ANZCA
MUSIC EXAMINATIONS

Examination Syllabus

Violin
Theory of Music

2015–17

Australian and New Zealand Cultural Arts Limited

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

ANZCA hopes to stimulate and excite musicians by providing syllabuses that are at once refreshing and educational. All aspects of the syllabuses, 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 syllabuses are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabuses for keyboard, mandolin, bass, ukulele, drum kit, 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).

A Performance syllabus option is also available for most instruments, in which examinations are assessed on the performance of four pieces only. There are no other requirements or requisites, and modern and classical works from standard ANZCA lists may be freely mixed.

The syllabus lists 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* option allows students to perform a modern or classical work not listed in the syllabus, including original compositions. In modern syllabuses, students are encouraged to embellish and improvise on pieces.

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 syllabuses.

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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

ANZCA Limited www.youtube.com/user/ANZCALimited

Office hours: 8.30 am to 4.30 pm, Monday to Friday.

GENERAL MANAGER: **Mr Tony Betros**

BOARD DIRECTORS:

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Thailand	**MS PANADDA HONGSAKUL,** *Castle Intercontinental Music Co. Ltd., Bangkok*	PH. (02) 712 7940

AUSTRALIAN STATE AND TERRITORY REPRESENTATIVES:

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N.S.W.	**MR MATT DALZIEL,** *Pennant Hills*	PH. 1300 131 852
N.T.	**MR ANDREW ARTHUR,** *Nightcliff*	PH. (08) 8985 5111
Qld.	CONTACT THE ANZCA OFFICE	
S.A.	**MRS LESLEY GENTILIN,** *Port Lincoln*	PH. 0428 160 606
Tas.	CONTACT THE ANZCA OFFICE	
W.A.	**MRS TRACY MEYN,** *Eaton*	PH. 0408 933 219

LOCAL REPRESENTATIVES:

N.S.W.	**SHARYN MACDONALD,** *Maclean*	PH. (02) 6645 4315
	JULIE POTTS, *Newcastle area*	PH. (02) 4982 7120
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Qld.	**CYNTHIA DELANEY,** *Mackay – Central/North region*	PH. 0407 035 963
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Tas.	**LEONIE WATSON-PETERS,** *Devonport*	PH. (03) 6424 7378
Vic.	**SALLY BELLINGHAM,** *Bendigo*	PH. 0417 558 379
	JOHN BREHAUT, *Bairnsdale*	PH. (03) 5152 6250
	HEATHER MILES, *Wangaratta*	PH. 0403 884 348
	ANTHONY MONEA, *Geelong*	PH. (03) 5229 6889
	DOROTHY ROGERS, *Mildura*	PH. (03) 5023 3624
W.A.	**SUSAN LEWIS,** *Busselton*	PH. (08) 9754 2501
New Zealand	**DENISE DORE,** *Dunedin* – South Island Representative	PH. (03) 488 0679
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	MARGARET RANSLEY, *Hamilton/Waikato region*	PH. (07) 843 6156
	CAROL WARD, *Trentham*	PH. (04) 971 7229

EXAMINERS:

New South Wales

Mitzi Bee, A.Mus.A., Dip.Mus.Ed.(Sydney Con.)
Heather Boyd, B.Mus., FTCL, LTCL, A.Mus.A.
Sandra Conwell, Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)
Sr. Duchesne Lavin, L.Mus.A., FTCL, LTCL, FLCM, M.Mus.Ed., LAGM, MIMT
Kerrie O'Connor-Brown, FTCL, LTCL, ATCL, A.Mus.A.
Mark Quarmby, B.Mus., F.Dip.A., LTCL, A.Mus.A.
Suzanne Stein, BCA(Mus.Perf.)
Robert Woodward, B.Mus.(Hons.)

Queensland

Ronlyn Adams, B.Mus.(Hons.)
Denise Collins, ATCL, A.T.Mus.A., Ex.Cert.Music Guild, FACM
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
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)
David Loveland
Dorothy McCormack, FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A., FFCSME, DSME
Gillian McNamee, M.Ed., B.Mus., RULM, LTCL
Melissa Mitchell, B.Ed.(F.E.T.)
Michaeleem Monsour, A.Mus.A., FTCL, LTCL, ATCL
Jeanine Tegg, B.Mus., FTCL, LTCL, L.Mus.A., 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.
Catherine Yu, M.Mus.(UQ), B.Mus.(Perf.), L.Mus.A., A.Mus.A.

South Australia

Jennifer Campbell, BMBS, B.Mus.(Perf.)(Hons.), L.Mus.A., A.Mus.A., Cert.Mus.(Accomp.), MIMT
Samantha White, B.Mus., Grad.Dip.Ed.

Tasmania

Glenn Clark, LCMD, FCMD, L.Dip.A.

Victoria

Barry Archibald, B.A., B.Ed., M.Ed., DIPT, AAGM, MACE
Margaret Baker, A.Mus.A., MIMT
Darryl Barron, Ad.Cert., B.Mus.Perf., B.Teach., A.Dip.A., LTCL, FTCL
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.
Melissa Condello, B.Ed., B.Mus.
Belinda Cook, B.Mus.(Melb.)
Andrew Craggs, B.A.(La Trobe), A.Dip.A.(Piano), A.Dip.A.(Organ)
Anne Credlin, B.Mus., M.Ed., A.Mus.A., MACE
Emmanuel Cuschieri, B.Ed., A.Dip.A.(Hons.)
Abe Cytrynowski, B.A.(Melb.), Dip.Ed.(Melb.), A.Mus.A.
Gianna Galea, B.Mus.(Melb.), A.Mus.A., PCTCL
May Gavin, T.Mus.A., L.Mus.A., A.Mus.A.
Maureen Grieve, AUA(Dip.Mus.), A.Mus.A., MIMT
Brendan Hains
Helene Hatton, M.Mus.(Perf.)
Douglas McGregor, B.Sc., Dip.Ed.
June McLean, B.A.(La Trobe), ALCM
Maureen Milton, OAM, A.Dip.A., A.Mus.A., MIMT
Ivor Morgan, Mus.Bac.(Melb.), B.Ed.(Mon.), TPTC, STPC, MACE, MIMT
Mark Murphy, A.Dip.A.
Michelle Nelson, B.Mus.(Hons.)(Melb.), L.Mus.A., A.Dip.A., A.Mus.A.
Haydn Reeder, Ph.D., B.Mus., Dip.Comp.(Vienna Acad.), M.A.(La Trobe)
David Reichman, B.Sc.(Hons.), M.Mus.(Phila.)
Dorothy Rogers, A.Mus.A.
John Siranidis, B.Ed.
Michael Smith, B.Ed.(Mus.), A.Mus.A., MIMT
Greg Stone, A.Dip.A., LLCM, ALCM, DipLCM, LLCM(TD), ALCM(TD), DipLCM(TD)
David Urquhart-Jones, GTCL, LTCL, M.Mus.(Michigan)
Kevin Williams, B.Mus., A.Mus.A., Dip.Ed., B.Sci.
Diana Wu, B.Mus.Perf.(Melb.), Grad.Dip.Mus.Tech.(La Trobe), B.Teach.(Hons.)(Melb.), M.Ed.(Melb.), A.Mus.A.(Piano), A.Mus.A.(Flute)

Western Australia

Valorie Guldbaek, A.Dip.A., PCMC, Grad.Cert.

EXAMINERS: (Continued)

Western Australia (Continued)
Michelle McConnell, Cert.Mus., ADPA(WA Con.), A.Mus.A.
Jennifer Regterschot, DMT
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

Malaysia
Misa Yamamoto, B.Mus.Perf.(Honours), L.Mus.A., A.Mus.A.

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 .

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The Secretary
The Music Teachers' Association of NSW
PO Box 244, Oatley NSW 2223
Phone: (02) 9570 1436 Fax: (02) 9586 0493
Email: info@musicnsw.com.au
www.musicnsw.com.au

The Secretary
Music Teachers' Association of Queensland
Suite 26, 200 Moggill Road, Taringa Qld. 4068
Phone: (07) 3870 4146 Fax: (07) 3870 3603
Email: mtaq@mtaq.org.au
www.mtaq.org.au

The Secretary
The Music Teachers' Association of South Australia
PO Box 4 Rundle Mall, Adelaide SA 5000
Phone: 0402 575 219
Email: musicteacherssa@gmail.com
www.mtasa.com.au

The Secretary
Tasmanian Music Teachers' Association
c/– 14 Hope Street, New Town Tas. 7008
Phone: (03) 6228 2974
Email: secretary@tmta.com.au
www.tmta.com.au

The General Manager
Victorian Music Teachers' Association
PO Box 629, Belmont Vic. 3216
Phone: (03) 5243 4200
Email: vmta@vmta.org.au
www.vmta.org.au

The Secretary
West Australian Music Teachers' Association
PO Box 4385, Victoria Park WA 6979
Phone: (08) 9470 5595 Fax: (08) 9470 2193
Email: info@wamta.org.au
www.musicteacherswa.org.au

THEORY OF MUSIC – TERMINOLOGY

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

Preliminary

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

Grade One

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

Grade Two

Accelerando (***accel.***): gradually becoming faster.
Allegretto: moderately fast.
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 8*va* 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.
Sotto voce: softly, in an undertone.
Stringendo: pressing on faster.
Tempo commodo: at a convenient speed.
Tempo giusto: at a consistent speed.

PRELIMINARY

Duration: 45 minutes

ANZCA publication relevant to this level: • **ANZCA Music Theory – Pathway to Preliminary**

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 values: semibreve, minim and crotchet (notes and rests), and dotted minim (note only). Division of notes into those of lesser value. Recognition and writing of the time signatures 2/4, 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: brace; bar line; double bar line; crescendo; diminuendo; legato slur; tie; staccato; staff or stave.

GRADE ONE

Duration: 1 hour

ANZCA publication relevant to this level: • **ANZCA Music Theory – Pathway to Grade One**

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 values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence. Time signatures as for previous grade with the inclusion of 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 mezzo staccato and accent.

GRADE TWO

Duration: 1½ hours

ANZCA publication relevant to this level: • **ANZCA Music Theory – Pathway to Grade Two**

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 the dotted crotchet rest, semiquaver note and rest, and triplets using quaver or crotchet notes. Time signatures will include 2/2 (cut common time, 𝄵) and 6/8. 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

ANZCA publication relevant to this level: • **ANZCA Music Theory – Pathway to Grade Three**

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 the dotted semibreve, dotted quaver, dotted semiquaver, demisemiquaver, and duplets and triplets using any note or rest value. Time signatures will include 3/2, 3/8 and 9/8. Understanding of the terms compound triple and duplet.

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., 8*va*, 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

ANZCA publications relevant to this level:
- **ANZCA Music Theory – Pathway to Grade Four**
- **From Blues to Bop and Beyond... – *A. Cytrynowski***

- *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 the breve and all dotted and double-dotted values. Time signatures will include 4/2, 4/8 and 12/8. Understanding of the term compound quadruple. 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 in four-part vocal style, 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.

GRADE FOUR (Continued)

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

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

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

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

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

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

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

To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:

- time frame;
- characteristics;
- common forms, including the main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell;
  Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

A knowledge of the following instruments: 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, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Ragtime – Scott Joplin, James Scott, Joseph Lamb;
New Orleans – Louis Armstrong, Joe "King" Oliver, Johnny Dodds, Edward "Kid" Ory, Jelly Roll Morton.

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

A knowledge of the following instruments: pianoforte, cornet, trombone and clarinet.

GRADE FIVE

Duration: 3 hours

ANZCA publications relevant to this level: • **ANZCA Music Theory – Pathway to Grade Five**
• **From Blues to Bop and Beyond... – *A. Cytrynowski***

- *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 As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

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).

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 tonic (Ic), subdominant (IVc) and dominant (Vc) chords, plus suitable preceding and following chords. 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.

GRADE FIVE (Continued)

Classical Stream (Continued)

General Knowledge

To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms, including some detail in relation to the main sections and modulations, and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

Instruments: general 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, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Blues – Gertrude "Ma" Rainey, Bessie Smith, Charley Patton, Robert Johnson;
Boogie – Jimmy Yancey, Clarence "Pinetop" Smith;
Spiritual/Gospel Song – Mahalia Jackson;
Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

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

GRADE SIX

Duration: 3 hours

ANZCA publications relevant to this level:
- **ANZCA Music Theory – Pathway to Grade Six**
- **From Blues to Bop and Beyond... – *A. Cytrynowski***

- *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^7, V^7b, V^7c, V^7d.
Accented and unaccented passing notes and auxiliary notes; single suspensions.
Modulations to the dominant, subdominant and relative major or minor.

GRADE SIX (Continued)

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.

2015-17 – HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

General Knowledge

To demonstrate an understanding of the styles and features of the post-Romantic/20th Century period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms, including considerable detail of structure and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;
  Later – Stravinsky, Schönberg, Bartók, Britten.

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. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.
Latin – Tito Puente, Frank Grillo ("Machito"), A. C. Jobim, Stan Kenton.

General knowledge of the main percussion instruments of these styles.

GRADE SEVEN

Duration: 3 hours per paper

Part One: September 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^{ths} on the leading note. Secondary 7^{ths} 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.
2015-17 – BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1^{st} mvt.

ASSOCIATE DIPLOMA (A.Dip.A.)

Duration: 3 hours per paper

Part One: September 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 Neopolitan 6^{th} 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^{th} 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.

2015-17 – 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: September 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 or symphonic band.

PART II (Three hours)

Discussion of 20th-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, circa late-16th to mid-18th century.

GENERAL INFORMATION: VIOLIN

Technical Work

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

Page Turning

2. Examiners are **not** to be asked to turn pages. A page turner (**not** the teacher) is allowed at Diploma levels only (see *Regulations* nos. 51 and 52).

Lists and Editions

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

***Free Choice* Lists**

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

Accompaniment and Backing Tracks

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

Diploma Examinations

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

Examination Times

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

Equipment

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

Tuning

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

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

SIGHT READING

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

Preparatory

Six crotchet notes, using open strings only.

Preliminary

A four-bar phrase, using semibreve, minim and crotchet values. Key: D major.

Grade One

A passage of up to eight bars. Time signatures will be 2/4, 3/4 or 4/4. Keys: G major and A minor.

Grade Two

Similar to Grade One, but including quavers.

Grade Three

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

Grade Four

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

Grade Five

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

Grade Six

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

Grade Seven

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

Grade Eight

A passage of up to sixteen bars in a major key up to four sharps or flats, or a minor key up to three sharps or flats. Four-note chords may be included.

AURAL TESTS

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

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

Grade Two

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

AURAL TESTS (Continued)

Grade Two (Continued)

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

Grade Three

1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. Note values as for Grade Two. Rests will be included.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4, 4/4 or 6/8 time, which the candidate will then clap or tap. Note values as for Grade Two.
3. The candidate will identify the intervals of a major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, major 6th, major 7th or perfect 8th above middle C, as played by the examiner. Letter names or solfa may also be used. The candidate may sing the interval if desired.
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 twice, a simple phrase in 3/4 or 4/4 time. After the second time and maintaining the same beat, the candidate will "answer" by clapping an improvised rhythm of approximately the length of the original phrase.
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 7th (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 using a four-bar rhythm of minim and crotchet values presented by the examiner. Key: D major. Range: one octave.
3. The examiner will play twice, a simple phrase in 3/4 or 4/4 time. After the second time and maintaining the same beat, the candidate will "answer" by clapping an improvised rhythm of approximately the length of the original phrase.

AURAL TESTS (Continued)

Grade Five (Continued)

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

Grade Six

1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or by pointing to the correct pattern.
2. The candidate will create a melody using a four-bar rhythm similar to Grade Five, but including dotted crotchets and quavers, as presented by the examiner. Key: A major. Range: one octave.
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^7-I (c) I-ii-V-I (d) I-ii-V^7-I (ii = minor)
4. The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7th, 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.
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^7-i (c) i-ii-V-i (d) i-ii-V^7-i
3. The candidate will identify the following chords, as played by the examiner (notes struck together): major, minor, dominant 7th, augmented, diminished or major 7th (eg. C-E-G-B). The candidate is **not** required to specify inversions.
4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

Grade Eight

1. The candidate will create a melody in a minor key of his/her own choice, using a four-bar rhythm presented by the examiner. A double-stopped simple accompaniment, note against note, will be required.
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 7th, augmented, diminished, major 7th or minor 7th (eg. C-E flat-G-B flat). The candidate must state the position of major or minor triads only.
4. The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.

GENERAL KNOWLEDGE

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

Notes on the Format

The General Knowledge section of the examination will be presented in the format outlined below. This format is based on a set number of principal questions per level, and set wording for each question type.

1. **Number of Questions.** At all levels, the examiner will ask **four** (4) main questions. Prompting or "follow-up" questions may be used if an answer is not adequate, with a possible deduction in marks. (Requests for a question to be repeated or clarified will **not** incur a penalty.)

2. **Wording of Questions.** Questions will be asked using the wording given in the following level/grade list. This wording has been devised to cover all requirements for the respective level. Questions are cumulative from one level to the next, so that in each grade the "bank" of possible questions increases.

   Example: For the first question listed in Preparatory (see below), the examiner will point to any sign, word or other item (appropriate to the grade) on the music. The examiner will ask for the name of the item; then, where applicable, ask for the meaning. In this case the name **and** explanation will count as one "answer", and both must be given to receive full marks for the question.

   A hypothetical set of four questions for a Preparatory exam might consist of the examiner:
   - pointing to a treble clef and asking, 'What is this?'
   - pointing to a note and asking, 'What kind of note is this?', then 'How many beats is it worth?'
   - asking of one List piece, 'How many beats are in each bar?'
   - pointing to an *"mp"* marking and asking, 'What is this?', then 'What does it mean?'

Preparatory

Knowledge required: 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.

Continued

GENERAL KNOWLEDGE (Continued)

Preparatory (Continued)

Questions:

- The examiner will point to a sign or term and ask, ***'What is this?'*** and (if applicable) ***'What does it mean?'*** (Note: This counts as one question.)
- The examiner will ask of a List piece, ***'Are there three or four beats in each bar?'***
- The examiner will point to a note or rest and ask, ***'What kind of note/rest is this?'*** and ***'How many beats is it worth?'*** (Note: This counts as one question.)
- The examiner will point to a note and ask, ***'What is the letter name of this note?'***
- ***'Who is the composer of this piece?'***

Preliminary

Knowledge required: 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.

Questions: As for the previous grades, with the addition of –

- The examiner will point to a dotted note and ask, ***'What does the dot do to the note?'***
- ***'Explain the time signature of this piece.'*** (The candidate's answer should include the number of beats **and** the type of beats.)
- ***'What is the main key of this piece?'***

Grade One

Knowledge required: As for the previous grades, including a basic definition or explanation of the title of any piece performed.

Questions: As for the previous grades, with the addition of –

- ***'What does the title of this piece mean?'***

Grade Two

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

Questions: As for the previous grades, with the addition of –

- ***'In which country was the composer of this piece born?'***

Grade Three

Knowledge required: As for the previous grades, with the inclusion of metronome speed (if given) and the main changes of key.

Questions: As for the previous grades, with the addition of –

- ***'Explain the metronome speed of this piece.'*** (The candidate's answer should demonstrate an understanding of beats per minute, and include the meaning of "M.M.")
- ***'Point to and name a key change in this piece.'*** (This will be asked only if the change occurs at the start of a new section or at a very obvious place in the piece.)

GENERAL KNOWLEDGE (Continued)

Grade Four

Knowledge required: As for the previous grades, with the inclusion of syncopation; recognition of chords V and I in the tonic key of any piece performed; basic definitions of the form (e.g. binary, rondo, AABA, 12-bar blues etc.) and style of any piece performed.

Questions: As for the previous grades, with the addition of –

- ***'Point to an example of syncopation in this piece, and explain what syncopation means.'***
- ***'Is this chord V or I?'*** (The examiner will point to a chord. V may include the seventh, but this need not be identified by the candidate.)
- ***'What is the form of this piece? Point to the main sections.'*** (If a recognised form is not appropriate, the candidate should describe the sections within the piece.)
- ***'Describe the style of this piece.'*** (The candidate will name the style where appropriate, and give a basic description of the characteristics.)

Grade Five

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

Questions: As for the previous grades, with the addition of –

- ***'Identify a Perfect/Plagal cadence in this piece.'***
- ***'Is this chord IV, V or I?'*** (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
- ***'Name other works by this composer.'***

Grade Six

Knowledge required: As for the previous grades, with the inclusion of recognition of chords II, IV, V and I in the tonic key of any piece performed; modulations; a knowledge of one other composer who wrote in the same genre as each piece performed.

Questions: As for the previous grades, with the addition of –

- ***'Is this chord II, IV, V or I?'*** (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
- ***'What is the main key [or tonal arrangement*] of this piece? Identify any modulations.'*** (*The examiner may use this term for modal or non-diatonic works.)
- ***'Name another composer who wrote in the same genre as this piece.'***

Expectations in Grade Seven, Grade Eight and Associate Performer Diploma

A considerably higher level of detail is expected from Grade Seven. Candidates must demonstrate thorough research and understanding of works, composers, styles and other relevant information. Answers at these levels must be extended (in "viva voce" style), and it is expected that the candidate will not require prompting by the examiner.

GENERAL KNOWLEDGE (Continued)

Grade Seven

Knowledge required: As for the previous grades, 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 any piece performed.

Questions: As for the previous grades, with the addition of –

- ***'Identify a Perfect/Plagal/Imperfect/Interrupted cadence in this piece.'***
- ***'Talk about the background of the composer of this piece.'***
- ***'Talk about the origins and development of the style of this piece.'***
- ***'Talk about the genre/period of composition of this piece, with reference to stylistic characteristics and other important composers of the same genre/period.'***
- ***'Give a detailed description of the form of this piece.'***

Example – If explaining the form of a sonata, the candidate should be able to talk about:

- the main sections, and how they are organized into an overall structure
- the keys within these sections
- other compositional devices, such as real or tonal fugue, stretti, augmentation and diminution, etc.

Grade Eight

Knowledge required: As for the previous grades, with the inclusion of a general knowledge of other composers of the same period and the stylistic characteristics of the period for each piece performed.

Questions: As for the previous grades, with the addition of –

- ***'Describe the stylistic characteristics of the [X] period, with reference to other composers from the same period.'***

Associate Performer Diploma

Knowledge required: As for the previous grades, but with more specific answers, and a knowledge of the construction of the instrument being used.

Questions: As for the previous grades, with the addition of –

- ***'Explain in detail the construction of the violin.'***

PREPARATORY

Duration: 10 minutes

ANZCA publications relevant to this level:
- **Essential Technique for Violin**
- **ANZCA Violin – Preparatory**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Only two of the given bowing patterns are required (candidate's choice).

(Note: the given arpeggios are also required.)

Exercises
- Only two of the given exercises are required (candidate's choice).

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

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

BLACKWELL, K. & D. Fiddle Time Joggers – Violin Book 1
Ally Bally, Lazy Cowboy *and* So There! – *any two* (OUP)

COHEN, M. Superstart Violin – New Edition
Twinkle, twinkle, little bat, p.29; Theme from the Choral Symphony – Beethoven, p.38 (Faber 0571524427)

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

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 1
Polly Wolly Doodle; Rainy Day; William Tell Overture (Alfred 00-5293)

Encore on Strings – Music Maestros 2 Little Brown Jug (Accent BMM-02V)

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

NELSON, S. M. The Essential String Method Book 2
I Am a River, p.9; Marzipan March, p.4 (Boosey & Hawkes 1283108)

PHILLIPS, BOONSHAFT & SHELDON. Sound Innovations – Violin Book 1 – Australian Edition
Surprise Symphony – Haydn, p.33; Chester – Billings, p.35; Sweetly Sings the Donkey, p.40 (Alfred 9781922025012)

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

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

CLARK, G. ANZCA Violin – Preparatory Lightly Row Rock; Little Bo-Peep; Three Folk Songs (ANZCA)

BLACKWELL, K. & D. Fiddle Time Joggers – Violin Book 1
Chinese Gardens, Clare's Song, Patrick's Reel *and* Rocking Horses – *any two* (OUP)

COHEN, M. Superstart Violin – New Edition Brother Jack eats hot croissants, p.31 (Faber 0571524427)

PREPARATORY (Continued)

List B (Continued)

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

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

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

NELSON, S. M. Right from the Start
Lullaby *and* Don't Bother Me; Ringing Bell *and* Sail in a Pail (Boosey & Hawkes 022939Z)

PHILLIPS, BOONSHAFT & SHELDON. Sound Innovations – Violin Book 1 – Australian Edition
Botany Bay, p.40 (Alfred 9781922025012)

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

CLARK, G. ANZCA Violin – Preparatory "Gloria" from Mass; March from "Scipio"; Ode to Joy (ANZCA)

BLACKWELL, K. & D. Fiddle Time Runners – Violin Book 2
Adam in the Garden; I Got These Fiddle Blues; Jingle Bells; O Leave Your Sheep; Pick a Bail of Cotton; Start the Show (OUP)

COHEN, M. Bags of Tunes for Violin *Any two of the following as one work:*
Our mother's a-weaving, p.11; Apples and pears, p.12; The nightingale, p.13; Fair Katya, p.15; Three fine geese, p.15; Summer is a-coming in, p.16 (Faber 0571531121)

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

Encore on Strings – Music Maestros 2 Far and Away; Ode to Joy (Accent BMM-02V)

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

MURRAY, E. Still More Tunes for My Violin Summer Afternoon; Wooden Soldiers' March (Boosey & Hawkes)

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

Young Violinist's Repertoire Book 1, The ed. de Keyser & Waterman.
Fanfare; Les Bouffons; Pony Trot (Faber 0571506186)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)
As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Only three of the given scales (candidate's choice) are required; one must commence with the 3rd finger.
- Bowing patterns (as requested by the examiner):
  1) Separate bows.
  2) Any two of the given détaché patterns (candidate's choice).

Arpeggios
- Only three of the given arpeggios (candidate's choice) are required; one must be C major commencing with the 3rd finger.

Exercises
- Only four of the given exercises (candidate's choice) are required.

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

BARBER, B. Solos for Young Violinists, Volume 1 Russian Folk Song (Summy-Birchard)
COHEN, M. Bags of Folk for Violin Shaker melody, p.4; The fox and the grapes, p.5; Argeers, p.6; Down by the Salley Gardens, p.11 (Faber 0571531148)
DILLON, KJELLAND & O'REILLY. Strictly Strings Book 1 Pachelbel Canon (Part A) (Alfred 00-5293)
Book 2 Pomp and Circumstance; Trumpet Voluntary (00-4394)
Encore on Strings – Music Maestros 2 Peasant Cantata (Accent BMM-02V)
NELSON, S. M. The Essential String Method Book 1 Ice Dance, p.16 (Boosey & Hawkes 126225H)
Drummer's March (AMPD)
Tune a Day p.10 or 18 – *either page complete* (Imp. 408)
Suzuki Violin School Book 1 Etude; Perpetual Motion (Summy-Birchard)
WOHLFAHRT, F. 40 Elementary Studies, Op. 54 no. 7 or 9 (Schirmer LB926/Hal Leonard HL50256980)

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

BARBER, B. Solos for Young Violinists, Volume 1 French Folk Song (Summy-Birchard)
BLACKWELL, K. & D. Fiddle Time Runners – Violin Book 2 Takin' It Easy (OUP)
COHEN, M. Bags of Folk for Violin John Ryan's polka, p.3; All through the night, p.3 (Faber 0571531148)
Bags of Style for Violin The corn is ripe, p.3; Troubadour's tale, p.3 (Faber 0571532616)
Superstart Violin – New Edition Mini concerto, p.37 (Faber 0571524427)
Encore on Strings – Music Maestros 2 Clumsy Sailor (Accent BMM-02V)
Gypsy Jazz, Easy Level Chailean's Cows (Faber 0571516378)
LANNING, J. Making the Grade – Violin & Piano – Grade 1
Blowing in the Wind; Morning has Broken (Chester CH63624)

PRELIMINARY (Continued)

List B (Continued)

PHILLIPS, BOONSHAFT & SHELDON. Sound Innovations – Violin Book 1 – Australian Edition
Gavotte – Corelli, p.46 (Alfred 9781922025012)
Suzuki Violin School Book 1 Allegro; May Song; Song of the Wind (Summy-Birchard)
TRADITIONAL. The Ash Grove (AMPD)
Violin Playtime Book 2 ed. de Keyser.
J'ai du Bon Tabac; Slovak Song; Song of the Huntsman; Ukrainian Dance (Faber 0571508723)

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

BARBER, B. Solos for Young Violinists, Volume 1 Welsh Air (Summy-Birchard)
BLACKWELL, K. & D. Fiddle Time Runners – Violin Book 2 I Got Those Fiddle Blues (OUP)
COHEN, M. Superstart Violin – New Edition Take your partners for double the fun!, p.44; Kalinka, p.46; Running for the bus, with a violin!, p.48 (Faber 0571524427)
COLLEDGE, K. & H. Waggon Wheels Hills & Dales; Knickerbocker Glory (Boosey & Hawkes 023020S)
Encore on Strings – Music Maestros 2 Click Go the Shears (Accent BMM-02V)
Fiddle Tunes for the Violinist Arkansas Traveller; Soldier's Joy; Turkey in the Straw (Amsco)
Gypsy Jazz, Easy Level Elenke (Faber 0571516378)
HUNGERFORD, E. Gipsy Fiddle; An Old Minuet; Snow Fall (Imp. 497)
HUWS JONES, E. Ten O'Clock Rock Toodle-Pip (Boosey & Hawkes 1112672)
KABALEVSKY, D. Ride, Ride (AMPD)
NELSON, S. M. Right from the Start Three in a Bar (Boosey & Hawkes 022939Z)
NORTON, C. The Microjazz Violin Collection 1 Exotic Fruit; Snooker Table (Boosey & Hawkes)
PHILLIPS, BOONSHAFT & SHELDON. Sound Innovations – Violin Book 1 – Australian Edition
Advance Australia Fair – McCormick, p.43 (Alfred 9781922025012)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)
As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Only three of the given major scales (candidate's choice) are required.
- Both minor scales in melodic form only (harmonic not required).
- Any of the given bowing patterns, as requested by the examiner.

Arpeggios
- Only three of the given major arpeggios are required, corresponding to the chosen major scales.
- Both minor arpeggios are required.

Exercises
- Only four of the given exercises (candidate's choice) are required.

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

COHEN, M. Bags of Folk for Violin The dashing white sergeant, p.7; Soldier's joy, p.8; Circassian circle, p.12; The trumpet hornpipe, p.13; Sailor's hornpipe, p.15; The flop-eared mule, p.16 (Faber 0571531148)
Bags of Style for Violin Winter revels, p.4; Tumblers, p.5 (Faber 0571532616)

DILLON, KJELLAND & O'REILLY. Strictly Strings, Book 2
Classical Bach; Finale (from First Symphony); Springtime (Alfred 00-4394)

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

WOHLFAHRT, F. 40 Elementary Studies, Op. 54 no. 1, 2 or 3 (Schirmer LB926/Hal Leonard HL50256980)
60 Studies, Op. 45, Book 1 no. 1 or 2 (Schirmer LB838/Hal Leonard HL50256580)

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

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

COHEN, M. Bags of Style for Violin Ronde, p.7; Galliard, p.7 (Faber 0571532616)

Corrs for Violin, The The Minstral Boy (Wise)

Gypsy Jazz, Easy Level Cuckoo (Faber 0571516378)

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

NELSON, S. M. Piece by Piece 1
no. 25 Minuet and Trio – Haydn ***and*** no. 26 Landler – Schubert (Boosey & Hawkes 075467M)

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

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

WEDGWOOD, P. Jazzin' About Song for Sue (Faber)

GRADE ONE (Continued)

List B (Continued)

Young Violinist's Repertoire Book 3, The ed. de Keyser & Waterman. Andante – Elgar; The Clown – Kabalevsky; Fast Dance – Baklanova; German Dance – Beethoven (Faber 0571508189)

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

BACH, C. P. E. Three Little Pieces nos. 1 and 2 – *both* (Chester)
COHEN, M. Bags of Classics for Violin Jupiter – Holst, p.3 (Faber 0571536026)
Fiddle Tunes for the Violinist The Devil's Dream ***and*** Irish Washerwoman (Amsco)
Gypsy Jazz, Easy Level Old Slovak Folk Tune (Faber 0571516378)
JOPLIN & HEGER. Let's Rag Maria's Rag; Peacherine Rag (Noetzel)
LUMSDEN & WEDGWOOD. Jurassic Blue Clever Compsognatus; Fly High, Pterodactyl; Scary, Scaly Spinosaurus; Strong Iguanadon (Faber 0571521592)
MITCHELL, M. Grooves that Move Blue Ostinato; Cool Creek; Singin' Blue (Mitchell: www.groovesthatmove.com)
NORTON, C. The Microjazz Violin Collection 2 Pineapple Bounce (Boosey & Hawkes)
PERLMAN, G. Violinist's First Solo Album Vol. 2 Confidences (Fischer)
SCHUMANN, R. The Happy Farmer Returning from Work (AMPD)
STEPHEN, R. Violin Globetrotters Iguazu Rapids, p.18; African Jambouree, p.28 (OUP 9780193369443)
STREABBOG. arr. Applebaum. The Space Waltz (Belwin)
Violin Grade Two The Oak and the Ash – Traditional (Trinity College)
WEDGWOOD, P. Jazzin' About Hungarian Stomp (Faber)

or

Free Choice – One piece of at least Grade One standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)
As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Only five of the given scales (candidate's choice) are required. At least one each of major, harmonic minor and melodic minor must be presented.
- Only three of the given bowing patterns are required (candidate's choice).

Arpeggios
- Only five of the given arpeggios are required, corresponding to the chosen scales.
- Both bowing patterns are required.

Exercises
- Only four of the given exercises (candidate's choice) are required; Exercise 4 ("Exploring Vibrato") is mandatory.

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

BARBER, B. Solos for Young Violinists, Volume 1 Giguetta – Bach (Summy-Birchard)
COHEN, M. Technique Takes Off! Prelude (Faber 0571513077)
COOPER, P. Eastern European Fiddle Tunes Trzęsionka, p.19;
Yoshke Furt Avek 1 ***and*** 2, p.32 – *both as one work*; Geamparale, p.55 (Schott ED 12886)
English Fiddle Tunes The Abbots Bromley Horndance, p.23; Rochdale Coconut Dance, p.24; Bang Up, p.25; Gypsy's Hornpipe, p.28; The Savage Hornpipe (G), p.29; The Queen's Delight, p.59; Old Molly Oxford, p.60; Old Tom of Oxford, p.60; The Blue-Eyed Stranger, p.61; The Ploughboy, p.62 (Schott ED 12758)
Irish Fiddle Solos Ballydesmond Polka no.3, p.22; The Lonesome Jig, p.31; The Trip to Sligo, p.39 (Schott ED 12734)
New Fiddle Tunes Snicket, p.32; Catching the Buzz, p.34 (Schott ED 13513)
DILLON, KJELLAND & O'REILLY. Strictly Strings Book 2 Tchaikowsky Festival (Alfred 00-4394)
KAYSER, H. E. 36 Etudes, Op. 20 no. 1, 3 or 5 (AMPD)
LLOYD WEBBER, A. Going Solo Violin Memory (Faber)
NELSON, S. M. Swizz Waltz (AMPD)
Technitunes Toad in the Hole (Boosey & Hawkes 022972T)
NORTON, C. The Microjazz Violin Collection 2 Swan Song (Boosey & Hawkes)
WOHLFAHRT, F. 60 Studies, Op. 45, Book 1 no. 4 or 17 (Schirmer LB838/Hal Leonard HL50256580)

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

BARBER, B. Solos for Young Violinists, Volume 1 Theme and Variations – Parini (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 1 Gavotte – Bach, p.2; Watkins Ale, pp.2-3; Presto – Telemann, p.6; Minuets 1 and 2 – Haydn, p.8 (OUD 9780193404793)

GRADE TWO (Continued)

List B (Continued)

COHEN, M. Bags of Classics for Violin
Symphony no. 40: theme – Mozart, p.6; William Tell: theme – Rossini, p.12 (Faber 0571536026)
Bags of Style for Violin Boree, p.8; Allegro, p.11 (Faber 0571532616)
HANDEL, G. F. Minuet (from *Berenice*) (Imp. 673)
HUWS JONES, E. The Ceilidh Collection The Oyster Girl, Parson's Farewell, The Peacock Followed the Hen, Pool's Hole *and* The Steam Boat – *any two* (Boosey & Hawkes 118321S)
Jigs, Reels and Hornpipes Country Gardens, Danny Boy, The Fairy Dance *and* Hunting the Hare – *any two* (B. & H. 085952B)
Suzuki Violin School Book 2 no. 5 Waltz – Brahms; no. 9 Gavotte (from *Mignon*) – Thomas (Summy-Birchard)
TCHAIKOVSKY, P. Old French Song (AMPD)
WALEN. Old Lavender (Imp. 673)

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

BAILEY, K. Jazzin' Around for Strings Dainty Steps; Summer Sojourn (Kerin Bailey Music)
BARBER, B. Solos for Young Violinists, Volume 1 Musette (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 1
No Man's Jig, p.5; La diva de l'Empire – Satie, p.7 (OUD 9780193404793)
COHEN, M. Bags of Style for Violin Remembering, p.12; Waltz, p.13; Headin' homewards, p.14; Ghostly tango, p.15 (Faber 0571532616)
Corrs for Violin, The Toss the Feathers (Wise)
EFRAEMSON, D. Malumba – World Music Solos for Violin, Volume 1
Bossa del Sol; Raggle Taggle Hippie; Wattle St. Calypso (www.malumba.com)
FORBES, W. Classical & Romantic Pieces II Adagio *and* Allegro – Beethoven; Album Leaf – Schumann; Ayre – Morley; Norwegian Folk Tune – Grieg (OUP XN6489)
JOPLIN & HEGER. Let's Rag The Entertainer (Noetzel)
Lion King – Easy Violin, The *Any one* (Hal Leonard HL00849003)
NELSON, S. M. Moving Up Jonathan's Jig (Boosey & Hawkes)
NORTON, C. The Microjazz Violin Collection 2 A Dramatic Episode; Swan Song (Boosey & Hawkes)
STEPHEN, R. Violin Globetrotters Relaxing in Rio, p.8; Dancing in Odessa, p.10; Acropolis Dance, p.14; Tango in San Telmo, p.16; Cairo Cradle Song, p.20; 'Hole in My Shoe' Blues, p.22 (OUP 9780193369443)
Suzuki Violin School Book 2 no. 10 Gavotte – Lully; no. 12 Minuet – Boccherini (Summy-Birchard)
TRADITIONAL. Skye Boat Song (AMPD)
WEDGWOOD, P. Jazzin' About Ho Down-Show Down; The Next Time (Faber)

or

Free Choice – One piece of at least Grade Two standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)
As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Only six of the given scales (candidate's choice) are required. At least one each of major, harmonic minor and melodic minor must be presented.
- Only three of the given bowing patterns are required (candidate's choice).
- Only two of the given chromatic scales are required (candidate's choice).

Arpeggios
- Only six of the given arpeggios are required, corresponding to the chosen scales.
- All bowing patterns are required.
- Dominant and diminished sevenths as listed.

Exercises
- Only four of the given exercises are required (candidate's choice).

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

BARBER, B. Solos for Young Violinists, Volume 1 Elves' Dance; Puppet Show (Summy-Birchard)
COHEN, M. Helter Skelter (AMPD)
COOPER, P. Eastern European Fiddle Tunes
Jo Ci Powidom ***and*** Sztajer, p.18 – *both as one work*;
Krakowiak 1 ***and*** 2 ***and*** Polonez, p.20 – *all as one work*;
Bandura Waltz, p.23; Tigāneascā, p.55;
Kopanitsa 2 ***and*** 3, pp.66-67 – *both as one work* (Schott ED 12886)
English Fiddle Tunes The Steamboat, p.35; Nancy, p.39; Charlesworth Hornpipe, p.46;
Jack of the Green ***and*** John of the Green, p.48 – *both as one work* (Schott ED 12758)
Irish Fiddle Solos Toormore Polka nos. 1 ***and*** 2, p.21 – *both as one work*;
Michael O'Connor, p.33; Over the Moor to Maggie, p.43; The Christmas Eve, p.46 (Schott ED 12734)
New Fiddle Tunes Angel's Waltz, p.6; One for Louise, p.10 (Schott ED 13513)
KREUTZER, R. 42 Studies or Caprices no. 2 (Schirmer LB230/Hal Leonard HL50253620)
NORGAARD, M. Jazz Fiddle Wizard Junior Sweet Rose, p.27; Wizard Blue, p.14 (Mel Bay MB20186BCD)
WOHLFAHRT, F. 60 Studies, Op. 45, Book 1 no. 19 or 23 (Schirmer LB838/Hal Leonard HL50256580)

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

ANON. Greensleeves (AMPD)
BARBER, B. Solos for Young Violinists, Volume 1
Concertino in D major Op.15, Allegro – Kuchner (Summy-Birchard)

GRADE THREE (Continued)

List B (Continued)

BLACKWELL, K. & M. Solo Time for Violin – Book 1
Passepieds 1 and 2 – Bach, p.10; Rondeau – Mozart, p.12 (OUD 9780193404793)
Chester String Series Book 3 Allegro – Corelli (Chester CH00398)
COHEN, M. Bags of Classics for Violin
Ritornello, p.3 ***and*** Allegro, p.14 – Bach – *both as one work* (Faber 0571536026)
Bags of Style for Violin Boree, p.8; Allegro, p.11 (Faber 0571532616)
HUWS JONES, E. Gypsy Fiddler Song of the Ghetto (Boosey & Hawkes)
Jazz,Blues and Ragtime Lullaby of Birdland; Smoke Gets in Your Eyes (Boosey & Hawkes)
Jigs, Reels and Hornpipes Carolan's Air, Constant Billy, Earl Grey, The Fox Hunter's Jig, Morpeth Rant *and* The Staffordshire Hornpipe – *any two* (Boosey & Hawkes 085952B)
NELSON, S. M. Moving Up Again Skye Boat Song (Boosey & Hawkes 022919C)
Suzuki Violin School Book 3 Bourée - Bach; Gavotte nos. 1 and 2 – Bach – *both* (Summy-Birchard)

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

BAILEY, K. Jazzin' Around for Strings Blue Notoriety; Bossa Nouveau (Kerin Bailey Music)
BLACKWELL, K. & M. Solo Time for Violin – Book 1 Sunayama – Nakayama, p.9;
Joshua Fit the battle of Jericho, p.11; Yellow Bird – Monton, p.13;
Little Hungarian Rhapsody – Bohm, p.14; Groovin' Like Grappelli, p.15;
Russian Dance – Rebikov, p.16 (OUD 9780193404793)
BOCCHERINI, L. Minute from String Quartet no. 4 (AMPD)
BRAHMS, J. Hungarian Dance (AMPD)
CARLSON, R. Mother Hen and the Chicks (Flexi-Fingers)
Chinese Violin Solos ed. Stock. Purple Bamboo (Schott)
COHEN, M. Bags of Classics for Violin Danse macabre – Saint-Saëns, p.5 (Faber 0571536026)
EFRAEMSON, D. Malumba – World Music Solos for Violin, Volume 1
Air and Slip Jig for Overton; Edge of Green; Real Time; Tweet Tweet (www.malumba.com)
FIBICH. arr. Raymond. Poem (AMPD)
GABRIEL, M. Fifty-ish (AMPD)
HUWS JONES, E. Going Solo
Hymn to Hestia – Waterfield; Rondeau (from Concert Royal no. 4) – Couperin;
Waltz (from Serenade for Strings) – Tchaikowsky (Faber 0571516106)
Got Those Position Blues? – Violin Open Sesame (Faber 0571515347)
Jazz, Blues and Ragtime Makin' Whoopee; Smoke Gets in Your Eyes (Boosey & Hawkes 1067829)
JOPLIN & HEGER. Let's Rag Little Annie's Swing Rag; The Ragtime Dance (Noetzel)
NELSON, S. M. Moving Up Jonathan's Jig; Roger's Reel; Sarah's Song (Boosey & Hawkes 022917T)
Moving Up Again Caprice; Jumping Jack; Moto Perpetuo (B.&H. 022919C)
NORTON, C. The Microjazz Violin Collection 2 Rustic Dance; Snow Dance (Boosey & Hawkes)
PERLMAN, G. Violinist's First Solo Album Vol. 1 The Harlequin; Kol Nidre; Playful Rondo (Fischer)
STEPHEN, R. Violin Globetrotters Shanghai Rickshaw Ride, p.12 (OUP 9780193369443)
Suzuki Violin School Book 3 Gavotte in G minor – Bach; Gavotte – Martini (Summy-Birchard)
SZELÉNYI, I. 24 Easy Little Concert Pieces Book 1 Polish Style; The Hen and the Cock (Boosey & Hawkes 023613W)

GRADE THREE (Continued)

List C (Continued)

TICCIATI, N. Andante Cantabile (OUP)

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

or

Free Choice – One piece of at least Grade Three standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- All scales are required.
- Only three of the given bowing patterns are required (candidate's choice).

Arpeggios
- All arpeggios and bowing patterns are required.

Exercises
- Only four of the given exercises are required (candidate's choice).

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

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

COOPER, P. Eastern European Fiddle Tunes
Dumka ***and*** Na Wesiliu, Pry Weczeri, pp.24-25 – *both as one work*;
Avram Bughici's Freylekhs ***and*** Tanz, Tanz Yidelekh, pp.30-31 – *both as one work*;
Prelude ***and*** Khusidl-1, p.34 – *both as one work*; Munkho Vesimkho, p.36 (Schott ED 12886)
Irish Fiddle Solos Julia Clifford's, p.16; Fergal O'Gara, p.23 (Schott ED 12734)
New Fiddle Tunes
Farewell to Islington, p.8; The Skirmish, p.13; Critton Hollow (version 1), p.18 (Schott ED 13513)

GRADE FOUR (Continued)

List A (Continued)

FIORILLO, F. 36 Etudes no. 1 (Schirmer LB228/Hal Leonard HL50253600)
KAYSER, H. E. Studies, Op. 20, Book 1 no. 3, 4 or 5 (AMPD)
KREUTZER, R. 42 Studies or Caprices no. 3 or 4 (Schirmer LB230/Hal Leonard HL50253620)
MAZAS, J.-F. Studies, Op. 36 no. 2, 3 or 10 (Peters EP1819a)
WOHLFAHRT, F. 60 Studies, Op. 45, Book 2 no. 32 or 33 (Schirmer LB839/Hal Leonard HL50256590)

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

BARBER, B. Solos for Young Violinists, Volume 2 The Boy Paganini – Molenhauer (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 2 Prelude in D – Bach, p.2 (OUD 9780193404786)
COHEN, M. Bags of Classics for Violin Eine Kleine Nachtmusik: Rondo themes, p.16 – Mozart (Faber 0571536026)
HANDEL, G. F. Sonata in F major, last movement (Schirmer/Peters)
HAYDN, F. J. Sonata no. 4, 1st movement (Schirmer)
HUWS JONES, E. Divisions on Paul's Steeple (AMPD)
PERLMAN, G. Violinist's First Solo Album Vol. 2
Air Varié – Rieding; Loreley – Harris; Petit Air Varié – Dancla; Tarantella – Sitt (Fischer)
REBEL, J. M. Chester String Series Vol. 3 Norwegian Dance (Chester)
TELEMANN, G. P. 6 Sonatinas no. 6 in F major (Schott ED 2783)
VIVALDI, A. Concerto in A minor, Op. 3 no. 6 1st or 3rd movement* (Peters)
**Also available in* Suzuki Violin School Book 4 *(Summy-Birchard)*.

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

BLACKWELL, K. & M. Solo Time for Violin – Book 2 Pensée fugitive – Moszkowski, p.3; Rondo – Mazas, p.6; Odessa Bulgar, p.7; The crystal spring, p.14 (OUD 9780193404786)
Chinese Violin Solos ed. Stock. Bamboo Stem; Jasmine Flower (Schott)
FORBES, W. Classical & Romantic Pieces III Adagio – Schubert; Slavonic Dance – Dvořák (OUP XN6492)
HUWS JONES, E. Gypsy Fiddler Slow Leaping Dance ***and*** Fast Csardas (Boosey & Hawkes)
MOZART, W. A. Cherubinos Song (AMPD)
Rondo from Sonata in C, K.56 (Belwin)
NORTON, C. The Microjazz Violin Collection 2 Out West (Boosey & Hawkes)
SCHUMANN, F. Träumerei (Fischer)
Solos for the Violin Player ed. Gingold.
Album Leaf – Grieg; Allegro Spiritoso – Senaille; Rondo in D – Mozart (Schirmer ED2425/Hal Leonard HL50329870)
Suzuki Violin School Book 4 Concerto no. 2, 3rd mvt. ***or*** no. 5, 1st or 3rd mvt. – Seitz (Summy-Birchard)

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

BAILEY, K. Jazzin' Around for Strings Rock on the Edge; Swing and Swang (Kerin Bailey Music)
BARBER, B. Solos for Young Violinists, Volume 2 Sarabande in G minor – Böhm (Summy-Birchard)
BÖHM, C. Little Suite Perpetuo Mobile (Lengnick)
BRIDGE, F. Country Dance (Augener)
CARR-BOYD, A. Beside Bamboo (AMC)

GRADE FOUR (Continued)

List D (Continued)

DUNHILL, T. A Sailor Dance (AMPD)

EFRAEMSON, D. Malumba – World Music Solos for Violin, Volume 1 Afro Jig; 3 Foot Stomp
Volume 2 Bliss; Lidice; Romany Nights; Samba Samba Samba (www.malumba.com)

HUWS JONES, E. Got Those Position Blues? – Violin Adrienne (Faber 0571515347)
Jazz, Blues and Ragtime The Entertainer; Paragon Rag; Tuxedo Junction
(Boosey & Hawkes 1067829)

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

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

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

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

or

Free Choice – One piece of at least Grade Four standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:
- **Essential Technique for Violin**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales
- Any three letter names (candidate's choice) for major, harmonic minor and melodic minor. These keys must also be used for arpeggios.
- Only three of the given bowing patterns are required (candidate's choice).
- Chromatic and double stop scales as listed.

Arpeggios
- Three letter names for major and minor, corresponding to the scales.
- All bowing patterns are required.
- Dominant and diminished sevenths as listed.

Exercises
- All of the given exercises, but only two within Exercise 1 (candidate's choice).

GRADE FIVE (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*

BARRETT, J. Silver Stick (Reed Music 481)
BLACKWELL, K. & M. Solo Time for Violin – Book 2 Andante – Mozart, p.16 (OUD 9780193404786)
COOPER, P. Eastern European Fiddle Tunes Verbunk from Madosca, p.42;
'Neti's Legényes' 2 ***and*** 3, pp.46-47 – *both as one work* (Schott ED 12886)
Irish Fiddle Solos Lament for O'Donnell, p.15; The Gravel Walks, pp.50-51 (Schott ED 12734)
New Fiddle Tunes Blues for Lawrie, p.46; Before the Blossom, p.48 (Schott ED 13513)
ESSEK, P. Slavonic Dance (AMPD)
KAYSER, H. E. Studies, Op. 20, Book 1 no. 14, 16, 17 or 24 (AMPD/Belwin)
KREUTZER, R. 42 Studies or Caprices no. 6 or 7 (Schirmer LB230/Hal Leonard HL50253620)
MAZAS, J.-F. Studies, Op. 36 no. 6 or 8 (Peters EP1819a)
WOHLFAHRT, F. 60 Studies, Op. 45, Book 2
no. 43, 46, 50 or 54 (Schirmer LB839/Hal Leonard HL50256590)

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

BACH, J. S. Arioso, from Cantata no. 156 (AMPD)
BARBER, B. Solos for Young Violinists, Volume 3 Ave Maria – Gounod (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 3
Sinfonia in D – Bach, p.3; Fantasia – Telemann, p.6 (OUD 978019304908)
CORELLI, A. Twelve Sonatas, Op. 5, Volume 2
no. 8 in E minor, Sarabande and Gigue (Schirmer LB1904/Hal Leonard HL50262750)
HANDEL, G. F. Sonata in F, 1st movement; Sonata in E, 1st movement (Schirmer)
arr. Forbes. The Harmonious Blacksmith (OUP)
PURCELL, H. Allegro and Andante Cantabile (Lengnick)
Solos for the Violin Player ed. Gingold.
Allegro Spiritoso – Senaillé (Schirmer ED2425/Hal Leonard HL50329870)
Suzuki Violin School Book 5 Gigue from Sonata in D major – Verancini (Summy-Birchard)
VERACINI, F. N. Gigue from Sonata in D minor (AMPD)

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

BEETHOVEN, L. van. Rondo (AMPD)
BLACKWELL, K. & M. Solo Time for Violin – Book 2
Petite Fantasie – Dancla, p.4 (OUD 9780193404786)
BRIDGE, F. Meditation (Augener 1899)
DELIUS, F. Serenade (from *Hassan*) (Boosey & Hawkes 023251E)
FAURÉ, G. Sicilienne, Op. 78 (AMPD)
HAYDN, J. Hungarian Dance from Trio in G Hob.XV 25 (AMPD)
Serenade from String Quartet, Op. 3, no. 5 (Schott ED0 2297)
VAUGHAN WILLIAMS, R. Fantasia on *Greensleeves* (OUP XN8852)

GRADE FIVE (Continued)

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

ABBOTT, K. Autumn Song (Reed Music 609)
BLACKWELL, K. & M. Solo Time for Violin – Book 2 Cradle song – Grieg, p.8; Sugar with Cinnamon, p.9; Sail to the Blue, p.10; Softly awakes my heart – Saint-Saëns, p.15; Escape Attempt – Blackwell, p.21 (OUD 9780193404786)
BÖHM, C. Bolero (Associated Board)
COLLINS, B. Violin Suite Bowing 747 (Reed Music 479)
EFRAEMSON, D. Malumba – World Music Solos for Violin, Volume 2 Calypsonic; Mt. Eden; Serendipity; Yalla (www.malumba.com)
ELGAR, E. Op. 12, Salut D'Amour (Schott ED 11174-01)
FORBES, W. Classical & Romantic Pieces IV Melody and Dance – Rimsky-Korsakov; Melody on the G String – Rachmaninoff (OUP XN6495)
Gypsy Jazz, Intermediate Level Black Eyes (Faber 0571519377)
HAYDN, F. J. Serenade (AMPD)
HUWS JONES, E. Unbeaten Tracks The Ballad of the Can and the Ram; Lear's Fool; Midnight Song; Reflections; Woogie Boogie (Faber 0571519148)
Joplin Album, A arr. Frazer. nos. 5 & 6 ***or*** 7 & 8 (Fentone)
KRAEMER, T. Cossack Dance (AMPD)
LOVELOCK, W. The Enchanted Hour (AMPD)
NOLCK, A. Hungarian Dance Op. 196, no. 5 (AMPD)
PAVIOUR, P. Rosemary in April (Albert & Son)
SAINT-SAËNS, C. The Swan (AMPD)

or

Free Choice – One piece of at least Grade Five standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE SIX

Duration: 30 minutes

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

ANZCA publications relevant to this level:
- **Essential Technique for Violin**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales and Arpeggios
- All material required, except for D flat/C sharp items.
- Scales: any five of the given bowing patterns (candidate's choice).
- Arpeggios: bowing patterns as listed.

Exercises
- All of the given exercises required except for 1c.

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*

COHEN, M. Take to the Hills (AMPD)
COOPER, P. Eastern European Fiddle Tunes Funeral Music from Mezöség, p.48 (Schott ED 12886)
Irish Fiddle Solos Lament for Owen Roe O'Neill, p.26 ***and*** The Coach Road to Sligo, p.38 – *both as one work* (Schott ED 12734)
New Fiddle Tunes The Dartington Jig, p.49 (Schott ED 13513)
FIORILLO, F. 36 Etudes no. 6, 9, 10 or 21 (Schirmer LB228/Hal Leonard HL50253600)
KAYSER, H. E. Studies, Op. 20, Book 1 no. 27, 28, 29 or 33
Book 3 no. 1, 2 or 4 (AMPD)
KREUTZER, R. 42 Studies or Caprices no. 8, 11 or 16 (Schirmer LB230/Hal Leonard HL50253620)
MAZAS, J.-F. Studies, Op. 36 no. 28 or 42 (Peters EP1819a)

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

BACH, J. S. Sonata no. 6 in G, 1st or 3rd movement (Peters)
BLACKWELL, K. & M. Solo Time for Violin – Book 2
Adagio and Allegro – Telemann, p.18; Giga – Corelli, p.22 (OUD 9780193404786)
BOCCHERINI, L. Sonata in B flat, 1st mvt. *Moderato con espressione* (Universal 19014)
HANDEL, G. F. Sonata for Violin and Continuo, Op.1 no.13, Larghetto and Allegro (AMPD)
Sonata no. 3 in F, 3rd and 4th movements (Schott/Schirmer)
Suzuki Violin School Book 6 Gavotte – Rameau; La Folia – Corelli;
Sonata no. 4, 1st and 2nd movements – Handel (Summy-Birchard)
VIVALDI, A. Sonata in G minor, 1st and 2nd movements (Lengnick)
300 Years of Violin Music – The Late Baroque Adagio – Nardini; Allegro – Bach;
Andante – Bach; Sonata in D major, 1st and 2nd mvts. – Telemann (Editio Musica Budapest Z.8960)

GRADE SIX (Continued)

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

BARBER, B. Solos for Young Violinists, Vol. 5 Czardas – Monti; Meditation – Massenet (Summy-Birchard)

BLACKWELL, K. & M. Solo Time for Violin – Book 3
Allegro – Mozart, p.4; Minuet – Mendelssohn, p.19 (OUD 978019304908)

ELGAR, E. Op. 15, no. 1 Chansen de Nuit (Novello)

Everybody's Favorite Series no. 6 Anitra's Dance from *Peer Gynt Suite* – Grieg; Air on a G String – Bach; Hungarian Dance no. 5 – Brahms (Amsco)

FIOCCO, J.-H. Allegro (Schott ED0 9717 or AMPD)

HAYDN, F. J. Sonata no. 6 in C major, 1st and 2nd movements (Schirmer)

KREISLER, F. Liebesleid (Schott BSS 29029)

MASSENET, J. Meditation (AMPD)

MOZART, W. A., ed. Gingold. Rondo (AMPD)

SCHUBERT, F. Sonata no. 1 in D major, 1st movement (Schirmer)

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

BARBER, B. Solos for Young Violinists, Volume 2
Introduction and Polonaise – Böhm; Millionaire's Hoedown – Clebanoff
Volume 4 Rondino – Kreisler (Summy-Birchard)

BLACKWELL, K. & M. Solo Time for Violin – Book 2
Slavonic Dance – Dvořák, p.12; La fille aux cheveux de lin – Debussy, p.20 (OUD 9780193404786)
Solo Time for Violin – Book 3
Valse Caressante – Respighi, p.18; Elite Syncopations – Joplin, p.25 (OUD 978019304908)

COLLINS, B. Violin Suite Fiddler's Be Bop (Reed Music 479)

EFRAEMSON, D. Malumba – World Music Solos for Violin, Volume 2 El Gato; Tess's Tango (www.malumba.com)

Gypsy Jazz, Intermediate Level Hora; Invitation to the Dance (Faber 0571519377)

KREISLER, F. Rondino (Schott BSS 30602)

MINSKY, A. Ten International Violin Encores
The New Yorker, p.10; Ride of the Mongolian Horsemen, p.22 (OUP 9780193379503)

Ragtime: Rags by Joplin arr. Perlman. Bethena; The Strenuous Life (Schirmer ED3022/Hal Leonard HL50333320)

SHOSTAKOVICH, D. Albumstücke nos. 3 and 4 (Peters EP4794)
Elegy (AMPD)

Solos for the Violin Player ed. Gingold. Aria – Prokofiev; Hungarian Dance no. 2 – Brahms; Valse Scherzo no. 2 – Tschaikowsky (Schirmer ED2425/Hal Leonard HL50329870)

WIENIAWSKI, H. Op. 19, no.1 Obertass Mazurka (Schott ED0 5040)

or

Free Choice – One piece of at least Grade Six standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE SEVEN

Duration: 40 minutes

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

ANZCA publications relevant to this level: • **Essential Technique for Violin**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

While ANZCA recommends that students study all the material given in this level of the book, not all work is required for this examination. Please note the following modifications:

Scales, Arpeggios and Exercises

- All material required, except for D major and minor scales and arpeggios.

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*

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

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

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

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

BARBER, B. Solos for Young Violinists, Volume 6
Sicilienne – Paradis; Vocalise Op.34, no.14 – Rachmaninoff (Summy-Birchard)
BEETHOVEN, L. van. 2 Romanze, Op. 40 and 50 Romance in F, Op. 50 (Schirmer LB234/Hal Leonard HL50253660)
BLACKWELL, K. & M. Solo Time for Violin – Book 3 Sonatina – Elgar, p.16; Andante cantabile – Schumann, p.20; Adagio – Haydn, p.30 (OUD 978019304908)
BRIDGE, F. Souvenir (Bosworth)
HAYDN, F. J. Sonata no. 2 in D major, 1st movement (Schirmer)
MOZART, W. A. Sonata K.305, 1st movement (Augener)
RAFF, J. Op. 85, no. 3 Cavatina (Augener)

GRADE SEVEN (Continued)

List C (Continued)

Solos for the Violin Player ed. Gingold. Berceuse, Op.16 – Fauré
(Schirmer ED2425/Hal Leonard HL50329870)

Suzuki Violin School Book 7 Minuet in D major – Mozart (Summy-Birchard)

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

BARBER, B. Solos for Young Violinists, Volume 3 Souvenir de Sarasate – Potstock
Volume 4 Polish Dance – Severn
Volume 5 Waltz – von Weber (Summy-Birchard)

BLACKWELL, K. & M. Solo Time for Violin – Book 3 Cripple Creek, p.8; Puck – Grieg, p.12; Jiana, p.14; Surprising Variations – Blackwell, p.22; Cantilène – Pierné, p.28
(OUD 978019304908)

COLLINS, B. Violin Suite Groover's Manoeuvre (Reed Music 479)

DEBUSSY, C. Reverie (Durand)

Everybody's Favorite Series no. 6 Minuet L'Antique – Chopin; Minute Waltz – Chopin; Op. 8, no. 2 Nocturne in E – Chopin; Souvenir – Drdla (Amsco)

GRANADOS, E. Danse española (Schott BSS 31140)

KRIESLER, F. Schön Rosmarin (Schott BSS 29030)

KRIESLER & MARTINI. Andantino (Schott BSS 29020)

MINSKY, A. Ten International Violin Encores Mexican Nights, p.1; New Orleans Jazzman, p.4; Laughing Raindrops, p.13; In the Jingle Jangle Morning, p.16; Celtic Jig, p.20; Hu Ya'aseh Shalom, p.26 (OUP 9780193379503)

PROKOFIEV, S. The Montagues and the Capulets (AMPD)

Ragtime: Rags by Joplin arr. Perlman. The Easy Winners; Elite Syncopations
(Schirmer ED3022/Hal Leonard HL50333320)

SCHUMANN, R. arr. Reeder. Five Pieces from *Carnaval* Chopin (Reeder, refer ANZCA)

SIBELIUS, J. Op. 78, no. 2 Romance in F (Chester WI17879)

STANHOPE, P. Dawn Lament (Reed Music 773)

or

Free Choice – One piece of at least Grade Seven standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

GRADE EIGHT

Duration: 50 minutes

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

ANZCA publications relevant to this level:
- **Essential Technique for Violin**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks)

As listed in Essential Technique for Violin *by Edward Pople* (Mininod Enterprise; refer ANZCA).

- All scales, arpeggios and exercises required.

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 examiner and destroyed.

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

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

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

BACH, J. S. Six Sonatas and Partitas Partita no. 1 in B minor, Corrente and Double; Partita no. 2 in D minor, Sarabande and Gigue (IMC 2525)
BARBER, B. Solos for Young Violinists, Volume 5
Concerto no.23 in G major and cadenza – Viotti; Fugue Sonata Op.1, no.3 – Tartini (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 3 Presto – Handel, p.26 (OUD 978019304908)
HANDEL, G. F. Sonata no. 6 in E major, 1st and 2nd movements (Schirmer)
LeCLAIR, J. Sonata no. 3 in D, Sarabande and Tambourin (Schirmer LB722/Hal Leonard HL50256060)
NARDINI, P. Sonata in D, Adagio and Allegro con Fuoco (Schirmer)
Suzuki Violin School Book 8 Largo – Bach; Sonata in G minor, 1st and 2nd movements – Eccles (Summy-Birchard)
VERACINI, F. M. Concert Sonata in E minor Ritornello and Allegro Con Fuoco (Peters EP4345)
VIVALDI, A. Sonata no. 12 in A minor, 1st and 2nd movements (Schirmer)
300 Years of Violin Music – The Italian Baroque Affettuoso and Allegro Moderato; Affettuoso and Allegro; Sonata in G minor (Editio Musica Budapest Z.8988)

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

BARBER, B. Solos for Young Violinists, Volume 4
Concerto no. 2 in G major, 1st movement and cadenza – Haydn (Summy-Birchard)
BEETHOVEN, L. van. Rondo from Sonata in D, Op. 12, no. 1 (Augener)
DRDLA, F. Op. 30, no. 8 Hungarian Dance (Bosworth)

GRADE EIGHT (Continued)

List C (Continued)

GLUCK, C. trans. Kreisler. Melodie (Schott BSS 30956)
HAYDN, F. J. Concerto in C major, 1st movement (Peters EP4322)
KODÁLY, Z. Adagio (Schott)
KREISLER, F. Praeludium and Allegro in the Style of Pugnani (Schott BSS 29023)
MOZART, W. A. Concerto no. 3 in G major K.216, 1st movement and cadenza (Schirmer LB1580/Hal Leonard HL50260250)
Sonatas: K.201, 1st movement; K.301, 1st movement (Augener)
SPOHR, L. Concerto in A minor no. 8, 1st and 2nd movements (Peters EP1098d)
SUK, J. Op. 17, no. 13 Un Poco Triste (Lengnick)
Suzuki Violin School Book 8 Tambourin – Gretry (Summy-Birchard)

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

BARBER, B. Solos for Young Violinists, Volume 6 Romanian Folk Dances – Bartók (Summy-Birchard)
BLACKWELL, K. & M. Solo Time for Violin – Book 3 Mallorca – Albéniz, p.10 (OUD 978019304908)
DVOŘÁK, A. Four Romantic Pieces (Lengnick)
Sonatina in G, 1st movement (Lengnick)
FALLA, M. de. arr. Kochanski. Ritual Fire Dance (Chester CH00367)
MENDELSSOHN, F. Concerto in E minor, Op. 64, 2nd movement (IMC 812 or Schott EE 1016)
MINSKY, A. Ten International Violin Encores Ode to the World, p.29 (OUP 9780193379503)
PAGANINI, N. Sonata in A major, Theme and Variations (Fischer)
POULENC, F., arr. Heifetz. Presto in B flat (Salabert)
PROKOFIEV, S., arr. Heifetz. Masks (Fischer)
Ragtime: Rags by Joplin arr. Perlman. Ragtime Dance (Schirmer ED3022/Hal Leonard HL50333320)
REGER, M. Op. 139, Largo (Peters)
RIMSKY-KORSAKOV, N. arr. Heifetz. Flight of the Bumble Bee (Fischer)
SCHUMANN, R. arr. Reeder. Five Pieces from *Carnaval*
Arlequin; Valse Noble; Eusebius; Reconnaissance (Reeder, refer ANZCA)
SHOSTAKOVICH, D. Three Fantastic Dances nos. 2 *and* 3 (Boosey & Hawkes 0235934)
SIBELIUS, J. Op. 80, Sonatine in E, 1st movement (Chester WI17734)
Suzuki Violin School Book 8 Largo Espressivo – Paganini (Summy-Birchard)
Violin Pieces the Whole World Plays Chant Sans Paroles – Tschaikowsky; Kujawiak – Wieniawski; Nocturne Op. 9, no. 2 – Chopin; Serenade – Drdla (Amsco AM 42532)
WALTON, W. Two Pieces Canzonetta (OUP XN9465)
WIENIAWSKI, H. Concerto no. 2 in D minor, Op. 22 Romance (IMC 1425 or Schott SF 5956)
ZHAN-HAO. The Butterfly Lover's Violin Concerto

or

Free Choice – One piece of at least Grade Eight standard in any style and from any source. (See page 20, point 5 for further information.)

Sight Reading (10 marks) *See page 22*

Aural Tests **General Knowledge** (8 marks each) *See pages 23-29*

ASSOCIATE PERFORMER DIPLOMA (A.Dip.A.) *Duration: 60 minutes*

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- Cadenzas for concerti must be played.
- This examination consists of four List pieces and General Knowledge only.

List A *One to be chosen*

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

List B *One to be chosen*

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

List C *One to be chosen*

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

ASSOCIATE PERFORMER DIPLOMA (Continued)

List D *One to be chosen*

BRIDGE, F. Moto Perpetuo (Boosey & Hawkes 0231988)
COPLAND, A. Ukelele Serenade (Boosey & Hawkes 075444X)
FALLA, M. de. arr. Kochanski. Pantomima (Chester CH61248)
arr. Kreisler. Spanish Dance (from *La Vida Breve*) (Schott BSS 31837)
CARLSON, R. Australian Bushfire (Flexi-Fingers)
DEBUSSY, C. Minstrels (Durand)
DELIUS, F. Legende (Forsyth)
GERSHWIN, G. arr. Heifetz. Porgy and Bess *Any **two*** (Chappell)
KABALEVSKY, D. Concerto in C, Op.48, 1st movement (Peters)
KROLL, W. Banjo and Fiddle (Schirmer)
PROKOFIEV, S. Five Melodies, Op.35a *Any **three*** (Boosey & Hawkes/Hal Leonard HL48009211)
Ragtime: Rags by Joplin arr. Perlman. The Entertainer (Schirmer ED3022/Hal Leonard HL50333320)
STRAVINSKY, I. Pastorale (Schott)
Suite Italienne Introduction and Tarantella ***or*** Minuetto and Finale (Boosey & Hawkes 023607V)
SUK, J. Four Pieces Op. 17, Vol. 1 Appassionata (Simrock EE762)

or

Free Choice – One piece of at least Associate standard in any style and from any source. (See page 20, point 5 for further information.)

General Knowledge *See page 29*

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

PART I: Theory (May or September sitting)
One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 14-15 of this book.

PART II: Teaching Principles (September sitting only)
One three-hour paper.

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

PART III: Practical

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

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

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

ASSOCIATE TEACHER DIPLOMA (Continued)

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

2. Technical work – As set for Preparatory to Grade Six inclusive.
3. Two solos are to be performed. One piece must be taken from List A and one from List D of the Associate Performer. A Credit-standard performance will be expected.
4. Aural Tests – As set for Preparatory to Grade Six inclusive.
5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; 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. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
6. Performance time: 60 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE PERFORMER DIPLOMA (Continued)

List A *One to be chosen*

BACH, J. S. Six Sonatas and Partitas Sonata no.1, Adagio and Fugue; Partita no.1, Allemanda and Double; Sonata no.3 in C major, Adagio and Fugue; Partita no.3 in E major, Prelude, Loure, Gavotte and Rondeau (IMC 2525)
BLOCH, E. Suite no.1 for Violin Unaccompanied (Broude Brothers)
PROKOFIEV, S. Sonata for Solo Violin, Op. 115 (IMC 1828)
WIENIAWSKI, H. École Moderne Etudes-Caprices, Op. 10 no. 3 or 6 (IMC 645)
Six Etudes and Caprices, Op.18 no. 6 (IMC 2722)
YSAŸE, E. Six Sonatas, Op. 27 *Any two movements from* no. 2, 3 or 4 (Schott SF 8960)

List B *One to be chosen*

BEETHOVEN, L. van. Concerto in D major, Op. 61, 1st or last movement (Schirmer LB233/Hal Leonard HL50253650)
Sonata in A major, Op. 47 Kreutzer-Sonata, 1st and 2nd ***or*** 2nd and 3rd movements (Schott ED0 2651/Hal Leonard HL49008683)
BRAHMS, J. Sonata in D minor, Op. 108, any two mvts. (Schott ED 6544/Hal Leonard HL49014967)
Sonata in A major, Op. 100, 1st movement (Schirmer LB1302/Hal Leonard HL50258560)
BRUCH, M. Concerto no. 1 in G minor, Op. 26, 1st and 2nd ***or*** 2nd and 3rd mvts. (IMC 865)
Scottish Fantasy, Op.46 (IMC 2534)
CORELLI, A. Twelve Sonatas, Op. 5, Volume 2 no. 12 "La Follia" (Schirmer LB1904/Hal Leonard HL50262750)
DVOŘÁK, A. Concerto in A minor, Op. 53, 1st mvt. (Schott ED 6544/Hal Leonard HL49006427)
FRANCK, C. Sonata in A, 1st and 2nd ***or*** 3rd and 4th mvts. (Schirmer LB1235/Hal Leonard HL50258200)
GRIEG, E. Sonata no. 1, Op. 8, complete (Peters EP1340)
KREUTZER, R. Concerto in D no. 13, 1st and 2nd *or* 2nd and 3rd mvts. (Alfred 00-K02018)
LALO, E. Symphonie Espagnole, Op. 21, 1st and 2nd *or* 4th and 5th movements (IMC 1337)
MENDELSSOHN, F. Concerto in E minor, Op. 64, 1st mvt. (Schirmer LB235/Hal Leonard HL50253670)
MOZART, W. A. Concerto no. 5 in A major K.219, 1st and 2nd ***or*** 2nd and 3rd movements (Schirmer LB1276/Hal Leonard HL50258420)
SAINT-SAËNS, C. Concerto in B minor, Op. 61 no. 3, 1st and 2nd movements (IMC 1967)
VERACINI, F. M. Concert Sonata in E minor, complete (Peters EP4345)
VIEUXTEMPS, H. Concerto no. 4 in D minor, Op. 31, 1st and 2nd ***or*** 2nd and final movements (Peters EP3322)
WIENIAWSKI, H. Concerto no. 2 in D minor, Op. 22, 1st and 2nd ***or*** 2nd and 3rd movements (IMC 1425 or Schott SF 5956)

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

BLOCH, E. Music for Violin and Piano Nigun ***or*** Nuit Exotique (Fischer BF2)
CHAUSSON, E. Poème, Op. 25 (IMC 1530)
DRDLA, F. Op. 255, Concertino in A minor, 1st movement (Bosworth)
KABALEVSKY, D. Concerto in C, Op. 48, 1st movement (Peters EP4618)
NOVACEK, O. Perpetuum Mobile (Fischer B2668 or Peters EP2786)
RAVEL, M. Tzigane (Durand)
SAINT-SAËNS, C. Havanaise, Op. 83 (IMC 2469)
Introduction and Rondo Capriccioso, Op. 28 (IMC 1426)

LICENTIATE PERFORMER DIPLOMA (Continued)

List C (Continued)

SARASATE, P. Carmen Fantasy, Op. 25 (IMC 2624)
Introduction and Tarantella, Op. 43 (IMC 2711)
Zigeunerweisen (Gypsy Airs), Op. 20 no. 1 (IMC 2732)
TCHAIKOVSKY, P. Souvenir d'un lieu cher Meditation, Op. 42 no. 1 (IMC 3193)
WIENIAWSKI, H. Polonaise Brillante in A major, Op. 21 (IMC 2628)
Polonaise de Concert in D major, Op. 4 (IMC 2627)
Scherzo-Tarantella, Op. 16 (IMC 2288)

List D *One to be chosen*

BARTÓK, B. Rhapsody no. 1, 2nd part (Boosey & Hawkes)
Rhapsody no. 2, 2nd part (B. & H.)
Violin Concerto no. 1, Op. post., 2nd movement (B. & H. 023138G)
COPLAND, A. Sonata, 1st and 2nd ***or*** 2nd and 3rd movements (Boosey & Hawkes 0601627)
DELIUS, F. 3 Violin Sonatas no. 2, complete (Boosey & Hawkes 1689948)
EDWARDS, R. Mininyas: Concerto for Violin and Orch., 1st or 3rd mvts. (AMC piano red.)
FAURÉ, G. Sonata in A major, complete (Breitkopf)
Heifetz Plays Gershwin Three Preludes (Fischer ATF134)
HINDEMITH, P. Sonata in C, 1939, 1st and 2nd ***or*** 2nd and 3rd movements (Schott ED 3645)
KABALEVSKY, D. Rondo, Op. 69 (LudwigMasters)
KHACHATURIAN, A. Violin Concerto, 1st movement or finale (Boosey & Hawkes 023775A or IMC 2246)
POULENC, F. Sonata, 1944, 1st and 2nd ***or*** 2nd and 3rd movements (Eschig)
PROKOFIEV, S. Sonata no. 1 in F minor, Op. 80, 1st and 2nd ***or*** 2nd and 3rd mvts. (IMC 1892)
RAVEL, M. Sonata, 1st and 2nd ***or*** 2nd and 3rd movements (Durand)
VAUGHAN WILLIAMS, R. The Lark Ascending (OUP XJ9201)

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 September sitting)
One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on pages 15-16 of this book.

PART II: Teaching Principles (September 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 computers and other technology.

PART III: Practical (Series 2 only)

1. **Folio of works**
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive.
   The folio is to consist of four contrasting pieces from each grade.
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.
2. Technical work – As set for all grades of the practical syllabus.
3. Two solos are to be performed. One piece must be taken from List B and one from List C of the Associate Performer. A Credit-standard performance will be expected.
4. Aural Tests – Intervals, triads, cadences and harmonic progressions of four chords.
5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. Programme time: at least 90 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

GENERAL INFORMATION: VIOLIN PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as "Violin Performance".

2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.

3. For **Grades One to Eight,** each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.

4. The **Performance Diploma** (Perf.Dip.) consists of **four (4)** pieces and **programme notes** only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as "Perf.Dip.".

5. There are **no** theory requisites or prerequisites at any level.

6. Exam times: Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diploma – 60 minutes.

Programme Requirements

7. List pieces must be chosen as follows:

   Grades One to Three: One piece each must be chosen from Lists A, B and C of the standard Violin grades, and one *Free Choice* piece. **Four** pieces in total must be presented.

   Grade Four to Performer Diploma: One piece each must be chosen from Lists A, B, C and D of the standard Violin grades (Performance Diploma pieces must be chosen from the Associate Performer lists); the given *Free Choice* options also apply.

8. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
   - Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
   - Other works by the same composer.
   - The period or style.
   - Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
   - Other composers in the same period or style.

   The programme notes also must include a biography of the performer.

Assessment

9. Grade exams are **marked out of 100,** and use the standard result divisions, i.e. 60-74 Pass, 75-84 Credit, 85-94 Honours, 95-100 First Class Honours.

10. Successful Diploma candidates are assessed as either Pass or Honours.

11. Each piece is assessed on **five criteria.** Each of the criteria is given an individual mark out of 5, to give a total mark out of 25 for each piece.

12. The criteria are:
    - **Pitch/Notes,** including accuracy of note reading and performance, observance of key signature, and choice of notes/scales in improvisation or embellishment.
    - **Timing and Rhythm,** including accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse.
    - **Tone and Dynamics,** including control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation.
    - **Phrasing and Expression,** including observance of phrasing and articulation, shaping of phrases (including evidence of musical planning), and use of expression suitable to the style of the work.
    - **Style and Character,** including understanding of the characteristics of the style, level of musical involvement, and confidence in performance.

13. In addition, each piece is given an individual comment. A substantial comment on the overall performance is also included.

INTRODUCTION

TO THE

STRING QUARTET SYLLABUS

The String Quartet syllabus is divided into four levels, set as follows:

	Works			
Level	*Compulsory*	*List*	*Grade level*	*Time (mins.)*
Beginner	1	4 pieces	1 – 2	30
Junior	1	4 movements	3 – 4	40
Intermediate	1	2 complete quartets	6 – 7	50
Advanced	1	3 complete quartets	8 – Diploma	80

The syllabus has been designed for a quartet of two violins, viola and violoncello, although other combinations of instruments may be used.

Each examination will consist of one compulsory work and a programme of contrasting pieces selected from a set list of works or composers. The candidates must submit detailed programme notes on all works selected for the examination.

Examinations will not include Aural Tests or Sight Reading, and marks will not be allotted; there will be an overall assessment only of First Class Honours, Honours, Credit, Pass or Not Satisfactory. Each successful candidate will be issued with a certificate; however, only one overall report will be issued to the teacher.

Candidates must ensure that the duration of the prepared programme is within five to eight minutes of, but does not exceed, the time allowed for the examination.

The examination will be assessed on the following criteria:

1. The overall performance.
2. The way in which the quartet members work as a team.
3. Bowing.
4. Dynamics.
5. Interpretation.
6. The programme selected.
7. The programme notes.

The Beginner and Junior levels will be assessed by one examiner; Intermediate and Advanced levels will be assessed by two examiners, or by one examiner, with a recording being made for a second examiner.

BEGINNER

Compulsory Work

BACH, J. S. Minuet in G from *Anna Magdalena Notebook* (Medicic Music Press SR01)

List *Four contrasting pieces to be chosen.*

BOYCE, W. Gavotte from Symphony no. 4 (Medicic Music Press SR02)
COHEN, M. Quartet Starter Level 1 *Any two movements* (Faber)
HANDEL, G. F. Allegro from Concerto Grosso, Op. 3 no. 4 (Medicic Music Press SR22)
Introduction to String Playing – 12 Compositions ed. T. D. Thomas. *Any three movements* (Medicic Music Press SW01)
PURCELL, H. Gavotte from Harpsichord Suite no. 5 (Medicic Music Press SR04)
RAMEAU, J. R. Rigaudon from Pieces de Clavecin, 1724 (Medicic Music Press SR05)
Three Pieces for Young Players *Any one* (Medicic Music Press SW02)

Programme Notes

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

JUNIOR

Compulsory Work

FUX, J. Overture to *Orfeo and Euridice* (Medicic Music Press SW03)

List *Four contrasting pieces/movements to be chosen.*

BACH, J. S. Musette from *Anna Magdalena Notebook* (Medicic Music Press SR07 or VQ02)
LULLY, J. B. Gavotte in Rondeau (Medicic Music Press SR03)

or

A movement by Haydn, Mozart, Beethoven or Sculthorpe, of at least Grade Three to Grade Four standard.

Programme Notes

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

INTERMEDIATE

Compulsory Work

HAYDN, F. J. The Seven Last Words, Op. 51 no. 1 *Three contrasting movements* (Peters 289e)

List *Two complete quartets; must be by a different composer from the following list.*

Haydn, Beethoven, Mozart, Mendelssohn, Sculthorpe, Berg, Schönberg, Hindemith, Bartók

or

COHEN, M. Winter Soundscapes *Complete quartet* (Faber 0571520766)

INTERMEDIATE (Continued)

Programme Notes

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

ADVANCED

Compulsory Work

HAYDN, F. J. Emperor Quartet in C major, Op. 76 no. 3 *Complete* (Peters EP288)

List

A complete quartet or string orchestra work (played as a quartet) from each of the following three categories (3 works in all). Each work must be of at least Grade Eight standard.

Classical

MOZART, W. A. Eine Kleine Nachtmusik
Any quartet by Mozart, Haydn, Beethoven, Salieri, or any composer of this period.

Romantic

Any quartet by Mendelssohn, Schubert, Verdi, Brahms, etc.
Any string symphony by Mendelssohn, performed as a quartet.

Twentieth Century

A work by Sculthorpe, Webern, Berg, Schönberg, Hindemith, Bartók, Stravinsky, or any other Twentieth Century composer who wrote either string quartets or for string orchestra.

Programme Notes

To provide the examiner with a printed programme containing a list of works, some general information about the composers, and where possible an analysis of the pieces performed.

Also available:

Pianoforte/Keyboard
Pianoforte Duet
Guitar/Bass/Mandolin
Drum Kit
Singing
Brass
Woodwind
Accordion
Organ/Keyboard

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MUSIC EXAMINATIONS

Australian and New Zealand Cultural Arts Limited
A.B.N. 12 006 692 039 I.R.D. 74 370 878
P.O. Box 70, Greensborough Vic. 3088 Australia
Phone: (03) 9434 7640 Fax: (03) 9434 1291
Email: admin@anzca.com Web: www.anzca.com.au