pianoforte Technical Work
- ANZCA Modern Pianoforte Series 2 - Grade Four
- All That Jazz - *Glenn R. Hunter*
- Dial "J" for Jazz - *Glenn R. Hunter*
- ANZCA Modern Pianoforte Sight Reading, Gr.4-5
- ANZCA Aural Tests - All Instruments

**Technical Work** (18 marks)

- See the Modern Pianoforte Syllabus, page 50.

**Notes on Lists**

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

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

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

BAKER, K. Complete Keyboard Player Book 4, The Ain't Misbehavin'; Bali Ha'i  
(Wise AM68552/Music Sales)

C.K.P. Songbook 6 Once in a Lifetime (AM69998)

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

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

Great Australian Song Book, The Advance Australia Fair; All My Friends are Getting Married; All Out of Love; Along the Road to Gundagai; April Sun in Cuba; The Carnival is Over; Don't Cry Out Loud; Friday on My Mind; Great Southern Land; Hopelessly Devoted to You; Skippy the Bush Kangaroo; Woman (Wise MS04140/Music Sales)

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

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

**or**

- A solo chosen from the **Ragtime** or **Jazz and Popular Standards** categories of the Grade Four Modern Pianoforte List. Rhythm unit optional.

**List B** (14 marks)

- A solo chosen from the **Blues** or **Boogie** categories of the Grade Four Modern Pianoforte List. The left hand/bass must be played as written. Rhythm unit is optional.

**List C** (14 marks) *One of the following options:*

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

**or**

- A solo chosen from the **Pop and Rock** or **Latin American** categories of the Grade Four Modern Pianoforte List. The left hand/bass must be played as written. Rhythm unit is optional.

**List D** (14 marks)

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

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

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

**PREPARATORY***Duration: 10 minutes*

*ANZCA publications relevant to this level:*

- **ANZCA Organ Technical Work**
- **ANZCA Modern Organ Sight Reading, Prep. - Gr.3**
- **ANZCA Aural Tests - All Instruments**

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

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

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

Hands separately, ascending and descending. Compass one octave.

Contrary motion - Major: C. Compass one octave.

Triads Major: C and G. Root position, hands separately.

Arpeggio Exercise Major: C. Hands separately. *See page 27*

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

Triads Major: C and G. Root position, hands separately, from memory.

**List** (18 marks each)

**Three** (3) solos to be selected from the following list and presented for examination.

- Candidates should be encouraged to embellish their pieces where appropriate.

BAKER, K. Complete Organ Player Book One, The Barcarolle; Lightly Row  
(Wise AM961994/Music Sales)

PALMER-HUGHES. Easy Solos for Spinet Organ Book 1 Buffalo Boy; Donkey; Grey Goose;  
Hokey Pokey; Indian Song; Jumping Beans; Liza Jane; Melody; Old Blue (Alfred 00-158)  
Spinet Organ Course Book One *Any one* (00-101)

**or**

Any solo from beginners' books, such as the albums listed above.

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

**PRELIMINARY***Duration: 15 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Organ Technical Work
- ANZCA Modern Organ Sight Reading, Prep. - Gr.3
- ANZCA Aural Tests - All Instruments

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

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

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

Hands separately, ascending and descending. Compass two octaves.

Contrary motion - Major: C and G. Harmonic minor: E. Compass one octave.

Triads C and G. To be played in major form; then, at the examiner's request, converted to minor. Tonic pedal with any inversion, hands separately.

Arpeggio Exercises Major: C. Minor: A. Hands separately. *See page 27*

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

Triads C and G. To be played in major form; then, at the examiner's request, converted to minor. Tonic pedal with any inversion, hands separately, from memory.

**List** (18 marks each)

**Three** (3) solos to be selected from the following list and presented for examination.

- Candidates should be encouraged to embellish their pieces where appropriate.

BAKER, K. Complete Organ Player Book One, The

Eight Days a Week; Super Trouper (Wise AM961994/Music Sales)

C.O.P. Songbook Vol. 1 A Gordon for Me; Let Him Go, Let Him Tarry; Mary's Boy Child; She'll Be Coming 'Round the Mountain; The Sloop John B (AM30511)

C.O.P. Songbook Vol. 1 Series Two

And I Love Her; Banks of the Ohio; Edelweiss; Puff the Magic Dragon (AM33721)

BRIMHALL, J. Organ Method Book 1 Drifting; Kum Ba Yah; Lightly Row; Little Waltz; Scarborough Fair; Waltz on the C Chord; Waltz on the G Chord (EMI E17692)

Book 2 Michael Row the Boat Ashore (E17693)

PALMER-HUGHES. Easy Solos for Spinnet Organ Book 1

A-Hunting We Will Go; Mexican Polka (Alfred 00-158)

Book 2 Organ Grinder's Hoe Down; Jesse James (00-159)

Spinnet Organ Course Book Two

Black Hawk Waltz; Camptown Races; Can Can; Come to the Sea; Tourelay (00-102)

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

**GRADE ONE**

Duration: 15 minutes

*ANZCA publications relevant to this level:*

- ANZCA Organ Technical Work
- ANZCA Modern Organ Sight Reading, Prep. - Gr.3
- ANZCA Aural Tests - All Instruments

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

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

Scalés Major: G, D and F. Harmonic minor: D and G. Melodic minor: A and E.

Hands separately, ascending and descending. Compass two octaves.

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

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

Triads G and D. To be played in major form; then, at the examiner's request, converted to minor. Tonic pedal with any inversion, hands separately.

Arpeggio Exercises Major: C. Minor: E. Hands separately. *See page 27*

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

Triads G and D. To be played in major form; then, at the examiner's request, converted to minor. Tonic pedal with any inversion, hands separately, from memory.

**List** (18 marks each)

**Three** (3) contrasting solos to be selected from the following list and presented for examination.

- Candidates should be encouraged to embellish their pieces where appropriate.
- At least one piece should include use of the rhythm unit.

BAKER, K. Complete Organ Player Book Two, The

Sing; Yellow Submarine (Wise AM19449/Music Sales)

C.O.P. Songbook Vol. 1

Annie's Song; Galway Bay; I Love You Because; On the Sunny Side of the Street;

Raindrops Keep Falling on My Head; Shadow Waltz; Smile; Streets of London (AM30511)

C.O.P. Songbook Vol. 1 Series Two

That Lucky Old Sun; The Surrey with the Fringe on Top (AM33721)

BRIMHALL, J. Organ Method Book 1

Boogie Beat; Du, Du Liegst Mir Im Herzen; When the Saints Go Marching In (EMI E17692)

Book 2 A-Hunting We Will Go; Over the Hills (E17693)

Book 3 The Music Box (E17694)

PALMER-HUGHES. Easy Solos for Spinnet Organ Book 2 The Caissons Go Rolling Along;

Big Pow-Wow\*; London Bridge; Old Time Religion\*; Row, Row, Row Your Boat\*

\*For each of these pieces, both pages must be played. (Alfred 00-159)

Spinnet Organ Course Book Three Chiapanecas; Echo Waltz; My Wild Irish Rose;

Old McDonald; Shortnin' Bread; Sidewalks of New York (00-103)

Book Four La Spagnola; Ta-Ra-Ra-Boom-De-Ay (00-104)

**GRADE ONE** (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***GRADE TWO***Duration: 20 minutes*

*ANZCA publications relevant to this level:*

- **ANZCA Organ Technical Work**
- **ANZCA Modern Organ Sight Reading, Prep. - Gr.3**
- **ANZCA Aural Tests - All Instruments**

**Technical Work** (20 marks)Scales Major: A, E and F. Harmonic and melodic minor: G and C.

Hands separately and together, compass two octaves.

Chromatic: D. Hands separately, compass two octaves.

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

Tonic pedal with any inversion, hands separately.

Arpeggio Exercises Major: C. Minor: A. Hands separately. *See page 27*Pedal Exercises As set in the *ANZCA Organ Technical Work* book.**List** (18 marks each)**Three** (3) solos in all, to be selected from at least **two** (2) of the following categories.

- Candidates should be encouraged to embellish their pieces where appropriate.
- At least one piece should include use of the rhythm unit.

**Pop and Rock** (Category 1)All-Time Standards - Easy Organ Where or When (Hal Leonard HL00199015)BAKER, K. Complete Organ Player Book Two, The Three Coins in the Fountain  
(Wise AM19449/Music Sales)C.O.P. Anthology

I Just Called to Say I Love You; The Lady in Red; To All the Girls I've Loved Before (AM89576)

C.O.P. Easy Listening Love is Blue (AM84781)C.O.P. Left Hand and Toe Supplement Book 1

All Kinds of Everything; Chitty Chitty Bang Bang; From Both Sides Now (AM19506)

C.O.P. Songbook Vol. 1 Series Two Hello Goodbye; Money Money Money (AM33721)C.O.P. Songbook Vol. 2 Series Two Do Re Mi (AM33739)Home Organist Library Vol. 2: Love Songs My Way (AM23920)H.O.L. Vol. 9: Beatles Songs\* Ticket to Ride; Yesterday (NO18186)\*Also available in The Beatles Greats for Organ (NO90691).

**GRADE TWO** (Continued)**Pop and Rock** (Continued)

BRIMHALL, J. Organ Method Book 2 Secret Agent (EMI E17693)

Book 3 Valley of Tears (E17694)

Broadway Classics - Easy Organ I Whistle a Happy Tune; Oklahoma (Hal Leonard HL00199014)

NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ Disco Drive (Eldon)

**Swing** (Category 2)

All-Time Standards - Easy Organ All of Me (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Gershwin, The

But Not for Me; Embraceable You (Wise AM69113/Music Sales)

C.O.P. Anthology I Can't Stop Loving You (AM89576)

C.O.P. Songbook Vol. 1 Series Two

Be-Bop-A-Lula; Singin' In the Rain; With a Little Help from My Friends (AM33721)

Home Organist Library Vol. 20: West End Show Tunes I'd Do Anything (AM91529)

H.O.L. Vol. 34: Film & TV Themes A Fine Romance (AM950510)

BRIMHALL, J. Organ Method Book 3 Not Too Blue (EMI E17694)

**Waltz and Jazz Waltz** (Category 3)

All-Time Standards - Easy Organ True Love (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Two, The

Eternally; Moulin Rouge Waltz (Wise AM19449/Music Sales)

C.O.P. Easy Listening He'll Have to Go (AM84781)

Home Organist Library Vol. 28: Music Hall Magic I'll Be Your Sweetheart (AM936045)

H.O.L. Vol. 34: Film & TV Themes Moon River (AM950510)

Broadway Classics - Easy Organ Edelweiss; Hello, Young Lovers (Hal Leonard HL00199014)

Joy of Organ Music, The Fascination (Yorktown Press YK21095/Music Sales)

NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ Misty Day (Eldon)

PALMER-HUGHES. Spinet Organ Course Book Four Cielito Lindo (Alfred 00-104)

Book Five Just a Song at Twilight (00-105)

Yamaha Electone Repertoires Grade 9 Moon River (Yamaha 17-462)

**March** (Category 4)

Broadway Classics - Easy Organ Get Me to the Church on Time (Hal Leonard HL00199014)

Joy of Organ Music, The

Pomp and Circumstance; Yankee Doodle Dandy (Yorktown Press YK21095/Music Sales)

PALMER-HUGHES. Spinet Organ Course Book Four Julida Polka (Alfred 00-104)

**Latin American** (Category 5)

BAKER, K. Complete Organ Player Songbook Vol. 4, The

The Girl from Ipanema; Meditation; So Nice (Wise AM62654/Music Sales)

C.O.P. Songbook Vol. 2 Series Two Fools Rush In; Guantanamo (AM33739)

Joy of Organ Music, The Mexican Hat Dance (Yorktown Press YK21095/Music Sales)

NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ Fax Blues (Eldon)



**GRADE TWO** (Continued)**Classic** (Category 6)

BAKER, K. Home Organist Library Vol. 13: Classical Themes Piano Concerto - Grieg;  
 Jupiter; Piano Concerto no.1 - Tchaikowsky; Polovetsian Dances (Wise AM88924/Music Sales)  
Joy of Organ Music, The Greensleeves; Londonderry Air (Yorktown Press YK21095/Music Sales)  
 PALMER-HUGHES. Spinnet Organ Course Book Five Country Gardens (Alfred 00-105)

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

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

**GRADE THREE**

*Duration: 20 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Organ Technical Work
- ANZCA Modern Organ Sight Reading, Prep. - Gr.3
- ANZCA Aural Tests - All Instruments

**Technical Work** (20 marks)

Scales Major: E, B flat and E flat. Harmonic and melodic minor: C and F.

Hands separately and together, compass two octaves.

Harmonic and melodic minor: B flat. Hands separately, compass two octaves.

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

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

- All scales above: minimum speed of MM 66 in semiquavers.

Contrary motion - Major: E, B flat and E flat. Harmonic minor: C and F. Compass two octaves.

Harmonic minor: B flat. Compass one octave.

- Minimum speed of MM 52 in semiquavers.

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

Hands separately, compass two octaves.

- Minimum speed of MM 52 in semiquavers.

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.

Tonic pedal with any inversion, hands separately.

Pedal Exercises As set in the *ANZCA Organ Technical Work* book.

**GRADE THREE** (Continued)**List** (18 marks each)

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

- At least **one** piece **must** contain embellishment (eg. by adding an introduction, coda, harmony notes, rhythms etc.).
- Pieces with a single-note melodic line should be ‘filled out’ with added harmony notes wherever applicable.
- At least one piece should include use of the rhythm unit.

**Pop and Rock** (Category 1)

All-Time Standards - Easy Organ I’ll Remember April; I’ve Grown Accustomed to Her Face; September Song; Solitude (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Four, The Sunny (Wise AM19464/Music Sales)

C.O.P. Anthology Against All Odds; Always On My Mind; Candle in the Wind;

Cathy’s Clown; Right Here Waiting; Uptown Girl (*with repeat*) (AM89576)

C.O.P. Easy Listening Spanish Harlem (AM84781)

C.O.P. Favourite Pieces The Music of the Night (AM939213)

C.O.P. Gershwin It Ain’t Necessarily So (AM69113)

C.O.P. Left Hand and Toe Supplement Book 1 I Will Wait for You (AM19506)

C.O.P. Solid Gold Classics Book 1

Diana; I Say a Little Prayer; There’s Always Something There to Remind Me (AM84591)

C.O.P. Solid Gold Classics Book 3 I Just Don’t Know What to Do With Myself; Mandy; Rocket Man; Ships; Wake Up Little Susie (AM84617)

C.O.P. Songbook Vol. 4 Clair (AM62654)

C.O.P. Songbook Vol. 2 Series Two The Sounds of Silence (AM33739)

C.O.P. Songbook Vol. 4 Series Two I Don’t Know How to Love Him; Song for Guy (AM34091)

Home Organist Library Vol. 9: Beatles Songs\*

Get Back; Help; Lady Madonna; Let It Be (NO18186)

*\*Also available in The Beatles Greats for Organ (NO90691).*

H.O.L. Vol. 10: Showtunes I’ll Never Fall in Love Again (AM34406)

H.O.L. Vol. 16: Abba

Fernando; Gimme! Gimme! Gimme!; Knowing Me, Knowing You; S.O.S. (AM91920)

H.O.L. Vol. 20: West End Show Tunes Peggy Sue; Superstar (AM91529)

H.O.L. Vol. 25: Beatles Greats\* Girl (NO90572)

*\*Also available in The Beatles Greats for Organ (NO90691).*

H.O.L. Vol. 30: Great Film Themes Chariots of Fire; How Deep is Your Love? (AM937211)

H.O.L. Vol. 32: Pop Classics 3 Common People; Don’t Look Back in Anger; One Sweet Day; Think Twice; Wonderwall (AM937101)

H.O.L. Vol. 34: Film & TV Themes

Footloose; Speak Softly Love; Star Trek; Where Do I Begin? (AM950510)

**Broadway Classics - Easy Organ**

Climb Ev’ry Mountain; I Could Have Danced All Night (Hal Leonard HL00199014)

NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ Foot Tapper (Eldon)

Phantom of the Opera, The All I Ask of You; Masquerade (Hal Leonard HL00290300)

Yamaha Electone Repertoires Grade 9 Baby Elephant Walk; Love Letters; Love Story;

Love Theme from *The Godfather*; Ready to Take a Chance Again; Star Trek (Yamaha 17-462)

**GRADE THREE** (Continued)**Swing** (Category 2)

All-Time Standards - Easy Organ I'm Gonna Sit Right Down and Write Myself a Letter;  
Old Devil Moon; Stompin' at the Savoy; A String of Pearls; There's a Small Hotel  
(Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Three, The Drifting and Dreaming  
(Wise AM19456/Music Sales)

C.O.P. Book Four Take Me Home, Country Roads (AM19464)

C.O.P. Anthology Bye Bye Love; He's a Tramp; Stars Fell on Alabama;  
That Ole Devil Called Love; Your Cheatin' Heart (AM89576)

C.O.P. Easy Listening King of the Road; There, I've Said It Again; Unforgettable (AM84781)

C.O.P. Gershwin

Someone to Watch Over Me; They Can't Take That Away From Me (AM69113)

C.O.P. Left Hand and Toe Supplement Book 1 Secret Love (AM19506)

C.O.P. Solid Gold Classics Book 1 Hit the Road Jack (AM84591)

C.O.P. Songbook Vol. 4 Moonlight Serenade (AM30545)

C.O.P. Songbook Vol. 2 Series Two Bibbidi-Bobbidi-Boo (AM33739)

C.O.P. Songbook Vol. 4 Series Two

Everything is Beautiful; Happy Talk; This Ole House (AM34091)

Home Organist Library Vol. 2: Love Songs Stardust (AM23920)

H.O.L. Vol. 8: Blues Solos Heartbreak Hotel; Mood Indigo (AM29646)

H.O.L. Vol. 9: Beatles Songs\* Penny Lane (NO18186)

*\*Also available in The Beatles Greats for Organ (NO90691).*

H.O.L. Vol. 10: Showtunes Cabaret; Singin' in the Rain (AM34406)

H.O.L. Vol. 16: Abba Hasta Mañana; I Do, I Do, I Do, I Do, I Do (AM91920)

H.O.L. Vol. 28: Music Hall Magic Lily of Laguna (AM936045)

H.O.L. Vol. 34: Film & TV Themes Luck Be a Lady (AM950510)

Broadway Classics - Easy Organ Bewitched; Get Me to the Church on Time;

The Lady is a Tramp; Thank Heaven for Little Girls (Hal Leonard HL00199014)

Joy of Organ Music, The Boogie Woogie Martian Star (Yorktown Press YK21095/Music Sales)

**Waltz and Jazz Waltz** (Category 3)

All-Time Standards - Easy Organ

Always; Look to the Rainbow; Try to Remember; What'll I Do? (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Three, The Cruising Down the River  
(Wise AM19456/Music Sales)

C.O.P. Anthology Funny Familiar Forgotten Feelings (AM89576)

C.O.P. Easy Listening Tulips from Amsterdam (AM84781)

C.O.P. Left Hand and Toe Supplement Book 1 What the World Needs Now (AM19506)

Home Organist Library Vol. 2: Love Songs

Answer Me; Hi-Lili, Hi-Lo; It's All in the Game (AM23920)

H.O.L. Vol. 9: Beatles Songs\* Norwegian Wood (NO18186)

*\*Also available in The Beatles Greats for Organ (NO90691).*

H.O.L. Vol. 10: Showtunes I Feel Pretty (AM34406)

H.O.L. Vol. 30: Great Film Themes ET (Theme) (AM937211)

H.O.L. Vol. 34: Film & TV Themes The Addams Family Waltz (AM950510)

**GRADE THREE** (Continued)**Waltz and Jazz Waltz** (Continued)

Broadway Classics - Easy Organ Hello, Young Lovers; I Still See Elisa; Wunderbar  
(Hal Leonard HL00199014)

NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ Jazz Waltz

Microstyles 1 for Electronic Organ Oriental Flower (Eldon)

Phantom of the Opera, The Prima Donna (Hal Leonard HL00290300)

**March** (Category 4)

BAKER, K. Complete Organ Player Book Three, The The Entertainer (Wise AM19456/Music Sales)

C.O.P. Anthology Food Glorious Food (AM89576)

C.O.P. Marches Liberty Bell; Stars and Stripes (AM65822)

Home Organist Library Vol. 20: West End Show Tunes Do You Hear the People Sing?  
(AM91529)

H.O.L. Vol. 28: Music Hall Magic I Do Like to Be Beside the Seaside; Ta-Ra-Ra Boom De-Ay  
(AM936045)

H.O.L. Vol. 30: Great Film Themes Star Wars (Main Theme) (AM937211)

H.O.L. Vol. 34: Film & TV Themes The Raiders March (AM950510)

Joy of More Organ Music, The Radetzky March (Yorktown Press YK21210/Music Sales)

**Latin American** (Category 5)

BAKER, K. Complete Organ Player Book Three, The

And I Love You So; My Way; Never On a Sunday (Wise AM19456/Music Sales)

C.O.P. Anthology I'll Remember April; Maria; Till There Was You (AM89576)

C.O.P. Easy Listening The Hawaiian Wedding Song (AM84781)

C.O.P. Left Hand and Toe Supplement Book 1 From Russia With Love (AM19506)

C.O.P. Solid Gold Classics Book 3 Watch What Happens (AM84617)

C.O.P. Songbook Vol. 4 Series Two Climb Ev'ry Mountain (AM34091)

Home Organist Library Vol. 30: Great Film Themes La Bamba (AM937211)

Joy of More Organ Music, The La Cumparsita (Yorktown Press YK21210/Music Sales)

**Classic** (Category 6)

BAKER, K. Home Organist Library Vol. 13: Classical Themes

Spartacus; Swan Lake; Symphony no. 40 (Wise AM88924/Music Sales)

Joy of More Organ Music, The Morning Mood; On Wings of Song; Symphony no. 40  
(Yorktown Press YK21210/Music Sales)

NORRIS, J. Opera Gala Book One Drinking Song - Verdi (Stainer & Bell H331)

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

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

**GRADE FOUR**

Duration: 25 minutes

ANZCA publications relevant to this level: • **ANZCA Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments**

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

Scales Major: B, E flat and A flat. Harmonic and melodic minor: B, B flat and E flat.

Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending, using the expression pedal.

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

- All scales above: minimum speed of MM 72 in semiquavers.

Contrary motion - Major: B, E flat and A flat. Harmonic minor: B, B flat and E flat.

Compass one octave.

- Minimum speed of MM 52 in semiquavers.

Arpeggios Major and minor: A, E and F. Root position.

Hands separately and together, compass two octaves.

- Minimum speed of MM 52 in semiquavers.

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

- major to minor to a) diminished; or b) minor 7<sup>th</sup>.
- major to a) augmented; or b) 7<sup>th</sup> (ie. A<sup>7</sup>, E<sup>b7</sup>).

Tonic pedal with any inversion, hands separately and together.

Pedal Exercises As set in the *ANZCA Organ Technical Work* book.

Improvisation

The candidate will be given an eight bar melodic line, with chord symbols above the staff. The candidate will then play this melody with a suitable simple accompaniment pattern of their own choice. An introduction and/or coda may be added, but is not compulsory.

The candidate may sight read the melody line (right hand **only**) before commencing.

Harmony: tonic, subdominant, dominant and dominant 7<sup>th</sup> chords only.

Time signatures: 3/4 and 4/4.

Major keys: C, G and F. Minor keys: A, E and D.

List (14 marks each)

**Three** (3) solos to be selected from **three** of the following categories, and one **Free Choice** piece.

**Four pieces in all.**

- Candidates **must** embellish the printed music where appropriate (eg. by adding an introduction, coda, rhythmic and harmonic changes, etc.).
- Full marks will **not** be allotted to pieces which obviously require embellishment and are played as written.
- At least one piece should include use of the rhythm unit.

**GRADE FOUR** (Continued)**Pop and Rock** (Category 1)

All-Time Standards - Easy Organ Gigi (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Four, The

Feelings; A Hard Day's Night; Spinning Wheel (Wise AM19464/Music Sales)

C.O.P. Anthology Theme from *Neighbours* (AM89576)

C.O.P. Favourite Pieces The Wind Beneath My Wings (AM939213)

C.O.P. Songbook Vol. 2 I Want to Hold Your Hand; Imagine; Mamma Mia; Sailing (AM30529)

C.O.P. Songbook Vol. 4 A Man and a Woman; Just the Way You Are; Something (AM30545)

C.O.P. Songbook Vol. 2 Series Two Woman; You Are the Sunshine of My Life (AM33739)

Home Organist Library Vol. 2: Love Songs (There's) Always Something There to Remind Me;

Can't Get Used to Losing You; Can't Help Falling in Love (AM23920)

H.O.L. Vol. 9: Beatles Songs\* All You Need Is Love; I Want to Hold Your Hand; She Loves You (NO18186) \*Also available in The Beatles Greats for Organ (NO90691).

H.O.L. Vol. 16: Abba Chiquitita; Dancing Queen; Honey Honey; Ring Ring; Super Trouper; Thank You for the Music (AM91920)

H.O.L. Vol. 20: West End Show Tunes On My Own; The Phantom of the Opera (AM34406)

H.O.L. Vol. 23: The Beach Boys Barbara Ann; Fun, Fun, Fun; Help Me Rhonda (AM929775)

H.O.L. Vol. 25: Beatles Greats\* Do You Want to Know a Secret? (NO90572)

\*Also available in The Beatles Greats for Organ (NO90691).

H.O.L. Vol. 30: Great Film Themes Circle of Life; Maria; A Whole New World (AM937211)

H.O.L. Vol. 32: Pop Classics 3 Cecilia (AM937101)

H.O.L. Vol. 34: Film & TV Themes

Can You Feel the Love Tonight; Where Everybody Knows Your Name (AM950510)

Broadway Classics - Easy Organ Bali Ha'i; Do-Re-Mi; How Are Things in Glocca Morra;

I Loved You Once in Silence; It Might as Well Be Spring; Just in Time; People

(Hal Leonard HL00199014)

Disney's Movie Magic for Electone arr. J. Lok. Under the Sea (Music Plaza, Singapore)

NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ Stick Together

Microstyles 1 for Electronic Organ Heavy Work (Eldon)

PALMER-HUGHES. Spinet Organ Course Book Six Cotton-Eyed Joe (Alfred 00-106)

Phantom of the Opera, The The Music of the Night; The Point of No Return;

Wishing You Were Somehow Here Again (Hal Leonard HL00290300)

Wonderful Standards - Organ Autumn Leaves; My Romance (Hal Leonard HL00199011)

**Swing** (Category 2)

All-Time Standards - Easy Organ Cheek to Cheek; I'm Sitting on Top of the World;

On a Clear Day; Stardust; Tuxedo Junction (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Book Four, The Ob-La-Di, Ob-La-Da (Wise AM19464/Music Sales)

C.O.P. Anthology The Candy Man (*with repeat*) (AM89576)

C.O.P. Gershwin I Got Plenty o' Nuttin' (*with repeat*); I Got Rhythm; Oh, Lady Be Good;

The Man I Love; Strike Up the Band; Swanee; They All Laughed (AM69113)

C.O.P. Songbook Vol. 2 Blue Moon (AM30529)

C.O.P. Songbook Vol. 4 These Foolish Things (AM30545)

C.O.P. Songbook Vol. 4 Series Two Moonglow; When I'm Sixty-Four (AM34091)

Home Organist Library Vol. 2: Love Songs Non Dimenticar (AM23920)

**GRADE FOUR** (Continued)**Swing** (Continued)

BAKER, K. Home Organist Library Vol. 8: Blues Solos

Angel Eyes; Honky Tonk Women; Opus de Funk (AM29646)

H.O.L. Vol. 9: Beatles Songs\* When I'm Sixty-Four; Yellow Submarine (NO18186)

\*Also available in The Beatles Greats for Organ (NO90691).

H.O.L. Vol. 10: Showtunes Hey There; Over the Rainbow (AM34406)

H.O.L. Vol. 16: Abba Waterloo (AM91920)

H.O.L. Vol. 20: West End Show Tunes

Chantilly Lace; The Lambeth Walk; That'll Be the Day (AM91529)

H.O.L. Vol. 23: The Beach Boys Good Vibrations (AM929775)

H.O.L. Vol. 30: Great Film Themes On the Road Again (AM937211)

H.O.L. Vol. 32: Pop Classics 3 I Just Want to Make Love to You (AM937101)

H.O.L. Vol. 34: Film & TV Themes The Odd Couple; Thanks for the Memory (AM950510)

Broadway Classics - Easy Organ Cabaret; I Whistle a Happy Tune;

On the Street Where You Live; Wouldn't It Be Lovely (Hal Leonard HL00199014)

NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ A Whimsy (Eldon)

Wonderful Standards - Organ Red Roses for a Blue Lady (Hal Leonard HL00199011)

**Waltz and Jazz Waltz** (Category 3)

All-Time Standards - Easy Organ Fly Me to the Moon (Hal Leonard HL00199015)

BAKER, K. Complete Organ Player Songbook Vol. 3, The Mr Bojangles (Wise AM30537/Music Sales)

Home Organist Library Vol. 4: Waltzes Danube Waves; Fascination; Que Sera Sera; Invitation to the Waltz; It's a Most Unusual Day; Somewhere My Love (AM27293)

H.O.L. Vol. 10: Showtunes Sunrise, Sunset (AM34406)

H.O.L. Vol. 28: Music Hall Magic Burlington Bertie from Bow (AM936045)

NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ Face in the Crowd (Eldon)

Phantom of the Opera, The Angel of Music (Hal Leonard HL00290300)

**March** (Category 4)

BAKER, K. Complete Organ Player Book Four, The Marching Strings (Wise AM19464/Music Sales)

C.O.P. Book Five Lawrence of Arabia (AM19472)

C.O.P. Anthology Consider Yourself (AM89576)

C.O.P. Marches Entry of the Gladiator; Funeral March of a Marionette; March Militaire; Sons of the Brave; Radetzky March (AM65822)

Home Organist Library Vol. 24: Classical Themes 2 March and Toreador's Song from *Carmen* (AM91930)

Joy of Organ Music, The Clarinet Polka (Yorktown Press YK21095/Music Sales)

Joy of More Organ Music, The The Washington Post March (YK21210)

NORRIS, J. Opera Gala Book One Toreador's Song (Stainer & Bell H331)

PALMER-HUGHES. Spinnet Organ Course Book Seven Battle Hymn of the Republic (Alfred 00-114)

**Latin American** (Category 5)

BAKER, K. Complete Organ Player Book Four, The

Jealousy; Pablo the Dreamer; Taboo; Y Viva Espana (Wise AM19464/Music Sales)

C.O.P. Anthology Somewhere (AM89576)

**GRADE FOUR** (Continued)**Latin American** (Continued)

- BAKER, K. Complete Organ Player Easy Listening Amor; Perhaps, Perhaps, Perhaps (AM84781)  
C.O.P. Gershwin Fascinating Rhythm; 's Wonderful (AM69113)  
C.O.P. Songbook Vol. 2 Don't Cry for Me Argentina; El Condor Pasa; If I Were a Rich Man (AM30529)  
C.O.P. Songbook Vol. 2 Series Two Kiss Me Honey-Honey (AM33739)  
Home Organist Library Vol. 2: Love Songs You Belong to My Heart (AM23920)  
H.O.L. Vol. 10: Showtunes Tonight (AM34406)  
H.O.L. Vol. 16: Abba I Have a Dream (AM91920)
- BRIMHALL, J. Organ Method Book 3 Carnival (EMI E17694)
- Joy of Organ Music, The Adios Muchachos (Yorktown Press YK21095/Music Sales)  
Joy of More Organ Music, The La Cumparsita (YK21210)
- NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ In the Sun (Eldon)  
Wonderful Standards - Organ The Girl from Ipanema; How Inensitive (Hal Leonard HL00199011)

**Classic** (Category 6)

- BAKER, K. Complete Organ Player Favourite Pieces, The Air on the 'G' String  
(Wise AM939213/Music Sales)  
Home Organist Library Vol. 13: Classical Themes Dance of the Hours; Moonlight Sonata  
(AM88924)
- Joy of Organ Music, The Ave Maria (Yorktown Press YK21095/Music Sales)  
Joy of More Organ Music, The Fingal's Cave Overture; The Harmonious Blacksmith;  
Meditation; Peter and the Wolf; Serenade (YK21210)
- NORRIS, J. Opera Gala Book One Intermezzo (Stainer & Bell H331)

**Free Choice**

One piece of at least Grade Four standard in either a classical or modern style.  
(See page 19, point 8.)

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

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



**GRADE FIVE**

Duration: 25 minutes

ANZCA publications relevant to this level: • **ANZCA Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments**

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

Scales Major, harmonic minor and melodic minor: F sharp, C sharp and A flat.

Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending, using the expression pedal.

Chromatic: on any black note. Hands separately and together, compass two octaves.

- Minimum speed of MM 84 in semiquavers.

Contrary motion - Major and harmonic minor: F sharp, C sharp and A flat, compass one octave.

- Minimum speed of MM 60 in semiquavers.

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

Hands separately and together, compass two octaves.

- Minimum speed of MM 52 in semiquavers.

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

- major to minor to a) diminished; b) minor 7<sup>th</sup>; or c) minor 6<sup>th</sup>.
- major to a) augmented; b) 7<sup>th</sup> (ie. E<sup>7</sup>, A<sup>b7</sup>); or c) 6<sup>th</sup>.

Tonic pedal with any inversion, hands separately and together.

Pedal Exercises As set in the *ANZCA Organ Technical Work* book.

Improvisation

The candidate will be given an eight bar melodic line with first and second endings (ie. 16 bars in all), with chord symbols above the stave.

The candidate will then play an introduction, followed by the complete melody with a suitable simple accompaniment pattern of their own choice, and finish with a coda.

The candidate may sight read the melody line (right hand **only**) before commencing.

Harmony: major and minor chords from the tonic and near-related keys, with simple extensions (ie. 7<sup>ths</sup> and 6<sup>ths</sup>).

Time signatures: 3/4 and 4/4. Suggested styles: Waltz, Swing, Rock/8 Beat, Bossa Nova.

Major and minor keys: up to two sharps or flats.

List (14 marks each)

**Three** (3) solos to be selected from **three** of the following (3) categories, and one **Free Choice** piece.

Four pieces in all.

- Candidates **must** embellish the printed music where appropriate (eg. by adding an introduction, coda, rhythmic and harmonic changes, etc.).
- Full marks will **not** be allotted to pieces which obviously require embellishment and are played as written.
- At least one piece should include use of the rhythm unit.
- 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).

**GRADE FIVE** (Continued)**Pop and Rock** (Category 1)

- BAKER, K. Complete Organ Player Book Five, The Killing Me Softly With His Song (Wise AM19472/Music Sales)  
C.O.P. Anthology Where Do Broken Hearts Go? (*with repeat*); Wild World (AM89576)  
C.O.P. Gershwin Summertime (AM69113)  
C.O.P. Songbook Vol. 3 Cecilia; It's Not Unusual; No Woman No Cry; Once In A While (AM30537)  
C.O.P. Songbook Vol. 4 Evergreen (AM30545)  
C.O.P. Songbook Vol. 2 Series Two Here, There and Everywhere (AM30529)  
Home Organist Library Vol. 2: Love Songs Anyone Who Had a Heart (AM23920)  
H.O.L. Vol. 10: Showtunes Day By Day (*with repeats in 'Rock' section*); Don't Cry for Me Argentina (Wise AM34406/Music Sales)  
H.O.L. Vol. 16: Abba Mamma Mia; Money, Money, Money; Take a Chance on Me (AM91920)  
H.O.L. Vol. 23: The Beach Boys Summertime Blues (AM929775)  
H.O.L. Vol. 25: Beatles Greats\* A Day in the Life; Day Tripper; I Saw Her Standing There; You've Got to Hide Your Love Away (NO90572)  
 \*Also available in The Beatles Greats for Organ (NO90691).  
H.O.L. Vol. 30: Great Film Themes Forrest Gump Suite (AM937211)  
H.O.L. Vol. 34: Film & TV Themes Baby Elephant Walk; Up Where We Belong (AM950510)  
Broadway Classics - Easy Organ Mr. Wonderful; Oklahoma (Hal Leonard HL00199014)  
 IRWIN, B. Easier to Play Series - The Mini-Magic Sounds of Bill Irwin Vol. 3  
 Call Me; Hawaiian Wedding Song; I Wish You Love (Hal Leonard)  
 NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ  
 Highly Strung (*embellishment required*); Inter-city Stomp; Train Blues  
Microstyles 1 for Electronic Organ Rhapsody (*embellishment required*) (Eldon)  
Phantom of the Opera, The Think of Me (Hal Leonard HL00290300)  
Wonderful Standards - Organ How Deep is the Ocean; Some Enchanted Evening; Watch What Happens; Younger Than Springtime (Hal Leonard HL00199011)

**Swing** (Category 2)

- All-Time Standards - Easy Organ Young at Heart (Hal Leonard HL00199015)  
 BAKER, K. Complete Organ Player Book Five, The  
 Honeysuckle Rose; Satin Doll; Sweet Lorraine (Wise AM19472/Music Sales)  
C.O.P. Book Six Take the "A" Train (AM19480)  
C.O.P. Gershwin Let's Call the Whole Thing Off (AM69113)  
C.O.P. Songbook Vol. 3 Bluesette; Chattanooga Choo Choo (AM30537)  
C.O.P. Songbook Vol. 3 Series Two  
 Don't Get Around Much Anymore; What a Wonderful World (AM34083)  
Home Organist Library Vol. 8: Blues Solos House of the Rising Sun; Lonesome Road; Moanin'; St. James Infirmary; Worried Man Blues (AM29646)  
H.O.L. Vol. 10: Showtunes Big Spender; Maybe This Time (AM34406)  
H.O.L. Vol. 23: The Beach Boys California Girls; Wouldn't It Be Nice (AM929775)  
H.O.L. Vol. 30: Great Film Themes One (AM937211)  
H.O.L. Vol. 34: Film & TV Themes That Old Black Magic (AM950510)  
Broadway Classics - Easy Organ Everything's Coming Up Roses (Hal Leonard HL00199014)

**GRADE FIVE** (Continued)**Swing** (Continued)

IRWIN, B. Easier to Play Series - The Mini-Magic Sounds of Bill Irwin Vol. 3

Thoroughly Modern Millie (Hal Leonard)

Wonderful Standards - Organ After You've Gone; Ain't Misbehavin'; Dinah;

Honeysuckle Rose; I've Got the World on a String (Hal Leonard HL00199011)

**Waltz and Jazz Waltz** (Category 3)

BAKER, K. Complete Organ Player Favourite Pieces, The Three Times a Lady

(Wise AM939213/Music Sales)

Home Organist Library Vol. 4: Waltzes The Cuckoo Waltz; Naila Waltz; It's a Raggy Waltz;

Tales from the Vienna Woods (AM27293)

H.O.L. Vol. 10: Showtunes Matchmaker (AM34406)

NORRIS, J. Opera Gala Book One Largo (Stainer & Bell H331)

Wonderful Standards - Organ My Favorite Things (Hal Leonard HL00199011)

**March** (Category 4)

BAKER, K. Complete Organ Player Anthology, The Seventy-Six Trombones

(Wise AM89576/Music Sales)

C.O.P. Marches Carmen; March of the Toys; Pomp and Circumstance;

Under the Double Eagle; Washington Post March (AM65822)

Joy of More Organ Music, The Maple Leaf Rag (Yorktown Press YK21210/Music Sales)

RODGERS & HAMMERSTEIN. Wedding Processional (from *The Sound of Music*) (Solo sheet)

(Hal Leonard HL00199005)

**Latin American** (Category 5)

BAKER, K. Complete Organ Player Book Five, The Arrivederci Roma; Perfidia

(Wise AM19472/Music Sales)

C.O.P. Favourite Pieces Just the Two of Us (AM939213)

C.O.P. Songbook Vol. 3 Besame Mucho; Choo Choo Samba; Temptation (AM30537)

C.O.P. Songbook Vol. 2 Series Two La Cumparsita; Going Out of My Mind (AM33739)

Home Organist Library Vol. 2: Love Songs Quando Quando Quando (AM23920)

IRWIN, B. Easier to Play Series - The Mini-Magic Sounds of Bill Irwin Vol. 3

Comme Ci, Comme Ca; Strangers in the Night (Hal Leonard)

NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ

Caribbean Style (*embellishment required*) (Eldon)

PALMER-HUGHES. Spinet Organ Course Book Eight Dengoza (Alfred 00-122)

Wonderful Standards - Organ Slightly Out of Tune; So Nice (Hal Leonard HL00199011)

**Classic** (Category 6)

BAKER, K. Home Organist Library Vol. 13: Classical Themes Eine Kleine Nachtmusik

(Wise AM88924/Music Sales)

NORRIS, J. Opera Gala Book One Nessun Dorma (Stainer & Bell H331)

**Free Choice**

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

(See page 19, point 8.)

**GRADE FIVE** (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***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 Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments****Technical Work** (18 marks) *From memory***Scales** Major, harmonic minor and melodic minor: D, E, F sharp and C sharp.

Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending, using the expression pedal.

Chromatic: on any note. Hands separately and together, compass two octaves.

- Minimum speed of MM 92 in semiquavers.

Contrary motion - Major and harmonic minor: D, E, F sharp and C sharp, compass one octave.

- Minimum speed of MM 72 in semiquavers.

**Arpeggios** Major and minor: D, E, F sharp and C sharp. Root position.

Hands separately and together, compass two octaves.

- Minimum speed of MM 60 in semiquavers.

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

- 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>.
- 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>.

Tonic pedal with any position of candidate's choice, hands together.

**Pedal** Scale: C chromatic, compass one octave. To be played pizzicato string bass style using toes only, two feet.Exercises as set in the *ANZCA Organ Technical Work* book.**Improvisation**The candidate will be given a sixteen bar melodic line (ie. 8 bars with first and second endings **or** a full sixteen bar melody), with chord symbols above the staff.

The candidate will then play an introduction, followed by the complete melody with a suitable accompaniment pattern of their own choice. The melody will then be repeated with improvisation, and a coda added to finish.

*Continued*

**GRADE SIX** (Continued)

The candidate may sight read the melody line (right hand **only**) before commencing.

Harmony: as for Grade Five. Time signatures: 3/4 and 4/4.

Suggested styles: Waltz, Swing, Rock/8 Beat, Bossa Nova, Beguine.

Major and minor keys: up to three sharps or flats.

**List** (14 marks each)

**Three** (3) solos to be selected from **three** of the following categories, and one **Free Choice** piece.

**Four pieces in all.**

- Candidates **must** embellish the printed music where appropriate (eg. by adding an introduction, coda, rhythmic and harmonic changes, etc.).
- Full marks will **not** be allotted to pieces which obviously require embellishment and are played as written.
- At least one piece should include use of the rhythm unit.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

**Pop and Rock** (Category 1)

Aladdin A Whole New World (Hal Leonard HL00199108)

BAKER, K. Complete Organ Player Book Six, The Aquarius; All My Loving;

Give Me the Night; Tie a Yellow Ribbon Round the Old Oak Tree (Wise AM19480/Music Sales)

C.O.P. Favourite Pieces Chariots of Fire (AM939213)

C.O.P. Songbook Vol. 4 Bridge Over Troubled Water; She Believes in Me (AM30545)

C.O.P. Songbook Vol. 4 Series Two The House of the Rising Sun (AM34091)

Home Organist Library Vol. 5: Evergreens

Rivers of Babylon; Song for Guy; You Don't Bring Me Flowers (AM28499)

H.O.L. Vol. 10: Showtunes I Don't Know How to Love Him; Superstar (AM34406)

NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ In a Hurry

Microstyles 1 for Electronic Organ Attention Seeker (*embellishment required*) (Eldon)

SEARLE, K. Electric Hits Vol. 6 Love's Theme; On Broadway (Warner)

Wonderful Standards - Organ I've Grown Accustomed to Her Face (Hal Leonard HL00199011)

**Swing** (Category 2)

BAKER, K. Complete Organ Player Book Six, The Nice 'n' Easy; Swingin' Shepherd Blues

(Wise AM19480/Music Sales)

C.O.P. Book Seven Whispering Grass (AM19498)

C.O.P. Songbook Vol. 4 I'm in the Mood for Love (AM30545)

C.O.P. Songbook Vol. 3 Series Two I Love You and Don't You Forget It (AM34083)

C.O.P. Songbook Vol. 4 Series Two Basin Street Blues; Sophisticated Lady (AM34091)

Home Organist Library Vol. 5: Evergreens Fly Me to the Moon (AM28499)

H.O.L. Vol. 7: Jazz Pieces Don't Get Around Much Anymore; Lullaby of Birdland (AM29638)

H.O.L. Vol. 8: Blues Solos Basin Street Blues; Frankie & Johnnie; Green Onions; Night Train (AM29646)

IRWIN, B. Easier to Play Series - The Mini-Magic Sounds of Bill Irwin Vol. 3 I Got Rhythm

(Hal Leonard)

**GRADE SIX** (Continued)**Swing** (Continued)

- NORTON, C. arr. Cresswell. Microjazz 1 for Electronic Organ  
 Steam-train Blues; Trombone Blues (*embellishment required*)  
Microstyles 1 for Electronic Organ Short and Sweet (*embellishment required*) (Eldon)  
Wonderful Standards - Organ  
 Body and Soul; How High the Moon; I Gotta Right to Sing the Blues (Hal Leonard HL00199011)

**Waltz and Jazz Waltz** (Category 3)

- BAKER, K. Complete Organ Player Book Six, The The Mood I'm In; Norwegian Wood  
 (Wise AM19480/Music Sales)  
Home Organist Library Vol. 4: Waltzes Maria Elena; Sleeping Beauty Waltz (AM27293)  
 IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 3 Fascination (Hal Leonard)  
 NORRIS, J. Opera Gala Book One Chorus of the Hebrew Slaves (Stainer & Bell H331)  
Book Two O My Beloved Father (S&B H332)  
Wonderful Standards - Organ Bluesette (Hal Leonard HL00199011)

**March** (Category 4)

- BAKER, K. Complete Organ Player Favourite Pieces, The Spanish Gypsy Dance  
 (Wise AM939213/Music Sales)  
 BIZET. arr. R. Martin. March of the Toreadors (Solo sheet) (Realm)  
 CLARKE, J. arr. R. Martin. The Prince of Denmark's March (Solo sheet) (Realm)

**Latin American** (Category 5)

- BAKER, K. Complete Organ Player Book Five, The Jezebel (Wise AM19472/Music Sales)  
C.O.P. Book Six Frenesi; Jamaican Rhumba; Sway (AM19480)  
C.O.P. Book Seven Quando, Quando, Quando (AM19498)  
C.O.P. Favourite Pieces One Note Samba (AM939213)  
C.O.P. Songbook Vol. 4 The Girl from Ipanema (AM30545)  
Home Organist Library Vol. 5: Evergreens The Shadow of Your Smile (AM28499)  
 IRWIN, B. Easier to Play Series - The Mini-Magic Sounds of Bill Irwin Vol. 3 So Nice (Hal Leonard)  
 NORTON, C. arr. Cresswell. Microstyles 1 for Electronic Organ  
 Hideaway (*embellishment required*) (Eldon)

**Classic** (Category 6)

- BAKER, K. Complete Organ Player Favourite Pieces, The Elizabethan Serenade  
 (Wise AM939213/Music Sales)  
 BEETHOVEN, L. van. arr. R. Martin. Moonlight Sonata (Solo sheet) (Realm)  
Electone Avenue 5 Danse antique; Les Nebiennes (Yamaha)  
 MONTI, V. arr. R. Martin. Czardas (Solo sheet) (Realm)  
 NORRIS, J. Opera Gala Book One The Lament of Orpheus (Stainer & Bell H331)

**Free Choice**

- One piece of at least Grade Six standard in either a classical or modern style.  
 (See page 19, point 8.)

**GRADE SIX** (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***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 Organ Technical Work
- ANZCA Aural Tests - All Instruments

**Technical Work** (18 marks) *From memory***Scales** Major, harmonic minor and melodic minor: G, A, F and E flat.

Chromatic: on any note. Hands separately and together, compass two octaves.

- The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending, using the expression pedal.
- Minimum speed of MM 104 in semiquavers.

Contrary motion - Major and harmonic minor: G, A, F and E flat, compass one octave.

- Minimum speed of MM 80 in semiquavers.

**Arpeggios** Major and minor: G, A, F and E flat. Root position.

Hands separately and together, compass two octaves.

- All arpeggios: minimum speed of MM 76 in semiquavers.

**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>.

Tonic pedal with any position of candidate's choice, hands together.

**Pedal** Extended spinet or console: Major and harmonic minor scales of G, D, F and E flat. Any recognised legato pedalling.Spinet: Exercises as set in the *ANZCA Organ Technical Work* book.**Improvisation**The candidate will be given a sixteen bar melodic line (ie. 8 bars with first and second endings **or** a full sixteen bar melody), with chord symbols above the staff.

The candidate will then play an introduction, followed by the complete melody with a suitable accompaniment pattern of their own choice. The melody will then be repeated twice with

**GRADE SEVEN** (Continued)

improvisation (ie. the melody will be played three times in total), and a coda added to finish.

The second repeat may include a change of accompaniment style.

The candidate may sight read the melody line (right hand **only**) before commencing.

Harmony: as for Grade Six, but including diminished chords.

Time signatures and suggested styles: as for Grade Six.

Major and minor keys: up to three sharps or flats.

**List** (14 marks each)

**Three** (3) solos to be selected from **three** of the following categories, and one **Free Choice** piece.

**Four pieces in all.**

- Candidates **must** embellish the printed music where appropriate (eg. by adding an introduction, coda, rhythmic and harmonic changes, etc.).
- Full marks will **not** be allotted to pieces which obviously require embellishment and are played as written.
- At least one piece should include use of the rhythm unit.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

**Pop and Rock** (Category 1)

Aladdin Friend like Me (Hal Leonard HL00199108)

Albert's All Organ Showcase Book 2 Siboney; Valley of the Dolls (Albert)

Phantom of the Opera, The The Phantom of the Opera (Hal Leonard HL00290300)

SEARLE, K. Electric Hits Vol. 5 The Eye of the Tiger; Up Where We Belong

Electric Hits Vol. 6 Love Theme from *St. Elmo's Fire* (Warner/Chappell)

TURNER, R. Five Contemporary Pieces for Organ Volume 2 Espionage

Suite for Theatre Organ In a Quiet Moment (Rayjen)

STONEHAM, H. Play Jazz Organ Here, There and Everywhere; What Now My Love

(Wise AM14523/Music Sales)

**Swing** (Category 2)

Albert's All Organ Showcase Book 2 Harlem Nocturne (Albert)

BAKER, K. Complete Organ Player Favourite Pieces, The Nola (Wise AM939213/Music Sales)

C.O.P. Songbook Vol. 3 Bluesette (AM30537)

C.O.P. Songbook Vol. 4 Series Two Big Spender (AM34091)

Home Organist Library Vol. 7: Jazz Pieces

I'll Remember April; Moonglow; A Night in Tunisia; On Green Dolphin Street;

Tuxedo Junction; Undecided; Way Down Yonder in New Orleans (Wise AM29638/Music Sales)

IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 2 Put On a Happy Face

P.C.S. - The Magic Sounds of Bill Irwin Vol. 3 When the Saints Come Marching In (Hal Leonard)

Wonderful Standards - Organ I've Got You Under My Skin (Hal Leonard HL00199011)

**Waltz and Jazz Waltz** (Category 3)

Albert's All Organ Showcase Book 2 Pagan Love Song; The Loveliest Night of the Year (Albert)

BAKER, K. 25 Favourite Classics Vol. 2 Minute Waltz (Wise AM21577/Music Sales)



**GRADE SEVEN** (Continued)**Waltz and Jazz Waltz** (Continued)

CHOPIN, F. arr. R. Martin. Waltz in C sharp minor (Solo sheet) (Realm KT05023)

NORRIS, J. Opera Gala Book Two The Doll's Song (Stainer & Bell H332)

Book Three Sempre Libera (S&B H333)

STONEHAM, H. Play Jazz Organ Debbie (Wise AM14523/Music Sales)

**March** (Category 4)

Albert's All Organ Showcase Book 2 The Entertainer (Albert)

BAKER, K. Complete Organ Player Favourite Pieces, The Coronation Scot; Devil's Galop  
(Wise AM939213/Music Sales)

Home Organist Library Vol. 5: Evergreens The Entertainer (AM28499)

STONEHAM, H. Play Jazz Organ Hanover Square (Wise AM14523/Music Sales)

Sousa for Organ: 6 Great Marches\* Liberty Bell; Semper Fidelis (Warner Bros. DM00255)

*\*Suitable for console instruments only.*

**Latin American** (Category 5)

Albert's All Organ Showcase Book 2 El Condor Pasa (Albert)

BAKER, K. Complete Organ Player Book Seven, The Brazil; Delicado; Tico Tico  
(Wise AM19498/Music Sales)

GADE. arr. R. Martin. Jealousy (Solo sheet) (Realm)

IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 3 O Sole Mio (Hal Leonard)

**Classic** (Category 6)

BAKER, K. 25 Favourite Classics Vol. 2 Arrival of the Queen of Sheba; Barber of Seville  
(Wise AM21577/Music Sales)

Electone Avenue 5 Le jeune prince et la jeune princesse; Les Troyennes (Yamaha)

IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 3 Fantasie Impromptu  
(Hal Leonard)

NORRIS, J. Opera Gala Book Two The Anvil Chorus; In the Depths of the Holy Temple  
(Stainer & Bell H332)

Book Three Flower Song; Vissi d'Arte; Your Tiny Hand is Frozen (S&B H333)

**Free Choice**

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

(See page 19, point 8.)

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

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

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### ADVANCED ORGAN ARRANGEMENTS

Due to the limited number of high-standard organ solos currently available, candidates preparing for Grade Eight and above may find it necessary to create their own arrangements by building up pieces of a lower grade level.

The following elements may be incorporated in an advanced arrangement.

- 1. Key Signature** High-grade candidates should demonstrate an ability to perform in a variety of keys. The inclusion of one or two modulations in the course of an arrangement is preferred.
  - 2. Rhythmical Accompaniment** The complexity of the rhythmical accompaniment style is an important factor in determining the standard of an arrangement. Suggested accompaniment patterns are given on the following page.
  - 3. Counter-melodies** One or more sections of an arrangement may be enhanced by the inclusion of a sustained left hand counter-melody against the rhythmical accompaniment. Similarly, right hand counter-melodies may be incorporated to create the effect of a two-part invention. Higher level arrangements should include more complex counter-melodies.
  - 4. Right Hand Block Chords** In organ arrangements, right hand block chords are used to imitate the orchestral *tutti* effect (that is, the orchestra playing in multi-part harmony - often six or seven parts). Harmonising the melody with block chords results in a rich, full sound and challenging articulation.
  - 5. Melodic Extension through Planned Improvisation** Sections of modern arrangements lend themselves well to considered improvisation. The standard of such a section is determined by its rhythmic and melodic complexity, in addition to the complimentary use of the other elements listed.
  - 6. Tempo** As a general rule, the above elements should be employed substantially in slow-tempo solos such as modern ballads, but may be used more sparingly in faster pieces. At the highest levels, candidates should demonstrate technical fluency in these elements at all tempi.
  - 7. Articulation and Expression** Development of advanced articulation and expression should be evident in all pieces performed. Particular attention should be given to stylistically accurate articulation of accompaniment patterns.
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## ACCOMPANIMENT PATTERNS

## 8- and 16-beat (Rock) patterns

Four staves of musical notation in 4/4 time, showing various accompaniment patterns for 8-beat and 16-beat rock styles. The patterns consist of chords and eighth notes, often with a syncopated feel. The first staff shows a simple 8-beat pattern. The second staff shows a more complex 16-beat pattern with syncopation. The third and fourth staves show variations with more complex rhythmic figures and syncopation.

## Bossa Nova - 2-bar patterns

One staff of musical notation in 4/4 time, showing two-bar patterns for Bossa Nova. The patterns are characterized by a syncopated feel, often with a half note followed by a quarter note, and a half note followed by a quarter note, with various chordal accompaniment.

## Samba - 2-bar pattern

One staff of musical notation in 2/4 time, showing a two-bar pattern for Samba. The pattern is characterized by a syncopated feel, often with a half note followed by a quarter note, and a half note followed by a quarter note, with various chordal accompaniment.

## Jazz Waltz - 2-bar patterns

One staff of musical notation in 3/4 time, showing two-bar patterns for Jazz Waltz. The patterns are characterized by a syncopated feel, often with a half note followed by a quarter note, and a half note followed by a quarter note, with various chordal accompaniment.

**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 Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments**

- This examination requires an instrument with a minimum pedalboard range of 1½ octaves.

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

Scales Major, harmonic and melodic minor, and chromatic: C, B, B flat and A flat.

Hands separately and together, compass three octaves.

- The examiner may ask for the above scales to be played *crescendo* ascending and *diminuendo* descending, using the expression pedal.
- Minimum speed of MM 104 in semiquavers.

Contrary motion - Major and harmonic minor: C, B, B flat and A flat, compass two octaves.

- Minimum speed of MM 84 in semiquavers.

Arpeggios Major and minor: C, B, B flat and A flat. Root position.

Hands separately and together, compass three octaves.

- Minimum speed of MM 84 in semiquavers.

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

- 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>.
- 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>.

Tonic pedal with any position of candidate's choice, hands together.

Pedal Major and harmonic minor scales: C, C sharp, E and F sharp.

Any recognised legato pedalling.

Improvisation

A two-bar motif will be given. The candidate will then be allowed five minutes to plan mentally a continuation of this to a minimum of sixteen bars, including a suitable chord progression and accompaniment. Attention to well constructed phrasing, melodic line, harmony and form will be expected.

**List** (14 marks each)

**Three** (3) solos to be selected from **three** of the following (3) categories, and one **Free Choice** piece.

**Four pieces in all.**

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

Continued

**GRADE EIGHT** (Continued)

- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. (Own arrangements or rearrangements should be clearly notated, but do not have to be precise note-for-note transcriptions.) These copies will be retained by the examiners and destroyed.
- Candidates **must** embellish the printed music where appropriate (eg. by adding an introduction, coda, rhythmic and harmonic changes, etc.).
- Full marks will **not** be allotted to pieces which obviously require embellishment and are played as written.
- At least one piece should include use of the rhythm unit.

**Pop and Rock** (Category 1)

IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 3 Glow Worm  
P.C.S. - The Magic Sounds of Bill Irwin Vol. 5 Sixteen Going on Seventeen  
Pop Improvisation Series - Ad Lib Magic Vol. 1  
 So in Love; The Most Beautiful Girl in the World (Hal Leonard)  
 SEARLE, K. Electric Hits Vol. 5 Peter Gunn Theme (Warner/Chappell)  
Yamaha Electone Classic Album 5 Grades 4-3  
 Sleigh Ride; Trumpeter's Lullaby; Bugler's Holiday (Hal Leonard)

**Swing** (Category 2)

Albert's All Organ Showcase Book 2 Moonlight Serenade; On the Trail (Alfred)  
 IRWIN, B. Pop Concert Series - The Magic Sounds of Bill Irwin Vol. 6  
 Fly Me To the Moon; My Shawl (Hal Leonard)  
 McMAINS, W. Console Up! Somebody Loves You; Drifting and Dreaming (Hal Leonard)  
 SEARLE, K. Electric Hits Vol. 6 Summertime (Warner/Chappell)  
 STONEHAM, H. Play Jazz Organ Hey Jude (Wise AM14523/Music Sales)  
Yamaha Masterpieces with Electone Grades 4-3 Tea for Two (Hal Leonard)

**Waltz and Jazz Waltz** (Category 3)

McMAINS, W. Console Up! A Little Street Where Old Friends Meet (Hal Leonard)  
 NORRIS, J. Opera Gala Book Three Juliet's Waltz Song (Stainer & Bell H333)  
 STONEHAM, H. Play Jazz Organ Norwegian Wood (Wise AM14523/Music Sales)

**March** (Category 4)

BAKER, K. Complete Organ Player Book Seven, The Root Beer Rag (Wise AM19498/Music Sales)  
 DAVIES, W. Organists On the March Under the Double Eagle; Colonel Bogey  
 HYMAN, D. Scott Joplin - Ragtime Classics The Entertainer; Pleasant Moments (Belwin)  
 NORRIS, J. Opera Gala Book Two Sextet (Stainer & Bell H332)  
 VERDI, G. arr. R. Martin. Triumphant March from *Aida* (Solo sheet) (Realm KT05022)  
Yamaha Masterpieces with Electone Grades 4-3 March from *Comedian* (Hal Leonard)

**Latin American** (Category 5)

BAKER, K. Complete Organ Player: Latin Medleys, The Medley 1 (Wise AM32905/Music Sales)  
 TURNER, R. Five Contemporary Pieces for Organ Volume 2 Who's the Boss (Rayjen)

**GRADE EIGHT** (Continued)**Classic** (Category 6)

Electone Avenue 5 Danse arabe; Adagio (from *Faust*) (Yamaha)

HANDEL. arr. R. Martin. Arrival of the Queen of Sheba (Solo sheet) (Realm)

NORRIS, J. Opera Gala Book Three Dance of the Comedians (Stainer & Bell H333)

**Free Choice**

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

(See page 19, point 8.)

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

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

**ASSOCIATE PERFORMER DIPLOMA** (A.Dip.A.)

*Duration: 60 minutes*

- This examination requires an instrument with a minimum pedalboard range of 1½ octaves.
- 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. (Own arrangements or rearrangements should be clearly notated, but do not have to be precise note-for-note transcriptions.) These copies will be retained by the examiners and destroyed.
- This examination consists of an Improvisation test, five solos and General Knowledge only.
- At least one solo **must** contain significant evidence of the candidate's improvisatory skills.

1. **Improvisation** (Compulsory)

A two bar motif will be given. The candidate will then be allowed five minutes to plan mentally a continuation of this to a minimum of thirty-two bars, including a suitable chord progression and accompaniment. Attention to well constructed phrasing, melodic line, harmony and form will be expected.

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

**ASSOCIATE PERFORMER DIPLOMA** (Continued)

- The following list is presented as a guide to the standard of pieces that may be selected for this examination.
- Some of the following albums may be out of print; these may be found through second-hand sources, including the internet.

2. **Baroque or Classical**

*A composition by Bach, Mozart, Beethoven, etc., adapted for electronic organ.*

PACHELBEL, J. arr. J. Lanning. Canon & Gigue in D major Canon (Fentone 182)

Yamaha Electone in Classics - Baroque and Classic Grades 4-3

Symphony no. 1 Op. 21, 1<sup>st</sup> movement **or** 2<sup>nd</sup> and 3<sup>rd</sup> movements - Beethoven;

Symphony no. 25 K. 183, 1<sup>st</sup> and 2<sup>nd</sup> movements - Mozart (Hal Leonard)

3. **Romantic or Twentieth Century**

*A composition by Grieg, Strauss, Gershwin, Copland, etc., adapted for electronic organ.*

TURNER, R. A Day in Eden (Solo sheet) (Rayjen (refer ANZCA))

Yamaha Electone in Classics - Baroque and Classic Grades 4-3

Una voce poco *from* The Barber of Seville - Rossini (Hal Leonard)

4. **Pop and Rock**

Albert's All Organ Showcase Book 2 Over the Rainbow (Albert)

TURNER, R. Five Contemporary Pieces for Organ Volume 2

Good for Your Soul (Rayjen (refer ANZCA))

5. **Ballad**

McMAINS, W. Console Up! We Three (Hal Leonard)

6. **Swing**

Yamaha Electone Songbook 12 - Love Sounds Gr. 5-4 Stardust (Hal Leonard HL00500839)

7. **Waltz and Jazz Waltz**

Albert's All Organ Showcase Book 2 Malagueña (Albert)

8. **Latin American**

*A composition by Antonio Jobim, etc., adapted for electronic organ.*

Albert's All Organ Showcase Book 2 Yours (Albert)

9. **March and Ragtime**

HYMAN, D. Scott Joplin - Ragtime Classics

Gladiolus Rag; Scott Joplin's New Rag; Stoptime Rag (Belwin)

## ASSOCIATE TEACHER DIPLOMA (ATDA)

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

### **PART I: Theory** (May or October sitting)

One three-hour paper.

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

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

One three-hour paper.

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

### **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. Scales - All major, harmonic and melodic minor, and chromatic scales, as set for Preparatory to Grade Six inclusive. Similar motion, compass two octaves.  
Examiners may ask for *crescendo* and *diminuendo*.  
Arpeggios - All major and minor, in all inversions, up to and including Grade Six. Similar motion, compass two octaves.
3. Two solos from different categories of the Associate Performer are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.
4. Aural Tests - Rhythm clapping, intervals and triads as pertaining to the syllabus from Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; pedalling; technique; form; aurals and sight reading.

**LICENTIATE PERFORMER DIPLOMA** (L.Dip.A.)

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

*Continued*

**LICENTIATE PERFORMER DIPLOMA** (Continued)

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.

*Continued*

**LICENTIATE TEACHER DIPLOMA** (Continued)

*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.)

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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.



## SOCIETY OF ORGANISTS (VICTORIA) INCORPORATED

*In affiliation with the Incorporated Association of Organists (England)*

G.P.O. Box 952 G, Melbourne, Victoria, 3001.

We deem it a privilege to join with Australian and New Zealand Cultural Arts Limited (ANZCA) in preparing and offering an innovative Church Organ syllabus to organists and organ students who play, or are considering the idea of playing for the Church.

Our Society was formed in 1938, and presently comprises three hundred members in Victoria, interstate and overseas. Its chief object is to promote the organ and its music, and a love of the organ and its music qualifies one for membership.

The Society of Organists (Victoria) provides a varied programme of educational, recreational and social activities including visits to organs - local, country and interstate - and assistance to churches and other bodies who seek advice on the construction, rebuilding and replacement of organs.

Every two months we publish for our members the *Victorian Organ Journal*, which includes articles of both a technical and general nature on the organ and other relevant topics, specifications of interesting organs in Australia and overseas, news and reports of Society functions, particulars of new and rebuilt organs, references to material of interest in interstate and overseas organ publications, and a lively interchange of letters via the Editor.

Church and Organ are a very special combination. In church, as nowhere else, the organ can influence in a manner that is unique, powerful and subtle. SOV and ANZCA aim to provide church organists with the competence and discernment to exercise a ministry wisely and well.

*Peter Nicholls,  
President,  
1995*

**GRADE ONE TO GRADE FOUR**

The first four grades of this syllabus have been designed to be performed on an electronic spinet organ. Carefully selected music arranged for spinet organ has been chosen, enabling the transfer to console organ to be as smooth as possible.

A spinet organ suitable for this syllabus will require the following specifications:

1. Two 44-note keyboards;
2. A 13-note pedalboard;
3. A large range of flutes (at least 16' 8' 4' and 2');
4. A flute and string celeste derived from either a Leslie or electronic speaker system;
5. Preferably flute rocker tabs which can be manually operated (such as those on the Lowrey D325 or Gem MK300);
6. A 16' pedal tone.

The lists for Grades One to Four have been categorised as follows:

**List A**     Service Music  
*Music played before, during and after Service and Worship.  
In Grades Two and Three, this List also includes pieces  
which introduce basic techniques.*

**List B**     Sacred  
*Hymns.*

**List C**     Occasional Music  
*Music for Special and Festive occasions.*

Grade Four

**List D**     *Organ music from various centuries introducing basic  
techniques;  
OR a contrasting free choice of at least the grade  
standard, which may be taken from List A, B or C.*

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**GRADE ONE** (*Spinnet*)

Duration: 15 minutes

ANZCA publications relevant to this level: • ANZCA Organ Technical Work  
• ANZCA Aural Tests - All Instruments

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

- All technical work R.H. upper manual, L.H. lower manual.

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

Hands separately, ascending and descending. Compass two octaves.

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

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

Triads G and D. To be played in major form; then, at the examiner's request, converted to minor. Tonic pedal with any inversion, hands separately.

Arpeggio Exercises Major: C. Minor: E. Hands separately. *See page 27*

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

BAKER, K. Complete Organ Player Classical Pieces, The Trumpet Tune - Purcell (Wise)

Joy of Organ Music, The Ave Maria - Bach/Gounod; Greensleeves; Londonderry Air;

Sheep May Safely Graze - Bach (Yorktown Press YK21095/Music Sales)

Joy of More Organ Music, The Rondeau (from *Abdelazer*) - Purcell (YK21210)

SANGER, D. Play the Organ II Applicable in C - Bach; Menuet no. 17 - Haydn (Novello NOV010235)

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

BAKER, K. Complete Organ Player Classical Pieces, The

O for the Wings of a Dove - Mendelssohn; Sonata Pathétique (Theme) - Beethoven (Wise)

C.O.P. Hymn Book All people that on earth do dwell; O God our help in ages past;

O worship the King; Tell me the old, old story; The day thou gavest Lord is ended;

There is a green hill far away (Wise AM37680/Music Sales)

Hal Leonard Organ Adventure Series No. 18 - 105 Favorite Hymns arr. B. Irwin.

All glory, laud and honour; Come, ye thankful people, come; Now thank we all our God;

Saviour, again to thy dear name we raise (Hal Leonard HL00212500)

Joy of Organ Music, The Fascination - Marchetti; My Heart at Thy Sweet Voice;

O come, all ye faithful; Thanksgiving Hymn (Yorktown Press YK21095/Music Sales)

Joy of More Organ Music, The Celeste (*Aida*) - Verdi; Crimond; First Symphony - Brahms;

Largo (from *New World Symphony*) - Dvořák; Were you there? (YK21210)

Palmer Hughes Easiest Hymn Book, The

Jesus loves me!; Jesus shall reign where'er the sun; My faith looks up to thee (Alfred 00-113)

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

BAKER, K. Complete Organ Player Book One, The Blowin' in the Wind; Love Me Tender

(Wise AM961994/Music Sales)

C.O.P. Christmas Songs

Away in a Manger; The First Nowell; Good King Wenceslas; Jingle Bells (AM33747)

C.O.P. Songbook Vol. 1 Amazing Grace; Annie's Song; Mary's Boy Child (AM30511)

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

Hal Leonard Organ Adventure Series No. 9 - 105 Favorite Christmas Songs arr. B. Irwin.

All Through the Night; O Christmas Tree; Once in Royal David's City; Rejoice and Be Merry;  
We Wish You a Merry Christmas (Hal Leonard)

Joy of Organ Music, The Nobody Knows the Trouble I've Seen;

Vilia (from *The Merry Widow*) - Lehár (Yorktown Press YK21095/Music Sales)

World's Favorite Series No. 51 Deep River; Swing Low, Sweet Chariot (Ashley/Hal Leonard)

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

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

**GRADE TWO** (*Spinets*)

*Duration: 20 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Organ Technical Work
- ANZCA Aural Tests - All Instruments

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

- All technical work R.H. upper manual, L.H. lower manual.

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

Hands separately and together, compass two octaves.

Chromatic: D. Hands separately, 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.

Tonic pedal with any inversion, hands separately.

Arpeggio Exercises Major: C. Minor: A. Hands separately. *See page 27*

Pedal Exercises As set in the ANZCA Organ Technical Work book.

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

Ars Organi II Herzlich thut mich verlangen - Pachelbel; Op. 55 no. 1 or 3 - Peeters;

Jesu, meine Freude - Walther (Schott SF 8977)

BAKER, K. Complete Organ Player Classical Pieces, The Air (from *Water Music*) - Handel;

Air on a G String - Bach; Arrival of the Queen of Sheba (Wise/Music Sales)

Joy of Organ Music, The Nocturne - Chopin; Pomp and Circumstance - Elgar

(Yorktown Press YK21095/Music Sales)

Joy of More Organ Music, The Meditation (from *Thaïs*) - Massenet; On Wings of Song -

Mendelssohn; Soldier's Chorus (from *Faust*) no. 6 in section - Gounod;

The Swan - Saint-Saëns; Symphony no. 40 (Theme) - Mozart (YK21210)

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

BAKER, K. Complete Organ Player Hymn Book, The As With Gladness Men of Old; Abide With Me; The Church's One Foundation; Eternal Father Strong to Save; How Sweet the Name of Jesus Sounds; The King the Love My Shepherd Is; Mine Eyes Have Seen the Glory; The Old Rugged Cross; Onward Christian Soldiers; We Plough the Fields and Scatter (Wise AM37680/Music Sales)

Hal Leonard Organ Adventure Series No. 18 - 105 Favorite Hymns arr. B. Irwin.

The Church's One Foundation; Jesus Christ is Risen Today; O Sacred Head Now Wounded; Praise the Lord the Almighty (Hal Leonard HL00212500)

How Great Thou Art All People that on Earth Do Dwell; Eternal Father Strong to Save; How Great Thou Art; The Lord Is My Shepherd; Praise My Soul the King of Heaven; When I Survey The Wondrous Cross (Wise AM61706/Music Sales)

I'll Walk With God Lead Kindly Light; Onward Christian Soldiers (Wise AM15330/Music Sales)

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

BAKER, K. Home Organist Library Vol. 1 - Wedding Music Bless This House - Brahe; Love is a Song - Morey & Churchill; Morning Has Broken - Stevens (Wise/Music Sales)

25 Favourite Classics Vol. 1 Bridal Chorus - Wagner; Trumpet Voluntary - Clarke; I Know that My Redeemer Liveth - Handel (Amsco/Music Sales)

World's Favorite Series No. 51 Battle Hymn of the Republic; Whispering Hope - Hawthorne

W.F.S. No. 58 - Wedding Music Because - D'Hardelot; Fascination - Marchetti; My Heart is Ever Faithful - Bach (Ashley/Hal Leonard)

**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***GRADE THREE** (*Spinnet or Console*)*Duration: 20 minutes*

ANZCA publications relevant to this level: • ANZCA Organ Technical Work  
• ANZCA Aural Tests - All Instruments

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

- All technical work R.H. upper manual, L.H. lower manual.

Scales Major: E, B flat and E flat. Harmonic and melodic minor: C and F.

Hands separately and together, compass two octaves.

Harmonic and melodic minor: B flat. Hands separately, compass two octaves.

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

- All scales above: minimum speed of MM 66 in semiquavers.

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

Hands separately, compass two octaves.

- Minimum speed of MM 52 in semiquavers.



**GRADE THREE** (Continued)

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.

Tonic pedal with any inversion, hands separately.

Pedal Exercises Spinet: as set in the ANZCA Organ Technical Work book.

Console: ALCOCK, W. G. The Organ Exercises 1, 5 and 6 (pp.25-26) - **all**

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

Ars Organi II no. 9 Verset - Kerckhoven; no. 10 Nun komm, der Heiden Heiland - Kauffmann;  
no. 11 Kyrie Couplet - Couperin; no. 12 Was frag ich nach der Welt - Peeters;  
no. 13 Von Himmel hoch - Zachau (Schott SF 8977)

BAKER, K. Home Organist Library Vol. 1 - Wedding Music

Largo - Handel; Trumpet Tune in D - Purcell; Trumpet Voluntary - Clarke (Wise/Music Sales)

Hal Leonard Organ Adventure Series No. 42 - The Complete Wedding Songbook

Air - Bach; Canon in D - Pachelbel; Toccata and Fugue in D minor - Bach;

Trumpet Voluntary - Clarke (Hal Leonard HL00212194)

SONDERLUND, S. Organ Technique - An Historical Approach Cum Sancto Spiritu - Buchner  
(Hinshaw Music HMO-140)

World's Favorite Series No. 58 - Wedding Music Andantino - Lamaire; Panis Angelicus - Franck  
(Ashley/Hal Leonard)

**Alternative List A - Console Organ**

BACH, J. S. arr. B. Hesford. In Dulci Jubilo BWV 751 (Fentone F262)

BAKER, K. Home Organist Library Vol. 1 - Wedding Music Jesu, Joy of Man's Desiring - Bach  
(Wise/Music Sales)

SANGER, D. Play the Organ II Cornet Voluntary; Tone 1 - Fugue no. 11 - Pachelbel  
(Novello NOV010235)

TREVOR, C. H. Old English Organ Music for Manuals Book I

Gavotte - Camidge; Trumpet Voluntary - Bennett

Book II Voluntary in A minor - Boyce (OUP)

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

Hal Leonard Organ Adventure Series No. 9 - 105 Favorite Christmas Songs arr. B. Irwin.

Deck the Halls; The First Noël; O Come, O Come Immanuel (Hal Leonard)

How Great Thou Art Lead Us Heavenly Father; Through the Night of Doubt and Sorrow;  
The Old Rugged Cross (Wise AM61706/Music Sales)

I'll Walk With God Abide with Me; The Day Thou Gavest Lord is Ended;

O God Our Help in Ages Past (Wise AM15330/Music Sales)

World's Favorite Series No. 18 - Music for All Occasions arr. J. Greener.

Beautiful Isle of Somewhere; In the Sweet By and By; Thine is the Glory (Ashley/Hal Leonard)

**Alternative List B - Console Organ**

HANDEL, G. F. arr. B. Hesford. Festive March no. 1 (Fentone F279); Largo (Fentone F198)

MARCHAND, L. Second Book; Organ Compositions (untitled) Movements I **and** II

Fifth Book; Organ Compositions Basse de Cromhorne ou de Trompette (Kalmus no. 4148)

**GRADE THREE** (Continued)**Alternative List B** (Continued)

Mulliner Book no. 79 O the silly man - Edwards

TREVOR, C. H. Old English Organ Music for Manuals Book I Cornet Voluntary - Travers  
Book II Voluntary in F - Hine (OUP)

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

BAKER, K. Home Organist Library Vol. 1 - Wedding Music

Bridal March; Can't Help Falling in Love

H.O.L. Vol. 5 - Evergreens A Whiter Shade of Pale (Wise/Music Sales)

Hal Leonard Organ Adventure Series No. 18 - 105 Favorite Hymns arr. B. Irwin.

Just a Closer Walk With Thee (Hal Leonard HL00212500)

No. 42 - The Complete Wedding Songbook The Lord's Prayer; Ode to Joy (HL00212194)

I'll Walk With God The Holy City; I'll Walk Beside You; Let There Be Peace on Earth  
(Wise AM15330/Music Sales)

**Alternative List C - Console Organ**

BRAHMS, J. arr. B. Hesford. Interlude on Amazing Grace, Op. 108 (Fentone WA4081);

The Old Rugged Cross (Fentone WA4092); St. Anthony Chorale (Fentone WA4105)

MACDOWELL, E. arr. B. Hesford. To a Wild Rose (Fentone WA4067)

VIERNE, L. 24 Pièces en Style Libre (Book II) no. 19 Berceuse

WHITLOCK, P. Plymouth Suite Chanty (OUP)

**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***GRADE FOUR** (*Spinnet or Console*)*Duration: 25 minutes*

ANZCA publications relevant to this level: • ANZCA Organ Technical Work

• ANZCA Aural Tests - All Instruments

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

• All technical work R.H. upper manual, L.H. lower manual.

Scales Major: B, E flat and A flat. Harmonic and melodic minor: B, B flat and E flat.

Hands separately and together, compass two octaves.

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

• All scales above: minimum speed of MM 72 in semiquavers.

Arpeggios Major and minor: A, E and F. Root position.

Hands separately and together, compass two octaves.

• Minimum speed of MM 52 in semiquavers.

**GRADE FOUR** (Continued)

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> (ie. A<sup>7</sup>, E<sup>b7</sup>).

Tonic pedal with any inversion, hands separately and together.

Pedal Scale Chromatic: C. Compass one octave, both feet (toes only).

Pedal Exercises Spinet: as set in the ANZCA Organ Technical Work book.

Console: ALCOCK, W. G. The Organ Exercises 3, 4, 13 and 19 (pp. 27-29) - **all**

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

BAKER, K. 25 Favourite Classics Vol. 2 Sheep May Safely Graze - Bach (Wise AM21577/Music Sales)  
Hal Leonard Organ Adventure Series No. 42 - The Complete Wedding Songbook

Air (from *Water Music*) - Handel; Trumpet Tune - Purcell (Hal Leonard HL00212194)

World's Favorite Series No. 18 - Music for All Occasions arr. J. Greener.

Art Thou With Me - Bach; He Was Despised and Rejected - Handel (Ashley/Hal Leonard)

**Alternative List A - Console Organ**

An Introduction to the Art of Trio Playing ed. S. Taylor. Canon - Tallis (Peters)

Ars Organi II Ave Maria; Veni Creator; Creator alme siderum - Titelouze;

Choralvariatie Op. Ps 140 - Sweelinck (Schott SF 8977)

BACH, J. S. ed. S. Taylor. Three Preludes on In Dulci Jubilo

Verses 1 and 2; Trio for Two Manuals and Pedals (Peters)

BUXTEHUDE, D. Puer natus in Bethlehem BuxWV217 (Dover/Hansen Vol. 4)

HANDEL, G. F. arr. B. Hesford. March (Occasional Overture) (Fentone F279)

KREBS, J. L. (often published as J. S. Bach) Eight Short Preludes and Fugues\* (Novello)

no. 3 in E min. BWV 555; no. 4 in F BWV 556; no. 6 in G min. BWV 558; no. 8 in B flat BWV 560

\*Also available in The Organist's Library - Eight Short Preludes and Fugues (Fentone F264).

MARCHAND, L. Third Book; Organ Compositions Dialogue (Kalmus no. 4148)

Mass for the Parishes Recit de Cornet - Couperin (Kalmus)

Tallis to Wesley Series Voluntary (any one) - Stanley (Hinrichsen)

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

- Soprano and alto R.H., tenor L.H. on **one** manual. Bass on pedals.

- Spinet: left foot only. Console: both feet where necessary.

Australian Hymn Book, The with Catholic Supplement (Collins) **or**

Together in Song - The Australian Hymn Book II (Collins)

no. 265 (TIS 349) In the Cross of Christ I glory;

no. 306 (TIS 386) By your kingly power o risen Lord;

no. 388 (TIS 458) The day thou gavest Lord is ended;

no. 452 (TIS 533) I come with joy to meet my Lord;

no. 555 (TIS 628) In faith and hope and love;

no. 595 (TIS 527) See us, Lord, about your altar

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

- BAKER, K. Home Organist Library Vol. 1 - Wedding Music Ave Maria - Schubert (Wise/Music Sales)
- BRAHMS, J. Eleven Choral Preludes Op. 122 no. 5 Deck thyself, my soul, with gladness;  
no. 6 Blessed are ye faithful souls; no. 8 There is a rose blooming (Kalmus)
- Classical Favourites - 2 Stave Organ Album Vol. 2 The Pilgrims' Chorus - Wagner (Regina)
- Hal Leonard Organ Adventure Series No. 42 - The Complete Wedding Song Book  
Wedding Processional (from *The Sound of Music*) - Rodgers & Hammerstein;  
Wedding March - Mendelssohn; The Hawaiian Wedding Song - King (Hal Leonard HL00212194)
- World's Favorite Series No. 18 - Music for All Occasions arr. J. Greener.  
Nativity March - Greener; O Holy Night - Adam; The Cross of Calvary - Gounod
- W.F.S. No. 58 - Wedding Music arr. L. Grant.  
Liebestraum - Liszt; Prelude in C major - Bach/Gounod (Ashley/Hal Leonard)
- 40 Easy Organ Classics Traumerei - Schumann

**Alternative List C - Console Organ**

- BRAHMS, J. Eleven Choral Preludes Op. 122 no. 11 O world, I now must leave thee (Kalmus)
- BRIDGE, F. Six Pieces for Organ no. VI (Boosey & Hawkes)
- IRELAND, J. Organ Music of John Ireland The Holy Boy (Novello)
- WAGNER, R. arr. B. Hesford. The Pilgrims' Chorus (Fentone WA4100)
- WHITLOCK, P. Five Short Pieces Folk Tune (OUP)

**List D** (14 marks)

*One to be chosen, or a Free Choice piece of at least Grade Four standard.*

- CAMILLERI, C. Wine of Peace (Robertson/Goodmusic)
- DUPRÉ, M. Le Tombeau de Titelouze no. 1 Creator alme siderum (Leduc/UMP)  
15 Pièces Op. 18 Antiphon no. 3 'I am black but comely' (Belwin Mills/IMP)
- JANÁČEK, L. Tre Passionskoraler no. 3 O sacred head (J. & W. Chester, London)
- LANGLAIS, J. 24 Pièces Op. 6 Book 2 no. 15 Prière (Conbre/U.M.P.)

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

**GRADE FIVE TO GRADE EIGHT**

Although either a spinet or console organ is acceptable for Grades One to Four, the standard of work from Grade Five requires a console instrument, as well as a more developed technique. With the latter in mind, it is essential that the student acquire the necessary finger strength and independence through use of such tutors as *Five Finger Exercises* - Schmitt, *The Virtuoso Pianist* - Hanon, *School of Advanced Piano Playing* - Joseffy and the like. These exercises, and much general note learning, are best done on a piano with a firm action.

Similarly, from Grade Four onwards it is important that an introduction to articulation be included. To this end, very simple works from David Sanger's *Play the Organ II* and Sandra Sonderland's *Organ Technique: An Historical Approach* have been listed. Although perhaps expensive in relation to the grade, these volumes may be considered for general studio use, as they cover all major schools of playing, with many excellent (well-fingered) examples. Other recommended sources of up-to-date information include Arthur Wills's *The Organ* and Sanger's *Play the Organ*.

Because of the dearth of organ music from the Classical period, Lists A and B change form from grade to grade. Lists C and D contain music after Romantic and Twentieth Century idioms respectively, although this is not necessarily related to the date of composition.

*(See table following.)*

Much excellent music is being written by Australian composers, and this is incorporated at the earliest stages into List D.

Some apparently simpler works appear amongst more technically complex pieces. These usually demand greater musical and/or interpretive insight.

Editions can pose some problems due to variety, lack of availability and not least expense. An attempt has been made to indicate the most suitable edition in each case, and some commonly used ones are listed following.

*Christopher Cook* B.Mus., FTCL, L.Mus.A.

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**RECOMMENDED EDITIONS**Composer

J. S. BACH

DIETRICH BUXTEHUDE

FRANÇOIS COUPERIN

CÉSAR FRANCK

FELIX MENDELSSOHN

Edition

Dover/Breitkopf/Peters

Novello (but not for chorale-based works)

Dover/Hansen/Peters

Kalmus/L'Oiseau-Lyre

Dover (complete in one book)/Kalmus

Helne

**LISTS**Grade Five/SixGrade Seven/EightDiplomas**List A** Hymn/Arrangement

Work based on hymn/chorale

A major Baroque work

**List B** Baroque/ClassicalBaroque/Classical  
**not** based on hymn/chorale

A major Baroque work

**List C** Romantic

Romantic

Romantic

**List D** 20<sup>th</sup> Century20<sup>th</sup> Century20<sup>th</sup> Century**Note:**

To develop technical excellence and finger strength, technical work should be practised on pianoforte.

Some computer organs do have adjustable key tension; these instruments should be set to a tension compatible with that of a piano or mechanical-action organ. If practising on a pipe organ with electro-magnetic key tension, make sure the action is quick and responsive.

**GRADE FIVE** (*Console*)

Duration: 25 minutes

ANZCA publications relevant to this level: • **ANZCA Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments**

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

- All keyboard technical work to be played with **both hands on one manual**.  
Scales Major, harmonic minor and melodic minor: F sharp, C sharp and A flat.  
Hands separately and together, compass two octaves.  
Chromatic: on any black note. Hands separately and together, compass two octaves.
- Minimum speed of MM 84 in semiquavers.

Arpeggios Major and minor: B, C sharp and A flat. Root position.  
Hands separately and together, compass two octaves.

- Minimum speed of MM 52 in semiquavers.

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

- major to minor to a) diminished; b) minor 7<sup>th</sup>; or c) minor 6<sup>th</sup>.
- major to a) augmented; b) 7<sup>th</sup> (ie. E<sup>7</sup>, Ab<sup>7</sup>); or c) 6<sup>th</sup>.

Tonic pedal with any inversion, hands separately and together.

Pedal Scales Major: B, F sharp, C sharp and A flat. Compass one octave.

- Minimum speed of MM 60 in quavers.

Pedal Exercises ALCOCK, W. The Organ Exercises 36, 38, 39 and 40 (pp. 31-32) - **all**

Trios ALCOCK, W. The Organ Exercises 50, 51 and 52 (p. 45) - **all**

**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*

**Hymn.** *An introduction is to be used. Hymns are to be played using varied and suitable registration for each verse. All verses are to be played; one or two verses with the soprano part in R.H., alto and tenor in L.H., and bass in pedal. Note: Left and right feet to be used.*

Australian Hymn Book, The with Catholic Supplement (Collins) **or**

Together in Song - The Australian Hymn Book II (Collins)

- no. 68 (TIS 134) Praise, my soul, the King of Heaven;
- no. 83 (TIS 96) O praise ye the Lord;
- no. 109 (TIS 161) Tell out my soul;
- no. 214 (TIS 281) When God almighty came to be one of us;
- no. 255 (TIS 339) O sacred head sore wounded;
- no. 257(i) (TIS 341) My song is love unknown;
- no. 262 (TIS 347) We sing the praise of Him who died;
- no. 607 (Not in TIS) Jesus in your heart we find

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

- A Book on Wedding Pieces Air (from *Water Music*) - Handel (OUP)
- Ars Organi II Süßer Vater, Herre Gott - Isaac; Vom Himmel hoch - Pachelbel (Schott SF 8977)
- BACH, J. S. Das Orgelbüchlein (*One stanza of the Chorale to be played before the Prelude.*)  
 Nun komm der Heiden Heiland BWV 599; Da Jesus an dem Kreuze stund BWV 621;  
 Vater unser im Himmelreich BWV 636; Ich ruf' zu dir, Herr Jesu Christ BWV 639 (Dover/Peters)
- BUXTEHUDE, D. (*One stanza of the Chorale to be played before the Prelude.*)  
 Ach Herr, mich armen Sünder BuxWV 178; In dulci jubilo BuxWV 197;  
 Lobt Gott, ihr Christen, allzugleich BuxWV 202; Nun komm der Heiden Heiland BuxWV 211;  
 Wir danken dir, Herr Jesu Christ BuxWV 224 (Dover/Hansen Vol. 4)  
 Prelude in F BuxWV 144 (Dover/Hansen Vol. 2)
- HURFORD, P. Five Short Pieces  
 II. On a Rouen Church Melody; III. Song 34; IV. Schmücke dich (OUP)
- KREBS, J. L. (often published as Bach) Eight Short Preludes and Fugues\* (Novello)  
 no. 2 in D min. BWV 554; no. 7 in A min. BWV 559  
 \*Also available in The Organist's Library - Eight Short Preludes and Fugues (Fentone F264).
- Organist's Library, The Rondeau (from *Abdelazar*) - Purcell (Fentone F212)
- Organist's Library - Four Trumpet Tunes, The Trumpet Prelude (Te Deum) - Charpentier (Fentone F157)
- Organist's Wedding Album, The ed. M. Drayton.  
 The Prince of Demark's March - Clarke; Trumpet Tune in D major - Purcell
- World's Favourite Series No. 18 - Music for All Occasions arr. J. Greener.  
 Hallelujah Chorus **or** He Shall Feed His Flock - Handel (Ashley/Hal Leonard)

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

- ALBINONI/GIAZOTTO. Adagio in G minor (Ricordi)
- BOËLLMAN, L. Suite Gothique Op. 25 Prière à Nôtre-Dame (Kalmus)
- BRAHMS, J. Eleven Chorale Preludes Op. 122 Herzliebster Jesu (Kalmus)
- HESFORD, B. arr. Crimond - Prelude on the Scottish Psalm Tune (Fentone WA4082)
- IRELAND, J. Organ Music of John Ireland no.2 Villanella (from *Miniature Suite for Organ*) (Novello)
- KARG-ELERT, S. Fourteen Chorale Improvisations Op. 65 no.12 O, my soul, rejoice with gladness  
Twelve Chorale Improvisations Op. 65 no. 6 God's eternal grace unbounded (Breitkopf & Härtel)
- LANG, C. Op. 15 Tuba Tune (Cramer)
- MENDELSSOHN, F. Sonata VI, last movement
- Organist's Library, The Panis Angelicus - Franck (Fentone F254)
- REGER, M. Op. 45 no. 4 Passion (Breitkopf)
- VIERNE, L. Triptyque no. 2 Communion (Henry Lemoine)
- Wedding Miscellany Minuet Nuptiale - Lemaire (Novello)
- WHITLOCK, P. Seven Sketches on Verses from the Psalms no. 1 Pastorale (OUP)
- World's Favourite Series No. 18 - Music for All Occasions Fanfare - Dubois (Ashley/Hal Leonard)

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

- ALAIN, J. Deux Chorales no. 1 or 2 (Combre)
- BERKELEY, L. Three Pieces for Organ no. 2 Aria (Chester)



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

- CABENA, B. Cabena's Homage MacMillan's Majesty; Victor's Variations (Waterloo)
- HINDEMITH, P. Sonate II, movement ii (Schott)
- HOWELLS, H. Psalm-Prelude Set 1 no. 2 (Novello)
- JANÁČEK, L. Tre Passionskoraler no. 2 Min själ, du måste nu glömma (Chester, London)
- Organ Australis Captain Logan's Fancy: Theme and Variations I to III - Brumby;  
Perpetual Motion (no. 3 from *The Bells of Sydney Harbour*) - Carr-Boyd (Currency Press)
- WILLIAMSON, M. Little Carols of the Saints no. 3 Stephen at Peace (Weinberger)
- WILLS, A. Five Christmas Meditations for Organ  
I. Behold a virgin shall conceive; V. For mine eyes have seen thy salvation (Novello)

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

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

**GRADE SIX** (Console)*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 Organ Technical Work
- ANZCA Aural Tests - All Instruments

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

- All keyboard technical work to be played with **both hands on one manual**.
- Scales Major, harmonic minor and melodic minor: D, E, F sharp and C sharp.  
Hands separately and together, compass three octaves.  
Chromatic: on any note. Hands separately and together, compass two octaves.
- Minimum speed of MM 92 in semiquavers.

Arpeggios Major and minor: D, E, F sharp and C sharp. Root position.

Hands separately and together, compass two octaves.

- Minimum speed of MM 60 in semiquavers.

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>.

Tonic pedal with any position of candidate's choice. Hands together.

Pedal Scales Major: D, E, F sharp and C sharp. Compass two octaves where possible.

- Minimum speed of MM 60 in quavers.

**GRADE SIX** (Continued)

Pedal Exercises ALCOCK, W. The Organ Exercises 65, 67 and 68 (pp. 49-50) - **all**

Trios ALCOCK, W. The Organ Exercises 124 and 125 (pp. 56-57) - **all**

**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*

**Hymn arrangement.** *All verses to be played, with appropriate use of registration, and attention to breathing places within verses, sensible word painting, etc.*

Carols for Choirs ed. D. Willcocks & R. Jacques.

- Vol. 1 no. 11 God rest you merry gentlemen; no. 13 Good King Wenceslas;  
no. 26 O come all ye faithful; no. 38 The first nowell; no. 43 Unto us is born a Son  
Vol. 2 no. 29 Of the Father's heart begotten; no. 31 Once in royal David's city

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

A Wedding Bouquet Passepied (from the *Aylesford Pieces*) - Handel (Novello)

Ars Organi II Aria in F BWV 587 - Bach; Trio (forseulement) - Des Pres;

Was frag' ich nach der Welt - Peeters (Schott SF 8977)

BACH, J. S. Organ Works (Dover/Breitkopf/Peters)

Christ lag in Todesbanden BWV 625; Wer nue den lieben Gott lässt walten BWV 647

Arr. B. Hesford. Air (from *Suite in D*) BWV 1068 (Fentone F231)

Ed. H. Grace. Jesu, joy of man's desiring BWV 147 (OUP)

BUXTEHUDE, D. Christ unser Herr zum Jordan kam BuxWV 180;

Der Tag der ist so Freudenreich BuxWV 182 (Henle Vol. 4)

COUPERIN, F. Mass for the Parishes Tierce en Taille (Kalmus)

PACHELBEL. arr. J. Lanning. Canon and Gigue in D major (Fentone F182)

SANGER, D. Play the Organ II

Prelude and Fugue in E BWV 533 **or** Prelude and Fugue in C BWV 549 - Bach (Novello NOV010235)

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

BOËLLMAN, L. Suite Gothique Op. 25 Minuet gothique (Kalmus)

BRAHMS, J. Chorale Preludes Op. 122

no. 1 Mein Jesu, der du mich; no. 10 Herzlich tut mich verlangen (Kalmus)

DAVIES, W. Solemn Melody (Novello)

IRELAND, J. Organ Music of John Ireland Alla Marcia (Novello)

KARG-ELERT, S. Fourteen Chorale Improvisations Op. 65

Eternity, thou word of power; O God, thou faithful God (Breitkopf & Härtel)

MENDELSSOHN, F. arr. B. Hesford. War March of the Priests (Fentone F199)

Organist's Wedding Album, The Grand March (from *Aïda*) - Verdi (Cramer)

THIMAN, E. Improvisation on Crimond (Novello)

VAUGHAN WILLIAMS, R. Three Preludes Rhosymedre (Stainer & Bell)

WHITLOCK, P. Five Short Pieces Folktune (OUP)

**GRADE SIX** (Continued)**List D** (14 marks) *One to be chosen*CABENA, B. Cabena's Homage Peaker's Pride (Waterloo)

HINDEMITH, P. Sonate III, movement i or ii (Schott)

HOWELLS, H. Partita no. 4 SarabandePsalm-Prelude Set 2 no. 2 (Novello)MESSIAEN, O. L'Ascension Movement iLa Nativité du Seigneur no. iii Les Mages (Leduc)Organ Australis Fanfare for a Ceremony (from *Three Pieces for Organ*) - Butterley  
(Currency Press)

PEETERS, F. Aria (Benjamin)

RAWSTHORNE. Prelude on *Londonderry Air* (Kevin Mayhew Publications)WILLIAMSON, M. Little Carols of the Saints The Magdalene in the Garden (Weinberger)WILLS, A. Five Christmas Meditations for Organ II. And there were in the same country  
(Novello)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-26***GRADE SEVEN** (Console)*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 Organ Technical Work**  
• **ANZCA Aural Tests - All Instruments****Technical Work** (18 marks) *From memory*• All keyboard technical work to be played with **both hands on one manual**.Scales Major, harmonic minor and melodic minor: G, A, F and E flat.

Hands separately and together, compass three octaves.

Chromatic: on any note. Hands separately and together, compass two octaves.

• Minimum speed of MM 104 in semiquavers.

Arpeggios Major and minor: G, A, F and E flat. Root position.

Hands separately and together, compass three octaves.

• Minimum speed of MM 76 in semiquavers.

Pedal Scales Major, harmonic minor and melodic minor: G, D, F and E flat.

Compass two octaves.

• Minimum speed of MM 60 in quavers.

Pedal Arpeggios Major and minor: G, D, F and E flat. Compass two octaves.Pedal Exercises ALCOCK, W. The Organ Exercises 118 (p. 54) and 140 (p. 59) - **both**

**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** (14 marks) *One to be chosen***Chorale-based compositions.**

- BACH, J. S. In dir ist Freude BWV 615; O Mensch beweine deine Sünde gross BWV 622;  
Christ ist erstanden BWV 627; Ach bleib bei uns Herr Jesu Christ BWV 649;  
Komm Heiliger Geist BWV 651; Schmücke dich, o liebe Seele BWV 654 (Dover/Peters)
- BRAHMS, J. Chorale Preludes Op. 122 Herzlich tut mich erfreuen;  
Choralvorspiel und Fuge 'O Traurigkeit, o Herzeleid' (Kalmus)
- BUXTEHUDE, D. Von Gott will ich nicht lassen BuxWV 220 **and** 221 (Dover/Hansen Vol. 4)
- KARG-ELERT, S. Fourteen Chorale Improvisations Op. 65  
Praise the Lord, o my soul; Now thank we all our God (Breitkopf & Härtel)
- REGER, M. Op. 145 no. 6 Pfingsten (Breitkopf)

**List B** (14 marks) *One to be chosen***Non-chorale-based compositions.**

- BACH, J. S. Prelude and Fugue in A BWV 536; Prelude and Fugue in D minor BWV 539;  
Prelude and Fugue in A minor BWV 551; Prelude in G BWV 568; Fugue in G minor BWV 578  
(Dover/Peters)
- BRUHNS. Prelude and Fugue in E minor (III) (Peters edition - F. Stein no. 3)
- HANDEL, G. Water Music Suite Hornpipe (Novello)  
Arr. Stainton de B. Taylor. The Arrival of the Queen of Sheba (Peters)  
Concertos Op. IV no. 1 in G minor; no. 2 in B flat; no. 4 in F; no. 6 in B flat

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

- BRIDGE, F. Three Pieces for Organ Adagio in E (Novello)
- FRANCK, C. Organ Works Pastorale; Cantabile (Dover/Durand)
- KARG-ELERT, S. Trois Impressions Op. 72 Harmonies du Soir; La Nuit (Novello)
- MENDELSSOHN, F. Op. 65 no. 1 Sonata in F minor, 1<sup>st</sup> movement;  
no. 2 Sonata in C minor, 2<sup>nd</sup> and 3<sup>rd</sup> movements (Henle/Kalmus/Novello)
- MEYERBEER, G. arr. B. Hesford. Coronation March (from *Le Prophète*) (Fentone F239)  
Organist's Library, The arr. B. Hesford. The Great Gate of Kiev - Mussorgsky (Fentone F187)
- REGER, M. Op. 59 no. 9 Benedictus (Peters)
- VAUGHAN WILLIAMS, R. Three Preludes Hyfrydol (Stainer & Bell)
- WALTON, W. arr. H. Murrill. Crown Imperial (OUP)
- WHITLOCK, P. Five Pieces Paeon (OUP)
- WIDOR, C. Symphonie VI Cantabile (Hamelle)

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

- HINDEMITH, P. Sonate II, movement i; Sonate III, movement iii (Schott)
- HOWELLS, H. Psalm-Prelude Set 1 no. 1  
Six Pieces for Organ no. 2 Sarabande; no. 3 Master Tallis's Testament (Novello)
- LANGLAIS, J. Suite Médiévale Prelude (Salabert)

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

MESSIAEN, O. Le Banquet Celeste

La Nativité du Seigneur Les Bergers; Les enfants de Dieu (Leduc)

Modern Organ Music Book 1 Exultate - Kelly; Processional - Mathias

Book 2 Paeon - Leighton (OUP)

Wedding Miscellany Carillon - Dickinson; Flourish for a Wedding - Dalby (Novello)

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

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

**GRADE EIGHT** (Console)

*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 Organ Technical Work**
- **ANZCA Aural Tests - All Instruments**

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

- All keyboard technical work to be played with **both hands on one manual**.

Scales Major, harmonic and melodic minor, and chromatic: C, B, B flat and A flat.

Hands separately and together, compass three octaves.

- Minimum speed of MM 104 in semiquavers.

Arpeggios Major and minor: C, B, B flat and A flat. Root position.

Hands separately and together, compass three octaves.

- Minimum speed of MM 84 in semiquavers.

Pedal Scales Major, harmonic minor and melodic minor: C, C sharp, E and F sharp.

Compass two octaves.

- Minimum speed of MM 60 in quavers.

Pedal Arpeggios Major and minor: C, C sharp, E and F sharp. Compass two octaves.

Pedal Exercises ALCOCK, W. The Organ Exercises 73, 74 and 75 (pp.51-52) - **all**

**or** Exercise 173 (p.90).

**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.

**GRADE EIGHT** (Continued)**List A** (14 marks) *One to be chosen***Chorale-based compositions.**

BACH, J. S. Kyrie-Christe-Kyrie Preludes BWV 672-674;

Herr Gott nun schleuss den Himmel auf BWV 617 **and** Hilf Gott dass mir's gelinge BWV 624

Eighteen Chorale Preludes *Two of a contrasting nature*

Six Scübler Chorale Preludes, The Wachet auf, ruft uns die Stimme BWV 645 (Dover/Peters)

BUXTEHUDE, D. Gelobet seist du Herr Jesu Christ BuxWV 188 (Dover/Hansen Vol. 4)

COUPERIN, F. Mass for the Parishes, Mass for the Convents

*Two contrasting movements of appropriate length* (Kalmus)

DE GRIGNY, N. Organ Mass *Two contrasting movements* (Kalmus)

12 Short Studies by Old English Composers Voluntary on the 100<sup>th</sup> Psalm Tune - Purcell

(Kalmus Organ Series 9102/Belwin Mills)

**List B** (14 marks) *One to be chosen***Non-chorale-based compositions.**

BACH, J. S. Prelude and Fugue in C minor BWV 537; Prelude and Fugue in C BWV 545;

Prelude and Fugue in G BWV 550; Fantasia in G BWV 572 (Dover/Peters/Breitkopf)

BRUHNS. Prelude in E minor (II) (Peters edition - F. Stein no. 2)

BUXTEHUDE, D. Praeludium in C BuxWV 137 (Hansen 1);

Praeludium in G min. BuxWV 148 (Hansen 22);

Praeludium in A min. BuxWV 153 (Hansen 4);

Toccatà in D min. BuxWV 155 (Hansen 20);

Toccatà in F BuxWV 157 (Hansen 18) (Dover/Hansen Vol. 2)

Tallis to Wesley Series Choral Song - Wesley (Hinrichsen)

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

BREWER, H. Marche Heroïque (Boosey & Hawkes)

COCKER, N. Tuba Tune (Stainer & Bell)

ELGAR, E. Sonata in G, 1<sup>st</sup> movement (Kalmus 3247)

FRANCK, C. Organ Works Prelude, Fugue and Variation (Dover)

GIGOUT, E. Grand Choeur Dialogue (Durand 2874)

LEFÉBURE-WÉLY, L. Bolero de Concert; Sortie in B flat (Harmonia)

MENDELSSOHN, F. Prelude and Fugue in C minor; Sonata III, 1<sup>st</sup> movement;

Sonata IV, 1<sup>st</sup> or 4<sup>th</sup> movements; Sonata VI, 1<sup>st</sup> movement (Henle)

SAINT-SAËNS, C. Fantasia in E flat (Masters Music Publication)

VIERNE, L. Pièces de Fantaisie Op. 53 Clair de Lune (Lemoine)

WIDOR, C. Symphonie V, Op.42 Allegro Vivace; Toccatà

Symphonie VI Cantilène (Kalmus Organ Series/Belwin Mills)

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

BERKELEY, L. Three Pieces for Organ Toccatà (Chester)

DUPRÉ, M. Symphonie-Passion Op. 23 Crucifixion

DURUFLÉ, M. Suite Op. 5 Sicilienne (Durand)

EBEN, P. Hommage à Buxtehude (Schott)

HINDEMITH, P. Sonate II, mouvement i (Schott)

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

- HOWELLS, H. Psalm-Prelude Set 2 no. 3 (Novello)  
 JACKSON, N. Four Images Toccata (Boosey & Hawkes)  
 LANGLAIS, J. Suite Médiévale Méditation (Salabert)  
 MESSIAEN, O. Apparition de l'Église éternelle  
La Nativité du Seigneur La vierge et l'enfant  
Les Corps Glorieux Joie et Clarté des Corps Glorieux (Leduc)  
Modern Organ Music Book 1 Allelujahs - Preston; Toccata alla Giga - Hoddinott (OUP)  
Organ Australis Captain Logan's Fancy - Brumby; The Bells of Sydney Harbour - Carr-Boyd  
 (Currency Press)  
 REGER, M. Op. 59 no. 5 Toccata (Breitkopf)  
 VIERNE, L. Pièces de Fantaisie Op. 53 Hymne au soleil (Lemoine)  
Symphonie I Allegro Vivace (Kalmus)  
Symphonie III Cantilène (Masters Music Publication)  
 WILLS, A. Five Christmas Meditations for Organ  
 III. And suddenly there was with the Angel a multitude of the Heavenly Hosts... (Novello)

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

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

## 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.

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

- BACH, J. S. Prelude and Fugue in C BWV 531; Prelude and Fugue in F minor BWV 534;  
 Prelude and Fugue in C minor BWV 546; Prelude and Fugue in C BWV 547;  
 Sei gegrüßet Jesu gutig BWV 768 (Dover/Peters/Breitkopf)  
 BUXTEHUDE, D. Prelude and Fugue in F sharp minor BuxWV 146;  
 Prelude and Fugue in G minor BuxWV 149 (Hansen 24) (Dover/Hansen Vol. 2)  
 VIVALDI. arr. J. S. Bach. Concerto in A minor, 3<sup>rd</sup> mvt. BWV 593 (Dover/Peters/Breitkopf)

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

- BACH, J. S. Trio Sonata V BWV 529; Trio Sonata VI BWV 530;  
Toccat and Fugue in D minor BWV 565;  
Concerto in G BWV 592; Concerto in C BWV 595 (Dover/Peters/Breitkopf)

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

- Album of Twenty Popular Pieces Vol. III Pilgrims' Chorus - Wagner (no. 4096) (Kalmus)  
BOELLMANN, ed. B. Hesford. Suite Gothique, Op. 25 IV Toccata (Fentone F390)  
BOËLY, A. Fantasia & Fugue in B flat (Leduc)  
BONNET, J. Variations de Concert (Leduc)  
ELGAR, E. arr. B. Hesford. Pomp and Circumstance Military March no. 1 (Fentone F540)  
Pomp and Circumstance Military March no. 4 (Fentone F 349)  
FRANCK, C. Organ Works Pièce Heroïque; Fantasia in A (Dover)  
GUILMANT, A. Sonata I in D  
LISZT, F. Prelude and Fugue on B.A.C.H. (Universal/Novello)

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

- BOVET, G. Trois Préludes Hambourgeois Any one (OUP)  
DEMESSIEUX, J. Te Deum Op. 11 (Durand)  
DUPRÉ, M. Symphonie-Passion Op. 23 The world awaiting the saviour  
Variations on Ave Maris Stella (Leduc)  
EBEN, P. Versetti (both); Variations on Good King Wenceslas (Universal)  
HAKIM, N. Runaiyat pour grand orgue Movement 1, 2 or 3 (United Music Publications)  
HOWELLS, H. Six Pieces for Organ Paean  
Op. 17 Rhapsody III (Novello)  
JOLIVET, A. Hymne à l'universe (Boosey & Hawkes)  
LANGLAIS, J. Suite Brève Dialogue sur les Mixtures (Leduc)  
MESSIAEN, O. La Nativité du Seigneur no. iv Le Verbe  
Messe de la Pentecôte Sortie; Communion (Leduc)  
Modern Organ Music Book 3 Sarum Fanfare - Hoddinott (OUP)  
REGER, M. Introduction and Passacaglia in D minor (Breitkopf no. 2198)  
Toccat and Fugue, Op. 59, nos. 5 and 6 (Peters)  
VIERNE, L. Pièces de Fantaisie Op. 54 Carillon de Westminster; Impromptu; Toccata (Lemoine)

**Extemporisation**

The examiner will place before the candidate a hymn tune of moderate difficulty on two staves. The candidate will play the tune, with pedals, and continue with 12-16 bars in a style not inconsistent with the original hymn tune.

**Score Reading**

The examiner will place before the candidate a passage in chorale idiom, written in open score in four parts using G and F clefs. The candidate will then play this passage, using both manuals and pedals.

**General Knowledge** *See page 26*



## ASSOCIATE TEACHER DIPLOMA (ATDA)

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

### **PART I: Theory** (May or October sitting)

One three-hour paper.

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

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

One three-hour paper.

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

### **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.

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**ASSOCIATE TEACHER DIPLOMA** (Continued)

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

2. Scales - All major, harmonic and melodic minor, and chromatic scales, as set for Preparatory to Grade Six inclusive. Similar motion, compass two octaves.  
Examiners may ask for *crescendo* and *diminuendo*.  
Arpeggios - All major and minor, in all inversions, up to and including Grade Six. Similar motion, compass two octaves.
3. Two solos are to be performed. One piece must be taken from List A and one from List D of the Associate Performer. A Credit-standard performance will be expected.
4. Aural Tests - Rhythm clapping, intervals and triads as pertaining to the syllabus from Grades One to Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; pedalling; technique; form; aural and sight reading.

**LICENTIATE PERFORMER DIPLOMA** (L.Dip.A.)

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

**LICENTIATE PERFORMER DIPLOMA** (Continued)

8. A concert standard of performance will be expected.
  9. Knowledge of public performance procedure and professional concert dress will be expected.
- The following list is presented as a guide to the standard of pieces that may be selected for this examination.

ALAIN, J. *Trois Pièces; Deux Danses de Agni Vavishta*

BACH, J. S. *Trio Sonatas I-IV BWV 525 - 528; Toccata and Fugue in F BWV 540;*

*Prelude and Fugue in G BWV 541; Fantasia and Fugue in G minor BWV 542;*

*Prelude and Fugue in A minor BWV 543; Prelude and Fugue in B minor BWV 544;*

*Prelude and Fugue in E minor BWV 548; Prelude and Fugue in E flat BWV 552;*

*Toccata, Adagio and Fugue in C BWV 564; Prelude and Fugue in E BWV 566;*

*Passacaglia in C minor BWV 582; Concerto in A minor BWV 593;*

*Concerto in C BWV 594; Concerto in D minor BWV 596 (Peters)*

DUPRÉ, M. Three Preludes and Fugues Op. 7 no. 1 (in B major) **or** no. 3 (in G minor);

*Variations sur un vieux Noël Op. 20; Symphonie-Passion Op. 23; Évocation Op. 37*

DURUFLÉ, M. *Prélude, adagio et chorale variée sur le thème du "Veni Creator" Op. 4;*

*Scherzo Op. 2; Suite (Prélude, Sicilienne, Toccata) Op. 5 (Durand)*

EBEN, P. Faust *Wahlpurgisnacht*

Sunday Music *Movements iii and iv*

ELGAR, E. *Sonata in G Op. 28 (Kalmus)*

FRANCK, C. Three Chorals *Any one (Dover)*

HAKIM, N. *Variations on Two Themes; Embrace of Fire (United Music Publications)*

HOWELLS, H. *Sonata for Organ (Novello)*

JONGEN, J. *Sonata Eroica (Leduc/U.M.P.)*

KOEHNE, G. *Toccata Aurora (Australian Music Centre/Fine Music)*

LEIGHTON, K. *Et Resussexit; Prelude, Scherzo and Passacaglia*

MARTIN, F. *Passacaille pour Orgue (Universal no. 12470)*

MATHIAS, W. *Invocations Op. 35 (OUP)*

MESSIAEN, O. L'Ascension *Movements ii and iii;*

*La Nativité du Seigneur Dieu parmi nous;*

*Méditations sur le Sainte Trinité;*

Messe de la Pentecôte (Leduc)

MOZART, W. A. *Fantasia in F minor K.608 (Barenreiter/Universal)*

Organ Australis *Three Pieces for Organ - Butterley (Currency Press)*

PINKHAM, D. Proverbs *Any two (OUP)*

REGER, M. *Op. 52 no. 2 Wachet auf, ruft uns die Stimme (Belwin)*

*Fantasy and Fugue in D minor Op. 135b*

REUBKE, J. *Sonata on the 94<sup>th</sup> Psalm (Peters/OUP)*

SAKAI, T. *Sasurai (OUP)*

VIERNE, L. *Symphonie ii, iii or vi; Naïades; 24 Pièces de Fantasia (Belwin/Lemoine)*

WAGNER, R. arr. Lemaire or Patrick. *Ride of the Valkyries*

WIDOR, C. *Symphonie V, VI, IX or X (Belwin/Schirmer)*

WILLAN, H. *Introduction, Passacaglia and Fugue (OUP)*

## LICENTIATE TEACHER DIPLOMA (LTDA)

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- 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 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.)

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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.