ANZCA
MUSIC EXAMINATIONS
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EXAMINATION SYLLABUS

2025-27

Guitar / Bass / Mandolin Theory of Music

Preface

Australian and New Zealand Cultural Arts is a non-profit examining body of the performing arts. Since its foundation in 1983, it has provided teachers and students with diverse and creative syllabuses for modern, classical and integrated streams.

ANZCA is committed to supporting students and teachers in their journey, providing syllabuses that are fresh, exciting and challenging. Essential musical skills such as technique, theory, sight reading, improvisation, general knowledge and aural awareness are an integral part of the comprehensive exam model.

Set lists have been compiled to provide a range of engaging and challenging works to choose from. A *Free Choice* list is offered in every level from Preparatory, giving students and teachers even more choice.

ANZCA has also led the field in innovative Performance exams requiring only the performance of four pieces, with the choice of face-to-face or video presentation. ANZCA Go! (available from Preparatory to Grade Eight levels) gives students a further choice of uploading their pieces one at a time in video format. Using these options, students may present a mix of works from the classical and modern syllabuses (where applicable). Performance exams are now available to an Advanced Performance Diploma, based on Licentiate repertoire.

ANZCA continues to innovate with a new Pianoforte Duet syllabus from Preliminary to Advanced Performance Diploma, and a Band syllabus geared towards contemporary school ensembles.

We are proud to release a modern and interactive Teaching Qualification syllabus in three levels, from Teaching Certificate to Licentiate Teaching Diploma, carefully guiding and supporting both emerging and experienced teachers in their professional lives.

Whatever your musical goals, ANZCA is here to support, inspire and challenge.

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EXAMINATION AREAS, SERIES AND REGULATIONS:

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

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

The *Examination Information and Handbook* is available free of charge either as a PDF download from www.anzca.com.au, or in print from the ANZCA office by phoning 03 9434 7640 or emailing admin@anzca.com.au.

Theory of Music

THEORY OF MUSIC – TERMINOLOGY

- *The following is a list of the terms required for each grade. The Board considers the given meanings to be satisfactory English equivalents, but other accurate translations are acceptable.*

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: slow.
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: merrily.
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 or 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 (𝄵). 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. Recognition and writing of tones and semitones.

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

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 Preliminary.

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 (by quality and number) of the diatonic intervals, above the tonic note, in the keys set for this grade.

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

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.

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

Signs and Ornaments As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord. Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

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 and types of composition, including 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 <u>one</u> stream only.*

<u>Pitch</u> As for the previous grades, with the inclusion of the C clef (tenor and alto).

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

<u>Time and Duration</u> As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

<u>Intervals</u> Writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

<u>Transposition</u> Transposition of a melody to the C clef (tenor and alto).

<u>Chords</u> 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.

<u>Melody Writing</u> 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.

<u>Harmony</u> 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.

<u>Modulation</u> Recognition in melodies and cadences of modulation to the dominant, subdominant, and relative major or minor.

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

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

<u>Signs and Ornaments</u> As for the previous grades, with the addition of repetition of a whole bar or a group of notes, tremolo, and appoggiatura on a dotted minim.

Classical Stream

<u>Two-part</u>
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 and types of composition, including some detail in relation to the main sections and modulations, and compositional devices (where applicable);
- 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: • **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

General knowledge (background, form, main themes, orchestration, etc.) of this work:
2025–27 – 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 and types of composition, 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: October sitting only. *Part Two:* May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

PART I: Harmony and Counterpoint

Vocabulary as given for the previous grade, with the following inclusions:
Diminished triads and 7^{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.
2025–27 – 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: October sitting only. *Part Two:* May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

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

PART I: Harmony and Counterpoint

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

The harmonization of a chorale melody. A diatonic common chord modulation and 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 6th chord.

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

PART II: History

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

General knowledge of the development of oratorio, mass, opera and cantata.

Discussion of a set work.

2025–27 – HANDEL, G. F. Excerpts from *Messiah**:
1. Overture
2. Comfort Ye
3. Ev'ry Valley
4. For Unto Us a Child is Born.

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

LICENTIATE COMPOSITION DIPLOMA (L.Dip.A.)

Duration: 3 hours per paper

Part One: October sitting only. *Part Two:* May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

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

PART I

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

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

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

Original Composition

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

LICENTIATE COMPOSITION DIPLOMA (Continued)

Original Composition (Continued)

The folio must include three works:

1. A movement written in either sonata or rondo-sonata form for pianoforte, or a movement for string, woodwind or brass with pianoforte.
2. A vocal chorus with pianoforte or string accompaniment.
3. A short movement scored for full orchestra 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 (Schoenberg, 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* – Schoenberg

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.

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Guitar, Bass and Mandolin: Ancillary Material

General Information
Sight Reading
Aural Tests
General Knowledge

GENERAL INFORMATION

• **Ukulele** *examinations are also available. Contact the ANZCA office for details.*

Technical Work

1. Technical work should be played evenly and without undue accentuation. Details of range, tempo, articulation etc. are given in each instrument's respective *Technical Work* book.

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 syllabuses.

***Free Choice* Lists**

5. ANZCA does not arbitrate on *Free Choice* selections. It is the teacher's responsibility to ensure that chosen works, including original compositions, are of the grade standard.

Accompaniment and Backing Tracks

6. From Grade One, 'live' or recorded accompaniments 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.

Diploma Examinations

7. Completed prerequisites must be included on the entry form.
8. Assessment: Honours, Pass or Not Satisfactory.
9. Candidates will be assessed on their ability to demonstrate through their performance:
   - A sound and proficient technique which facilitates the execution of the repertoire.
   - An understanding of the structure and content of each work.
   - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
   - Awareness of the correct style or character appropriate to the period or genre.
   - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

Examination Times

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

Equipment

13. Candidates must supply their own instruments and equipment (e.g. amplifiers, effects units,

music stands, etc.) if required by the exam venue. Teachers should check with the venue regarding availability of such equipment; otherwise, students should take their own.

Tuning

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

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

Modern Guitar: Instruments and Plectrum

15. The Modern Guitar syllabus is focussed primarily on plectrum-based styles played on steel-string instruments. Nylon-string acoustic instruments are suitable from Preliminary to Grade Two; from Grade Three, the choice of instrument must be appropriate to the style.

16. Technical work requirements and most of the List pieces have been set to encourage the development of correct plectrum technique, which is fundamental to the performance of most modern guitar styles.

    As such, a plectrum **must** be used for all Technical Work, Sight Reading and List pieces in this syllabus, with the following exceptions:
    - Very young students (less than 8 years), performing on nylon-stringed acoustic instruments. (Note age/grade recommendations following.)
    - From Preliminary to Grade Two, any **List C** piece which stylistically suits finger-style playing (including *Free Choice* selections), performed on an acoustic instrument.
      Note: Repeated quavers are expected to be played with controlled alternating fingers.
    - At Grade Three, **one** finger-style piece may be chosen. This may be any **List B** piece which stylistically suits finger-style playing **or** a similar *Free Choice* (in List C) piece, performed on an acoustic or semi-acoustic instrument.
    - From Grade Four, any **List B** piece which stylistically suits finger-style playing, and/or one of the given finger-style **List D** pieces, or a finger-style selection for *Free Choice*.
    - Any other List piece specified *finger-style*.

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

Age / Grade Recommendations

17. ANZCA regards as most important that children are not entered for examination levels for which they are not physically or musically ready, and encourages teachers of modern guitar especially to consider the following minimum-age guidelines:
    - Introductory: 5–7 years.
    - Preliminary: 8–10 years.
    - Grade One: 9–11 years.
    - Grade Two: 10–12 years.
    - Grade Three: 11–14 years.
    - Grade Four: 13–16 years.

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

SIGHT READING *10 marks*

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

Preliminary

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

Keys and range - **Modern Guitar:** C major. Notes on ①, ② and ③, up to the 3rd fret.
Classic Guitar: As for Modern, played *apoyando* i m.
Bass: C major. Notes on ①, ② and ③, within the 1st position.
Mandolin: G major. 2nd position only, up to the 5th fret on ①.

Grade One

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

Keys and range - **Modern Guitar:** C and G major. Notes on ① to ④ within the 1st position.
Classic Guitar: As for Modern, played *apoyando* i m.
Bass: C and G major, within the 1st position.
Mandolin: G and D major. 2nd position only, up to the 5th fret on ①.

Grade Two

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

Keys and range - **Modern Guitar:** C and G major; A minor. Notes on ① to ⑤ within the 1st pos.
Classic Guitar: As for Modern, played *apoyando* i m.
Bass: C and G major; A minor; within the 1st position.
Mandolin: G and D major; E minor. 2nd position only, up to the 5th fret on ①.

Grade Three

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

Keys and range - **Modern Guitar:** C, G and F major; A and D minor. Notes all strings in 1st pos.
Classic Guitar: As for Modern, played *apoyando* i m.
Bass: C, G and F major; A and D minor. First position, and up to C on ①.
Mandolin: G, D and A major; A and E minor. 2nd position only, up to the 5th fret on ①.

Grade Four

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

Keys and range - **Modern Guitar:** Major keys up to two sharps or flats; minor keys up to one sharp or flat. Open position to A on ①; 2nd position (II) for some D major examples.
Classic Guitar: Major keys up to two sharps or one flat; minor keys up to one sharp or flat.
Bass: Major keys up to two sharps or flats; minor keys up to one sharp or flat. First and 2nd position, and up to D on ①.
Mandolin: G, D, A and C major; A, E and B minor; up to the 7th fret.

SIGHT READING (Continued)

Grade Five

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

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

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

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

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

Grade Six

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

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

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

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

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

Grade Seven

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

Time signatures: 4/4, 3/4, 6/8 and 𝄵.

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

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

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

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

Grade Eight

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

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

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

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

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

AURAL TESTS *8 marks*

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

Introductory

1. The candidate will, from sight, clap or tap a two-bar rhythmic pattern in 3/4 time, as presented by the examiner. Note values will be minim and crotchet.
2. The candidate will state whether a passage played by the examiner becomes faster or slower.
3. The candidate will state which is the higher or lower of two separate notes, as played by the examiner. The notes will be middle C to either G above, C above, G below or C below.

Preliminary

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

Grade One

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

Grade Two

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

AURAL TESTS (Continued)

Grade Three

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

Grade Four

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

Grade Five

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

Grade Six

1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or by pointing to the correct pattern.
2. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner. Dotted notes may be included. Compass one octave.
   Modern Guitar/Bass: E minor blues. *Classical Guitar:* A major. *Mandolin:* D major.

AURAL TESTS (Continued)

Grade Six (Continued)

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 played together): major, minor, dominant 7^{th}, augmented or diminished. Root position only.

Grade Seven

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.
   Modern Guitar/Bass: A dorian. *Classical Guitar:* E major. *Mandolin:* A major.
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 played together): major, minor, dominant 7^{th}, augmented, diminished or major 7^{th} (e.g. C-E-G-B). The candidate is **not** required to specify inversions.
4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

Grade Eight

1. The candidate will create a melody using the scales listed below and a four-bar rhythm presented by the examiner.
   Modern Guitar/Bass: G mixolydian. *Classical Guitar:* G minor. *Mandolin:* G minor.
2. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.
3. The candidate will identify the following chords, as played by the examiner (notes played together): major, minor, dominant 7^{th}, augmented, diminished, major 7^{th} or minor 7^{th} (e.g. 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 *8 marks*

- *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 Preliminary (see following page), 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 an Introductory 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 the List B piece, 'Are there three or four beats in each bar?'
   - pointing to an *'mp'* marking and asking, 'What is this?', then 'What does it mean?'

Introductory

Knowledge required: The notes, rests, values, signs and terms from the music presented for examination, as specified in the *ANZCA Introductory Guitar* book. *Continued*

GENERAL KNOWLEDGE (Continued)

Introductory (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?'***

Preliminary

Knowledge required: The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The function of a dot after a note, accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece. The candidate may be asked to name the composer of any piece performed.

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

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

Grade One

Knowledge required: As for the previous grade, with the inclusion of the names of open strings, and a basic definition or explanation of the title of any piece performed.

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

- ***'What notes are the open strings tuned to?'***
- ***'What does the title of this piece mean?'***

Grade Two

Knowledge required: As for the previous grades, with the inclusion of the country of origin of the artist/band/composer.

Modern guitar only – The type of guitar used by the candidate. (e.g. nylon-string acoustic, steel-string acoustic, solid-body electric, etc.)

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

- ***'Which country is this artist/band/composer*** [as applicable] ***from?'***
- ***'What type of instrument is your guitar?'***

Grade Three

Knowledge required: As for the previous grades, with the inclusion of metronome speed (if given), the main changes of key, and the notes of the strings at the 5th fret from lowest to highest pitch.

Continued

GENERAL KNOWLEDGE (Continued)

Grade Three (Continued)

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.)
- ***'Name the notes of the strings at the 5th fret, from thickest to thinnest.'***

Grade Four

Knowledge required: As for the previous grades, with the inclusion of syncopation and basic definitions of the form (e.g. binary, rondo, AABA, 12-bar blues etc.) and style (e.g. Blues, Rock, Folk, Jazz etc.) 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.'***
- ***'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 knowledge of other works by the artist/band/composer of any piece performed, and a more detailed definition of the form and style of each piece performed.

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

- ***'Name other works by this artist/band/composer'*** *(as applicable).*

Grade Six

Knowledge required: As for the previous grades, with the inclusion of all modulations, and a knowledge of one other artist/band/composer who wrote in the same genre as each piece performed.

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

- ***'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 artist/band/composer*** [as applicable] ***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 a knowledge of the background of the artist/band/composer (if this information is available) of any piece performed.

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

- ***'Talk about the background of the artist/band/composer*** [as applicable] ***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 artists of the same genre/period.'***
- ***'Give a detailed description of the form of this piece.'***

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

- the main sections, e.g. verse, chorus, bridge/middle 8, refrain, intro, coda etc., and how they are organized into an overall structure
- the structures of individual sections (if applicable), e.g. AABA, 12-bar blues
- the keys, and the effects of modulations within the composition

Grade Eight

Knowledge required: As for the previous grades, with the inclusion of harmonic knowledge of each piece (e.g. chord substitutions, pedal tones, harmonic sequences, etc.), as well as the following:

Modern stream – A knowledge of the greatest exponents of the styles performed, up to the present day.

Classical stream – A general knowledge of other composers of the same period and the stylistic characteristics of the period.

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

- ***'Talk about the important harmonic elements of this piece.'***

Modern
- ***'Talk about the characteristics, origins and development of the style of this piece, including reference to the greatest exponents of this style.'***

Classical
- ***'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 guitar/bass/mandolin'*** *(as applicable)*.

Guitar Performance
and
Video Exam Options

Guitar Performance (Video)
ANZCA Go! Guitar (Video)
Introductory Guitar (Video)

GUITAR PERFORMANCE

Performance Syllabus exams require the performance of four pieces only at all levels, using repertoire chosen from the Modern and Contemporary Classic syllabuses.

Overall

1. The Performance examination format covers **Preliminary to Grade Eight, Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.).
2. For **Preliminary to Grade Eight,** each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
3. The **Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.) consist of **four (4)** pieces and **programme notes** only.
4. There are **no** theory requisites or prerequisites at any level.
5. Performance exam times: Preliminary and Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diplomas – 60 minutes.
   - These are times allocated for each exam level, **not** required playing times.
   - Advanced Performance Diploma (Adv.Perf.Dip.) required playing time: 40–45 minutes.
6. To enter for a Performance exam, go to the **Exam Entry** page of the ANZCA website, or use a written entry form.
   - For written forms, write 'Guitar Performance' in the Instrument box.
   - For Performance Diploma, write 'Perf.Dip.' or 'Adv.Perf.Dip.' in the Grade box.

Programme Requirements

7. List pieces must be chosen as follows:

   Preliminary to Grade Eight: A programme of three contrasting pieces chosen from the Contemporary Classic and/or Modern Lists, and one *Free Choice* piece. **Four** pieces in total must be presented.

   - **List A** must be chosen from List A of the Contemporary Classic or Modern Guitar syllabus.
   - **Lists B and C** may be chosen from any combination of set works in Classic or Modern stream Lists B, C and D. Two different Lists are required.
   - **List D** is a *Free Choice* piece from any source (including the set Lists).

   Example: A Grade Three Guitar Performance programme might consist of:
   List A – *Estudio* (Zarb), from Contemporary Classic Guitar, List A.
   List B – *Po Karekare ana*, from Modern Guitar, List B.
   List C – *Gold on the Ceiling* (The Black Keys), from Modern Guitar, List C.
   List D – *Omaggio a Debussy* (Brouwer), from Contemporary Classic Guitar, List B.

   Performance Diplomas: As for previous grades, but pieces must be chosen as follows:
   - **Performance Diploma** as per Associate Performer.
   - **Advanced Performance Diploma** as per Licentiate Performer.

   For **Grade Eight and Diplomas,** the programme of pieces must be included with the entry.

8. Pieces must be performed using instruments and techniques suitable to the respective styles of the works, according to the guidelines given on page 23, points 15 and 16. Particularly from **Grade Three,** candidates may need to bring more than one instrument to the exam (e.g. if the programme includes a mixture of Classic and Modern pieces).

9. **Performance Diplomas**
   Candidates will be assessed on their ability to demonstrate through their performance:
   - A sound and proficient technique which facilitates the execution of the repertoire.
   - An understanding of the structure and content of each work.
   - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
   - Awareness of the correct style or character appropriate to the period or genre.
   - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

   Candidates must prepare concise but detailed **programme notes,** as would be expected at a public concert/recital, 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 must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

Assessment

10. 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.

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

12. For grade exams, 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.

13. 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, presentation, and confidence in performance.

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

GUITAR PERFORMANCE (VIDEO)

Video Guitar Performance examinations are also available, using the Performance format described previously.

Format

- The examination is assessed from a video recording of the candidate's performance.
- **The recording must include all four pieces in one continuous take, with no breaks or edits.**

See **Important Information** *on the following page for details of recording and entry processes.*

ANZCA GO! GUITAR (VIDEO)

ANZCA Go! is a video-only format providing an incremental approach to **Performance** exams. Guitar Go! uses the Performance format described previously, with the following variations:

Format

- Each of the four pieces is recorded and uploaded separately.
- Videos can be uploaded at any time, but all four pieces **must** be submitted within a 12-month period from the date of entry.
- Teachers and candidates receive feedback after each video has been uploaded, including a mark out of 25 for each piece. The overall exam report and a digital certificate are issued after the fourth piece is assessed.
- ANZCA Go! is available for Preliminary through to Grade Eight.

Note: Pieces are assessed using the same high standards as the other Performance formats.

See **Important Information** *on the following page for details of recording and entry processes.*

INTRODUCTORY GUITAR (VIDEO)

Introductory (Video) exams require the following:

- A video recording of **all** Technical Work set in the *Introductory Guitar* grade book, and two List pieces (i.e. one each from Lists A and B).
- **The recording must include all material in one continuous take, with no breaks or edits.**

Note: There are **no** General Knowledge or Aural Tests requirements for this exam.

See **Important Information** *on the following page for details of recording and entry processes.*

IMPORTANT INFORMATION FOR VIDEO EXAM FORMATS

Content and Recordings

- Make sure you fully understand the **Performance Syllabus** requirements (pp.34–35) before proceeding with Guitar Performance (Video) or ANZCA Go!
- For all Video exam formats, recordings should be made at a resolution of 720p or 1080p. Higher resolutions create larger files which can be difficult to upload.
- At the start of the video, the candidate must look directly at the camera and identify themselves. Each piece must also be introduced by title.
- Ensure the sound quality is as clear as possible, without background noise, and the camera angle adheres to the guidelines given in the document *ANZCA Video Examinations Recording Information,* available from Support>Video Exams Info on the ANZCA website.

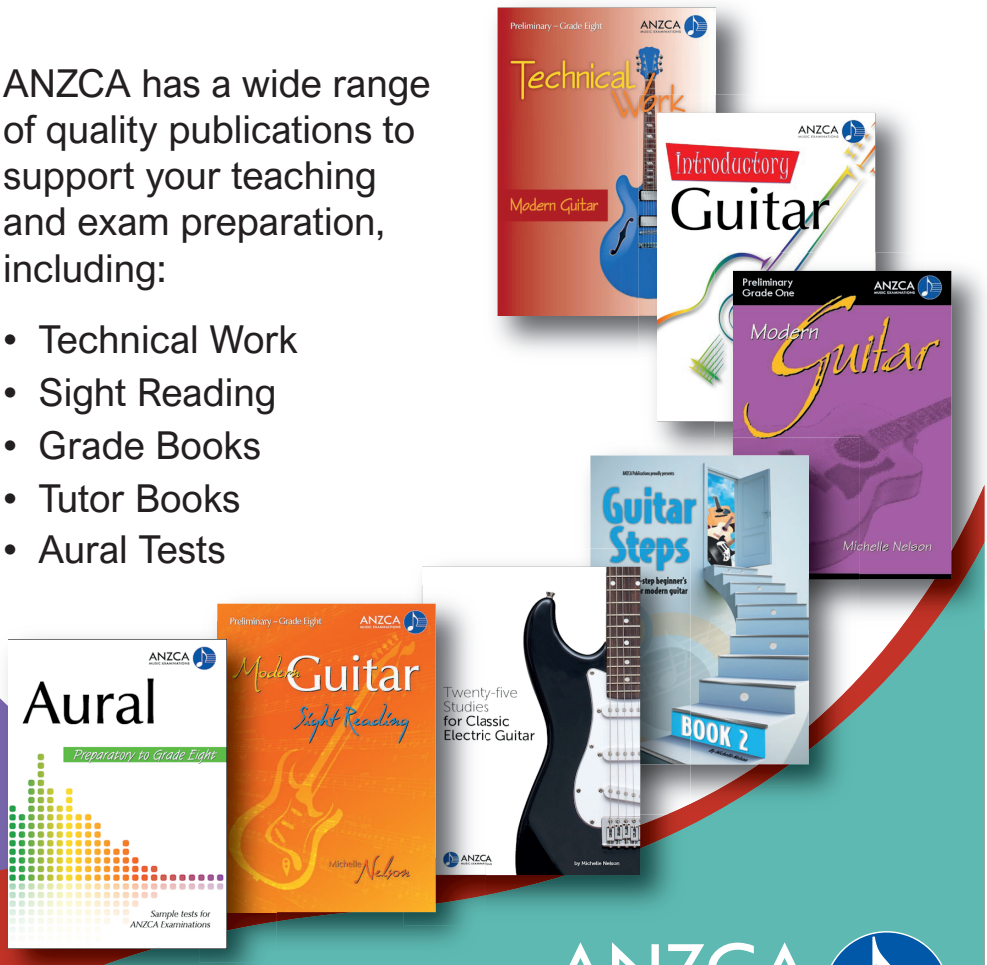
Entry

- All Video formats must be enrolled for through the **Exam Entry** portal on the ANZCA website.
- All Video formats can be entered for at any time throughout the year.
- **For all Video formats, do not enrol until you have a video ready to upload.**

ANZCA Guitar Publications

ANZCA has a wide range of quality publications to support your teaching and exam preparation, including:

- Technical Work
- Sight Reading
- Grade Books
- Tutor Books
- Aural Tests



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Modern Guitar

Modern Guitar Syllabus

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

Welcome to the 2025 update of the ANZCA Modern Guitar syllabus. From its inception in 1983, the ANZCA ethos has been to provide up-to-date syllabuses that reflect contemporary music styles and education needs. ANZCA caters for developing trends as they become established, and this is reflected in our regular syllabus updates.

Over the duration of the 2022–24 Modern Guitar syllabus, the trend away from a clearly defined mainstream in contemporary pop has continued. The ready access the internet and streaming services provide to all popular music styles of the past century has created a culture of cherry-picking the best examples from all styles and bygone eras. The easy-to-access music choices available to today's music students are much broader than the world the Modern Guitar Syllabus was born into.

Reflecting this, the 2020s ANZCA Modern Guitar Syllabus provides generous room for free-choice material to be included at every level from Preliminary. In all grades there is enough flexibility with picking requirements and List selection choices to allow teachers to tailor a set of assessment pieces suitable to the individual student. It allows intermediate grades to be used equally by acoustic and electric players, and provides considerable flexibility in the higher grades.

Picking Techniques

Students at **Preliminary to Grade Three** level who present for assessment on a nylon-string guitar are allowed to play finger-style, if that is their preference. A clear, balanced tone is what is being assessed, not the application of plectrum versus finger picking, but the picking needs to reflect the style of the choice. Pieces that are electric guitar choices should be played appropriately on steel strings and with a pick. These choices are identified in these grades.

Students playing steel-string acoustic guitar are expected to play the Technical Work and at least one of their List pieces with the pick (plectrum). This reflects the traditional 'flat-picking' style of playing and is regarded as a core technique. List A and List C choices are the most likely plectrum choices at these levels. List B choices may be played finger-style or with plectrum. Importantly, List choices should reflect the instrument being used and the stylistic essence of the piece being performed.

From **Grade Four** it is expected that steel-string instruments are used for all Technical Work and at least two of the four chosen List pieces. These can be on an acoustic steel-

string or an electric guitar, or two instruments can be used. Nylon-string guitars are certainly suitable for works that are clearly arranged as finger-style solos. Lists B and D are the most likely sources of suitable choices. List C pieces are not generally suitable for nylon-string presentation. Rock/Blues choices that feature string-bending are expected to be presented on an electric guitar, or a suitable hybrid steel-string acoustic model.

Diploma levels require a variety of pieces that reflect genres that suit different instrumental presentation. A balanced programme that demonstrates control of a variety of techniques is expected.

Free Choice material should reflect the level at which it is being used. Up to Grade Three, the duration of a free choice piece should not exceed two minutes. A copy of the music must be provided to the assessor and notation must be present. Freely sourced TAB-only scores are not suitable for music assessment needs. 'ASCII TAB' (simplified internet TAB) is not suitable for exams use. From Grades Four to Seven the duration may be up to 3 minutes, and longer works are acceptable from Grade Eight, but it is recommended that excessive repeats be edited out from the exam performance. Where possible, please use a professionally prepared/published score.

INTRODUCTORY

Duration: 10 minutes

ANZCA publication relevant to this level: • **ANZCA Introductory Guitar**

• No marks are given for this examination. The assessment will be one of the following: *Honours, Pass with Merit, Pass* or *Not Satisfactory*.

Technical Work *From memory*

Scales Major: C and G. Minor: A and D.

• Half scales only; i.e. tonic to dominant, ascending and descending.
• To be played **either** with – plectrum, using all downstrokes, **or**
– fingers, alternating index and middle fingers.

Chords C, G, G^7, D^7, Am and Em. Four-string forms only.

• Played with a downstroke (plectrum or thumb) and held for two beats, with every note produced clearly.
• All technical work is set out in the *ANZCA Introductory Guitar* book.

List Pieces

A total of **two** (2) solos to be selected and presented for examination.

One solo each from List A and List B, as set in ANZCA Introductory Guitar (ANZCA).

General Knowledge *See page 29*

Aural Tests *See page 26*

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:
• **ANZCA Modern Guitar Technical Work**
• **ANZCA Modern Guitar – Preliminary & Grade One**
• **Guitar Steps 1**
• **ANZCA Modern Guitar Sight Reading**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

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

• Articulations (as requested by the examiner):
1) Downstrokes only on crotchet notes. MM ♩ = 84.
2) Double-picking (alternate strokes, two quavers per note). MM ♩ = 52.

Chords C, G, D^7, Am and Em. Standard open position.

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

Notes on Lists

• Some **List C** arrangements are suitable for finger-style performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 16, page 23 for further details.)

PRELIMINARY (Continued)

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

ANZCA Modern Guitar – Preliminary & Grade One
Aura Lee; Boerong Ka Ka Tua; Nina Bo Bo; Molly Malone (ANZCA)
NELSON, M. Guitar Steps 1
Picking Study #5; Pentatonic Study #1 or #3; Auld Land Syne; Silent Night (ANZCA)

BAY, M. Modern Guitar Method Grade 1 Aura Lee; Cockles and Mussels; Red River Valley; When the Saints Go Marchin' In (Mel Bay MB93200)
KOCH & SCHMID. Hal Leonard Guitar Method Book 1
Greensleeves; Rock 'n' Rest (Hal Leonard HL00699010)
TURNER & WHITE. Progressive Guitar Method Book 1
Aura Lee; Molly Malone; Scarborough Fair; When the Saints Go Marchin' In (Warner)

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

ANZCA Modern Guitar – Preliminary & Grade One
Arpeggio Etude in C Major; Arpeggio Etude in G Major; Folk Song; Rock Ballad (ANZCA)
NELSON, M. Guitar Steps 1 Amazing Grace (ANZCA)

BAY, M. Modern Guitar Method Grade 1 Amazing Grace; Gliding Along (Mel Bay MB93200)
STANG, A. Guitar Method Book 1 Singing Strings; The Roots of Rock (Belwin)

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

ANZCA Modern Guitar – Preliminary & Grade One
The Drunken Sailor; E Minor Blues; Old MacDonald; 12 Bar Rock in G (ANZCA)
NELSON, M. Guitar Steps 1 G-Rock; Monster Metal; We Three Kings of Orient Are (ANZCA)

BAY, M. Modern Guitar Method Grade 1 Buffalo Gals; Chester (Mel Bay MB93200)
ROACH, A. Become a Guitarist Today Plane Groove
STANG, A. Guitar Method Book 1 Oh Susanna; Surfin' Safari; Ten Little Indians (Belwin)
TURNER & WHITE. Progressive Guitar Method Book 1
Three String Blues, p.16; Walkin' Blues, p.19 (Warner)

or

Free choice – One classical or modern piece of at least Preliminary standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

Note: **Ukulele** *examinations are also available.*
Visit **anzca.com.au/syllabuses** *or contact the ANZCA office for details.*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Preliminary & Grade One**
- **Guitar Steps 1 *and* 2**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C, G and F. Harmonic minor: A. Compass one octave. MM ♩ = 60.
- Articulations (as requested by the examiner):
  1) Alternate picking, in quavers.
  2) Double-picking (alternate strokes, two quavers per note).

Chords C, G, F, G^7, D^7, Am and Em. Standard open position.
- Played with a downstroke and held for two beats, with every note produced clearly.

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

Notes on Lists
- Some **List C** arrangements are suitable for finger-style performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 16, page 23 for further details.)

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

ANZCA Modern Guitar – Preliminary & Grade One Polly Wolly Doodle; Picking Etude in A Minor; Picking Etude in C Major; This Old Man (ANZCA)

NELSON, M. Guitar Steps 1 Picking Study #10 or #11; Pick a Bale of Cotton; Greensleeves (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Blow Away the Morning Dew, p.50 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1 Eighth Notes: Exercises 1 ***and*** 2, p.18 *(both)* (Berklee)

STANG, A. Guitar Method Book 1 Golden Slippers; Loch Lomond (Belwin)

TURNER & WHITE. Progressive Guitar Method Book 1 Auld Lang Syne; In the Hall of the Mountain King (Warner)

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

ANZCA Modern Guitar – Preliminary & Grade One Chord Etude in G Major; St. James Infirmary; Waltz; We Three Kings of Orient Are (ANZCA)

NELSON, M. Guitar Steps 2 Au Clair de Lune *(with repeat)*; Long, Long Ago (ANZCA)

BAY, M. Modern Guitar Method Grade 1 Home, Home, Can I Forget Thee; Wayfarin' Stranger (Mel Bay MB93200)

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

LEAVITT, W. A Modern Method for Guitar Book 1 Here We Go Again; One, Two, Three, Four Duet *(part 1)* (Berklee)

GRADE ONE (Continued)

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

ANZCA Modern Guitar – Preliminary & Grade One The Big Bass Blues; Leng-Gang Leng-Gang Kang Kong; Rock Blues in A; Waltzing Matilda (ANZCA)

NELSON, M. Guitar Steps 1
Big Bass Blues; Twelve-bar Blues no.2; Deck the Hall; Waltzing Matilda (ANZCA)

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

BAY & CHRISTIANSEN. Mastering the Guitar 1A
p.29 Sourwood Mountain ***and*** Oh, Sinner Man – *both* (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1
Étude no. 1 *(guitar 1)*, p.20; Étude no. 2, p.22 (Berklee)

KOCH & SCHMID. Hal Leonard Guitar Method Book 1 Boogie Bass; Simple Gifts (Hal Leonard HL00699010)

ROACH, A. Become a Guitarist Today Bangkok Blues

or

Free choice – One classical or modern piece of at least Grade One standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Two**
- **Guitar Steps 2**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: D and A (from 3rd string), compass one octave; F and G, compass two octaves. Harmonic minor: D, compass one octave; A, compass two octaves. MM ♩ = 72.
- Articulations (as requested by the examiner):
  1) Alternate picking, in quavers.
  2) Double-picking (alternate strokes, two quavers per note).

Arpeggios Major: F, G, D and A. Minor: A and D. Compass one octave.
- Articulation: alternate picking in quavers, MM ♩ = 60.

Chords C, G, D, A, E, F, G^7, D^7, E^7, A^7, Am, Em and Dm. Standard open position.
- Played with a downstroke and held for two beats, with every note produced clearly.

GRADE TWO (Continued)

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

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Some **List C** arrangements are suitable for finger-style performance, using an appropriate acoustic instrument. Clear tone projection and suitable RH fingering are expected. (See *General Information* Point 16, page 23 for further details.)

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

ANZCA Modern Guitar – Grade Two
Cripple Creek; Jamaica Farewell; Malagueña; Skipping the Strings (ANZCA)

NELSON, M. Guitar Steps 2 Picking Study in D Major; Synchro-Pickers *(guitar 1)*; Jamaica Farewell; Minuet in G *(guitar 1)* (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
Danny Boy, p.57; The Sally Gardens, p.46 (Mel Bay MB96620)

Electric Guitar Solo Style 1
R 'n' B 12-bar in E, p.15; Blues in C Minor, p.21 (Modern Guitar Tuition: modernguitartution.com)

LEAVITT, W. A Modern Method for Guitar Book 1
Duet in G *(guitar 1)*, p.32; Picking Etude no. 2, p.33; Pretty Pickin' *(guitar 1)*, pp.40–41 (Berklee)

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

ANZCA Modern Guitar – Grade Two
Erik's Waltz; Good King Wenceslas; Rasa Sayang; Scarborough Fair (ANZCA)

NELSON, M. Guitar Steps 2 Amazing Grace solo; Silent Night solo (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Minuet, p.86; Slane, p.110 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1 p.23, 25 or 38 (Berklee)

TURNER & WHITE. Progressive Guitar Method Book 2 Ragtime Blues, p.57 (Warner)

Modern Guitar Finger-Styles
Auld Lang Syne *(finger-style solo)*; Blue Folk (Modern Guitar Tuition: modernguitartution.com)

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

ANZCA Modern Guitar – Grade Two
The AC/DC Song *(guitar 1)*; John Henry Blues; Rockin' Along; Sakura (ANZCA)

NELSON, M. Guitar Steps 2 The Ash Grove; Portsmouth; John Henry Blues *(guitar 1)* (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
Caleb's Gorge, p.88; Jimmy's Shuffle, p.92; Na Pali Coast, p.85 (Mel Bay MB96620)

Electric Guitar Solo Style 1 R 'n' B Solo in G, p.17 (Modern Guitar Tuition: modernguitartution.com)

LOVELAND, D. Out of the Box, Volume 1
Pentatonic for Minors; Benisland *(include repeats)* (Order by email: diloveland@bigpond.com)

GRADE TWO (Continued)

List C (Continued)

More Easy Pop Melodies, 3rd Edition All I Have to Do is Dream *(omit 1st ending, bars 31–32)*; Oh, Pretty Woman *(omit 1st ending, bar 18)*; You Really Got Me *(with repeats)*
(Hal Leonard HL00697280, or HL00697269 with audio)

Even More Easy Pop Melodies, 3rd Edition *(Omit 1st endings but use other repeats)*
Can't Buy Me Love; Crazy Train; Good Vibrations; Tequila (HL00699154, or HL00697439 with audio)

TURNER & WHITE. Progressive Guitar Method Book 2
Bourée in E minor, p.33; Bourée in D minor, p.44 (Warner)

or

Free choice – One classical or modern piece of at least Grade Two standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Three**
- **Guitar Steps 2**
- **Twenty-five Etudes for Intermediate Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

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

Scales Major: C, root 5 pattern; G, root 6 pattern; E in open position.
Harmonic minor: E and G in open position. Pentatonic minor: A in 5th position.
- All scales compass two octaves, MM ♩ = 96.
- Articulations (as requested by the examiner):
  1) Alternate picking, in quavers.
  2) Double-picking (alternate strokes, two quavers per note).

Arpeggios Major: C, root 5 pattern; G, root 6 pattern; E in open position.
Minor: E and G in open position. Compass two octaves.
- Articulation: alternate picking in quavers, MM ♩ = 80.

Chords Open position: C, G, D, A, E, F, G^7, D^7, A^7, E^7, B^7, C^7, Am, Em and Dm.
Bar chords: G, G^7, F, F^7, A, A^7, Gm, Fm and Am.
- Played with a downstroke and held for two beats, with every note produced clearly.

Rhythm Exercises *(**Not** required from memory)*
Three four-bar progressions, as given in the *Technical Work* book. Examiner will choose two.

GRADE THREE (Continued)

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Some **List B** arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 16, page 23 for further details.)
- **List C** arrangements suitable for either acoustic or electric guitar are marked $^{A/E}$.

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

ANZCA Modern Guitar – Grade Three
Big Pop Gun; Bluegrass Pickin'; Scale Study in E Major; Scale Study in G Minor (ANZCA)

NELSON, M. Guitar Steps 2
Fur Elise solo; The Irish Washer-woman; Bouree in E Minor *(guitar 1)* (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar
C Major Scale Etude; G Major Scale Etude; Chromatic Blues; Rock Chords (ANZCA)

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

Electric Guitar Solo Style 1
Blues Melody sequence, p.24; 8-Bar Blues in A (include the repeat), p.29
(Modern Guitar Tuition: modernguitartution.com)

LEAVITT, W. A Modern Method for Guitar Book 1
Picking Etude no. 4, p.69; Picking Etude no. 5, p.88 (Berklee)

Modern Guitar Chord Styles, Vol. 1 Rock Ballad in G Major *(with repeats)*
(Modern Guitar Tuition: modernguitartution.com)

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

ANZCA Modern Guitar – Grade Three
Dreaming; Morning Has Broken; Po Karekare ana; Power Chords (ANZCA)

NELSON, M. Guitar Steps 2 She Moved Through the Fair; Shenandoah (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar
G Major Chords Etude; C Major Chords Etude (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
Arcadian Melody, p.90; Star of the County Down, p.89 (Mel Bay MB96620)

LEAVITT, W. A Modern Method for Guitar Book 1 Ballad *(guitar 1)*, p.66; p.87 (Berklee)

Modern Guitar Finger-Styles *(Finger-style solos)* Long, Long Ago; Wayfaring Stranger
(Modern Guitar Tuition: modernguitartution.com)

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

Note: pieces marked $^{A/E}$ are suitable for either acoustic or electric guitar.

ANZCA Modern Guitar – Grade Three
Black Stripes; El Condor Pasa$^{A/E}$; *e*-Rock; The Rising Sun Blues (ANZCA)

NELSON, M. Guitar Steps 2 Electric Blues; The Midnight Blues (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A
Jazz Breakdown$^{A/E}$, p.133; Parson's Farewell$^{A/E}$, p.88; Room 124$^{A/E}$, p.127 (Mel Bay MB96620)

GRADE THREE (Continued)

List C (Continued)

BLACK KEYS, THE. El Camino
Gold on the Ceiling *(can be played in standard tuning; no verse repeats; include solo)*;
Lonely Boy *(end on E5 at the* D.S. al Coda 1 *sign)* (Cherry Lane/Hal Leonard HL02501766)

BLACK SABBATH. We Sold Our Souls for Rock and Roll *(Main sections, no repeats)*
Paranoid (Hal Leonard HL00692200)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar Sir Sidney Smith's March[A/E];
The High Level Hornpipe[A/E] *(with repeats; suggested tempo c.132)* (Mel Bay MB95200)

Electric Guitar Solo Style 1 R 'n' B Solo in D, p.28 (Modern Guitar Tuition: modernguitartution.com)

Guitar Play-Along, Volume 116 – The Ventures *(Backing track optional)*
Pipeline; Wipeout *(include 1st end, then finish on C major chord in the bar before 2nd end)*
(Hal Leonard HL00701124)

Jam with Hank Marvin Wonderful Land; Kontiki (IMP)

LOVELAND, D. Out of the Box, Volume 1 5 Minim Blues[A/E]; Latin Eh?[A/E]
(Order by email: diloveland@bigpond.com)

or

Free choice – One classical or modern piece of at least Grade Three standard from any source may be chosen for List C. This must be fully notated (but may include TAB in tandem), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Four**
- **Guitar Steps 3**
- **Twenty-five Etudes for Intermediate Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

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

Scales Major: F, root 5 pattern; B flat, root 6 pattern.
Harmonic minor: F sharp in open position; C, root 5 pattern; B, root 6 pattern.
Blues: Minor E, root 5 pattern (for acoustic guitar) or root 6 pattern (for electric guitar).
Chromatic: E, open position.

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

GRADE FOUR (Continued)

Arpeggios Major: F, root 5 pattern; B flat, root 6 pattern.
Minor: F sharp in open position; C, root 5 pattern, B, root 6 pattern. Compass two octaves.
• Articulation: alternate picking in quavers, MM ♩ = 96.

Chords Bar chords: C, G, D, A, E, F, B flat, E flat, G^7, A^7, E^7, C^7, Am, Em, Bm, Dm and Cm.
To be played in both root 6 and root 5 standard forms, within the first 8 frets.
• Played with a downstroke and held for two beats, with every note produced clearly.

Rhythm Exercises *(**Not** required from memory)*
Three four-bar progressions, as given in the *Technical Work* book. Examiner will choose two.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Some **List B** arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 16, page 23 for further details.)
- **List C** arrangements suitable for either acoustic or electric guitar are marked $^{A/E}$.

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

ANZCA Modern Guitar – Grade Four
Psychedelic Strings; Rock Cliches; Within Without; 5th Position Study (ANZCA)
NELSON, M. Guitar Steps 3 Baker Street Blues ***and*** Funky Blues – *both* (ANZCA)
NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar
Bb Major Etude; Eb Major Arpeggio Etude; Slide and Bend; Hammer-on Notes (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A Bransle Double, p.110; Menuet, p.87; On the Banks of That Lonely River, p.109 (Mel Bay MB96620)
Electric Guitar Solo Style 2 Bend Clichés nos.17, 18 (p.11) ***and*** 19, 20, 21 (p.17) – *all*; Chroma-tones, p.23 (Modern Guitar Tuition: modernguitartution.com)
IHDE, M. Country Guitar Styles C Pentatonic Major Solo, p.33 (MyGuyMusic: MyGuyMusic@comcast.net)
LEAVITT, W. Classical Studies for Pick-Style Guitar
Invention no. 1; Kruetzer's Étude; Sonatina *(top line)* (Berklee)
LEAVITT, W. A Modern Method for Guitar Book 2
5th Position Study, p.57; 5th Position Study no. 2, p.68; 7th Position Study, p.96 (Berklee)

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

ANZCA Modern Guitar – Grade Four
Eddie's Waltz; Londonderry Air; Singin' the Blues; Way Down South (ANZCA)
NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar Bold Steps (ANZCA)

Beatles for Jazz Guitar, The arr. Bill La Fleur. Norwegian Wood (Hal Leonard HL00699051)
Jazz Guitar Standards *(Chord melody for either)* Bye Bye Blackbird; Moonlight in Vermont (Mel Bay/Warner Bros. WMB001)
LEAVITT, W. A Modern Method for Guitar Book 2 Solo in G; Solo in D (Berklee)

GRADE FOUR (Continued)

List B (Continued)

LOVELAND, D. Out of the Box, Volume 1 A Shifting; Moving with 6/9
(Order by email: diloveland@bigpond.com)

Modern Guitar Chord Styles, Vol. 3 Comp in C major, p.45 *(with 1st ending repeat)*
(Modern Guitar Tuition: modernguitartution.com)

Modern Guitar Finger-Styles Scarborough Fair *(finger-style solo)*; Londonderry Air
(Modern Guitar Tuition: modernguitartution.com)

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

Note: pieces marked A/E are suitable for either acoustic or electric guitar.

ANZCA Modern Guitar – Grade Four
The Devil's Dream[A/E]; Dig This[A/E]; Jimmy Explodes; T-Bone Drive (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar
Hey, Jamaica![A/E]; Blue Metal (ANZCA)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
Medley: The Merry Blacksmith[A/E] ***and*** The Teetotaller[A/E] *(To be played with guitar accompaniment or suitable backing track, and with repeats; suggested tempo c.116)*
(Mel Bay Archive Editions MB95200)

Electric Guitar Solo Style 2 Country Rockin', p.10; '70s Rock Crew, p.11; Funky C Blues, p.21
(Modern Guitar Tuition: modernguitartution.com)

Guitar Play-Along, Volume 63 – Creedence Clearwater Revival *(With backing track)*
Fortunate Son; Green River (Hal Leonard HL00699802)

Guitar Play-Along, Volume 79 – Neil Young *(With backing track)*
Ohio *(end after 3rd solo)* (Hal Leonard HL00700133)

Guitar Play-Along, Volume 85 – The Police *(With backing track)*
Message in a Bottle (Hal Leonard HL00700269)

Guitar Play-Along, Volume 112 – Queen *(With backing track)*
Crazy Little Thing Called Love (Hal Leonard HL00701052)

Guitar Play-Along, Volume 116 – The Ventures *(With backing track)*
Hawaii Five-O Theme; Walk, Don't Run (Hal Leonard HL00701124)

Guitar Play-Along, Volume 119 – AC/DC *(With backing track)*
You Shook Me All Night Long (Hal Leonard HL00701356)

Jam with Hank Marvin Apache; Riders in the Sky (IMP)

Jimi Hendrix Anthology* Hey Joe *(*Or any complete authorised transcription)*

LOVELAND, D. Out of the Box, Volume 1 A Minor Excursion[A/E] *(include repeats)*; Sea Minor[A/E] *(candidate may improvise on DS repeat)* (Order by email: diloveland@bigpond.com)

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

One of the following finger-style pieces:

ANZCA Modern Guitar – Grade Four
Minnie Gets Back to Texas; Outback Days; Silent Night; Waltzing Matilda (ANZCA)

BAY & CHRISTIANSEN. Mastering the Guitar 1A The South Wind, p.118 (Mel Bay MB96620)
Mastering the Guitar 1B Battle Cry for Freedom, p.75; The Shearing's Not for You, p.34
(Mel Bay MB96621)

GRADE FOUR (Continued)

List D (Continued)

BLACK KEYS, THE. El Camino Little Black Submarines *(acoustic guitar; no repeats – go straight to 2nd end, then finish on the A major chord in the bar before the electric guitar solo (bar 31))* (Cherry Lane/Hal Leonard HL02501766)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
Will Ye No' Come Back Again (Mel Bay Archive Editions MB95200)

Play Guitar with... the Best of Metallica
Nothing Else Matters *(fingerpicked intro, end at bar 42)* (Music Sales AM988900)

or

Free Choice – One solo of at least Grade Four standard in either a modern or classical style from any source may be chosen for List D (see page 22, point 5 for further information).

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Five**
- **Guitar Steps 3**
- **Twenty-five Etudes for Intermediate Electric Guitar**
- **Twenty-five Studies for Classic Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

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

Scales Major: B and A flat, compass two octaves; E, compass three octaves.
Melodic minor: C sharp, root 5 pattern; G sharp and F, root 6 pattern. Compass two octaves.
Dorian Mode: A in 5th position, compass two octaves.
Chromatic: G, compass two octaves. MM ♩ = 72 in semiquavers.
• Articulations are listed in the *Technical Work* book.

Arpeggios Major: B and A flat, compass two octaves; E, compass three octaves.
Minor: C sharp, G sharp and F, compass two octaves.
A^7 and E^7, compass two octaves.
• Articulation: alternate picking in quavers, MM ♩ = 108.

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

GRADE FIVE (Continued)

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Some **List B** arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 16, page 23 for further details.)
- **List C** arrangements suitable for either acoustic or electric guitar are marked $^{A/E}$.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

ANZCA Modern Guitar – Grade Five Baroque 'n' Roll; Rock Cliches #2; Wind in the Sails (ANZCA)

NELSON, M. Guitar Steps 3 *(Accomp. optional)* Marquee Blues; The Tex-Mex Tango (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar D Minor Ligados; Electric Folk (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 1, C Major (ANZCA)

Barry Galbraith Guitar Solos, Volume 1 For All We Know (Mel Bay MB99902M)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
Medley: The Mason's Apron ***and*** Durham Rangers *(To be played with guitar accompaniment or suitable backing track, and including repeats.)* (Mel Bay Archive Editions MB95200)

Complete Joe Pass for Guitar G Blues; Jazz Waltz *(1st guitar)* (Mel Bay MB99311)

Django Reinhardt Anthology ed. Mike Peters. Anouman *(including improvisation in ad lib section, and with guitar accompaniment or suitable backing track.)* (Hal Leonard HL0027083)

Electric Guitar Solo Style 2 Bend Clichés nos.22, 23, 25, 26, 28, 29 (pp.34–35) – *all*; Jazzy Blue, pp.32–33 (Modern Guitar Tuition: modernguitartution.com)

ERQUIAGA, S. Guitar Duets At First Light *(2nd guitar)* (Advance Music AM10001)

GALBRAITH, B. Play Along with Bach* *Guitar 1 of either* no. 1, 3, 4 or 10 (Aebersold)
Note: the specified edition/arrangement **must be used.*

IHDE, M. Country Guitar Styles Advanced Examples 1st Solo (in 3rds and 6ths), p.37; 5K Gold (MyGuyMusic: MyGuyMusic@comcast.net)

Modern Guitar Chord Styles, Vol. 3 Funk Study in A Minor #1, 2 and 3 – *any **two,** inc. repeats* (Modern Guitar Tuition: modernguitartution.com)

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

ANZCA Modern Guitar – Grade Five Funky Chords; Swing Low, Sweet Chariot; West of Wes (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar Stairways; The Wall of Sound (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 17, Fourths (ANZCA)

Beatles for Jazz Guitar, The arr. Bill La Fleur. Nowhere Man (Hal Leonard HL00699051)

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

Jazz Goes Classic A Foggy Day (Mel Bay/Warner Bros. WMB004)

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

GRADE FIVE (Continued)

List B (Continued)

LEAVITT, W. Classical Studies For Pick-Style Guitar Sarabande – J.S. Bach (Berklee)

LOVELAND, D. Out of the Box, Volume 1 Chill Out (Order by email: diloveland@bigpond.com)

Modern Guitar Chord Styles, Vol. 3 Bebop Comp in D Major, p.46; Jazz Ballad in F, p.51; Harmonised Bassline: Blues in F, p.53 *(with repeat)*; Accompanied Walkline Study #1, p.54 (Modern Guitar Tuition: modernguitartution.com)

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

Note: pieces marked A/E are suitable for either acoustic or electric guitar.

ANZCA Modern Guitar – Grade Five Django Jango A/E; Shadows of Summer; Stax o' Wax (ANZCA)

NELSON, M. Twenty-five Etudes for Intermediate Electric Guitar Aye, Calypso A/E (ANZCA)

Electric Guitar Solo Style 2 B-Funk, pp.36–37; Calypso Guitarro, pp.40–41 (Modern Guitar Tuition: modernguitartution.com)

Eric Clapton: Unplugged – Guitar Recorded Versions Before You Accuse Me A/E; Layla A/E (Wise AM91067)

Guitar Play-Along – Eagles Hits *(With backing track)* Already Gone; Witchy Woman (Hal Leonard HL00102667)

Guitar Play-Along, Volume 38 – Blues *(With backing track)* Every Day I Have the Blues (Hal Leonard HL00699663)

Guitar Play-Along, Volume 79 – Neil Young *(With backing track)* Hey Hey, My My *(end on A minor chord after the 'interlude' that follows the 2nd solo)* (Hal Leonard HL00700133)

Guitar Play-Along, Volume 112 – Queen *(With backing track)* Killer Queen (Hal Leonard HL00701052)

Guitar Play-Along, Volume 116 – The Ventures *(With backing track)* Perfidia; Secret Agent Man (Hal Leonard HL00701124)

Guitar Play-Along, Volume 119 – AC/DC *(With backing track)* Hells Bells (Hal Leonard HL00701356)

Guitar Play-Along, Volume 157 – Fleetwood Mac *(With backing track)* Go Your Own Way *(must include guitar solo)* (Hal Leonard HL00101382)

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

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

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

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

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

Pink Floyd – Ultimate Guitar Play-Along *(With backing track)* Time *(end on F sharp minor chord after the solo)* (Alfred/Hal Leonard HL00701119)

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

Play Guitar with... the Best of Metallica *(With backing track)* Enter Sandman; Fade to Black (Music Sales AM988900)

Santana's Greatest Hits – Transcribed Score Black Magic Woman; Oye Como Va (Hal Leonard HL00672360)

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

One of the following finger-style pieces:

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

GRADE FIVE (Continued)

List D (Continued)

BAY & CHRISTIANSEN. Mastering the Guitar 1B Darling Nelly Gray, p.51; Lorena, p.76
(Mel Bay MB96621)
Mastering the Guitar 2A Recite, p.32; Summer Afternoon (MB97195BCD)
Guitar Play-Along, Volume 147 – Simon & Garfunkel Homeward Bound;
Scarborough Fair *(with capo, no repeats; go straight to coda from 1st ending)*
(Hal Leonard HL14041591)
Guitar Play-Along, Volume 157 – Fleetwood Mac *(Backing track optional)*
Never Going Back Again (Hal Leonard HL00101382)
LOVELAND, D. Out of the Box, Volume 1 The Four Five *(finger-style* **or** *hybrid picking)*
(Order by email: diloveland@bigpond.com)
Modern Guitar Finger-Styles Skye Boat Song; Johnny has Gone for a Soldier
(Modern Guitar Tuition: modernguitartution.com)
Tommy Emmanuel Fingerstyle Guitar Method Freight Train *(full version on pages 13–14)*
(Mel Bay MB20439BCD)

or

Free Choice – One solo of at least Grade Five standard in either a modern or classical style from any source may be chosen for List D (see page 22, point 5 for further information).

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SIX

Duration: 30 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **ANZCA Modern Guitar – Grade 6**
- **Guitar Steps 3**
- **Twenty-five Studies for Classic Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

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

Scales Major: F sharp and D flat, compass two octaves; G, compass three octaves.
Melodic minor: F sharp and B flat, compass two octaves; E, compass three octaves.
Mixolydian mode: G, compass two octaves.
Chromatic: C, compass two octaves. MM ♩ = 84 in semiquavers.
• Articulations are listed in the *Technical Work* book.

Arpeggios Major: F sharp and D flat, compass two octaves; G, compass three octaves.
Minor: F sharp and B flat, compass two octaves; E, compass three octaves.
Cm^7, F^7 and B flat maj^7, compass two octaves.
• Articulation: alternate picking in quavers, MM ♩ = 120.

GRADE SIX (Continued)

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

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

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Some **List B** arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 16, page 23 for further details.)
- **List C** arrangements suitable for either acoustic or electric guitar are marked A/E.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

ANZCA Modern Guitar – Grade Six Hats Off to Jimmy Page; Invention no. 13; Rock Cliches #3 (ANZCA)

NELSON, M. Guitar Steps 3 *(Accompaniment optional)*
The Hayseed Waltz; Lester's Strut; Ready, Setz, Go! (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 2, G Mixed-mode; no. 20, Unison String-bends (ANZCA)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
Medley: Cherish the Ladies, Western Lilt ***and*** Ballykeel Jig *(To be played with guitar accompaniment or suitable backing track. Include repeats in first and third pieces, but use 2nd endings only in* Western Lilt*. Suggested tempo c.92)* (Mel Bay Archive Editions MB95200)

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

Django Reinhardt Anthology HCQ Strut *(with guitar accompaniment or suitable backing track; play chart, then repeat from verse with improvised solo; finish with the head)* (Hal Leonard HL00027083)

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

GALBRAITH, B. Play Along with Bach* *Guitar 1 of either* no. 5, 6 or 8 (Aebersold)
Note: the specified edition/arrangement **must be used.*

IHDE, M. Country Guitar Styles Country Cadences, pp.44–45;
Bluegrass High *(guitar 1)*, pp.74–75 (MyGuyMusic: MyGuyMusic@comcast.net)

Modern Guitar Chord Styles, Vol. 3 *Choose any **two** of the following (pp.36–39):*
Pop Funk Progression in G Major *(with repeat)*;
Rock Funk Progression in E Minor *(no repeat)*;
Blues Funk Progression in D Blues *(with repeat)*;
Hip Hop/Electro-Dance Study in A Minor *(no repeat)*
(Modern Guitar Tuition: modernguitartution.com)

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

GRADE SIX (Continued)

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

ANZCA Modern Guitar – Grade Six Funky Stuff; Homage to WGL; Prelude in D Minor (ANZCA)
NELSON, M. Guitar Steps 3 Jazz Nights (ANZCA)
NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 9, Harmonic Sixths; no. 21, Floating Fifths (ANZCA)

Acoustic Guitar Instrumentals Tears in the Rain – Joe Satriani (Hal Leonard HL00109272)
Barry Galbraith Guitar Solos, Volume 1 Darn That Dream; My Funny Valentine
(Mel Bay MB99902M)
Volume 2 Our Love is Here to Stay (MB20248M)
Beatles for Jazz Guitar, The arr. Bill La Fleur. Hey Jude; Let It Be (Hal Leonard HL00699051)
GALBRAITH, B. Guitar Comping Blues in F; Minor Blues (Aebersold)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
Don't Get Around Much Anymore (Warner)
Jazz Goes Classic All The Things You Are; You Stepped Out Of a Dream
(Mel Bay/Warner Bros. WMB004)
Jazz Guitar Standards *(Chord melody for either)* Honeysuckle Rose; Satin Doll
(Mel Bay & Warner Bros. WMB001)
PASS, J. Joe Pass Chord Solos Sunny; Watch What Happens (Alfred 00-3320)

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

Note: pieces marked A/E are suitable for either acoustic or electric guitar.

ANZCA Modern Guitar – Grade Six
Gypsy Fingers[A/E]; The Rakes of Kildare[A/E]; Stevie Ray's Low Down Boogie (ANZCA)

Guitar Play-Along – Eagles Hits *(With backing track)* Hotel California (Hal Leonard HL00102667)
Guitar Play-Along, Volume 7 – Blues *(With backing track)* I'm Tore Down
(Hal Leonard HL00699575)
Guitar Play-Along, Volume 38 – Blues *(With backing track)* Further On Up the Road
(Hal Leonard HL00699663)
Guitar Play-Along, Volume 79 – Neil Young *(With backing track)* Like a Hurricane
(finish after the chorus that follows the D.S. al Coda *direction)* (Hal Leonard HL00700133)
Guitar Play-Along, Volume 112 – Queen *(With backing track)* Stone Cold Crazy
(Hal Leonard HL00701052)
Guitar Play-Along, Volume 119 – AC/DC *(With backing track)* Back in Black
(Hal Leonard HL00701356)
IHDE, M. Classic Rock Guitar Styles Funky Chicken Picken' (MyGuyMusic: MyGuyMusic@comcast.net)
In Session with Carlos Santana *(With backing track)* Flor de Luna (IMP)
In Session with Steve Vai For the Love of God *(end at bar 65; with backing track)* (IMP)
Jam with Van Halen *(With backing track)* Panama (IMP)
Pink Floyd – Ultimate Guitar Play-Along *(With backing track)*
Another Brick in the Wall; Have a Cigar (Alfred/Hal Leonard HL00701119)
Play Guitar with Dire Straits *(With backing track)* Going Home (Wise DG70735)
Play Guitar with Eric Clapton *(With backing track)* White Room (Wise)
Play Guitar with... the Best of Metallica *(With backing track)* The Unforgiven
(Music Sales AM988900)
SATRIANI, J. Crystal Planet Love Thing (Cherry Lane)

GRADE SIX (Continued)

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

One of the following finger-style pieces:

ANZCA Modern Guitar – Grade Six Acoustic Waves; Cool Bossa; Walkin' the Dog (ANZCA)

Acoustic Guitar Instrumentals Greensleeves – Trad., arr. Jeff Beck (Hal Leonard HL00109272)
Classical Gas: The Music of Mason Williams Katydid's Ditty no. 2 (Warner, 2003 edition)
GALBRAITH, B. Guitar Comping Like Someone (Aebersold)
Guitar Play-Along, Volume 147 – Simon & Garfunkel The Boxer *(play at standard pitch; play the* D.S. al Coda 1 *repeat, then end in the bar marked* D.S.S. al Coda 2*)* (Hal Leonard HL14041591)
Modern Guitar Chord Styles, Vol. 3 Accompanied Walkline Study #2, p.56; Bossa Nova in B Flat (Modern Guitar Tuition: moderngguitartution.com)
Play Guitar with Eric Clapton Tears in Heaven *(unaccompanied; no verse repeats)* (Wise)

or

Free Choice – One solo of at least Grade Six standard in either a modern or classical style from any source may be chosen for List D (see page 22, point 5 for further information).

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SEVEN

Duration: 40 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **Guitar Steps 3**
- **Twenty-five Studies for Classic Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: all. C to E flat, compass two octaves; E to B, compass three octaves.
Jazz minor: E, root 5 pattern; A, root 6 pattern. Compass two octaves.
Lydian mode: B flat and E flat, compass two octaves.
Chromatic: all, compass two octaves. MM ♩ = 96 in semiquavers.
• Articulations are listed in the *Technical Work* book.

Scales in Thirds Major: C on strings 1 and 2; G on strings 2 and 3.
Compass one octave, MM ♩ = 96, as given in the *Technical Work* book.

Arpeggios Major, minor, major 7^{th}, minor 7^{th} and dominant 7^{th}: all.
Root 5 and 6 patterns, compass two octaves.
• Articulation: alternate picking in semiquavers, MM ♩ = 84.

GRADE SEVEN (Continued)

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

Notes on Lists

- Some **List B** arrangements are suitable for finger-style performance, using an appropriate acoustic or semi-acoustic instrument. Clear tone projection is expected. (See *General Information* Point 16, p.23 for further details.)
- **List C** arrangements suitable for either acoustic or electric guitar are marked A/E.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

NELSON, M. Guitar Steps 3 C Minor Blues; Prelude from Suite in E Major (excerpt) – J. S. Bach (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 5, E Minor; no. 6, Descending Slurs (ANZCA)

BRENNAN, B. Irish, Scottish & Border Melodies for Flatpicking Guitar
Medley: The Rakes of Kildare, The Frost is All Over ***and*** The Blackthorn Stick
(To be played with guitar accompaniment or suitable backing track, and including repeats; suggested tempo c.104) (Mel Bay Archive Editions MB95200)

Django Reinhardt Anthology ed. Mike Peters. Blues Minor, pp.54–55; Stockholm (Hal Leonard HL00027083)

ERQUIAGA, S. Guitar Duets Pas de Deux *(Guitar 1, including improvised section, to be played to the recording)* (Advance Music AM10001)

GALBRAITH, B. Play Along with Bach* *Gtr. 1 of any **two** of the following:* no. 11, 12, 13 or 15 (Aebersold) **Note: the specified edition/arrangement **must** be used.*

IHDE, M. Classic Rock Guitar Styles Steeplechase *(Lead guitar pp.80–81. To be played with rhythm guitar accompaniment or suitable backing track.)* (MyGuyMusic: MyGuyMusic@comcast.net)

IHDE, M. Country Guitar Styles Country Swinger, pp.90–91 (MyGuyMusic: MyGuyMusic@comcast.net)

SNIDERO, J. Jazz Conception (Guitar) *(With backing track)* Lunar; Tunisia (Advance Music 80/2692)

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

NELSON, M. Guitar Steps 3 Fat Black Pussycat (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 12, Rock Melody-chords (ANZCA)

Barry Galbraith Guitar Solos, Volume 1 As Time Goes By (Mel Bay MB99902M)

Beatles for Jazz Guitar, The arr. Bill La Fleur. In My Life; Michelle (Hal Leonard HL00699051)

GALBRAITH, B. Guitar Comping
S-Miles *(with recorded walking bass accompaniment)*; Wind #2 (Aebersold)

Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
It Don't Mean a Thing (If It Ain't Got That Swing); Take the 'A' Train (Warner)

Jazz Goes Classic Blue Moon; Embraceable You; Summertime (Mel Bay/Warner Bros. WMB004)

PASS, J. Joe Pass Chord Solos Blues; Billie Joe (Alfred 00-3320)

GRADE SEVEN (Continued)

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

Note: pieces marked A/E are suitable for either acoustic or electric guitar.

Best of Wes Montgomery – Guitar Signature Licks West Coast Blues (Hal Leonard HL00695387)

Django Reinhardt Anthology ed. Mike Peters. Blues A/E *(with guitar accomp. or backing track)*; Melodie au Crepuscle A/E *(with guitar accompaniment or backing track; play chart, then use bars 9–32 for improvised solo, then repeat from bar 9 with melodic embellishments to finish)* (Hal Leonard HL00027083)

Guitar Play-Along – Eagles Hits *(With backing track)* Life in the Fast Lane (Hal Leonard HL00102667)

Guitar Play-Along, Volume 15 – R & B *(With backing track)* Shining Star (Hal Leonard HL00699583)

Guitar Play-Along, Volume 38 – Blues *(With backing track)* Cold Shot; Frosty (Hal Leonard HL00699663)

Guitar Play-Along, Volume 44 – Jazz Greats *(With backing track or suitable accompaniment)* Things Ain't What They Used to Be A/E – Jim Hall (Hal Leonard HL00699689)

Guitar Play-Along, Volume 140 – Stevie Ray Vaughan *(With backing track)* Pride and Joy (Hal Leonard HL00702396)

Guitar Play-Along, Volume 149 – AC/DC *(With backing track)* Thunderstruck (Hal Leonard HL14041593)

In Session with Carlos Santana *(With backing track)* Europa; Samba Pa Ti (IMP)

In Session with Jeff Beck *(With backing track)* Led Boots (IMP)

Jam with Van Halen *(With backing track)* Somebody Get Me a Doctor (IMP)

MOORE, G. The Loner *(with backing track, available at* guitarbackingtrack.com*)* (Online download)

Pink Floyd – Ultimate Guitar Play-Along *(With backing track)* Comfortably Numb; Money *(include 'Gtr. 2' riff at intro)* (Alfred/Hal Leonard HL00701119)

Play Guitar with Dire Straits *(With backing track)* Sultans of Swing (Wise DG70735)

SATRIANI, J. Crystal Planet A Train of Angels (Cherry Lane)

SATRIANI, J. Surfing With the Alien Always With Me, Always With You; Midnight (Cherry Lane)

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

One of the following finger-style pieces:

Acoustic Guitar Instrumentals Little Martha; Signe (Hal Leonard HL00109272)

Classical Gas: The Music of Mason Williams Country Idyll (Warner, 2003 edition)

DADI, M. Je Te Veux (Online download: mysongbook.com)

Windham Hill Guitar Sampler Andecy (Hal Leonard HL00694888)

ZARADIN, J. Latin American Jazz for Fingerstyle Guitar Preciso de Voce; Quintumba (Mel Bay MB95556)

or

Free Choice – One solo of at least Grade Seven standard in either a modern or classical style from any source may be chosen for List D (see page 22, point 5 for further information).

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE EIGHT

Duration: 50 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Modern Guitar Technical Work**
- **Guitar Steps 3**
- **Twenty-five Studies for Classic Electric Guitar**
- **ANZCA Modern Guitar Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: all, compass three octaves where possible.
Jazz minor (root 5 and root 6): D flat and G flat, compass two octaves.
Whole tone: A and C, compass two octaves.
Chromatic: all, compass two octaves.
Diminished (whole/half and half/whole): F sharp, G and A, compass two octaves.
- MM ♩ = 104 in semiquavers. Articulations are listed in the *Technical Work* book.

Running 3rds: E major and E harmonic minor, compass three octaves.
- Articulation: alternate picking in semiquavers, MM ♩ = 96.

Arpeggios Major 7th, minor 7th and dominant 7th: all.
Diminished 7ths from A and C. Root 5 and 6 patterns, compass two octaves.
- Articulation: alternate picking in semiquavers, MM ♩ = 92.

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

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

Notes on Lists

- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- **List C** arrangements suitable for either acoustic or electric guitar are marked A/E.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

NELSON, M. Guitar Steps 3 Caprice no. 24 (ANZCA)
NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 3, C Mixed-mode; no. 7, Chromatic Study; no. 11, D Major (ANZCA)

or

A Blues standard, in any key, played as follows:
Melody ×2; two solo choruses; one chorus minimum of chord solo; one more solo chorus, then melody ×1 with embellishments to finish.
Examples following.

GRADE EIGHT (Continued)

List A (Continued)

Blues standard examples:

Charlie Parker Omnibook p.18 Blues for Alice; p.80 Billie's Bounce (Atlantic)
or any other Blues standard from this publication.

The New Real Book Bessie's Blues, Black Coffee, Some Other Blues (Coltrane), West Coast Blues, or any other Blues standard from Volume 1, 2 or 3. (Sher)

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

NELSON, M. Guitar Steps 3 El Rocco (ANZCA)

NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 14, Tremolo Chords Study; no. 15, Octaves (ANZCA)

Beatles for Jazz Guitar, The arr. Bill La Fleur. Can't Buy Me Love; Yesterday (Hal Leonard HL00699051)

GALBRAITH, B. Guitar Comping Dream; Sole *(finger-style)*; Tangee *(at the recorded speed)* (Aebersold)

Guitar Play-Along, Volume 49 – Stevie Ray Vaughan *(With backing track or bass accomp.)*
Lenny (Hal Leonard HL00699725; also available in Texas Flood HL00690015)

Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The
In a Sentimental Mood (Warner)

In Session with Steve Vai *(With backing track)* Sisters (IMP)

PASS, J. Joe Pass Chord Solos Misty (Alfred 00-3320)

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

Note: pieces marked A/E are suitable for either acoustic or electric guitar.

BECK, Jeff. Blow by Blow *(With appropriate accompaniment)*
'Cause We've Ended as Lovers; She's a Woman (Hal Leonard HL00691042)

Best of Eric Johnson – Guitar Recorded Versions Soulful Terrain (Hal Leonard HL00690660)

Django Reinhardt Anthology ed. Mike Peters. Stompin' at Decca A/E; Swing Guitar A/E
(Either piece: play melody, then repeat whole chart for improvised solo, then repeat again with embellishments to the melody to finish. To be played with guitar accompaniment or suitable backing track.) (Hal Leonard HL0027083)

Guitar Play-Along, Volume 44 – Jazz Greats *(With backing track or suitable accompaniment)*
I Remember You A/E – Tal Farlow (Hal Leonard HL00699689)

Guitar Play-Along, Volume 49 – Stevie Ray Vaughan *(With backing track)*
Couldn't Stand the Weather (Hal Leonard HL00699725)

Guitar Play-Along, Volume 84 – Steely Dan *(With backing track)*
Kid Charlemagne (Hal Leonard HL00700200)

Guitar Play-Along, Volume 140 – Stevie Ray Vaughan *(With backing track)*
Voodoo Child (Slight Return) (Hal Leonard HL00702396)

In Session with George Benson *(Play all melody/solo of either piece, with backing track)*
Breezin'; Lady (IMP 6603A)

In Session with Steve Vai *(With backing track)* The Attitude Song (IMP)

Keith Urban – Guitar Anthology – Guitar Recorded Versions Clutterbilly (Hal Leonard HL00124461)

SATRIANI, J. Crystal Planet Secret Prayer (Cherry Lane)

GRADE EIGHT (Continued)

List C (Continued)

SATRIANI, J. Surfing With the Alien Satch Boogie (Cherry Lane)
THAMMARAT, J. Falling in Love Again (Online download: jackthammarat.net or jamtrackcentral.com)

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

One of the following finger-style pieces:

Acoustic Guitar Instrumentals
Song for George – Eric Johnson; Sunflower River Blues – John Fahey (Hal Leonard HL00109272)
ATMATZIDOU, Eva. Rondat *(Transcription Set 1)* (candyrat.com/tabs)
Guitar Styles! Jazz ed. M. Stimpson. Blues for Lesley – Charles Alexander (Oxford)
METHENY, P. One Quiet Night Last Train Home *(to be performed on a pre-prepared instrument with altered Nashville tuning)* (Hal Leonard HL00690646)
McKEE, Andy. For My Father (Online download: any complete version)
SATRIANI, J. Flying in a Blue Dream A Day at the Beach (Cherry Lane)
Tommy Emmanuel Fingerstyle Guitar Method Mr. Guitar (Mel Bay MB20439M)
WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)*
La Chanson du Claudine; Shenandoah (Alfred 00-P0961GTA)
ZARADIN, J. Latin American Jazz for Fingerstyle Guitar
Arremolinando; Piedra de Toques (Mel Bay MB95556)

or

Free Choice – One solo of at least Grade Eight standard in either a modern or classical style from any source may be chosen for List D (see page 22, point 5 for further information).

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

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

- **Prerequisite:** Before entering for this examination, the candidate must successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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.
- This examination consists of four List pieces and General Knowledge only.
- **Note:** an alternative to this examination is the Guitar Performance Diploma (Perf.Dip.), details of which can be found on pages 34–35.

List A

NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 4, A Harmonic Minor, no. 8, G Major *and* no. 13, Tremolo Study – *any two* (ANZCA)

or

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

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

List B

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 25, A Lydian (ANZCA)

Barry Galbraith Guitar Solos, Volume 1 'Round Midnight (Mel Bay MB99902M)
Best of Kenny Burrell Tenderly *(Section A to be performed solo, then light accompaniment to join at 'Medium Swing' marking before Section B; omit the 'piano solo'.)* (Hal Leonard HL00690678)
Guitar Play-Along, Volume 49 – Stevie Ray Vaughan *(With backing track)* Little Wing (Hal Leonard HL00699725)
Howard Morgan Fingerstyle Jazz Series: The Ellington Collection for Solo Guitar, The Caravan (Warner)
In Session with George Benson *(With backing track)* The Wind and I (IMP 6603A)
McKEE, Andy. Joyland Never Grow Old *(to be performed on a pre-prepared instrument)* (Hal Leonard HL00691034)
PASS, J. Joe Pass Chord Solos Wine and Roses (Alfred 00-3320)
SOKOLOW, F. Great Jazz Standards of Duke Ellington for Guitar Prelude to a Kiss; Sophisticated Lady (Warner)
VAUGHAN, Stevie Ray. Texas Flood Dirty Pool (Hal Leonard HL00690015)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

BECK, Jeff. Blow by Blow *(With appropriate accompaniment)* Air Blower; Scatterbrain (Hal Leonard HL00691042)

Best of Eric Johnson – Guitar Recorded Versions Cliffs of Dover; Zap (Hal Leonard HL00690660)

Django Reinhardt Anthology ed. Mike Peters. Black and White; Swing 42
(Either piece: play melody, then repeat whole chart for improvised solo, then repeat again with embellishments to the melody to finish. To be played with guitar accompaniment or suitable backing track.) (Hal Leonard HL0027083)

GOVAN, G. East City Central Lights (Online download: jamtrackcentral.com)

GOVAN, G. Fives (Online download: bluesjamtracks.com)

Guitar Play-Along, Volume 44 – Jazz Greats *(With backing track or suitable accompaniment)*
Yesterdays – Wes Montgomery (Hal Leonard HL00699689)

Guitar Play-Along, Volume 84 – Steely Dan *(With backing track)* Reeling in the Years (Hal Leonard HL00700200)

Guitar Play-Along, Volume 140 – Stevie Ray Vaughan *(With backing track)*
Rude Mood; Texas Flood (Hal Leonard HL00702396)

Guitar Play-Along, Volume 144 – Django Reinhardt *(With backing track)* Minor Swing
(May improvise over D section, or include comping variation on the notated chords.) (Hal Leonard HL00702531)

In Session with George Benson *(With backing track)* I Remember Wes (IMP 6603A)

In Session with Steve Vai For the Love of God *(whole piece with backing track)* (IMP)

PASS, J. Joe Pass Plays the Blues Blues for Alican; Blues for Nina; Blues for O.P.

MAIRANTS, I. Jazz Sonatas for Solo Guitar Prelude and Dance (from *Rhapsody for Rainey*); Passacaglia for Passalaqua (from *Evocation for Joe Pass*) *(finger-style)* (Mel Bay MB95634BCD)

SATRIANI, J. Flying in a Blue Dream Back to Shala-Bal (Cherry Lane)

SATRIANI, J. Surfing With the Alien Crushing Day (Cherry Lane)

THAMMARAT, J. Mr Front Man (Online download: jackthammarat.net or jamtrackcentral.com)

List D

Acoustic Guitar Instrumentals Aerial Boundaries – Michael Hedges (Hal Leonard HL00109272)

Guitar Syles! Jazz ed. M. Stimpson. Bass Lines Blues – Ike Isaacs (Oxford)

HANSON, M. Fingerstyle Wizard If I Only Had a Brain (Warner)

HOWE, S. Clap *(played with hybrid pick and fingers, or all finger-style)* (Online download: Amazon/Novato Music Press, or justsheetmusic.com)

MAIRANTS, I. Jazz Sonatas for Solo Guitar
Braganza to Brasilia (from *Sonata Variata for Laurindo Almeida*) (Mel Bay MB95634BCD)

McKEE, Andy. Drifting; Rylynn (Online download: EMI Publishing)

METHENY, P. One Quiet Night *(To be performed on a pre-prepared instrument with altered Nashville tuning)* Another Chance; Peace Memory (Hal Leonard HL00690646)

PASS, J. Virtuoso #3 *Any piece not listed for Grades Seven or Eight* (Mel Bay)

WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)*
Classical Gas *(including bars 45–54)* (Alfred 00-P0961GTA)

ZARADIN, J. Latin American Jazz for Fingerstyle Guitar
Carumba! Como No?; Solidao *(finger-style)* (Mel Bay MB95556)

General Knowledge *See page 32*

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 successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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 conform to the criteria described below.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
6. Examination time: 60 minutes; actual performance time must be at least 45 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.

• **Note:** an alternative to this examination is the Guitar Advanced Performance Diploma (Adv.Perf.Dip.), details of which can be found on pages 34–35.

Programme Criteria

The candidate must present a varied programme of works which reflect the recognised mainstream genres of contemporary steel-string guitar. The programme should include:

- at least two Jazz styles (Bebop, Soul Jazz, Modal, Pop arranged for jazz instrumental, etc.);
- one acoustic finger-style Latin Jazz work;
- one Classic Rock instrumental work;
- one Funk/Fusion work;
- one Electric Blues;
- one acoustic finger-style Folk-based or Country Blues work.

Some of these works and/or extra works may be original compositions, but these cannot make up more than half the time of the programme. Any proposed original works must be submitted in score form for consideration.

The combination of works chosen should reflect a wide range of techniques that are common either to mainstream Modern Guitar styles, or that are specific to a particular genre or artist. It is expected that both plectrum and finger-style work will be well represented, and two-hand tapping may be included. Instrument choice and picking technique is expected to be appropriate to each individual work, and should reflect the integrity of the original work/artist, or of a unique arrangement/interpretation of a known work.

These Diploma programme requirements are designed to be flexible enough to allow the candidate's musical personality to be displayed, whilst also providing a framework for creating a varied programme that satisfies the overall assessment criteria. It is likely that a suitable

LICENTIATE PERFORMER DIPLOMA (Continued)

programme will consist of 8–10 works. The minimum is 7 works, but a well-balanced programme of the specified duration is likely to include at least 8 works.

List A

NELSON, M. Twenty-five Studies for Classic Electric Guitar
no. 16, Sweep Study, no. 22, B Major *and* no. 24, Speed-burst Study – *any two* (ANZCA)

or

A minimum of one Jazz standard, arranged by the candidate as per the Associate Performer Diploma List A requirement.

And

A minimum of one Latin Jazz/Cuban Jazz standard, arranged by the candidate as per the Associate Performer Diploma List A requirement. Suggested composers of suitable works: Antônio Carlos Jobim, Luiz Bonfá, João Gilberto, Astrud Gilberto, Stan Getz.

List B

NELSON, M. Twenty-five Studies for Classic Electric Guitar no. 10, G Minor; no. 23, B Minor (ANZCA)

or

At least one of the following melody-chord arrangements:

Barry Galbraith Guitar Solos: Thirteen Standards
Have You Met Miss Jones; Embraceable You; You Go To My Head *(These charts may be played as written, or extended in a similar manner to that described for List A.)*
Or Good Morning Heartache *(played as written)* (Mel Bay MB99902BCD)

Best of Kenny Burrell All of You *(Section A to be performed solo, then light accompaniment to join at Section B; omit the 'N.C.' sections after the guitar solo.)*
Or Body and Soul *(with appropriate accompaniment)* (Hal Leonard HL00690678)

Django Reinhardt Anthology Naguine *(to be played solo, or with light percussion and bass accompaniment)* (Hal Leonard HL00027083)

METHENY, P. One Quiet Night *(To be performed on a pre-prepared instrument with altered Nashville tuning)* Ferry 'Cross the Mersey (Hal Leonard HL00690646)

List C

At least one single-note work by one of these Jazz guitarists: Django Reinhardt, Joe Pass, Charlie Christian, Wes Montgomery or Kenny Burrell; or a full transcription of a work by one of those artists such as:

Django Reinhardt Anthology Belleville ***or*** Swing de Paris (Hal Leonard HL00027083)
Candidate's own arrangement, consisting of: suitable intro; chart/head; improvise 2× single-note work but include some chord phrases (*à la* Django); repeat head with stylistically empathetic embellishments; suitable ending.

Best of Kenny Burrell
Broadway *(to be performed with appropriate accompaniment; omit piano solo (Section F))*; Cheetah *(accompanied; omit piano solo)* (Hal Leonard HL00690678)

LICENTIATE PERFORMER DIPLOMA (Continued)

List C (Continued)

Guitar Play-Along, Volume 44 – Jazz Greats *(With backing track or suitable accompaniment)*
In a Mellow Tone – Joe Pass (Hal Leonard HL00699689)

Guitar Play-Along, Volume 144 – Django Reinhardt
Honeysuckle Rose *(with backing track; include suitable chord comping on progression during piano solo);* Swing 42 *(full notated version with backing track or suitable accompaniment)*
(Hal Leonard HL00702531)

And

A Rock solo instrumental work of appropriate standard: a minimum of one work from a recognised virtuoso performer. Recommended artists include Joe Satriani, Steve Vai, Jeff Beck, Yngwie Malmsteen, Eric Johnson, Robben Ford, John Petrucci, Steve Howe, Jack Themmarat, Guthrie Govan, Daniel Gottardo, Andy James, Paul Gilbert, Andy Timmons.

List D

At least two finger-style works, of contrasting styles, eg. one in a South American/Latin genre, and one in a Folk/Country style. These are free choice works but must be submitted with the proposed programme for approval. Suitable choices include:

Baden Powell: Songbook Vol. 3 Samba de Pintinho; Samba Triste
EMMANUEL, Tommy. Angelina – powertab version by Brad Larson.
McKEE, Andy. Ebon Coast
McKEE, Andy. Joyland Everybody Wants to Rule the World; Hunter's Dream
(Hal Leonard HL00691034)
METHENY, P. One Quiet Night *(To be performed on a pre-prepared instrument with altered Nashville tuning)* North to South, East to West; One Quiet Night (Hal Leonard HL00690646)

Other suitable artists include Marcel Dadi, Pierre Bensusan, John Renbourn, Bert Jansch, Leo Kottke, Luiz Bonfá, Andrew Yorke.

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 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 ANZCA.
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. At least one Licentiate-standard piece must be performed completely solo or with minimal accompaniment.
7. The candidate must be seen to be the principal performer at all times.
8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
9. 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.
10. Programme time: at least 90 minutes, including an interval and/or associate artist performance; the candidate must perform for at least 60 minutes in total.
11. All pieces must be performed from memory.
12. Knowledge of public performance procedure and professional concert dress will be expected.
13. Candidates who do not pass this examination may not re-enter within a 12-month period.

TEACHING CERTIFICATE AND DIPLOMAS

ANZCA is thrilled to announce the launch of its innovative, digitally submitted Teaching qualifications – now available to aspiring music educators worldwide.

Whether you're looking to deepen your expertise or elevate your career, the Teaching Certificate, Associate Teaching Diploma and Licentiate Teaching Diploma are the perfect way to take your teaching to the next level.

Replacing the previous diplomas (ATDA and LTDA), these exciting new programmes offer greater flexibility, modern approaches, and a chance to shine in the world of music education.

Three levels are offered:

Teaching Certificate (T.Cert.A.)

- Recommended minimum age: 16

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Two (Pass or higher)

Associate Teaching Diploma (A.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Licentiate Teaching Diploma (L.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Eight (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Full details and requirements of all levels are available in the ANZCA Teaching Certificate and Diplomas syllabus, and from the ANZCA website (anzca.com.au).

Contemporary Classic Guitar

Contemporary Classic Guitar Syllabus

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

Introduction

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

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

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

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

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

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

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

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

Specified Editions, Internet Downloads and Tablature

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

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

Beyond the opening Introductory grade, the **ANZCA Contemporary Classic Guitar Syllabus** is organized into three macro levels:

Foundation – *Preliminary to Grade Three*
Consolidating – *Grades Four to Six*
Advanced – *Grade Seven to Diplomas*

Foundation Level: Preliminary to Grade Three

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

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

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

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

List C is for solos that may combine techniques. The choices range from standard classical guitar repertoire to modern classical and popular genres. A *Free Choice* option is also offered in this list from Grades One to Three.

Consolidation Level: Grades Four to Six

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

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

List A Historical: devoted to the foundation repertoire of Classical and early-Romantic Guitar studies c.1800–c.75. The material is mostly chosen from the essential studies of Sor, Giuliani, Carcassi, Aguado, Mertz and Coste that formed/codified 'classical guitar' technique.

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

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

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

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

Advanced Level: Grades Seven, Eight and Diplomas

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

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

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

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

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

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

INTRODUCTORY

Duration: 10 minutes

ANZCA publication relevant to this level: • **ANZCA Introductory Guitar**

• No marks are given for this examination. The assessment will be one of the following: *Honours, Pass with Merit, Pass* or *Not Satisfactory*.

Technical Work *From memory*

Scales Major: C and G. Minor: A and D.

• Half scales only; i.e. tonic to dominant, ascending and descending.

• To be played with alternating index and middle fingers.

Chords C, G, G^7, D^7, Am and Em. Four-string forms only.

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

• All technical work is set out in the *ANZCA Introductory Guitar* book.

List Pieces

A total of **two** (2) solos to be selected and presented for examination.

One solo each from List A and List B, as set in ANZCA Introductory Guitar (ANZCA).

General Knowledge *See page 29*

Aural Tests *See page 26*

Foundation Levels: Preliminary to Grade Three

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level: • **ANZCA Contemporary Classic Guitar Technical Work**
• **ANZCA Modern Guitar – Preliminary & Grade One**
• **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

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

• Articulations (as requested by the examiner):
Alternating *i m* rest strokes on: 1) single-note crotchets, MM ♩ = 60; and
2) double-picking (two quavers per note), MM ♩ = 60.

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

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

Chords C, G^7, Am and E.

• Played with a thumb downstroke and held for two beats.

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

PRELIMINARY (Continued)

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

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

ANZCA Modern Guitar – Preliminary & Grade One *(To be played* i m *rest strokes)* The Drunken Sailor; Nina Bo Bo; Old MacDonald (ANZCA)

DUNCAN, C. A Modern Approach to Classical Guitar – Book 1 *(Student parts)* Good King Wenceslas; The Streets of Loredo (Hal Leonard HL00695113)

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

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners *(Guitar 1 parts)* no. 20 Game for Two *and* no. 26 In a Hurry (Chanterelle ECH9785/Boosey & Hawkes)

SHEARER, A. Classic Guitar Technique – Volume 1 *(Guitar 1 parts)* Prelude no. 2, 4 or 7 (Alfred 00-45293)

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

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

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

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

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners no. 65 The Wooden Horse (Chanterelle ECH9785/Boosey & Hawkes)

SHEARER, A. Classic Guitar Technique – Volume 1 Etude no. 3 or 6 (Alfred 00-45293)

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

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

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

DUNCAN, C. A Modern Approach to Classical Guitar – Book 1 *(Student parts)* The Coventry Carol; Folk Song; Lullabye (Hal Leonard HL00695113)

HENRY, P. Hal Leonard Classical Guitar Method Andante – Schumann, p.46 (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners no. 37 I'm Crazy (Chanterelle ECH9785/Boosey & Hawkes)

RAK, S. Rozmary (Humours) – Cycle of Instructive Compositions for Guitar no. 4 or 5 (Schott P2381)

SHEARER, A. Classic Guitar Technique – Volume 1 Moorish Dance; Prelude no. 11 (Alfred 00-45293)

TOPPER, G. The Guitarist's Travelling Guide Italy; Monaco (Broekmans and Van Poppel BP0850)

WANDERS, J. Guitarra Tirando Home Run; Prelude to Asturias; Tirando Blues (Broekmans and Van Poppel BP1714)

or

Free choice – One classical or modern piece of at least Preliminary standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

PRELIMINARY (Continued)

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Preliminary & Grade One**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C, G and F. Harmonic minor: A and D. Compass one octave.
- All scales in quavers, MM ♩ = 72. Rest strokes only.
- Articulations (as requested by the examiner): 1) Single notes with alternating *i m*.
  2) Double picking with alternating *i m*.

Arpeggios C major, 1st position pattern, compass one and a half octaves (to G);
F major and G dominant 7th, compass one octave.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 80.

Chords C, F, G^7, Am, Dm and E^7.
- Played with a thumb downstroke and held for two beats.

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

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

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

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

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

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners *(Guitar 1)*
no. 28 The Express Train *(from bar 5)*; no. 29 The Irish Sailor
(Chanterelle ECH9785/Boosey & Hawkes)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Exercise 53, 54 or 66 *(top lines)*
(Music Sales)

RAK, S. Rozmary (Humours) – Cycle of Instructive Compositions for Guitar no. 7, 9 or 13
(Schott P2381)

SHEARER, A. Classic Guitar Technique – Volume 1 Prelude no. 8 (Alfred 00-45293)

SMITH BRINDLE, R. Guitarcosmos 1 Aeolian Mode; Country Dance (Schott ED 11387)

WALDRON, J. Progressive Classical Guitar Method
Study 28 *(student part,* i m *rest strokes on all melody notes)* (LTP Publishing CP-18312)

WANDERS, J. Latin Duets Vol. 1 Carnavalito *(guitar 1)* (Broekmans and Van Poppel BP1720)

GRADE ONE (Continued)

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

A New Tune A Day for Classical Guitar Book 1 Etude – Coste, p.48;
Andantino – Carcassi, p.50; Waltz – Carulli, p.58 (Boston Music Company BM11462)

ANZCA Modern Guitar – Preliminary & Grade One *(To be played all free strokes)*
Picking Etude in A Minor (ANZCA)

HENRY, P. Hal Leonard Classical Guitar Method Chorale, p.42; Allegro – Carulli, p.43;
Andantino – Carcassi, p.45; Estudio in A Minor – Aguado, pp.64–5 (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners
no. 72 The Path ***and*** no. 73 Easy-Going (Chanterelle ECH9785/Boosey & Hawkes)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition
Andantino – Carulli; Exercise 72 or 75 *(top lines)* (Music Sales)

SHEARER, A. Classic Guitar Technique – Volume 1 Etude no. 9, p.49;
Allegro – Giuliani, p.76; Study in A minor – Aguado, p.78 (Alfred 00-45293)

WALDRON, J. Progressive Classical Guitar Method Study 24, 25, 26 or 27 (LTP Publishing CP-18312)

WANDERS, J. La Guitarra Espanola El Maestro (Broekmans and Van Poppel BP1678)
Guitarra Tirando Ami; Bluebird (Broekmans and Van Poppel BP1714)

WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 2 – Ferrer; no. 8 – Giuliani
(Faber 0571507093)

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

A New Tune A Day for Classical Guitar Book 1 Minuet – Weiss, p.45; Greenlseeves, p.46
(Boston Music Company BM11462)

HENRY, P. Hal Leonard Classical Guitar Method
Hungarian Air, p.46; Chanson, p.65; Greenleeves, p.73 (Hal Leonard HL00697376)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners
no. 45 The Clown; no. 51 Street Fight (Chanterelle ECH9785/Boosey & Hawkes)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Greensleeves; Malagueña (Music Sales)

RAK, S. Rozmary (Humours) – Cycle of Instructive Compositions for Guitar
no. 14, 20, 21 or 22 (Schott P2381)

SHEARER, A. Classic Guitar Technique – Volume 1 Country Dance *or* Waltz – Carulli
(Alfred 00-45293)

TOPPER, G. The Guitarist's Travelling Guide Morocco; Sahara (Broekmans and Van Poppel BP0850)

WALDRON, J. Progressive Classical Guitar Method Greensleeves; Study 35 *(student part)*
(LTP Publishing CP-18312)

WANDERS, J. La Guitarra Espanola El Testamento De Amelia; Pasadoblillo
(Broekmans and Van Poppel BP1678)
Guitarra Tirando Donna; Irish Sunset (BP1714)

or

Free choice – One classical or modern piece of at least Grade One standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Two**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: G and A, compass two octaves; D, 2nd position, compass one octave.
Melodic minor: A, compass two octaves; D, compass one octave.
- All scales in quavers, MM ♩ = 84. Rest strokes only.
- Articulations (as requested by the examiner): 1) Single notes with alternating *i m*.
  2) Double picking with alternating *i m* **and** *i a*.

Arpeggios Major: G and A, compass two octaves; D, compass one octave.
Minor: A, compass two octaves; D, compass one octave.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 92.

Chords G^7 to C; D^7 to G; A^7 to D *or* Dm; E^7 to A *or* Am.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercises Free-stroke arpeggio exercises in C: Giuliani Op. 1a, nos. 9 and 18.
- As given in the *Technical Work* book.

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

ANZCA Modern Guitar – Grade Two *(To be played* i m *rest strokes)*
Cripple Creek; Jamaica Farewell (ANZCA)

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

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Exercises 97 – Theme by Vivaldi
(rest strokes on melody where practical) (Music Sales)

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

SHEARER, A. Classic Guitar Technique – Volume 2 Folk Dance *or* Country Dance – Shearer
(Alfred 00-FC02325)

SMITH BRINDLE, R. Guitarcosmos 1 Canto; In the Fifth Position; Simple Scales (Schott ED 11387)

WALDRON, J. Progressive Classical Guitar Method
Exercises 41 *and* 48 – *both (played* i m *rest strokes)* (LTP Publishing CP-18312)

WANDERS, J. La Guitarra Espanola Bolero; Vals (Broekmans and Van Poppel BP1678)
Latin Duets Vol. 1 *(Guitar 1)* Jamaica Farewell; Tequila (BP1720)
Que Pasa – Spanish Duets for Two Guitars Serenata Espanola *(guitar 1)* (BP1707)

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

A New Tune A Day for Classical Guitar Book 1 Andante – Carulli, p.54
(Boston Music Company BM11462)

CARCASSI, M. Gitarrenschule Teil III no. 1, 2, 7, 9 or 11 (Schott GA 1-03)

DOMENICONI, C. 24 Praludien, Book 1 (1–12) Sagra *(with repeat)* (Edition Ex Tempore ET 1025)

HENRY, P. Hal Leonard Classical Guitar Method Passacaglia, p.60 (Hal Leonard HL00697376)

Modern Times Preludio *or* Paisaje – Zenamon; Estudio Primario no. 1 – Carlevaro
(Schott ECH0750)

GRADE TWO (Continued)

List B (Continued)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Orlando Sleepeth – Dowland *(with repeats)*; Sarabande, p.85 *or* Minuet, p.113 *(with repeats)* – de Visee (Music Sales)

SAGRERAS, J. S. Guitar Lessons, Books 1–3
First Guitar Lessons: Lessons 53 ***and*** 54 *(both) or* Lesson 65 (Schott ECH0881)

SHEARER, A. Classic Guitar Technique – Volume 2 Nocturne *or* Petite Chanson – Shearer (Alfred 00-FC02325)

SMITH BRINDLE, R. Guitarcosmos 1 Triplets, pp.26–27 (Schott ED 11387)

SOR, F. The Complete Studies for Guitar Op. 35, no. 1 or 2; Op. 44, no. 1 or 2 (Schott ECH0491)

WALDRON, J. Progressive Classical Guitar Method Study 39 or 40 (LTP Publishing CP-18312)

WANDERS, J. Guitarra Tirando Prelude; Reverie (Broekmans and Van Poppel BP1714)

WYNBERG, S. First Repertoire for Solo Guitar, Book 1 no. 7 or 15 – Sor (Faber 0571507093)

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

CALATAYUD, B. The Guitar Music of Spain, Volume One
Vals (in E minor, p.4); Cancion de Cuna (p.7) (Wise AM90240)

CHARLTON, R. Five Short Pieces for Guitar no. 1 or 2 (Charlton Music 1993)

DOMENICONI, C. 24 Praludien, Book 1 (1–12) Danza del Gatto *(with repeats)*; Nostalgia (Edition Ex Tempore ET 1025)

HENRY, P. Hal Leonard Classical Guitar Method Minuet – Purcell, p.68; Air – Henry, p.72 (Hal Leonard HL00697376)

KOSHKIN, N. Mascarades pour guitare La Marelle; Pinocchio (Editions Henry Lemoine 24886H.L.)

Modern Times Escalando *or* La Noche – Zenamon (Schott ECH0750)

MURO, J. A. Basic Guitar Tutor – A Progressive Method for Beginners
no. 70 Total Eclipse; no. 83 Almond Trees (Chanterelle ECH9785/Boosey & Hawkes)

PUJOL, M. D. Diez Piezas Fugaces Aire de Antigua Milonga; La Calesita (Editions Henry Lemoine 28464H.L.)

RAK, S. Rozmary (Humours) – Cycle of Instructive Compositions for Guitar no. 23 or 24 (Schott P2381)

SAVIO, I. Ten Brazilian Folk Tunes no. 3 Lento; Lundu (Columbia Music CO-188)

SHEARER, A. Classic Guitar Technique – Volume 2 Caravan – Shearer (Alfred 00-FC02325)

TOPPER, G. The Guitarist's Travelling Guide Catalonia; France; Waltz from Jutland (Broekmans and Van Poppel BP0850)

WANDERS, J. La Guitarra Espanola La Guitarra Espanola; Tango Arabe (Broekmans and Van Poppel BP1678)

WERNER, B. Easy Christmas Songs for Guitar, Volume 1 Good King Wenceslas; We Three Kings of Orient Are; We Wish You a Merry Christmas (thisisclassicalguitar.com)

or

Free choice – One classical or modern piece of at least Grade Two standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Three**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C, root 5 'Segovia' pattern, and F, compass two octaves; D, 2nd position pattern.
Melodic minor: E and G, 1st position, compass two octaves.
- All scales in quavers, MM ♩ = 96.
- Articulations (as requested by the examiner):
  1) Single notes, rest strokes and free strokes, with alternating *i m* **and** *i a* .
  2) Double picking, rest strokes, with alternating *i m* **and** *i a* .

Arpeggios Major: C and F, compass two octaves; D, 2nd position pattern.
Minor: E and G, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 80.

Chords G^7 to C; D^7 to G *or* Gm; A^7 to D *or* Dm; E^7 to A *or* Am; B^7 to E *or* Em; C^7 to F.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a single thumb downstroke per chord.

Exercise Free-stroke arpeggio exercise in C: based on Giuliani Op. 1, no. 31.
- As given in the *Technical Work* book.

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

ANZCA Modern Guitar – Grade Three *(All* i m *rest strokes)*
Scale Study in E Major; Scale Study in G Minor (ANZCA)
ANZCA Modern Guitar – Grade Four *(All* i m *rest strokes)* Waltzing Matilda (ANZCA)
Modern Times Estudio – Zarb (Schott ECH0750)
NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Bourree, p.203 *(with repeats)* or Minuet, pp.204–5 *(without repeats)* – Handel (Music Sales)
PUJOL, M. D. Diez Piezas Fugaces Ciclico (Editions Henry Lemoine 28464H.L.)
SAGRERAS, J. S. Guitar Lessons, Books 1–3 First Guitar Lessons: Lessons 78 ***and*** 79 *(both)* (Schott ECH0881)
SAVIO, I. Ten Brazilian Folk Tunes Samba Lele (Columbia Music CO-188)
SHEARER, A. Classic Guitar Technique – Volume 2 Danza, p.76 (Alfred 00-FC02325)
WANDERS, J. Latin Duets Vol. 2 *(Guitar 1)* Esmeralda *(no D.C.)*; Tango Argentino (Broekmans and Van Poppel BP1721)
Que Pasa – Spanish Duets for Two Guitars Danza Arabesca y Romantica *(guitar 1)* (BP1707)

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

AGUADO, D. Studi Per Chitarra no. 16 Ejercicio 2; no. 17 Leccion 38; no. 21 Ejercicio 10; no. 36 Ejercicio 19 (Edizioni Suvini Zerboni ESZ6404)
BROUWER, L. Études Simples (Estudios Sencillos) Volume 1 no. 1, 4 or 5 (Editions Durand DF16268/Hal Leonard HL50565810)
Nuevos Estudios Sencillos Omaggio a Debussy; Omaggio a Caturla (Chester CH64273)
CARCASSI, M. Gitarrenschule Teil III no. 3, 6, 16 or 20 (Schott GA 1-03)
COSTE, N. 14 Pieces; The Guitarist's Recreation, Op. 51 no. 1, 3 or 4 (Schott GA 13)

GRADE THREE (Continued)

List B (Continued)

DOMENICONI, C. 24 Praludien, Book 2 (13–24) A testa in giu; Pavana (Edition Ex Tempore ET 1026)
GIULIANI, M. Studi Per Chitarra no. 15 or 33 (Suvini Zerboni S. 6630 Z)
HOUGHTON, P. 7 Short Solos The Sorrow of the Lady of the Wood (Moonstone Music Publications)
MILLS, J. The John Mills Classical Guitar Tutor Larghetto – Sor; Study in A Minor – Mertz (Wise MN10038/Music Sales)
Modern Times 'Chanson du Marin Disparu' – Kleynjans; Viñeta II – Cordero (Schott ECH0750)
NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition Etude – Carulli, p.82 *(no small repeats, but including D.C.)*; Pezzo Tedesco, p.117; Etude in D – Sor, p.138 (Music Sales)
SAGRERAS, J. S. Guitar Lessons, Books 1–3 Second Guitar Lessons: Lesson 8, 10 or 25 (Schott ECH0881)
SHEARER, A. Classic Guitar Technique – Volume 2 Waltz, p.69 *or* Andantino, p.70 – Carulli (Alfred 00-FC02325)
SOR, F. The Complete Studies for Guitar Op. 31, Lesson 5, 7 or 9; Op. 35, no. 3, 4 or 17; Op. 60, no. 12, 14 or 19 (Schott ECH0491)

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

CALATAYUD, B. The Guitar Music of Spain, Volume One
Mazurka (p.15); Carumba! Habanera (p.16); Bulerias (pp.22–23) (Wise AM90240)
CHARLTON, R. Five Short Pieces for Guitar no. 4 or 5 (Charlton Music 1993)
HOUGHTON, P. 7 Short Solos Prelude (Moonstone Music Publications)
KOSHKIN, N. Mascarades pour guitare Waltz (Editions Henry Lemoine 24886H.L.)
Modern Times Danza del Cuculo – Domeniconi; Estudio (Mov. Alternado) – Carlevaro; Estudio Fugaz – Cordero; Hangin' Around – Byatt; Valse – Kleynjans (Schott ECH0750)
NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition
Canary Jig; Theme by Handel, p.115 *(with repeats)* (Music Sales)
PUJOL, M. D. Diez Piezas Fugaces El Cubanito; La Juana (Editions Henry Lemoine 28464H.L.)
RAK, S. Rozmary (Humours) – Cycle of Instructive Compositions for Guitar no. 18, 25 or 26 (Schott P2381)
SAVIO, I. Ten Brazilian Folk Tunes Modinha; Peixe Vivo (Columbia Music CO-188)
SMITH BRINDLE, R. Guitarcosmos 1 Echo Piece (Schott ED 11387)
WANDERS, J. Latin Duets Vol. 2 Choro Typico *(guitar 1; CD backing optional)* (Broekmans and Van Poppel BP1721)
Que Pasa – Spanish Duets for Two Guitars Poco Mas *(guitar 1; CD backing optional)* (BP1707)
WERNER, B. Easy Celtic Guitar, Volume 1 Auld Lang Syne; Danny Boy; Skye Boat Song (thisisclassicalguitar.com)

or

Free choice – One classical or modern piece of at least Grade Three standard from any source may be chosen for List C. This must be fully notated (no TAB), of appropriate technical standard and length for the grade, and be performed on a suitable instrument for the style of the piece.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

Consolidation Levels: Grades Four to Six

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Four**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: D and E flat, root 5 pattern, compass two octaves; E, compass three octaves.
Harmonic minor: B and C, root 5 pattern, compass two octaves.
Chromatic: E, compass three octaves.
- All scales in quavers, MM ♩ = 120.
- Articulations are listed in the *Technical Work* book.

Scale Exercises Thirds: C major on 1st and 2nd strings, compass one octave. MM ♩ = 84.
Slurred ***(not** required from memory)*: D major, 2nd position pattern. MM ♩ = 84.
- As given in the *Technical Work* book.

Arpeggios Major: D and E flat, root 5 pattern, compass two octaves;
E, compass three octaves.
Minor: B and C, root 5 pattern, compass two octaves.
Dominant seventh: B^7, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 84.

Chords E, A and B^7, four voicings per chord as given in the *Technical Work* book.

Two-chord progressions: A^7 to D; F sharp^7 to Bm; B flat^7 to E flat; G^7 to Cm.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a picking or strumming action appropriate to the chord form.
- All chord voicings are given in the *Technical Work* book.

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

AGUADO, D. Studi Per Chitarra no. 37 Estudio 5; no. 38 Estudio 6 (Edizioni Suvini Zerboni ESZ6404)
CARCASSI, M. Gitarrenschule Teil III no. 29 or 33 (Schott GA 1-03)
Twenty-Five Etudes, Op. 60 no. 2, 3, 7 or 19 (Suvini Zerboni S.8461Z, Schott GA 2 or Schott ECH9470)
COSTE, N. 25 Etudes, Op. 38 no. 4 (Schott GA 34)
14 Pieces; The Guitarist's Recreation, Op. 51 no. 8, 9 or 14 (Schott GA 13)
GIULIANI, M. Studi Per Chitarra no. 30, 32 or 40 *(bpm c.92)* (Suvini Zerboni S. 6630 Z)
Studies for Guitar, Op. 1A Left Hand Studies: 6ths in C major ***or*** 3rds in G major (Schott 1/GA 30)
LEGNANI, L. 36 Caprices, Op. 20 no. 4, 12 or 27 (Schott ECH0440)
MERTZ, J. K. Volume V – Didactic & Easy Pieces Waltz no. 4 (Schott ECH0421)
MILLS, J. The John Mills Classical Guitar Tutor Capriccio – Giuliani; Prelude no. 4 – Molino (Wise MN10038/Music Sales)
SOR, F. The Complete Studies for Guitar Op. 31, Lesson 3, 8 or 23; Op. 35, no. 8 or 13; Op. 44, no. 13, 22 or 23; Op. 60, no. 5 or 16 (Schott ECH0491)

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

LLOBET, M. Guitar Works Vol. 2 Estilo Popular no. 1; La Preçó De Lleida (Chanterelle ECH0892)

GRADE FOUR (Continued)

List B (Continued)

MOSER, W. Easy 19th Century Spanish Guitar Music Galop – Cano;
Op. 41, Berceuse *or* Cantilene Espagnole – Ferrer; Vals no. 1 – Arcas (Ricordi SY 2313)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition
Lagrima – Tárrega, p.195; Romance, p.197 (Music Sales)

SAGRERAS, J. S. Guitar Lessons, Books 1–3 Third Guitar Lessons: Lesson 7, 8, 16 or 22
(Schott ECH0881)

TÁRREGA, F. Complete Preludes no. 3 Lagrima* (Universal Edition UE13408)
**Also available in* Concert Guitar Collection *ed. Ragossnig (Schott ED 20505).*

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

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

BROUWER, L. Études Simples (Estudios Sencillos) Volume 2 no. 8
(Editions Durand DF16268/Hal Leonard HL50565810)
Volume 3 no. 15 (HL50562603)

DOMENICONI, C. 24 Praludien, Book 2 (13–24)
Cammino di notte; Quasi 'A la turca'; Sogno (Edition Ex Tempore ET 1026)

KOSHKIN, N. Mascarades pour guitare The Paper Dragon; Pulcinella
(Editions Henry Lemoine 24886H.L.)

MILLS, J. The John Mills Classical Guitar Tutor Fantasie – Inglis; Prelude – Bosman
(Wise MN10038/Music Sales)

PONCE, M. Preludes I: no. 1–6 Prelude 6 (Schott GA 124)
Preludes II: no. 7–12 Prelude 10 (GA 125)

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

SEGOVIA, A. Prelude in Chords – Four Easy Lessons *Any one* (Celesta)

SMITH BRINDLE, R. Guitarcosmos 1 Berceuse; Chorale and Variants (Schott ED 11387)

UHL, A. Ten Studies for Guitar, Book 1 Dudelsack (Universal Edition UE11180)

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

ANZCA Modern Guitar – Grade Four *(Finger-style arrangements)*
Londonderry Air; Minnie Gets Back to Texas; Silent Night (ANZCA)

BROUWER, L. Nuevos Estudios Sencillos Omaggio a Mangore; Omaggio a Tárrega
(Chester CH64273)

CALATAYUD, B. The Guitar Music of Spain, Volume One
Solea (pp.18–19); Fandanguillo (pp.20–21) (Wise AM90240)

HOUGHTON, P. 5 Exotic Studies Prelude
7 Short Solos Black Rose Prelude; Folk Dance; Maypole Jig (Moonstone Music Publications)

Jazz Goes Classic – Jazz Favorites for Classic Guitar Blue Moon; Summertime (Mel Bay WMB004)

Modern Times Down and Out *or* Reggae Sunrise – Byatt;
Petite Valse Intime et Sentimentale – Kleynjans (Schott ECH0750)

WANDERS, J. Latin Duets Vol. 2 Rumba Caracteristica *(guitar 1; CD backing optional)*
(Broekmans and Van Poppel BP1721)
Que Pasa – Spanish Duets for Two Guitars Que Pasa *(guitar 1; CD backing required)* (BP1707)

WERNER, B. Easy Celtic Guitar, Volume 1
The Ash Grove; Loch Lomond; O'Carolan's Welcome (thisisclassicalguitar.com)

GRADE FOUR (Continued)

List D (Continued)

or

Free Choice – Any classical or modern finger-style solo of at least Grade Four standard may be chosen for List D.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Five**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: G and F. Melodic minor: E and F sharp. Chromatic: G.
- All scales compass three octaves in semiquavers, MM ♩ = 72.
- Articulations are listed in the *Technical Work* book.

Scale Exercises

Thirds: G major on 2nd and 3rd strings, compass one octave. MM ♩ = 92.

Slurred ***(not** required from memory)*: A major, compass two octaves. MM ♩ = c.104.
- As given in the *Technical Work* book.

Arpeggios Major: G and F. Minor: E and F sharp. Compass three octaves.

Dominant seventh: B^7, C^7, C sharp ^{7} and D^7, root 5 pattern, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM 𝅗𝅥 = 96.

Chords G, D^7, Em and B^7, four voicings per chord as given in the *Technical Work* book.

Two-chord progressions: C^7 to F; C sharp ^{7} to F sharp minor.
- The examiner will choose one two-chord progression at a time; the candidate will play the chords on consecutive beats with a picking or strumming action appropriate to the chord form.
- All chord voicings are given in the *Technical Work* book.

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

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

AGUADO, D. Studi Per Chitarra no. 33 Leccion 35 (Edizioni Suvini Zerboni ESZ6404)

CARCASSI, M. Twenty-Five Etudes, Op. 60 no. 13, 14, 15, 17 or 18
(Suvini Zerboni S.8461Z, Schott GA 2 or Schott ECH9470)

GRADE FIVE (Continued)

List A (Continued)

COSTE, N. 25 Etudes, Op. 38 no. 1, 3 or 7 (Schott GA 34)
14 Pieces; The Guitarist's Recreation, Op. 51 no. 11 or 13 (Schott GA 13)

GIULIANI, M. Studi Per Chitarra no. 39 *(bpm c.92–104)*, 42 or 53 (Suvini Zerboni S. 6630 Z)
Studies for Guitar, Op. 1A Left Hand Studies: 3rds in C major *or* 3rds in D major (Schott 1/GA 30)
24 Etuden, Op. 48 ed. Scheit. nos. 7 ***and*** 4 *(in that order)* (Universal Edition UE13627)

Guitar Concert Collection ed. Ragossnig. Andantino, Op. 241 no. 40 – Carulli;
Rondo, Op. 21 no. 22 – Carcassi (Schott ED 20505)

LEGNANI, L. 36 Caprices, Op. 20 no. 6, 11, 29 or 31 (Schott ECH0440)

MERTZ, J. K. Volume V – Didactic & Easy Pieces Opus 4 *(Three Nocturnes)*, no. 1
(Schott ECH0421)

SOR, F. The Complete Studies for Guitar Op. 6, no. 8; Op. 31, Lesson 15;
Op. 35, no. 15 *(use 1st repeat)* or 22; Op. 60, no. 20, 22 or 24 (Schott ECH0491)
Twenty Selected Minuets no. 3 Minuet and Trio (from Op. 25) (Schott GA 15)

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

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

CALATAYUD, B. The Guitar Music of Spain, Volume One
Bolero (pp.28–29); El Majo (pp.30–31); Una Caricia – Serenata (pp.60–61) (Wise AM90240)

GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1
Sons de Carilhoes – version 2 *(no 1st repeats, but including D.S.)* (Schott ECH0761)

Guitar Concert Collection ed. Ragossnig. Allegretto, Col.3a no. 7 *or* Tango Op. 50 no. 3 – Ferrer;
Camelia Mazurka – Iparraguirre (Schott ED 20505)

LLOBET, M. Guitar Works Vol. 2 Canco del Lladre; El Testamen d'Amelia (Chanterelle ECH0892)

MOSER, W. Easy 19th Century Spanish Guitar Music
El Vito Vito – Damas; Minuetto – Arcas (Ricordi SY 2313)

NOAD, F. M. Solo Guitar Playing Book 1, 4th Edition
Adelita – Tárrega; El Testamen de N'amelia – Llobet (Music Sales)

SAGRERAS, J. S. Guitar Lessons, Books 4–6, Advanced Technique
Fourth Guitar Lessons: Lesson 3, 12, 15, 24, 30 or 35 (Schott ECH0882)

TÁRREGA, F. Complete Preludes
nos. 5 ***and*** 6 *(two short preludes in D major, to count as one work)* (Universal Edition UE13408)
Original Compositions for Guitar Adelita (Konemann Music Budapest K159)

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

BENNETT, R. R. Impromptus no. 3 (Universal Edition UE14433)

BROUWER, L. Études Simples (Estudios Sencillos) Volume 2 no. 10
(Editions Durand/Hal Leonard HL50562480)
Volume 3 no. 11 or 14 (HL50562603)

CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 3 or 6
(Suvini Zerboni ESZ6725)

HOUGHTON, P. 5 Exotic Studies Phantasy; Romance (Moonstone Music Publications)

HOUGHTON, P. 6 Short Solos The Red Goldfish (Moonstone Music Publications)

ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar Don Carlos; El Ciruja
(Editions Orphée 494-02445)

GRADE FIVE (Continued)

List C (Continued)

PONCE, M. Preludes I: no. 1–6 Prelude 2 or 5 (Schott GA 124)
Preludes II: no. 7–12 Prelude 7 or 9 (GA 125)
POULENC, F. Sarabande (Ricordi LD557)
RIERA, J. Four Venezuelan Pieces Melancolia; Valse (Universal Edition UE29174)
SÁVIO, I. 25 Melodic Studies for Guitar no. 2 or 3 (Guitar Solo Publications GSP089)
TANSMAN, A. Berceuse d'Orient (Editions Max Eschig)
UHL, A. Ten Studies for Guitar, Book 1 Aria; Marsch (Universal Edition UE11180)
VILLA-LOBOS, H. Solo Guitar Prelude no. 3 (Max Eschig ME00933300/Hal Leonard HL50560932)

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

ANZCA Modern Guitar – Grade Five *(Finger-style arrangements)*
Country Road; Shenandoah; Swing Low, Sweet Chariot (ANZCA)
BROUWER, L. Nuevos Estudios Sencillos Omaggio a Stravinsky; Omaggio a Villa-Lobos (Chester CH64273)
GARCIA, G. Five Celtic Pieces Rune of the Weaver; Tiarna Mhaigheo (Cramer 90309)
GARDINER, D. Of Dreams and Fantasy
Hush; Irish Melody; Parsley, Sage, Rosemary and Thyme (Gardiner: duncangardiner.com)
Jazz Goes Classic – Jazz Favorites for Classic Guitar
How High the Moon; You Stepped Out of a Dream (Mel Bay WMB004)
MARSH, S. Irish Folk Songs for Classical Guitar
A Good Roarin' Fire; Sheebeg and Sheemore (Mel Bay MB98435)
MILLS, J. The John Mills Classical Guitar Tutor Study – Sexton (Wise MN10038/Music Sales)
Modern Times Alba – Domeniconi; Cakewalk – Charlton; Chinese Blossom – Zenamon; Humoresque – Kleynjans (Schott ECH0750)
PUJOL, M. D. Cinco Preludios no. 4 Curda Tangueada (Universal Edition UE29180A)
WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)*
Katydid's Ditty no. 2; Shenandoah (Alfred 00-P0961GTA)

or

Free Choice – Any classical or modern finger-style solo of at least Grade Five standard may be chosen for List D.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SIX

Duration: 30 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Contemporary Classic Guitar Technical Work**
- **ANZCA Modern Guitar – Grade Six**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: A and A flat. Melodic minor: F. Chromatic: A flat.
- All scales compass three octaves in semiquavers, MM ♩. = 76.
- Articulations are listed in the *Technical Work* book.

Scale Exercises Thirds: D major and A major, compass two octaves.
Slurred ***(not** required from memory)*: E major, 2nd to 9th positions on the 1st string.
- As given in the *Technical Work* book.

Arpeggios Major: A and A flat. Minor: F. Compass three octaves.
Dominant seventh: E^7, compass three octaves;
E flat^7, root 5 and C^7, root 6, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM 𝅗𝅥 = 108.

Chords E^7 and A, four voicings per chord.
C^7, Fm, E flat^7 and A flat, three voicings per chord.
- As given in the *Technical Work* book.

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

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

AGUADO, D. Studi Per Chitarra no. 42 Estudio 23; no. 47 Leccion 33
(Edizioni Suvini Zerboni ESZ6404)

CARCASSI, M. Twenty-Five Etudes, Op. 60 no. 9, 20, 22 or 23
(Suvini Zerboni S.8461Z, Schott GA 2 or Schott ECH9470)

COSTE, N. 25 Etudes, Op. 38 no. 2, 5 or 6 (Schott GA 34)
14 Pieces; The Guitarist's Recreation, Op. 51 no. 10 (Schott GA 13)

GIULIANI, M. Studi Per Chitarra no. 40, 54, 57 or 67 (Suvini Zerboni S. 6630 Z)
Studies for Guitar, Op. 1A Left Hand Studies: 3rds ***and*** 10ths in A major – *both* (Schott 1/GA 30)
24 Etuden, Op. 48 ed. Scheit. nos. 6 ***and*** 13 ***or*** nos. 6 ***and*** 19 *(either pair to be played in the specified order and to count as one work)* (Universal Edition UE13627)

LEGNANI, L. 36 Caprices, Op. 20 no. 7, 21, 26 or 33 (Schott ECH0440)

MERTZ, J. K. Three Pieces Konzert-Etude; Liebeslied (Schott GA 477)
Volume IV – Bardenklange, Op. 13 Romanze, pp.18–19; Sehnsucht (Schott ECH0420)
Volume V – Didactic & Easy Pieces Waltz no. 1 *(with Introduction)* (Schott ECH0421)

SOR, F. The Complete Studies for Guitar
Op. 6, no. 9, 11 or 12; Op. 31, Lesson 19, 20 or 21; Op. 35, no. 16 or 20 (Schott ECH0491)
Twenty Selected Minuets no. 1 Minuet and Trio (from Op. 22) (Schott GA 15)

GRADE SIX (Continued)

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

ARCAS, J. Coleccion De Tangos Introduction and Aire de Tango (no. 1)
(Unión Musical Ediciones S.L./Music Sales UMG10480)

GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1 Brasilierinho; Preto e Branco
(Schott ECH0761)

Guitar Concert Collection ed. Ragossnig. Ejercico, Op. 42 no. 2 – Ferrer;
Nardo Vals ***or*** *Dalia* Habanera – Iparraguirre (Schott ED 20505)

LLOBET, M. Guitar Works Vol. 2 La Filadora; La Filla Del Marxant (Chanterelle ECH0892)

MOSER, W. Easy 19th Century Spanish Guitar Music Bolero – Arcas (Ricordi SY 2313)

ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar
Argentina; El Mejicano; Rosita (Editions Orphée 494-02445)

SAGRERAS, J. S. Guitar Lessons, Books 4–6, Advanced Technique
Fifth Guitar Lessons: Lesson 10 ***and*** 11 – *both*, or Lesson 20 or 24 (Schott ECH0882)

TÁRREGA, F. Complete Preludes no. 4 (Scherzando in G major); no. 9 (in D minor)
(Universal Edition UE13408)
Original Compositions for Guitar Estudio en Forma de Minuet; Tango
(Konemann Music Budapest K159)

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

BENNETT, R. R. Impromptus no. 1 (Universal Edition UE14433)

BROUWER, L. Études Simples (Estudios Sencillos) Volume 4 no. 17
(Editions Durand/Hal Leonard HL50562604)

CALATAYUD, B. The Guitar Music of Spain, Volume One
Danza Espanola (pp.66–67); Tango Argentino (pp.68–69) (Wise AM90240)

CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 5 or 7
(Suvini Zerboni ESZ6725)

GNATTALI, R. Ten Studies for Guitar no. 4, 6 or 10 (Chanterelle ECH0727/Boosey & Hawkes)

HOUGHTON, P. 5 Exotic Studies Tremolo Study... Oceana (Moonstone Music Publications)

MARTIN, F. Quatre Pièces Brèves Air (Universal Edition UE12711)

MILLS, J. The John Mills Classical Guitar Tutor Canzona – Smith Brindle (Wise MN10038/Music Sales)

OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar
La Zona del Silencio (Guitar Solo Publications GSP231)

PONCE, M. Preludes I: no. 1–6 Prelude 1 or 4 (Schott GA 124)

SÁVIO, I. 25 Melodic Studies for Guitar no. 4, 20 or 21 (Guitar Solo Publications GSP089)

SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)

TANSMAN, A. Cavatina Barcarolle; Sarabande (Schott GA 165)

UHL, A. Ten Studies for Guitar, Book 2 Praeludium; Malinconia (Universal Edition UE11181)

VILLA-LOBOS, H. Solo Guitar Prelude no. 4 (Max Eschig ME00933300/Hal Leonard HL50560932)

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

ANZCA Modern Guitar – Grade Six *(Finger-style arrangements)*
Cool Bossa; Prelude in D Minor; Ragtime Reminisces (2008 ed.) (ANZCA)

Australian Guitar Solos ed. R. Vella. Partita-Prelude – Chadwick (Currency Press Sydney)

Baden Powell: Songbook Vol. 2 Acalanto das Nonas (Tonos Darmstadt)

DUARTE, J. Three English Folk Songs *Any one* (Novello)

GRADE SIX (Continued)

List D (Continued)

GARCIA, G. Five Celtic Pieces Cuan ag Eirigh; Port ui Mhuirgheasa (Cramer 90309)
GARDINER, D. Of Dreams and Fantasy Ballad (Gardiner: duncangardiner.com)
HOUGHTON, P. 6 Short Solos Dompe; Homage to de Visee (Moonstone Music Publications)
Jazz Goes Classic – Jazz Favorites for Classic Guitar
Body and Soul; Have You Met Miss Jones? *(no repeat; use 2nd ending)* (Mel Bay WMB004)
JIRMAL, J. Baden Jazz Suite Berceuse (Editions Henry Lemoine 25083H.L.)
MARSH, S. Irish Folk Songs for Classical Guitar Come My Love; Croghan a Grove (Mel Bay MB98435)
Modern Times Berceuse – Charlton; El Jardín de los Lagartos – Cordero; Hommage à Tárrega – Kleynjans; P.C. in Blue – Byatt (Schott ECH0750)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar El Tepeyac (Guitar Solo Publications GSP231)
PEREIRA, M. Marta (Guitar Solo Publications GSP221)
PUJOL, M. D. Cinco Preludios no. 2 Preludio Triston (Universal Edition UE29180A)
STAAK, P. van der. Bolero Espagnol (Broekmans and Van Poppel BP0851)
WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)* Guitar Carol (Alfred 00-P0961GTA)
YORK, A. Sunshine Rag (Guitar Solo Publications GSP193)

or

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

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

Advanced Levels: Grade Seven to Diplomas

GRADE SEVEN

Duration: 40 minutes

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

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

Technical Work (18 marks) *From memory*

Scales Major: B flat. Harmonic and melodic minor: G. Chromatic: A. Compass three octaves.
Major: D flat. Melodic minor: B flat. Root 5 pattern, compass two octaves.
- All scales in semiquavers, MM ♩ = 80.
- Articulations are listed in the *Technical Work* book.

Scale Exercises Thirds and sixths: C major, compass two octaves.
Octaves: G major and E melodic minor, compass two octaves.
- As given in the *Technical Work* book.

GRADE SEVEN (Continued)

Arpeggios Major: B flat. Minor: G and B flat. Compass three octaves.
Dominant seventh: F^7, compass three octaves; D^7, root 6, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM ♩ = 120.

Chords F^7, B flat, B flat minor, D^7 and Gm, four voicings per chord.
- As given in the *Technical Work* book.

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

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

CARCASSI, M. Gitarrenschule Teil III Theme and Variations:
Arie aus Cenerentola von Rossini (no. 41) *or* Schweizerlied (no. 42) (Schott GA 1-03)
Trois Sonatines, Opus 1 Sonatina no. 2 (Any complete edition)
CARULLI, F. Six Divertissements Brilliants, Op. 317 no. 2 or 5 (Schott ECH0428)
GIULIANI, M. Trois Sonates brilliantes, Op. 96 Sonata no. 1 or 2 (Any complete edition)
KOONCE, F. The Baroque Guitar in Spain and the New World
Four pieces by Sanz as a suite, in the following order (repeats not necessary):
La cavalleria de Naples con dos clarines; Folias, Las Hachas ***and*** Canarios
(Mel Bay MB21122)
MERTZ, J. K. Three Pieces Kleine Variationen – *all* (Schott GA 477)
Volume IV – Bardenklange, Op. 13 Polonaise and Trio, no. 1 or 5 (Schott ECH0420)
SCARLATTI, D., trans. Barbosa-Lima. Nine Sonatas, Vol. 1 Sonata L.483 (Columbia CO184A)
SOR, F. Trois Pieces de Societe, Op. 33 no. 2, Andante & Valse (Tecla Volume 5)
Twenty Selected Minuets no. 12 Minuet and Trio (from Op. 34)
(Errata: Opus 36 in Tecla facsimile edition) (Schott GA 15)

List B *Romantic & Neo-Classical solo works c.1860–c.1970* (14 marks) *One to be chosen*

BARRIOS, A. 18 Concert Pieces, Vol. 1
La Catedral, 1st movement (Preludio); Villancico de Navidad (Schott ED 12370)
GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1 As Emboladas do Norte
(Schott ECH0761)
Guitar Concert Collection ed. Ragossnig. Romance sans Paroles, Op. 23 – Ferrer (Schott ED 20505)
LAURO, A. Quatro Valses Venezolanos no. 1 or 2 (Broekmans & Van Poppel BP794)
LLOBET, M. Guitar Works Vol. 2 El Mestre; La Nit De Nadal (Chanterelle ECH0892)
ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar
Cha-ca-chá; El Choclo; Langostas (Editions Orphée 494-02445)
PONCE, M. Tres Canciones Populares Mexicanas no. 2 (Schott GA 111)
SAGRERAS, J. S. Guitar Lessons, Books 4–6, Advanced Technique
Sixth Guitar Lessons: Lesson 6, 9 or 12 (Schott ECH0882)
SEGOVIA, A. Estudios Oracion (Schott GA 178)
TÁRREGA, F. Original Compositions for Guitar
Grand Vals *(1st ending repeats optional)*; Maria; Marieta (Konemann Music Budapest K159)
UHL, A. Ten Studies for Guitar, Book 1 Capriccio (Universal Edition UE11180)
Book 2 Notturno (UE11181)

GRADE SEVEN (Continued)

List B (Continued)

VILLA-LOBOS, H. Solo Guitar Prelude no. 5; Valsa-Choro
(Max Eschig ME00933300/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920–Present* (14 marks) *One to be chosen*

BENNETT, R. R. Impromptus no. 2 or 4 (Universal Edition UE14433)
CALATAYUD, B. The Guitar Music of Spain, Volume One
Tango (pp.70–71); Pequena Tarantela (pp.94–95) (Wise AM90240)
CASTELNUOVO-TEDESCO, M. Appunti: Preludes and Studies for Guitar no. 8 or 10
(Suvini Zerboni ESZ6725)
DODGSON, S. 10 Studies for Guitar, Book 1 no. 2 or 5 (Ricordi London 554)
GNATTALI, R. Ten Studies for Guitar no. 2, 3 or 7 (Chanterelle ECH0727/Boosey & Hawkes)
LAURO, A. 4 Estudios en Imitaciones no. 1 (Schott ECH0720)
MARTIN, F. Quatre Pièces Brèves Plainte (Universal Edition UE12711)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar Teotihuacan
(Guitar Solo Publications GSP231)
PUJOL, M. D. 14 Etudes – Book 2: Etudes 8–14 Etude 11, 12 or 13 (Editions Henry Lemoine 26979H.L.)
SÁVIO, I. 25 Melodic Studies for Guitar no. 6, 9 or 22 (Guitar Solo Publications GSP089)
SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
VILLA-LOBOS, H. Solo Guitar Etude no. 1 or 6 (Max Eschig ME00933300/Hal Leonard HL50560932)

List D *Solo works c.1970–Present* (14 marks) *One to be chosen*

Australian Guitar Solos ed. R. Vella. Haiku – Sawenko (Currency Press Sydney)
Baden Powell: Songbook Vol. 2 Retrato brasileiro (Tonos Darmstadt)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Estrada Branca (Mel Bay MB99725)
BELLINATI, P. Modinha (Guitar Solo Publications GSP81)
BROUWER, L. Études Simples (Estudios Sencillos) Volume 4 no. 20
(Editions Durand/Hal Leonard HL50562604)
HOUGHTON, P. 6 Short Solos The Ancients; Fantasia (Moonstone Music Publications)
JIRMAL, J. Blue Bossa (Editions Henry Lemoine 27865H.L.)
MARSH, S. Irish Folk Songs for Classical Guitar
The Lovely Sweet Banks of the Suir; The Spanish Lady (Mel Bay MB98435)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar
Acapulco; Lagunas Magicas (Guitar Solo Publications GSP231)
PUJOL, M. D. Cinco Preludios no. 1 Preludio Rockero (Universal Edition UE29180A)
WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)* Country Idyll
(Alfred 00-P0961GTA)
Windham Hill Guitar Sampler Andecy – York (Hal Leonard HL00694888)
YEPES, N. Two Catalan Folksongs Montanyes del Canigu (Schott GA 605)

or

Free Choice – Any contemporary classical piece of at least Grade Seven standard may be chosen for List D. This piece may be accompanied by a backing track if appropriate.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE EIGHT

Duration: 50 minutes

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

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

Technical Work (18 marks) *From memory*

Scales Major: B. Harmonic and melodic minor: A. Whole tone: F. Compass three octaves.
Diminished (whole/half): G, compass two octaves.
- All scales in semiquavers, MM ♩ = 84.
- Articulations are listed in the *Technical Work* book.

Scale Exercises Thirds: G major, compass two and a half octaves.
Sixths: G major, compass two octaves.
Octaves: A major and melodic minor, compass two octaves.
- As given in the *Technical Work* book.

Arpeggios Major and minor: B, compass three octaves.
Dominant seventh: F sharp^7, compass three octaves.
Diminished seventh: Gdim^7, root 6 and Cdim^7, root 5, compass two octaves.
- Articulation: alternating *i m* rest strokes on single-note crotchets, MM 𝅗𝅥 = 132.

Chords F sharp^7, B and Bm, four voicings per chord.
Gdim^7 and Cdim^7, five voicings per chord.
- As given in the *Technical Work* book.

Notes on Lists

- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

CARCASSI, M. Gitarrenschule Teil III Theme and Variations: Italienischer Gesang (no.44) (Schott GA 1-03)
Trois Sonatines, Opus 1 Sonatina no. 1 (Any complete edition)

CARULLI, F. Trois Sonatines, Op. 7 Sonatina no. 1 or 3 (Any complete edition)

de VISEE, R. Suite in E Minor, ed. Scheit. *Five contrasting movements from the* Courante (Universal Edition UE14451)

GIULIANI, M. Three Sonatinas, Op. 71 Sonatina no. 1* (Zimmermann ZM13070 or ZM27070/Schott, or any complete edition including Concert Guitar Collection (Schott ED 20505))
Trois Sonates brilliantes, Op. 96 Sonata no. 3 (Any complete edition)

KOONCE, F. The Baroque Guitar in Spain and the New World *Four pieces by Sanz as a suite, in the following order (repeats not necessary):* Pavanas, Espanoletas, Villanos ***and*** Passacalles (Mel Bay MB21122)

GRADE EIGHT (Continued)

List A (Continued)

MERTZ, J. K. Volume IV – Bardenklange, Op. 13
Polonaise and Trio no. 4; Rondino (Schott ECH0420)
MOLINO, F. Drei Sonaten, Op. 6 Sonata no. 1 (Schott GA 47, or any complete edition)
SCARLATTI, D., trans. Barbosa-Lima. Nine Sonatas, Vol. 1 Sonata L.79 (Columbia CO184A)
SOR, F. Trois Pieces de Societe, Op. 33 no. 3, Sicilienne & Marche (Tecla Volume 5)
Trois Pieces de Societe, Op. 36 no. 1 or 2 *(all of either work)* (Tecla Volume 5)
Variations on a Scottish Theme, Op. 40 (Tecla 024, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860–c.1970* (14 marks) *One to be chosen*

BARRIOS, A. 18 Concert Pieces, Vol. 1 Air de Zamba (Schott ED 12370)
Vol. 2 Julia Florida (Barcarola) (ED 12371)
De FALLA, M. Homenaje a Debussy (Schott GA 578)
Two Dances from The Three-Cornered Hat arr. S. Behrend. Dance of the Miller (Chester CH01810)
GNATTALI, R. Ten Studies for Guitar no. 1 or 8 (Chanterelle ECH0727/Boosey & Hawkes)
GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1 Dengoso (Schott ECH0761)
Guitar Concert Collection ed. Ragossnig. Mi Favorita Mazurka – Fortea (Schott ED 20505)
LAURO, A. Quatro Valses Venezolanos no. 3 or 4 (Broekmans & Van Poppel BP794)
LLOBET, M. Guitar Works Vol. 1 Estudio in E Major; Romanza (Chanterelle ECH0891)
ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar
¡¡Cancha!!; Diosma; El Chamuyo (Editions Orphée 494-02445)
PARGA, J. Concert Works for Guitar Polo Gitano y Panaderos, Op. 2 (Schott ECH0431)
PONCE, M. Valse (Schott GA 153)
SAGRERAS, J. S. Guitar Lessons, Books 4–6, Advanced Technique
Sixth Guitar Lessons: Lesson 7, 23 or 29 (Schott ECH0882)
SEGOVIA, A. Estudios no. 2 Remembranza (Schott GA 178)
Estudio sin luz (Schott GA 179)
TÁRREGA, F. Original Compositions for Guitar Variations on *The Carnival of Venice*:
Theme plus at least one of Variations 1–7, then conclude with Variation 8
(Konemann Music Budapest K159)
VILLA-LOBOS, H. Solo Guitar Prelude no. 1 or 2; Schottish-Choro; Gavotta-Choro
(Max Eschig ME00933300/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920–Present* (14 marks) *One to be chosen*

ASSAD, S. 3 Divertimentos no. 1 (Guitar Solo Publications GSP244)
DODGSON, S. 10 Studies for Guitar, Book 1 no. 7, 8 or 10 (Ricordi London 554)
DOMENICONI, C. 3 Studies for the Spirit 'The Chinese' (Edition Margaux em1018)
LAURO, A. 4 Estudios en Imitaciones no. 2 or 3 (Schott ECH0720)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar Cancun; Rio Grijalva
(Guitar Solo Publications GSP231)
PUJOL, M. D. 14 Etudes – Book 1: Etudes 1–7 Etude 4 or 5 (Editions Henry Lemoine 26935H.L.)
Book 2: Etudes 8–14 Etude 9 (26979H.L.)
RODRIGO, J. Trois Petites Pieces for Guitar
I – Ye Se Van Los Pastores; II – Por Caminos de Santiago (Editions Max Eschig 7382)

GRADE EIGHT (Continued)

List C (Continued)

SÁVIO, I. 25 Melodic Studies for Guitar no. 7, 14 or 19 (Guitar Solo Publications GSP089)
SMITH BRINDLE, R. Preludes and Fantasias Prelude no. 1 or 2 (Boosey & Hawkes 20771)
TANSMAN, A. Danza Pomposa (Schott GA 206)
UHL, A. Ten Studies for Guitar, Book 2 Tanz (Universal Edition UE11181)
VILLA-LOBOS, H. Solo Guitar Etude no. 5 (Max Eschig ME00933300/Hal Leonard HL50560932)

List D *Solo works c.1970–Present* (14 marks) *One to be chosen*

Baden Powell: Songbook Vol. 3 Berceuse a Jussara; Simplesmente (Tonos Darmstadt)
BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna)
Rir Pra Nao Chorar (Guitar Solo Publications GSP 50)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar
Bate-Boca; Luiza (Mel Bay MB99725)
BELLINATI, P. Choro Sapeca (Guitar Solo Publications GSP87)
BOGDANOVIC, D. Sharon's Song Dance (Guitar Solo Publications GSP46)
BROUWER, L. 2 Thèmes Populaires Cubains
Berceuse (Cancion de Cuna) (Editions Durand/Hal Leonard HL50562534)
DREYFUS, G., ed. Schubert. There is Something of Don Quixote in all of us (Allans)
JIRMAL, J. Baden Jazz Suite Simplicitas, 1st movement *(complete)* (Editions Henry Lemoine 25083H.L.)
MACHADO, C. Frevo Bajado Xaranga Do Vovo (Editions Henry Lemoine 24762H.L.)
MYERS, S. Cavatina *(John Williams solo version)*
PEREIRA, M. Amigo Leo (Guitar Solo Publications GSP 260)
PIAZZOLLA, A. Verano Porteño (Chanterelle ECH725)
PUJOL, M. D. Cinco Preludios Candombe en mi; Tristango en vos (Universal Edition UE29180A)
YORK, A. Freelin' (Free Wheelin') (Guitar Solo Publications GSP204)

or

Free Choice – Any contemporary classical piece of at least Grade Eight standard may be chosen for List D. This piece may be accompanied by a backing track if appropriate.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

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

- **Prerequisite:** Before entering for this examination, the candidate must successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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.
- This examination consists of four List pieces and General Knowledge only.
- **Note:** an alternative to this examination is the Guitar Performance Diploma (Perf.Dip.), details of which can be found on pages 34–35.

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

BACH, J. S. The Solo Lute Works, ed. Koonce.
Suite BWV995: *any five movements from the* Allemande;
Suite BWV997: Praeludio, Sarabande *and* Gigue – *all* (Kjos WG100)

de VISEE, R. Suite in D Minor, ed. Ragossnig. *Six contrasting movements* (Editions Max Eschig 7768)

GIULIANI, M. Sonata, Op. 15 (ed. K. Scheit) (Universal Edition UE11320)

GIULIANI, M. Three Sonatinas, Op. 71 Sonatina no. 3
(Zimmermann ZM13070 or ZM27070/Schott, or any complete edition)
Variations on a Theme by Handel, Op. 107 (Tecla or Universal)

KOONCE, F. The Baroque Guitar in Spain and the New World Suite in G – de Murcia
(Mel Bay MB21122)

MERTZ, J. K. Volume IX – Op. 65 Fantasie Originale; Le Gondolier (Schott ECH0425)

MOLINO, F. Drei Sonaten, Op. 6 Sonata no. 2 or 3 (Schott GA 47)

SCARLATTI, D., ed. Barrueco. 4 Sonatas for Guitar Sonata K209 or 209 (Schott GA 521)

SOR, F. Trois Pieces de Societe, Op. 33 no. 1 *(complete)* (Tecla Volume 5)
Variations on a Theme by Mozart, Op. 9 (Tecla, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860–c.1970* *One to be chosen*

ALBENIZ, I., arr. Ragossnig. Asturias (Leyenda) (Schott GA 445)

BARRIOS, A. 18 Concert Pieces, Vol. 1 Danza Paraguaya (Schott ED 12370)
Vol. 2 Aconquija; Cueca; Vals no. 3 (ED 12371)

CASTELNUOVO-TEDESCO, M. Tonadilla on the Name of Andrés Segovia, Op. 170 (Schott GA 191)

COSTE, N. The Collected Guitar Works La Ronde de Mai, Op. 42 (Schott ECH0405)

DUARTE, J. English Suite, Op. 31 (Novello 12.0101.08)

GRANADOS, E. Danzas Españolas no. 4 or 5 (Schott ED 12373)

GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1 Grauna (Schott ECH0761)

LLOBET, M. Guitar Works Vol. 1 Estudio Capricho in D Major; Mazurka; Preludio in E
(Chanterelle ECH0891)

ORPHEE, M. & PLESCH, M. Tangos, Milongas, Habaneras for Guitar Cadenciosa – Segreras
(Editions Orphée 494-02445)

PARGA, J. Concert Works for Guitar Recuerdos de Cadiz, Op. 24 (Schott ECH0431)

PONCE, M. Sonatina Meridional (Schott GA 151)
Tres Canciones Populares Mexicanas *All as one work* (Schott GA 111)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List B (Continued)

REGONDI, J. Complete Concert Works for Guitar Fête Villageoise, Op. 20 (Chanterelle ECH 441)
TÁRREGA, F. Original Compositions for Guitar Danza Mora (Konemann Music Budapest K159)
Recuerdos de la Alhambra (Ricordi SY.2001 or Konemann K159)
TORROBA, F. M. Nocturno (Schott GA 103)
VILLA-LOBOS, H. Solo Guitar Choros – no. 1 (Max Eschig ME00933300/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920–Present* *One to be chosen*

Australian Guitar Solos ed. R. Vella. Threnody for Chernobyl – Charlton (Currency Press Sydney)
DOMENICONI, C. 3 Studies for the Spirit Hommage a Oliver Messiaen (Edition Margaux em1018)
EDWARDS, R. Blackwattle Caprices no. 2 (Ricordi RICL 028)
GNATTALI, R. 3 Concert Studies for Guitar Dansa Brasileira (Chanterelle ECH728)
Ten Studies for Guitar no. 9 (Chanterelle ECH0727/Boosey & Hawkes)
HENZE, H. W. Drei Tentos (Schott ED 4886)
LAURO, A. 4 Estudios en Imitaciones no. 4 (Schott ECH0720)
MARTIN, F. Quatre Pièces Brèves Prelude (Universal UE12711)
OLIVA, J. C. 20 Estampas de Mexico: Stylistic Studies for Solo Guitar Jaranas; Trompetas (Guitar Solo Publications GSP231)
PUJOL, M. D. 14 Etudes – Book 1: Etudes 1–7 Etude 1 or 7 (Editions Henry Lemoine 26935H.L.)
RODRIGO, J. Sonata a la Espanola (Editions Max Eschig 7897)
Trois Petites Pieces for Guitar *At least two as one work, including* Pequana Sevillana (Editions Max Eschig 7382)
RUIZ-PIPO, A., ed. Yepes. Cancion Y Danza no. 2 (Union Musical Ediciones 21529)
SÁVIO, I. 25 Melodic Studies for Guitar no. 8, 11 or 12 (Guitar Solo Publications GSP089)
VELLA, R. River (Guitar Prelude no.2); Mirrors of Fire (Guitar Prelude no.3) (Currency Press Sydney)
VILLA-LOBOS, H. Solo Guitar Etude no. 11 or 12 (Max Eschig ME00933300/Hal Leonard HL50560932)

List D *Solo works c.1970–Present* *One to be chosen*

ASSAD, S. 3 Divertimentos no. 2 (Guitar Solo Publications GSP244)
ATHERTON, M. RunSten (Wirripang: australiancomposers.com.au)
Australian Guitar Solos ed. R. Vella. Three Pieces for Guitar: no. 1 – Szeto (Currency Press Sydney)
Baden Powell: Songbook Vol. 3 Ququaraquaqua; Samba de Pintinho (Tonos Darmstadt)
BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna) Lamentos; Passatempo (Guitar Solo Publications GSP50)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar
Surfboard; Valsa do Porto das Caixas (Mel Bay MB99725)
BROUWER, L. Elogia de la Danza (Schott ED 425)
CHARLTON, R. A Short Walk in the Rainforest (Charlton Music)
DOMENICONI, C. Minyo (Edition Margaux em1012)
GREEN, C. Glenlyon Road (Wirripang: australiancomposers.com.au)
HOUGHTON, P. Stele *At least two movements* (Music Sales)
JIRMAL, J. Baden Jazz Suite *All as one work* (Editions Henry Lemoine 25083H.L.)
MACHADO, C. Frevo Bajado Frevo Bajado; Parazula (Editions Henry Lemoine 24762H.L.)
PIAZZOLLA, A. Milonga del Angel, *and either of the two following pieces, as one work* (Schott ECH0725)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List D (Continued)

RAK, S. Cry of the Guitar (Chorus)
WILLIAMS, M. Classical Gas – The Music of Mason Williams *(2nd edition, 2003)*
Classical Gas *(including bars 45–54)* (Alfred 00-P0961GTA)
YORK, A. Suite: 3 Dances (Guitar Solo Publications GSP 37)
Sunburst (Guitar Solo Publications GSP 24)
ZENAMON, J. Sonando de Algeria (Edition Margaux em1005)

General Knowledge *See page 32*

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 successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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 four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
6. Examination time: 60 minutes; actual performance time must be at least 45 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.

• **Note:** an alternative to this examination is the Guitar Advanced Performance Diploma (Adv.Perf.Dip.), details of which can be found on pages 34–35.

LICENTIATE PERFORMER DIPLOMA (Continued)

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

AGUADO, D. Concert Works Le Fandango, Op. 16 (Schott ECH0400, or any complete edition)
BACH, J. S. The Solo Lute Works, ed. Koonce. Suite BWV996: *all as one work*;
Suite BWV1006a: Prelude, Gavotte en Rondeau, *one of the* Minuets,
and *either* Bouree *or* Gigue – ***all*** (Kjos WG100)
GIULIANI, M. Grande Ouverture, Op. 61 (Schott GA 432 or Tecla 549)
Sonata Eroica, Op. 150 (Schott or Tecla)
KOONCE, F. The Baroque Guitar in Spain and the New World Suite in D Minor – de Murcia
(Mel Bay MB21122)
MERTZ, J. K. Volume IX – Op. 65 Fantasie Hongroise (Schott ECH0425)
SCARLATTI, D., ed. Barrueco. 4 Sonatas for Guitar Sonata K380 (Schott GA 521)
SOR, F. Fantaisie Elegiaque, Op. 59 (Tecla 040, or any other complete edition)
Grand Solo, Op. 14 (Tecla Volume 2, or any other complete edition)
Sonata in C Major, Op. 22 (Tecla Volume 3, or any complete edition)

List B *Romantic & Neo-Classical solo works c.1860–c.1970* *One to be chosen*

ALBENIZ, I. Suite Española, Op. 47, arr. Barrueco. Granada; Sevilla (Belwin Mills/Alfred 00-EL02800)
BARRIOS, A. 18 Concert Pieces, Vol. 1 Choro da Saudade; La Catedral *(complete)*; Vals no. 4
(Schott ED 12370)
Vol. 2 Una Limosna Por el Amor de Dios (ED 12371)
CASTELNUOVO-TEDESCO, M. Sonata
1st movement, *followed by at least one of the other three movements* (Schott GA 149)
COSTE, N. Grande Sérénade, Op. 30 (Any complete edition)
DUARTE, J. Variations on a Catalan Folksong, Op. 25 (Novello 12.0311.08)
GRANADOS, E. El Maja de Goya (Any complete edition)
GUIMARAES, J. T. (Pernambuco) Famous Chôros Volume 1 Rebolico (Schott ECH0761)
LAURO, A. Suite Venezolano (Broekmans & Van Poppel 793)
LLOBET, M. Guitar Works Vol. 1 Preludio in A Major; Scherzo-Vals;
Variaciones Sobre Un Tema De Sor, Op. 15, *as follows:* Theme + *2 of* Variations 4, 5, 6 +
Intermezzo + *at least 2 of* Variations 7, 8, 9, 10 (Chanterelle ECH1802/Boosey & Hawkes)
PARGA, J. Concert Works for Guitar
Del Ferrol a la Habanera, Op. 23, Intro ***and*** Tango nos. 1, 2 & 5 *(*nos. 3 & 4 *optional)*;
Recuerdos de Sevilla, Op. 30 (Schott ECH0431)
PONCE, M. Sonata Romantica (Schott GA 123)
REGONDI, J. Complete Concert Works for Guitar Reverie, Op. 19 (Chanterelle ECH 441)
TANSMAN, A. Cavatina (Schott GA 165)
TÁRREGA, F. Original Compositions for Guitar Capricho arabe Serenata;
Fantasia on Themes from *La Traviata* (Konemann Music Budapest K159)
TORROBA, F. M. Sonatina (Ricordi BA10042)
TURINA, J. Fandanguillo (Schott GA 102)
VILLA-LOBOS, H. Solo Guitar Suite Populaire Bresilienne *(complete)*
(Max Eschig ME00933300/Hal Leonard HL50560932)

List C *Studies & Atonal works c.1920–Present* *One to be chosen*

Australian Guitar Solos ed. R. Vella. Study – Vella (Currency Press Sydney)

LICENTIATE PERFORMER DIPLOMA (Continued)

List C (Continued)

BARRIOS, A. 18 Concert Pieces, Vol. 2 Estudio de Concierto (Schott ED 12371)
BOGDANOVIC, D. Little Café Suite Movements 1 and 2 ***or*** 2 and 4 (Guitar Solo Publications GSP92)
BENNETT, R. R. Sonata (Novello 120659)
DOMENICONI, C. 3 Studies for the Spirit Time and Space (Edition Margaux em1018)
To Play or Not to Play (em1059)
GNATTALI, R. 3 Concert Studies for Guitar Toccata em ritmo de samba no. 2 (Schott ECH0728)
HENZE, H. W. Royal Winter Music Sonata 1 *At least two movements* (Schott GA 467)
KOSHKIN, N. Rain (Edition Margaux em1073)
MARTIN, F. Quatre Pièces Brèves Comme une Gigue (Universal UE12711)
PRESTI, I. Etude Du Matin (Concert Study) (Columbia CO-164)
RAUTAVARRA, E. Partita for Guitar (Editions Henry Lemoine 25200H.L.)
RODRIGO, J. Sonata Giocosa (Chester JWC1807)
ed. Lagoya. Triptico (Schott GA 492)
SÁVIO, I. 25 Melodic Studies for Guitar no. 25 (Guitar Solo Publications GSP089)
TAKEMITSU, T. All in Twilight (Schott SJ 1051)
VELLA, R. Between Earth and Air (Guitar Prelude no. 1) (Currency Press Sydney)
VILLA-LOBOS, H. Solo Guitar Etude no. 2, 9 or 10 (Max Eschig ME00933300/Hal Leonard HL50560932)

List D *Solo works c.1970–Present* *One to be chosen*

ASSAD, S. 3 Divertimentos no. 3 (Guitar Solo Publications GSP244)
Australian Guitar Solos ed. R. Vella. Partita – Chadwick *(complete)* (Currency Press Sydney)
Baden Powell: Songbook Vol. 3 Samba Triste (Tonos Darmstadt)
BARBOSA-LIMA, C. Pixinguinha (Alfredo Vianna) Cochicando; Rosa (Guitar Solo Publications GSP50)
BELLINATI, P. (arr.) Antonio Carlos Jobim for Classical Guitar Chora Coracao; A Felicidade (Mel Bay MB99725)
BOGDANOVIC, D. Jazz Sonata (Guitar Solo Publications GSP44)
BROUWER, L. El Decameron Negro (Editiones Musicales Transatlantiques 1704)
DOMENICONI, C. Koyunbaba (Edition Margaux em1006)
DYENS, R. Valse en skai (Editions Henry Lemoine 26172H.L.)
KOSHKIN, N. The Prince's Toys *All as one work* (Editions Henry Lemoine 25214H.L.)
LOVELADY, W. London Rhapsody (Schott ECH0702)
MACHADO, C. Frevo Bajado Caro Amigo Gudin (Editions Henry Lemoine 24762H.L.)
MAIRANTS, I. Jazz Sonatas for Solo Guitar Sonata Variata for Laurindo Almeida: Prelude in 5/4, Barcarolle *and* Braganza *to* Brasilia (Mel Bay MB95634BCD)
PUJOL, M. D. Sonatine (Editions Henry Lemoine 26102H.L.)
YOCOH, Y. Sakura – Theme and Variations (Guitar Solo Publications GSP04)
ZENAMON, J. Sonatina nostalgica (Edition Margaux em1053)

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 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 ANZCA.
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. At least three Licentiate-standard pieces must be performed completely solo or with minimal accompaniment.
7. The candidate must be seen to be the principal performer at all times.
8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
9. 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.
10. Programme time: at least 90 minutes, including an interval and/or associate artist performance; the candidate must perform for at least 60 minutes in total.
11. All pieces must be performed from memory.
12. Knowledge of public performance procedure and professional concert dress will be expected.
13. Candidates who do not pass this examination may not re-enter within a 12-month period.

TEACHING CERTIFICATE AND DIPLOMAS

ANZCA is thrilled to announce the launch of its innovative, digitally submitted Teaching qualifications – now available to aspiring music educators worldwide.

Whether you're looking to deepen your expertise or elevate your career, the Teaching Certificate, Associate Teaching Diploma and Licentiate Teaching Diploma are the perfect way to take your teaching to the next level.

Replacing the previous diplomas (ATDA and LTDA), these exciting new programmes offer greater flexibility, modern approaches, and a chance to shine in the world of music education.

Three levels are offered:

Teaching Certificate (T.Cert.A.)

- Recommended minimum age: 16

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Two (Pass or higher)

Associate Teaching Diploma (A.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Licentiate Teaching Diploma (L.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Contemporary Classic Guitar **or** Modern Guitar **or** Guitar Performance **or** Guitar Go! Grade Eight (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Full details and requirements of all levels are available in the ANZCA Teaching Certificate and Diplomas syllabus, and from the ANZCA website (anzca.com.au).

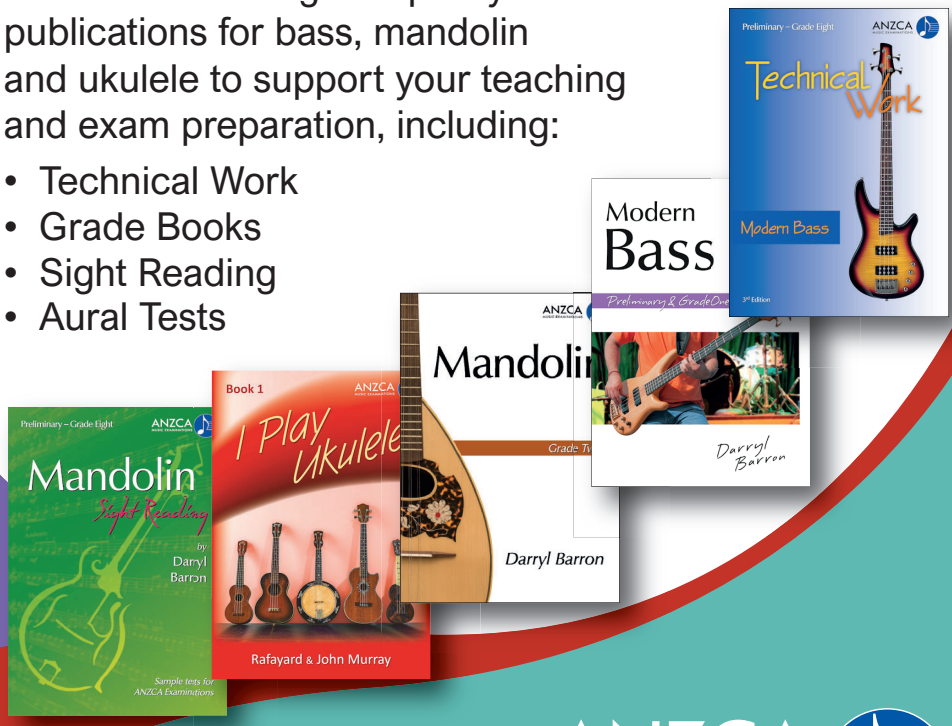
ANZCA

Plucked Strings

Publications

ANZCA has a range of quality publications for bass, mandolin and ukulele to support your teaching and exam preparation, including:

- Technical Work
- Grade Books
- Sight Reading
- Aural Tests



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MUSIC EXAMINATIONS
anzca.com.au Est. 1983

Modern Bass Performance
and
Video Exam Options

Modern Bass Performance (Video)
ANZCA Go! Modern Bass (Video)

MODERN BASS PERFORMANCE

Performance Syllabus exams require the performance of four pieces only at all levels, using repertoire chosen from the Modern Bass syllabus.

Overall

1. The Performance examination format covers **Preliminary to Grade Eight, Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.).
2. For **Preliminary to Grade Eight,** each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
3. The **Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.) consist of **four (4)** pieces and **programme notes** only.
4. There are **no** theory requisites or prerequisites at any level.
5. Performance exam times: Preliminary and Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diplomas – 60 minutes.
   - These are times allocated for each exam level, **not** required playing times.
   - Advanced Performance Diploma (Adv.Perf.Dip.) required playing time: 40–45 minutes.
6. To enter for a Performance exam, go to the **Exam Entry** page of the ANZCA website, or use a written entry form.
   - For written forms, write 'Modern Bass Performance' in the Instrument box.
   - For Performance Diploma, write 'Perf.Dip.' or 'Adv.Perf.Dip.' in the Grade box.

Programme Requirements

7. List pieces must be chosen as follows:

   Preliminary to Grade Eight: One piece each must be chosen from Lists A, B and C of the standard Modern Bass grades, and one *Free Choice* piece. **Four** pieces in total must be presented.

   Performance Diplomas: As for previous grades, but pieces must be chosen as follows:
   - **Performance Diploma** as per Associate Performer.
   - **Advanced Performance Diploma** as per Licentiate Performer.

   For **Grade Eight and Diplomas,** the programme of pieces must be included with the entry.

8. **Performance Diplomas**
   Candidates will be assessed on their ability to demonstrate through their performance:
   - A sound and proficient technique which facilitates the execution of the repertoire.
   - An understanding of the structure and content of each work.
   - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
   - Awareness of the correct style or character appropriate to the period or genre.
   - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

Continued

Candidates must prepare concise but detailed **programme notes,** as would be expected at a public concert/recital, 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 must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

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. For grade exams, 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, presentation, and confidence in performance.

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

MODERN BASS PERFORMANCE (VIDEO)

Video Modern Bass Performance examinations are also available, using the Performance format described previously.

Format

- The examination is assessed from a video recording of the candidate's performance.
- **The recording must include all four pieces in <u>one continuous take</u>, with no breaks or edits.**

See **Important Information** *on the following page for details of recording and entry processes.*

ANZCA GO! MODERN BASS (VIDEO)

ANZCA Go! is a video-only format providing an incremental approach to **Performance** exams. Modern Bass Go! uses the Performance format described previously, with the following variations:

Format

- Each of the four pieces is recorded and uploaded separately.
- Videos can be uploaded at any time, but all four pieces **must** be submitted within a 12-month period from the date of entry.
- Teachers and candidates receive feedback after each video has been uploaded, including a mark out of 25 for each piece. The overall exam report and a digital certificate are issued after the fourth piece is assessed.
- ANZCA Go! is available for Preliminary through to Grade Eight.

Note: Pieces are assessed using the same high standards as the other Performance formats.

See **Important Information** *below for details of recording and entry processes.*

IMPORTANT INFORMATION FOR VIDEO EXAM FORMATS

Content and Recordings

- Make sure you fully understand the **Performance Syllabus** requirements (pp.106–107) before proceeding with Modern Bass Performance (Video) or ANZCA Go!
- For all Video exam formats, recordings should be made at a resolution of 720p or 1080p. Higher resolutions create larger files which can be difficult to upload.
- At the start of the video, the candidate must look directly at the camera and identify themselves. Each piece must also be introduced by title.
- Ensure the sound quality is as clear as possible, without background noise, and the camera angle adheres to the guidelines given in the document *ANZCA Video Examinations Recording Information,* available from Support>Video Exams Info on the ANZCA website.

Entry

- All Video formats must be enrolled for through the **Exam Entry** portal on the ANZCA website.
- All Video formats can be entered for at any time throughout the year.
- **For all Video formats, do not enrol until you have a video ready to upload.**

Modern Bass

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Bass Technical Work**
- **ANZCA Modern Bass – Preliminary & Grade One**
- **ANZCA Modern Bass Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C and G. Natural minor: A and E.
- All scales in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 54.
- Articulations (as requested by the examiner): 1) *i m* on crotchet notes.
  2) *i m* on repeated quavers (two per note).

Arpeggios Major: C and G. Minor: A and E. Dominant 7th: G^7.
- All arpeggios in open position, compass one octave, ascending and descending.
- There is no set tempo for arpeggios. Aim for a fluent, even and controlled speed.
- Articulation: *i m* on crotchet notes.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One Boom Shaker Boom Boom; Four Gee Humdinga; The Gee Wiz Dance; The Three C Dance (ANZCA)

Easy Pop Bass Lines Imagine; Peggy Sue (Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1
A Little Heavy; Roll It; 12-bar Blues (Hal Leonard HL00695074)

SLATFORD, R. Yorke Studies for Double Bass Volume 1
no. 4, Study in D Minor; no. 11, Study in D Minor; no. 35, Chorale
(Yorke Edition YE0022/Spartan Press)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One
C Arp Angel; C in Three and the Dancing Flea; G and C Arp Arguments; G in Three Down by the Sea (ANZCA)

Easy Pop Bass Lines Walk of Life; A Whiter Shade of Pale; Wild Thing
(Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1
Crossin' Three; Octa Gone; Gee Whiz (Hal Leonard HL00695074)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One
The C Side Blues and Home Again; Don't Knock the Rock in G; I Got the Blues in G and a Bit More; Rocks Your Socks (ANZCA)

PRELIMINARY (Continued)

List C (Continued)

Easy Pop Bass Lines Lady Madonna; Tennessee Waltz (Hal Leonard HL00695809)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1

All Four One; All Right; F/X (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 34 – Easy Songs *(With backing tracks)*

A Hard Day's Night, p.10; With or Without You, p.38 (Hal Leonard HL00701480)

or

Free choice – One piece of at least Preliminary standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Bass Technical Work**
- **ANZCA Modern Bass – Preliminary & Grade One**
- **ANZCA Modern Bass Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C, G and F. Harmonic minor: A and E.
- All scales in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.
- Articulations (as requested by the examiner): 1) *i m* on quaver notes.
  2) *i m* on repeated quavers (two per note).

Arpeggios Major: C, G and F. Minor: A and E. Dominant 7th: G^7, D^7, E^7, B^7 and C^7.
- All arpeggios in open position, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.
- Articulation: *i m* on quaver notes.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One

The C Flea Jumps in Thirds; The Can Can; The Gee Wiz Jumps in Thirds; Deck the Hall (ANZCA)

GRADE ONE (Continued)

List A (Continued)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #1 – *bass part* (Musos Publications)
Easy Pop Bass Lines *(No repeats)* Great Balls of Fire; Takin' Care of Business (Hal Leonard HL00695809)
More Easy Pop Bass Lines *(No repeats)* Rhiannon (HL00695818)
Even More Easy Pop Bass Lines *(No repeats)* All Shook Up (HL00695820)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1
Taiwan On; Tell It; Three's a Crowd (Hal Leonard HL00695074)
SLATFORD, R. Yorke Studies for Double Bass Volume 1
no. 9, Come Neighbours All; no. 17, Study in Half Position (Yorke Edition YE0022/Spartan Press)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One
The Coal Miner Plays A Minor; The Finer E Minor Blues; The G Cruise Blues; The Seas of the E Minor Ocean Liner (ANZCA)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #2 – *bass part* (Musos Publications)
Easy Pop Bass Lines My Girl; Surfin' USA (Hal Leonard HL00695809)
More Easy Pop Bass Lines *(No repeats)* Blue Suede Shoes (HL00695818)
Even More Easy Pop Bass Lines Another One Bites the Dust (HL00695820)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1
Coda Dependant; Eight Ball; Three Play (Hal Leonard HL00695074)
Hal Leonard Big Band Play-Along Vol. 2 – Popular Hits (Bass) *(With backing track)*
Yesterday, p.20 (Hal Leonard HL07011327)
REID, R. The Evolving Bassist Etude 13, Example 1 (Blues in G) (Myriad/Alfred 46-SB11A)
Standing in the Shadows of Motown *(With backing tracks wherever possible)*
Contract on Love; It's the Same Old Song (Hal Leonard HL00698960)

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

BARRON, D. ANZCA Modern Bass – Preliminary & Grade One
The Dotted Crotchet Retro Refit; The E Minor Rock Choc Block; F Major and the One Flat Wager; When the Saints Go Marching In (ANZCA)

Classic Led Zeppelin Bass I & II *(Main sections, no repeats)* Whole Lotta Love (Alfred 00-GF0490)
Easy Pop Bass Lines *(No repeats)* All the Small Things (Hal Leonard HL00695809)
More Easy Pop Bass Lines *(No repeats)* Don't Be Cruel (HL00695818)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 1
Dee Dee; Minor's Tale; Raitt On (Hal Leonard HL00695074)
Hal Leonard Bass Play-Along Vol. 1 – Rock *(No repeats)* Low Rider (Hal Leonard HL00699674)
Vol. 34 – Easy Songs *(With backing tracks)*
All the Small Things, p.6; Roxanne, p.14; Smells Like Teen Spirit, p.23 (HL00701480)
HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Foxy Lady; Little Wing; Purple Haze (Hal Leonard HL00672397 or any authorised transcription)
METALLICA. (Black) for Bass *(Main sections, no repeats)*
The Unforgiven (Cherry Lane/Hal Leonard HL02505911)

GRADE ONE (Continued)

List C (Continued)

or

Free choice – One piece of at least Grade One standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Bass Technical Work**
- **ANZCA Modern Bass – Grade Two**
- **ANZCA Modern Bass Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: D and B flat, root 3 pattern; A and F, root 4 pattern. Compass one octave.
Harmonic minor: B, 2nd position, compass one octave.
Pentatonic minor: A and E, root 4 pattern, compass one and a half octaves.
- Tempo: MM ♩ = 72.
- Articulations (as requested by the examiner): 1) *i m* on quaver notes.
  2) *i m* on repeated quavers (two per note).

Arpeggios
Major, minor and dominant 7th: D and B flat, root 3 pattern; A and F, root 4 pattern.
- All arpeggios compass one octave.
- Tempo: MM ♩ = 72.
- Articulation: *i m* on quaver notes.

Turnaround Progressions *(**Not** required from memory; may be played from chart)*
Walking bass line in C or G major, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)

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

BARRON, D. ANZCA Modern Bass – Grade Two
The Concoctive Octave Study; The F Sharp Harmonic Supersonic Etude;
The Ironic Pentatonic Study; The Tango Mango Etude (ANZCA)

GRADE TWO (Continued)

List A (Continued)

CORNIOLA, F. Rhythm Section Drumming Going Home – *bass part* (Musos Publications)
Easy Pop Bass Lines *(No repeats)* Come as You Are (Hal Leonard HL00695809)
More Easy Pop Bass Lines *(No repeats)* Paranoid; Stand By Me (HL00695818)
Even More Easy Pop Bass Lines Eight Days a Week *(no repeats)*; Under Pressure (HL00695820)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete
Etude Brute[1]; Shift-Crazy Blues[1]; Stones-Y[1]; Dig It[2]; Shifty Henry[2]
(Hal Leonard HL00695074) [1]*Also available in Book 1* [2]*Also available in Book 2*
SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 14, Mozart Sonata K.331; no. 32, Of Flowers the Fairest; no. 3, The Grinders; no. 37, The Triumph; no. 40, Irish Merrymaking; no. 54, A-Roving (Yorke Edition YE0022/Spartan Press)

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

BARRON, D. ANZCA Modern Bass – Grade Two The Burnt BBQ Blues; Funky Sisters Twisters; Rhythm Changes and Exchanges; Two, Five, One, Six – Listen for the Steady Clicks! (ANZCA)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #3 – *bass part* (Musos Publications)
Easy Pop Bass Lines *(No repeats)* Friends in Low Places; Smoke on the Water (Hal Leonard HL00695809)
Even More Easy Pop Bass Lines *(No repeats)* Blueberry Hill (HL00695820)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 2
Funk Li'l Blues; Tri Again (Hal Leonard HL00695074)
Hal Leonard Big Band Play-Along Vol. 2 – Popular Hits (Bass) *(With backing tracks)*
I Heard It Through the Grape Vine, p.12; On Broadway, p.14; Zoot Suit Riot, p.22 (Hal Leonard HL07011327)
REID, R. The Evolving Bassist – Millennium Edition Rhythm Changes 2, p.104 (Myriad/Alfred 46-SB11A)
Standing in the Shadows of Motown *(With backing tracks wherever possible)*
Baby Love; Get Ready (Hal Leonard HL00698960)

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

BARRON, D. ANZCA Modern Bass – Grade Two
The Bossa Nova Pav-a-lova; On the Bottom End, the Band Depends; A Summon for Cut Common; When Irish Eyes are Smiling (ANZCA)

Classic Led Zeppelin Bass I & II *(Main sections, no repeats)*
Communication Breakdown; Dazed and Confused (Alfred 00-GF0490)
III & IV *(Main sections, no repeats)* Misty Mountain Hop; Rock and Roll (00-GF0539)
DEEP PURPLE. Greatest Hits (Full Score) *(Main sections, no repeats)* Black Night (Hal Leonard HL00672502)
Easy Pop Bass Lines *(No repeats)* Born Under a Bad Sign (Hal Leonard HL00695809)
More Easy Pop Bass Lines Message in a Bottle *(no repeats)*; My Generation *(shortened arrangement displaying bass solo and alterations)*; Summer of '69 *(no repeats)* (HL00695818)
Even More Easy Pop Bass Lines *(No repeats)* Come Together; Stir It Up (HL00695820)

GRADE TWO (Continued)

List C (Continued)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 2
All Together Now; Da Blues; Pay the Tab (Hal Leonard HL00695074)
Hal Leonard Bass Play-Along Vol. 1 – Rock Badge; Brown Eyed Girl
(No repeats; verse-chorus-interlude-bridge only in either piece) (Hal Leonard HL00699674)
Vol. 3 – Pop/Rock *(No repeats)*
Crazy Little Thing Called Love; Maneater; Message in a Bottle (HL00699677)
Vol. 4 – '90s Rock *(No repeats)* Spiderwebs (HL00699679)
Vol. 7 – Hard Rock *(No repeats)* Crazy Train (HL00699676)
Vol. 9 – Blues *(With backing track)* All Your Love, p.4 (HL00699817)
Vol. 34 – Easy Songs *(With backing track)* Sunshine of Your Love, p.28 (HL00701480)
Vol. 46 – Best Bass Lines Ever *(With backing tracks)*
Billie Jean, p.4; Under Pressure, p.64 (HL00103359)
HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Bold as Love; Red House; The Wind Cries Mary (Hal Leonard HL00672397 or any authorised trans.)
METALLICA. (Black) for Bass *(Main sections, no repeats)*
Sad But True; Wherever I May Roam (Cherry Lane/Hal Leonard HL02505911)

or

Free choice – One piece of at least Grade Two standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Modern Bass Technical Work**
- **ANZCA Modern Bass – Grade Three**
- **ANZCA Modern Bass Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major and harmonic minor: G and E, compass two octaves.
Pentatonic minor: E, F sharp and G, compass one and a half octaves.

- Articulations (as requested by the examiner):
  1) *i m* on quaver notes. Tempo: MM ♩ = 96.
  2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 96.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩ = 76.

GRADE THREE (Continued)

Arpeggios
Major, minor and dominant 7th, root 4 and root 3: all, up to C and F in the VII th position.
- All arpeggios compass one octave.
- Tempo: MM ♩ = 96.
- Articulation: *i m* on quaver notes.

Turnaround Progressions *(**Not** required from memory; may be played from chart)*
Walking bass line in A or E major, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 20 for more details.)

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

BARRON, D. ANZCA Modern Bass – Grade Three Antibiotics and Natural Harmonics; Slap, Pop and Bop; Dents in the Tenths; Bluebirds and Running Thirds (ANZCA)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #4 – *bass part* (Musos Publications)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 2
Bogey Man; Gypsy Swing; Minor Modulation (Hal Leonard HL00695074)

More Easy Pop Bass Lines *(No repeats)* Rock and Roll All Nite (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines *(No repeats)* The Joker (HL00695820)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 1, 2, 3, 4, 5 or 6 (Alfred 00-K04451)

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no.91, Fives; no.114, Little Study no.9; no.131, Orchestral Study: Symphony no.4 (Yorke Edition YE0022/Spartan Press)

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

BARRON, D. ANZCA Modern Bass – Grade Three The Motown Groove-Down; Fine Wine and a Walking Bassline; Calypso Afterglow; Don't Muffle the Bass Shuffle (ANZCA)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #5 – *bass part* (Musos Publications)

EVANS, A. Note Reading Studies for Bass *(With guitar accompaniment)*
Jazz Blues, p.43; no.1 Swing ***and*** no.3 Swing, pp.53–54 – *both* (Mel Bay MB95297)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 2
Old Days; Room-Ba with a View; The 50's (Hal Leonard HL00695074)

Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass) *(With backing track)*
In the Mood, p.8 (Hal Leonard HL07011319)
Vol. 2 – Popular Hits (Bass) *(With backing track)* Respect, p.16 (HL07011327)

More Easy Pop Bass Lines *(No repeats)* Day Tripper; No Excuses (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines Sweet Emotion *(no repeats, but including all sections)* (HL00695820)

SNIDERO, J. Jazz Conception – Bass Lines *(With backing track)* Father Song (Advance Music 14736)

Standing in the Shadows of Motown *(With backing tracks wherever possible)*
Just a Little Misunderstanding; Love is Here and Now You're Gone; Love is Itching in My Heart; This Old Heart of Mine (Hal Leonard HL00698960)

GRADE THREE (Continued)

List B (Continued)

WHEELER, T. Tyrone Wheeler Bass Lines
(With backing tracks from the CD from Jamey Aebersold Vol.54 – Maiden Voyage*)*
Song for my Father, p.12; Cantaloupe Island, p.20 (Aebersold JA.MVB)

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

BARRON, D. ANZCA Modern Bass – Grade Three Soldier's Joy; Stray Cats and Dogs; Rock Myths and Power Riffs; Faults in the Stilted Waltz (ANZCA)

Bass Virtuosos ed. Mark Phillips. You Can Call Me Al – Kumalo, p.194
(To be played with the original recording from the Paul Simon album Graceland*)*
(Cherry Lane Music/Hal Leonard HL02501108)

Classic Led Zeppelin Bass I & II *(Main sections, no repeats)*
Heartbreaker; How Many More Times; Moby Dick (Alfred 00-GF0490)
III & IV *(Main sections, no repeats)* Black Dog (00-GF0539)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #6 – *bass part* (Musos Publications)

DEEP PURPLE. Greatest Hits (Full Score) *(Main sections, no repeats)*
Strange Kind of Woman (Hal Leonard HL00672502)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 2
Classic Flat 7; Go On; Rollin' (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 1 – Rock *(No repeats)*
Money – Pink Floyd (Hal Leonard HL00699674)
Vol. 3 – Pop/Rock *(No repeats)* Crocodile Rock (HL00699677)
Vol. 4 – '90s Rock *(No repeats)* All I Wanna Do; Know Your Enemy (HL00699679)
Vol. 5 – Funk *(No repeats)* Cissy Strut; Get Off; Higher Ground (HL00699680)
Vol. 6 – Classic Rock *(No repeats)* Werewolves of London; White Room (HL00699678)
Vol. 9 – Blues *(With backing tracks)* I'm Tore Down, p.20; Sweet Home Chicago, p.32
(HL00699817)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Hey Joe (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. (Black) for Bass *(Main sections, no repeats)*
Enter Sandman; Of Wolf and Man (Cherry Lane/Hal Leonard HL02505911)

More Easy Pop Bass Lines *(No repeats)* You Shook Me (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines Iron Man *(no repeats, but including all sections)* (HL00695820)

MUSE Bass Tab Collection *(To be played with the original recording)*
New Born, p.30 (Hal Leonard HL00123275)

POLICE, THE. The Police Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Spirits in the Material World (Hal Leonard HL00672501)

SANTANA. Santana's Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Samba Pa Ti (Hal Leonard HL00672360)

or

Free choice – One piece of at least Grade Three standard from any source may be chosen for List C.

GRADE THREE (Continued)

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FOUR

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

Scales Major: E flat and A flat. Harmonic minor: C. Compass one octave.
Major and harmonic minor, root 4: A and F, compass two octaves.
Pentatonic minor: E and F sharp, compass two octaves.
Chromatic on single string: A, compass one octave.

- Articulations (as requested by the examiner):
  1) *i m* on quaver notes. Tempo: MM ♩ = 108.
  2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 108.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩ = 84.
  4) *i m* on swing quavers. Tempo: MM ♩ = 96.

Arpeggios
Major, minor and dominant 7th, root 4 and root 3: all, up to E and A in the XIth position.

- All arpeggios compass one octave.
- Tempo: MM ♩ = 108.
- Articulation: *i m* on quaver notes.

Turnaround Progressions *(**Not** required from memory; may be played from chart)*
Walking bass line in C minor or F minor, as given in the *Technical Work* book. The examiner will choose one.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)

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

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #8 – *bass part* (Musos Publications)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 3
Do It Now; Kickin' It; Soul Groove (Hal Leonard HL00695074)
More Easy Pop Bass Lines Pride and Joy (Hal Leonard HL00695818)
Even More Easy Pop Bass Lines I Wish *(no repeats; shortened version displaying all sections)* (HL00695820)

GRADE FOUR (Continued)

List A (Continued)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 7, 8, 9, 10, 11 or 12 (Alfred 00-K04451)

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 133, Adagio – *pizzicato* (Yorke Edition YE0022/Spartan Press)

Test Pieces for Orchestral Auditions – Double Bass

Die Hochzeit des Figaro (Overture, p.27) – Mozart (Schott ED 7854)

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

BUSCH, S. Jazz Bass Compendium

Guitar accompaniment required for these pieces:

Sixteen-Bar Progressions, p.73; Satin Doll, p.80; All the Things You Are, p.81

Bass Two accompaniment required for these duos:

More Bass Hits, p.198; Cephalocereus ***and*** Daddy B., pp.200–201 – *both*

Bass solo: Georgia on My Mind, p.202 (Advance Music AV.15000)

CORNIOLA, F. Rhythm Section Drumming Bon Voyage – *bass part* (Musos Publications)

EVANS, A. Note Reading Studies for Bass *(With guitar accompaniment)*

no.3 Medium Swing, p.65 ***and*** no.12 Fast Swing, p.72 – *both*;

no.15 Funk in Three, p.74 ***and*** no.17 Up Swing, p.76 – *both* (Mel Bay MB95297)

Even More Easy Pop Bass Lines *(No repeats)* Badge; Brick House (Hal Leonard HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 3

Funk Time; Middle Man; On the Verge (Hal Leonard HL00695074)

Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass) *(With backing tracks)*

April in Paris, p.4; I've Got You Under My Skin, p.6 (Hal Leonard HL07011319)

Vol. 2 – Popular Hits (Bass) *(With backing tracks)*

Brick House, p.6; Copacabana (at the Copa), p.8 (HL07011327)

Hal Leonard Big Band Play-Along Vol. 4 – Jazz Classics (Bass) *(With backing tracks)*

Blue 'n' Boogie, p.6; Straight, No Chaser, p.22 (Hal Leonard HL00843100)

SNIDERO, J. Jazz Conception – Bass Lines *(With backing track)* A Doll (Advance Music 14736)

Standing in the Shadows of Motown *(With backing tracks wherever possible)*

Ain't No Mountain High Enough *(Marvin Gaye version)*; You Keep Me Hanging On (Hal Leonard HL00698960)

WHEELER, T. Tyrone Wheeler Bass Lines

(With backing tracks from the CD from Jamey Aebersold Vol.54 – Maiden Voyage*)*

Watermelon Man, p.10; Maiden Voyage, p.16 (Aebersold JA.MVB)

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

Classic Led Zeppelin Bass I & II *(Main sections, no repeats in either piece)*

Bring It On Home; Living Loving Maid (Alfred 00-GF0490)

III & IV *(Main sections, no repeats in any piece)*

Gallows Pole; Immigrant Song; Out on the Tiles (00-GF0539)

CORNIOLA, F. Rhythm Section Drumming Oakland Drive – *bass part* (Musos Publications)

DEEP PURPLE. Greatest Hits (Full Score) *(Main sections, no repeats)* Lazy; Space Truckin' (Hal Leonard HL00672502)

Even More Easy Pop Bass Lines *(No repeats)* Higher Ground (Hal Leonard HL00695820)

GRADE FOUR (Continued)

List C (Continued)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 3
D-Troit; Shufflin'; Slippin' & Slidin' (Hal Leonard HL00695074)

Hal Leonard Bass Play-Along Vol. 3 – Pop/Rock *(No repeats)*
No Reply at All; Peg; Suffragette City (Hal Leonard HL00699677)
Vol. 4 – '90s Rock *(No repeats)* Fly Away; Give It Away; You Oughta Know (HL00699679)
Vol. 5 – Funk *(No repeats)* Le Freak (HL00699680)
Vol. 6 – Classic Rock *(No repeats)* Funk #49; Gimme Three Steps (HL00699678)
Vol. 36 – Aerosmith *(With backing track)* Walk This Way, p.54 (HL00701886)
Vol. 46 – Best Bass Lines Ever *(With backing track)* Sweet Child o' Mine, p.38 (HL00103359)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Angel; If 6 was 9; Fire (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. ...And Justice for All – Bass Edition *(Main sections, no repeats)*
Eye of the Beholder (Cherry Lane/Hal Leonard HL02506982)
(Black) for Bass *(Main sections, no repeats)* My Friend of Misery; The God that Failed (HL02505911)

MUSE Bass Tab Collection *(To be played with the original recordings)*
Muscle Museum, p.26; Plug in Baby, p.40; Uprising, p.72 (Hal Leonard HL00123275)

POLICE, THE. The Police Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Can't Stand Losing You (Hal Leonard HL00672501)

RED HOT CHILI PEPPERS. BloodSugarSexMagik (Bass)
Give It Away; Suck My Kiss; Under the Bridge (Hal Leonard 00690064)

RUSH. Rush – Ultimate Bass Play-Along *(With backing track)*
Closer to the Heart, p.14; The Temples of Syrinx, p.31 (Alfred 00-31868)

SANTANA. Santana's Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Black Magic Woman; Oye Como Va (Hal Leonard HL00672360)

List D (14 marks)

Free choice – One piece of at least Grade Four standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FIVE

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

Scales Major, melodic minor and blues, root 4: B flat and A flat.
Mixolydian: G.
Chromatic: E.

- All scales above compass two octaves.
- Articulations (as requested by the examiner):
  1) *i m* on quaver notes. Tempo: MM ♩ = 120.
  2) *i m* on repeated quavers (two per note). Tempo: MM ♩ = 120.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩ = 92.
  4) *i m* on swing quavers. Tempo: MM ♩ = 108.

Octave Exercise Chromatic scale, starting on G on 4th and 2nd strings.

- Compass tonic to dominant only, ascending and descending.
- Articulation: slap-pop (thumb-middle) on quaver notes. Tempo: MM ♩ = 108.

Arpeggios

Major, minor, dominant 7th and minor 7th, root 4 and root 3: all, up to E and A in the XIth position.

- All arpeggios compass one octave.
- Tempo: MM ♩ = 120.
- Articulation: *i m* on quaver notes.

Turnaround Progression *(To be played from chart)*

A 16-bar walking bass line in B flat major, as given in the *Technical Work* book, played as follows:

- The candidate will play the first eight bars as written, improvise for six bars on the given chord symbols, then play the final ii–V–I as written.
- The improvised section should include smooth progression made up of arpeggios notes, and some appropriate use of passing notes will be expected.

Notes on Lists

- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

BUSCH, S. Jazz Bass Compendium *(With guitar accompaniment)*
Study: Sunny, p.137; Study: Autumn Leaves, p.186 (Advance Music AV.15000)
CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #7 – *bass part* (Musos Publications)
DUNCAN, S. Bass Odyssey *(With backing track)* In the Sandpit (kerinbailey.com.au)
FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 3
It's an Eyeful! (Hal Leonard HL00695074)
More Easy Pop Bass Lines I Heard It Through the Grapevine (Hal Leonard HL00695818)

GRADE FIVE (Continued)

List A (Continued)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 13, 14, 15, 16, 17 or 18 (Alfred 00-K04451)

SLATFORD, R. Yorke Studies for Double Bass Volume 1 no. 130, Study in E Flat (Yorke Edition YE0022/Spartan Press)

Test Pieces for Orchestral Auditions – Double Bass

Die Zauberflöte (Overture, pp.28–9) – Mozart (Schott ED 7854)

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

Bass Virtuosos ed. Mark Phillips. I Want You Back – Jamerson, p.98 *(To be played with the original recording from the album* Diana Ross Presents the Jackson 5*)* (Cherry Lane Music/Hal Leonard HL02501108)

BUSCH, S. Jazz Bass Compendium *(With guitar accompaniment)* Lover Man, p.76; Giant Steps, p.83; Modal Bass Line, p.86 (Advance Music AV.15000)

COOLMAN, T. The Bass Tradition *(Played with the original recording or guitar backing)* Tricotism, p.15 (Aebersold JA.TC)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #9 – *bass part* (Musos Publications)

DUNCAN, S. Bass Odyssey *(With backing tracks)* Filthy Rotten; Slap Crackle; The Wobble (kerinbailey.com.au)

EVANS, A. Note Reading Studies for Bass *(With guitar accompaniment)* no.16 Funk/Samba, p.75 ***and*** no.18 Bass Solo, p.77 – *both* (Mel Bay MB95297)

Even More Easy Pop Bass Lines *(No repeats)* Mainstreet (Hal Leonard HL00695820)

FRIEDLAND, E. Hal Leonard Electric Bass Method Complete *or* Book 3 Keep It Together (Hal Leonard HL00695074)

Hal Leonard Big Band Play-Along Vol. 1 – Swing Favourites (Bass) *(With backing tracks)* It Don't Mean a Thing (If It Ain't Got That Swing), p.10; Route 66, p.12; Stompin' at the Savoy, p.16 (Hal Leonard HL07011319)

Vol. 2 – Popular Hits (Bass) *(With backing track)* Ain't No Mountain High Enough, p.4 (HL07011327)

Vol. 4 – Jazz Classics (Bass) *(With backing tracks)* Moten Swing, p.14; Oleo, p.16 (HL00843100)

HUBBARD, J. Basslines The Chinese Way; Song to John pt. II; The Sun Goes Down Living It Up (Music Sales AM38795)

PRESTIA, R. Sittin' In with Rocco Prestia of Tower of Power *(With backing track)* F-Funk; Free Fallin' Funk (Cherry Lane/Hal Leonard HL02500539)

SNIDERO, J. Jazz Conception – Bass Lines *(With backing track)* Blue Minor; Rose (Advance Music 14736)

Standing in the Shadows of Motown *(With backing tracks wherever possible)* Come 'Round Here; How Sweet It Is to Be Loved By You; I'm Wondering (Hal Leonard HL00698960)

WHEELER, T. Tyrone Wheeler Bass Lines *(With backing tracks from the CD from* Jamey Aebersold Vol.54 – Maiden Voyage*)* B Flat Blues (Shuffle-time), p.4; Solar Flair, p.6; Autumn Leaves, p.26 (Aebersold JA.MVB)

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

Bass Virtuosos ed. Mark Phillips. Jerry was a Race Car Driver – Claypool, p.101 *(To be played with the original recording from the Primus album* Sailing the Seas of Cheese*)* (Cherry Lane Music/Hal Leonard HL02501108)

GRADE FIVE (Continued)

List C (Continued)

Classic Led Zeppelin Bass I & II *(Main sections, no repeats)* Good Times Bad Times (Alfred 00-GF0490)
III & IV *(Main sections, no repeats)* Four Sticks (00-GF0539)
CORNIOLA, F. Rhythm Section Drumming Early Morning Mist – *bass part* (Musos Publications)
DEEP PURPLE. Greatest Hits (Full Score) *(Main sections, no repeats)*
Highway Star (Hal Leonard HL00672502)
DUNCAN, S. Bass Odyssey *(With backing track)* Metalugica (kerinbailey.com.au)
Hal Leonard Bass Play-Along Vol. 4 – '90s Rock *(No repeats)* Hard to Handle; Jeremy (Hal Leonard HL00699679)
Vol. 6 – Classic Rock *(No repeats)* Won't Get Fooled Again (HL00699678)
Vol. 7 – Hard Rock *(No repeats)* Peace Sells; Trooper (HL00699676)
Vol. 46 – Best Bass Lines Ever *(With backing track)* Roundabout, p.24 (HL00103359)
HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
All Along the Watchtower; Crosstown Traffic; Dolly Dagger
(Hal Leonard HL00672397 or any authorised transcription)
JETHRO TULL. The Very Best of Jethro Tull *(Main sections, no repeats)*
Aqualung; Living in the Past; Teacher (Hal Leonard HL00306617)
METALLICA. ...And Justice for All – Bass Edition *(Main sections, no repeats)*
Blackened; The Frayed Ends of Sanity (Cherry Lane/Hal Leonard HL02506982)
MUSE Bass Tab Collection *(To be played with the original recordings)*
Panic Station, p.35 (Hal Leonard HL00123275)
RUSH. Classic Rush – Bass *(Main sections, no repeats)* Limelight; Red Barchetta (Alfred 00-0138B)
Rush – Ultimate Bass Play-Along *(With backing track)* The Spirit of Radio, p.20 (Alfred 00-31868)
SANTANA. Santana's Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Se A Cabo (Hal Leonard HL00672360)

List D (14 marks)

Free choice – One piece of at least Grade Five standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SIX

Duration: 30 minutes

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

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

Technical Work (18 marks) *From memory*

Scales Major, melodic minor and blues, root 4: C and B.
Mixolydian: A.
Chromatic: F and G.
- All scales above compass two octaves.
- Articulations (as requested by the examiner):
  1) *i m* on semiquaver notes. Tempo: MM ♩= 76.
  2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩= 76.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩= 108.
  4) *i m* on swing quavers. Tempo: MM ♩= 120.

Octave Exercise Chromatic scale, starting on C on 3rd and 1st strings.
- Compass tonic to dominant only, ascending and descending.
- Articulations (as requested by the examiner):
  Slap-pop (thumb-middle) on straight **or** swing quaver notes. Tempo: MM ♩= 120.

Arpeggios
Major, major 7th and dominant 7th, root 4: G, A, E and F, compass two octaves
Minor and minor 7th, root 3: all, up to A in the XIth position, compass one octave.
- Tempo: MM ♩= 76.
- Articulation: *i m* on semiquaver notes.

Turnaround Progression *(To be played from chart)*
A 20-bar walking bass line in C minor, as given in the *Technical Work* book, played as follows:
- The candidate will play the first five bars as written, improvise for 13 bars on the given chord symbols, then play the final ii–V–I as written.
- The progression will include m7♭5 chords, and some chromatic movement will be expected in the improvisation.

Notes on Lists
- Any backing tracks used may require editing to fit within the time limit for the grade. (See 'Examination Times' under *General Information* on page 22 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

BACH, J. S. J. S. Bach for Electric Bass *(With accompaniment)* Two-Part Invention no.4, p.4 (Hal Leonard HL00695643)

BUSCH, S. Jazz Bass Compendium *(With guitar accompaniment)*
Study: Footprints, p.138; Study: I Hear a Rhapsody, p.139; Study: Solar, p.140; Study: Confirmation, p.141 (Advance Music AV.15000)

GRADE SIX (Continued)

List A (Continued)

CORNIOLA, F. Rhythm Section Drumming Highway to Funk – *bass part* (Musos Publications)
JETHRO TULL. The Very Best of Jethro Tull Bouree (Hal Leonard HL00306617)
SIMANDL, F. Thirty Etudes for Double Bass Etude no. 19, 20, 21, 22, 23 or 24 (Alfred 00-K04451)
Test Pieces for Orchestral Auditions – Double Bass Sinfonie Nr.4 (Finale, pp.16–17) – Bruckner (Schott ED 7854)

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

Bass Virtuosos ed. Mark Phillips. Coyote – Pastorius, p.27
(To be played with the original recording from the Joni Mitchell album Hejira*)* (Cherry Lane Music/Hal Leonard HL02501108)
BROWN, R. We Get Requests – The Oscar Peterson Trio: Ray Brown's Complete Bass Lines
(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio*)* People, p.14; Have You Met Miss Jones?, p.18; Time and Again, p.39 (lulu.com)
BUSCH, S. Jazz Bass Compendium Blues 4 U, p.197 *(duo; Bass Two accompaniment required)* (Advance Music AV.15000)
CARTER, R. Ron Carter Bass Lines Flesh and Spirit, p.5 *(with backing track from the CD from* Jamey Aebersold Vol.15 – Payin' Dues*)* (Aebersold JA.MVB)
The Ron Carter Collection Blues for Two; Eight; First Trip (Hal Leonard HL00672331)
COOLMAN, T. The Bass Tradition *(Played with the original recordings or guitar backing)* Killer Joe, p.20; Blues for Basie, p.23 (Aebersold JA.TC)
CORNIOLA, F. Rhythm Section Drumming *(Bass parts)* Fusion Boulevard; Quiet Town; Streets of Cuba (Musos Publications)
DES PRES, J. Muted Grooves for Bass *(With backing)* Beck to Bass, p.49 (Hal Leonard HL00696555)
DUNCAN, S. Bass Odyssey *(With backing track)* Skankin' Blue (kerinbailey.com.au)
Hal Leonard Big Band Play-Along Vol. 4 – Jazz Classics (Bass) *(With backing track)* Bag's Groove, p.4; Four, p.12 (Hal Leonard HL00843100)
HUBBARD, J. Basslines Could It Be You; Hot Fun; Teen Town (Music Sales AM38795)
PASTORIUS, J. The Essential Jaco Pastorius Come On, Come Over (Hal Leonard HL00690420)
PRESTIA, R. Sittin' In with Rocco Prestia of Tower of Power *(With backing track)* Credit; Down to the Nightclub (Cherry Lane/Hal Leonard HL02500539)
SNIDERO, J. Jazz Conception – Bass Lines *(With backing tracks)* Bird Blues; Passage; Tunisia (Advance Music 14736)
Standing in the Shadows of Motown *(With backing tracks wherever possible)* For Once in My Life; Heard It Through the Grapevine; It's a Shame (Hal Leonard HL00698960)
WHEELER, T. Tyrone Wheeler Bass Lines *(With backing tracks from the CD from* Jamey Aebersold Vol.54 – Maiden Voyage*)* Impressions, p.1; Summertime, p.8; Satin Doll, p.14; Footprints, p.22; Doxy, p.24 (Aebersold JA.MVB)

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

BLACK SABBATH. We Sold Our Souls for Rock and Roll *(Main sections, no repeats)* Fairies Wear Boots; War Pigs (Hal Leonard HL00660116)
CLARKE, S. The Stanley Clarke Collection
Rock 'n' Roll Jelly, p.60 *(played with the original recording)* (Hal Leonard HL00672307)

GRADE SIX (Continued)

List C (Continued)

Classic Led Zeppelin Bass I & II *(Main sections with 'fills', no repeats)*
Ramble On; Thank You; What Is and What Should Never Be (Alfred 00-GF0490)

DUNCAN, S. Bass Odyssey *(With backing tracks)* Swunk; Thumbz Up (kerinbailey.com.au)

Hal Leonard Bass Play-Along Vol. 46 – Best Bass Lines Ever *(With backing track)* Hysteria, p.12 (Hal Leonard HL00103359)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Freedom; Manic Depression (Hal Leonard HL00672397 or any authorised transcription)

METALLICA. ...And Justice for All – Bass Edition *(Main sections, no repeats)*
...And Justice for All; The Shortest Straw (Cherry Lane/Hal Leonard HL02506982)

MUSE Bass Tab Collection *(To be played with the original recording)* Hysteria, p.9 (Hal Leonard HL00123275)

REID, R. The Evolving Bassist – Millennium Edition *(With backing tracks)*
Almost But Maybe; Waltz for Doris (Myriad/Alfred 46-SB11A)

RUSH. Classic Rush – Bass *(Main sections, no repeats)*
Roll the Bones; Show Don't Tell; Tom Sawyer (Alfred 00-0138B)
Rush – Ultimate Bass Play-Along Tom Sawyer, p.34 *(with backing track)* (Alfred 00-31868)

SANTANA. Santana's Greatest Hits – Transcribed Score *(Main sections, no repeats)*
Everybody's Everything (Hal Leonard HL00672360)

List D (14 marks)

Free choice – One piece of at least Grade Six standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SEVEN

Duration: 40 minutes

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

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

Technical Work (18 marks) *From memory*

Scales Major, jazz minor and blues, root 4: C, D flat and D, compass two octaves.
Diminished (whole-half **and** half-whole): root 4, G in 3rd position and A in 5th position; root 3, C in 3rd position and D in 5th position. Compass one octave.
Chromatic: A and B flat, compass two octaves.
Articulations on the following page.

GRADE SEVEN (Continued)

- Articulations (as requested by the examiner):
  1) *i m* on semiquaver notes. Tempo: MM ♩ = 84.
  2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩ = 84.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩ = 108.
  4) *i m* on swing quavers. Tempo: MM ♩ = 132.

Octave Exercises Chromatic scale, starting on G, A flat and A on 4th and 2nd strings, or C, C sharp and D on 3rd and 1st strings.
- Compass tonic to dominant only, ascending and descending.
- Tempo: MM ♩ = 120.
- Articulations (as requested by the examiner): Slap-pop quavers with percussive notes. Two versions, as notated in the *Technical Work* book.

Arpeggios
Major, major 7th and dominant 7th, root 4: all up to D, compass two octaves.
Major, major 7th and dominant 7th, root 3: all, up to A in the XIth position, compass one octave.
- Tempo: MM ♩ = 84.
- Articulation: *i m* on semiquaver notes.

Turnaround Progression *(To be played from chart)*
A 30-bar walking bass line in F major, as given in the *Technical Work* book, played as follows:
- The candidate will play the given opening passage as written, improvise for 18 bars on the given chord symbols, then play the final ii–V–I as written.
- The progression will include diminished 7th chords as passing harmonies, and appropriate use of chromatic movement and syncopation will be expected in the improvisation.

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

List A (14 marks) *One to be chosen*
BACH, J. S. J. S. Bach for Electric Bass *(With accompaniment)*
Two-Part Invention no.1, p.7; Bourree 1 ***and*** 2, p.22 (Hal Leonard HL00695643)
CORNIOLA, F. Rhythm Section Drumming Odd Time Journey – *bass part* (Musos Publications)
SIMANDL, F. Thirty Etudes for Double Bass Etude no. 25, 26, 27 or 29 (Alfred 00-K04451)
ZIMMERMAN, O. Solos for the Double Bass Player *(Accompanist required)*
Chaconne – Russell; Sonata in C Minor, 1st and 2nd movements – Handel (Schirmer GS33083)

List B (14 marks) *One to be chosen*
Bass Virtuosos ed. Mark Phillips. Birdland – Pastorius, p.18
(To be played with the original recording from the Weather Report album Heavy Weather*)*
(Cherry Lane Music/Hal Leonard HL02501108)
BROWN, R. We Get Requests – The Oscar Peterson Trio: Ray Brown's Complete Bass Lines
(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio*)*
Quiet Night of Quiet Stars, p.2; Days of Wine and Roses, p.7; D. & E., p.33 (lulu.com)

GRADE SEVEN (Continued)

List B (Continued)

CARTER, R. Ron Carter Bass Lines Stella, p.3 *(with backing track from the CD from* Jamey Aebersold Vol.15 – Payin' Dues*)* (Aebersold JA.MVB)
The Ron Carter Collection Fill in the Blank Spaces; Little Waltz (Hal Leonard HL00672331)

COOLMAN, T. The Bass Tradition
Stella by Starlight, p.56 *(played with the original recording or guitar backing)* (Aebersold JA.TC)

DES PRES, J. Muted Grooves for Bass *(With backing track)*
Mutant Groove, p.44; Copley Square, p.53 (Hal Leonard HL00696555)

GILMORE, S. 'Jam Session' Bass Lines Stompin' at the Savoy, p.29 *(with backing track from the CD from* Jamey Aebersold Vol. 34 – Jam Session*)* (Aebersold JA.MVB)

HUBBARD, J. Basslines
Come On Come Over; Dune Tune; Rag Bag; Rio Funk (Music Sales AM38795)

PASTORIUS, J. The Essential Jaco Pastorius *(Main sections, no repeats)*
Opus Pocus; Teen Town (Hal Leonard HL00690420)

PATITUCCI, J. John Patitucci
Peace and Quiet Time; Searching Finding; They Heard It Twice (Hal Leonard HL00673216)

PRESTIA, R. Sittin' In with Rocco Prestia of Tower of Power *(With backing track)*
Don't Knock It; Hip-E-Jam; There's Only So Much Oil in the Ground; What is Hip (Cherry Lane/Hal Leonard HL02500539)

Standing in the Shadows of Motown *(With backing tracks wherever possible)*
Ain't Nothing Like the Real Thing; Bernadette; Darling Dear (Hal Leonard HL00698960)

WHEELER, T. Tyrone Wheeler Bass Lines F Blues (Tootsie), p.18 *(with backing track from the CD from* Jamey Aebersold Vol.54 – Maiden Voyage*)* (Aebersold JA.MVB)

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

Bass Virtuosos ed. Mark Phillips. DMV – Claypool, p.49 *(to be played with the original recording from the Primus album* Pork Soda*)*;
Lost Without U – Miller, p.105, Bass 1 part *(to be played with the original recording from the Marcus Miller album* Marcus*)* (Cherry Lane Music/Hal Leonard HL02501108)

CLARKE, S. The Stanley Clarke Collection
Vulcan Worlds, p.85 *(played with the original recording)* (Hal Leonard HL00672307)

Classic Led Zeppelin Bass I & II The Lemon Song *(abridged examination version with main sections and 'bass fills')* (Alfred 00-GF0490)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*
Night Bird Flying (Hal Leonard HL00672397 or any authorised transcription)

LARUE, D. Dave LaRue – On the Record *(Played with the original recording)*
Sleaze Factor, p.5; Brave New World, p.52; Slice of Time, p.58 (Alfred 00-0745B)

METALLICA. ...And Justice for All – Bass Edition *(Main sections, no repeats)*
Harvester of Sorrow; One (Cherry Lane/Hal Leonard HL02506982)

RUSH. Classic Rush – Bass *(Main sections, no repeats)*
Distant Early Warning; Test for Echo (Alfred 00-0138B)
Rush – Ultimate Bass Play-Along Anthem, p.4 *(with backing track)* (Alfred 00-31868)

WOOTEN, V. The Best of Victor Wooten
Stompin' Ground (Cherry Lane/Hal Leonard HL02500317)

GRADE SEVEN (Continued)

List D (14 marks)

Free choice – One piece of at least Grade Seven standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE EIGHT

Duration: 50 minutes

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

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

Technical Work (18 marks) *From memory*

Scales Major, melodic minor, pentatonic minor and jazz minor, root 4 and 3: all, up to D. Compass two octaves.
Diminished (whole-half **and** half-whole), root 4 and 3: all, compass one octave.
Whole tone, root 4 and 3: all, compass one octave.

- Articulations (as requested by the examiner):
  1) *i m* on semiquaver notes. Tempo: MM ♩ = 92.
  2) *i m* on repeated semiquavers (four per note). Tempo: MM ♩ = 92.
  3) Alternating-*i m* **or** *a m i* (candidate's choice) on repeated triplet quavers (three per note). Tempo: MM ♩ = 120.
  4) *i m* on swing quavers. Tempo: MM ♩ = 144.

Octave Exercises Chromatic scale, starting on G, A flat and A on 4th and 2nd strings, or C, C sharp and D on 3rd and 1st strings.

- Compass tonic to dominant only, ascending and descending.
- Tempo: MM ♩ = 132.
- Articulations (as requested by the examiner): Slap-pop quavers with percussive notes. Three versions, as notated in the *Technical Work* book.

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

- Root 4, compass two octaves **or** root 3, compass one octave.
- Tempo: MM ♩ = 92.
- Articulation: *i m* on semiquaver notes.

GRADE EIGHT (Continued)

Notes on Lists

- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).

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

BACH, J. S. J. S. Bach for Electric Bass
Presto, p.27; Tempo di Bourree, p.37 (Hal Leonard HL00695643)
Six Suites for Solo Violoncello, BWV 1007–1012
Courante from Suite no.3 *(with repeats)* (Bärenreiter Verlag BA00320)

HUBBARD, J. Basslines Chromatic Fantasy – Bach (Music Sales AM38795)

PASTORIUS, J. The Essential Jaco Pastorius Chromatic Fantasy – Bach (Hal Leonard HL00690420)

SIMANDL, F. Thirty Etudes for Double Bass Etude no. 28 or 30 (Alfred 00-K04451)

ZIMMERMAN, O. Solos for the Double Bass Player *(Accompanist required)*
Andante (from Concerto no.2) – Bottesini; Introduction and Tarantelle – Franchi
(Schirmer GS33083)

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

Bass Virtuosos ed. Mark Phillips. Hair – Graham, p.87 *(To be played with the original recording from the self-titled album* Graham Central Station*)*
(Cherry Lane Music/Hal Leonard HL02501108)

BROWN, R. We Get Requests – The Oscar Peterson Trio: Ray Brown's Complete Bass Lines
(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio*)*
My One and Only Love, p.11; The Girl from Ipanema, p.27 (lulu.com)

CARTER, R. Ron Carter Bass Lines
(With backing track from the CD from Jamey Aebersold Vol.15 – Payin' Dues*)*
What is This?, p.6; It's You, p.11; You're the Song, p.14 (Aebersold JA.MVB)
The Ron Carter Collection Blues for DP (Hal Leonard HL00672331)

CLARKE, S. The Stanley Clarke Collection
School Days, p.63 *(played with the original recording)* (Hal Leonard HL00672307)

GILMORE, S. 'Jam Session' Bass Lines
(With backing tracks from the CD from Jamey Aebersold Vol.34 – Jam Session*)*
On Green Dolphin Street, p.1; Just Friends, p.3; Star Eyes, p.15;
There is No Greater Love, p.25; Invitation, p.33 (Aebersold JA.MVB)

HUBBARD, J. Basslines Run for Cover; Silly Putty (Music Sales AM38795)

PARKER, C. The Charlie Parker Omnibook
Confirmation; An Oscar for Treadwell; Thriving from a Riff (Abersold/Atlantic)

PASTORIUS, J. The Essential Jaco Pastorius Portrait of Tracy (Hal Leonard HL00690420)

Standing in the Shadows of Motown *(With backing tracks wherever possible)*
Home Cookin'; How Long has that Evening Train Been Gone (Hal Leonard HL00698960)

GRADE EIGHT (Continued)

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

Bass Virtuosos ed. Mark Phillips. Shy Boy – Sheehan, p.155 *(to be played with the original recording from the Talas album* Sink You Teeth Into That*)*;
Sleigh Ride – Hamm, p.160, Bass 1 part *(to be played with the original recording from the album* Merry Axemus, Volume 2: More Guitars for Christmas*)*;
Terminal Beach – Hamm, p.176 (Cherry Lane Music/Hal Leonard HL02501108)

CORNIOLA, F. Rhythm Section Drumming Complex City – *bass part* (Musos Publications)

LARUE, D. Dave LaRue – On the Record *(Played with the original recording)*
Vista Grande, p.21; Runaway Train, p.46; Calcutta, p.65 (Alfred 00-0745B)

PATITUCCI, J. John Patitucci Bertha's Bop; Growing; Vaya Con Dios; Wind Spirit (Hal Leonard HL00673216)

RUSH. Classic Rush – Bass *(Main sections, no repeats)* The Trees; YYZ (Alfred 00-0138B)
Rush – Ultimate Bass Play-Along YYZ, p.42 *(with backing track)* (Alfred 00-31868)

WHEELER, T. Song for Toby
(To be played with piano accompaniment. Play written solo at bar 74. From bar 98, play written bass line while piano solos for one chorus.) (Wirripang: australiancomposers.com.au)

WOOTEN, V. The Best of Victor Wooten Amazing Grace (Cherry Lane/Hal Leonard HL02500317)

List D (14 marks)

Free choice – One piece of at least Grade Eight standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

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

- **Prerequisite:** Before entering for this examination, the candidate must successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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.
- This examination consists of four solos and General Knowledge only.
- **Note:** an alternative to this examination is the Modern Bass Performance Diploma (Perf.Dip.), details of which can be found on pages 106–107.

List A

BACH, J. S. 6 Solo Violoncello Suites, Vol. 1 – Edition for Double Bass
Suite II: Praeludium, Menuetto 1 and 2 ***and*** Gigue *with repeats – all*; *or*
Suite III: Praeludium, Bouree 1 ***and*** Bouree 2 *with repeats – all* (Edition Peters EP238B)

DITTERSDORF, K. Concerto in E Major (Double Bass/Piano)
All three movements with piano accompaniment (Schott KBB2)

DRAGONETTI, D., ed. Turetsky. Six Waltzes for Double Bass Alone *Any three*
(McGinnis & Marx M&M2255)

HANDEL, G. F. Concerto in G minor (String Bass/Piano)
All four movements with piano accompaniment (Belwin SI00137)

PAGANINI, N. Variations for One String on a theme from Rossini's 'Moses in Egypt'
(String Bass/Piano) *Introduction, Theme, and Variations 1, 2 and 3* (IMC2340)

List B

The Real Book – Bass Clef Edition (Hal Leonard HL00240226)

Jazz Arrangement *or* **Latin Arrangement:** Choose one Jazz or Latin Standard (minimum 32 bars) create an Associate-level arrangement which includes the following:

1. Introduction
2. 1× melody
3. 1× walkline
4. 1× solo
5. 1× chordal solo
6. 1× melody, with embellishments
7. Coda.

A copy of the arrangement, signed by the candidate, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

Bass Virtuosos ed. Mark Phillips. Funk Me Tender – Coven, p.70 *(to be played with the original recording from the Randy Coven album* Funk Me Tender*)*;
Goodbye Pork Pie Hat – Mingus, p.77, tenor electric bass part *(to be played with the original recording from the Stanley Clarke album* If This Bass Could Only Talk*)*;
Me and My Bass Guitar – Wooten, p.116 *(to be played with the original recording from the Victor Wooten album* A Show of Hands*)*;
NV43345 – Sheehan, p.135;
Tree – Coven, p.179 *(to be played with the original recording from the Randy Coven album* Funk Me Tender*)* (Cherry Lane Music/Hal Leonard HL02501108)

BROWN, R. We Get Requests – The Oscar Peterson Trio: Ray Brown's Complete Bass Lines
(To be played with the original Verve recording We Get Requests – The Oscar Peterson Trio*)*
You Look Good to Me, p.21 ***and*** Goodbye J.D., p.41 – *both as one work* (lulu.com)

CARTER, R. Ron Carter Bass Lines
(With backing track from the CD from Jamey Aebersold Vol.15 – Payin' Dues*)*
Another Yew (fast version, crotchet = 284), p.8; April, p.17; Share a Key, p.22 (Aebersold JA.MVB)

GILMORE, S. 'Jam Session' Bass Lines
(With backing tracks from the CD from Jamey Aebersold Vol.34 – Jam Session*)*
My Secret Love, p.8; You Stepped Out of a Dream, p.12; Without a Song, p.20 (Aebersold JA.MVB)

LARUE, D. Dave LaRue – On the Record
Collateral Damage, p.12 *(with the original recording)*;
Kat Food, p.28 *(with the original recording)*;
Juanita, p.37 *(with Bass Two accompaniment)* (Alfred 00-0745B)

PASTORIUS, J. A Portrait of Jaco – The Solos Collection
Continuum; Donna Lee; Havona; (Used to Be a) Cha Cha (Hal Leonard HL00660114)

WOOTEN, V. The Best of Victor Wooten
Classical Thump; Norwegian Wood; A Show of Hands; The Vision (Cherry Lane/Hal Leonard HL02500317)

List D

Free choice – One piece of at least Associate standard. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

General Knowledge *See page 32*

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 successfully complete Grade Five ANZCA Theory. Prerequisite details must be included with the entry. 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 four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
6. Examination time: 60 minutes; actual performance time must be at least 45 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.

• **Note:** an alternative to this examination is the Modern Bass Advanced Performance Diploma (Adv.Perf.Dip.), details of which can be found on pages 106–107.

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 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 ANZCA.
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. At least one Licentiate-standard piece must be performed completely solo or with minimal backing.
7. The candidate must be seen to be the principal performer at all times.
8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
9. 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.
10. Programme time: at least 90 minutes, including an interval and/or associate artist performance; the candidate must perform for at least 60 minutes in total.
11. All pieces must be performed from memory.
12. Knowledge of public performance procedure and professional concert dress will be expected.
13. Candidates who do not pass this examination may not re-enter within a 12-month period.

TEACHING CERTIFICATE AND DIPLOMAS

ANZCA is thrilled to announce the launch of its innovative, digitally submitted Teaching qualifications – now available to aspiring music educators worldwide.

Whether you're looking to deepen your expertise or elevate your career, the Teaching Certificate, Associate Teaching Diploma and Licentiate Teaching Diploma are the perfect way to take your teaching to the next level.

Replacing the previous diplomas (ATDA and LTDA), these exciting new programmes offer greater flexibility, modern approaches, and a chance to shine in the world of music education.

Three levels are offered:

Teaching Certificate (T.Cert.A.)

- Recommended minimum age: 16

Prerequisites:

- ANZCA Modern Bass **or** Modern Bass Performance **or** Modern Bass Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Two (Pass or higher)

Associate Teaching Diploma (A.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Modern Bass **or** Modern Bass Performance **or** Modern Bass Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Licentiate Teaching Diploma (L.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Modern Bass **or** Modern Bass Performance **or** Modern Bass Go! Grade Eight (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Full details and requirements of all levels are available in the ANZCA Teaching Certificate and Diplomas syllabus, and from the ANZCA website (anzca.com.au).

Mandolin Performance
and
Video Exam Options
Mandolin Performance (Video)
ANZCA Go! Mandolin (Video)

MANDOLIN PERFORMANCE

Performance Syllabus exams require the performance of four pieces only at all levels, using repertoire chosen from the Mandolin syllabus.

Overall

1. The Performance examination format covers **Preliminary to Grade Eight, Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.).
2. For **Preliminary to Grade Eight,** each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
3. The **Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.) consist of **four (4)** pieces and **programme notes** only.
4. There are **no** theory requisites or prerequisites at any level.
5. Performance exam times: Preliminary and Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diplomas – 60 minutes.
   - These are times allocated for each exam level, **not** required playing times.
   - Advanced Performance Diploma (Adv.Perf.Dip.) required playing time: 40–45 minutes.
6. To enter for a Performance exam, go to the **Exam Entry** page of the ANZCA website, or use a written entry form.
   - For written forms, write 'Mandolin Performance' in the Instrument box.
   - For Performance Diplomas, write 'Perf.Dip.' or 'Adv.Perf.Dip.' in the Grade box.

Programme Requirements

7. List pieces must be chosen as follows:

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

   Grade Four to Grade Eight: One piece each must be chosen from Lists A, B, C and D of the standard Mandolin grades. The given *Free Choice* options also apply.

   Performance Diplomas: As for previous grades, but pieces must be chosen as follows:
   - **Performance Diploma** as per Associate Performer.
   - **Advanced Performance Diploma** as per Licentiate Performer.

   For **Grade Eight and Diplomas,** the programme of pieces must be included with the entry.

8. **Performance Diplomas**
   Candidates will be assessed on their ability to demonstrate through their performance:
   - A sound and proficient technique which facilitates the execution of the repertoire.
   - An understanding of the structure and content of each work.
   - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
   - Awareness of the correct style or character appropriate to the period or genre.
   - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

Continued

Candidates must prepare concise but detailed **programme notes,** as would be expected at a public concert/recital, 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 must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

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. For grade exams, 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, presentation, and confidence in performance.

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

MANDOLIN PERFORMANCE (VIDEO)

Video Mandolin Performance examinations are also available, using the Performance format described previously.

Format

- The examination is assessed from a video recording of the candidate's performance.
- **The recording must include all four pieces in <u>one continuous take</u>, with no breaks or edits.**

See **Important Information** *on the following page for details of recording and entry processes.*

ANZCA GO! MANDOLIN (VIDEO)

ANZCA Go! is a video-only format providing an incremental approach to **Performance** exams. Mandolin Go! uses the Performance format described previously, with the following variations:

Format

- Each of the four pieces is recorded and uploaded separately.
- Videos can be uploaded at any time, but all four pieces **must** be submitted within a 12-month period from the date of entry.
- Teachers and candidates receive feedback after each video has been uploaded, including a mark out of 25 for each piece. The overall exam report and a digital certificate are issued after the fourth piece is assessed.
- ANZCA Go! is available for Preliminary through to Grade Eight.

Note: Pieces are assessed using the same high standards as the other Performance formats.

See **Important Information** *below for details of recording and entry processes.*

IMPORTANT INFORMATION FOR VIDEO EXAM FORMATS

Content and Recordings

- Make sure you fully understand the **Performance Syllabus** requirements (pp.138–139) before proceeding with Mandolin Performance (Video) or ANZCA Go!
- For all Video exam formats, recordings should be made at a resolution of 720p or 1080p. Higher resolutions create larger files which can be difficult to upload.
- At the start of the video, the candidate must look directly at the camera and identify themselves. Each piece must also be introduced by title.
- Ensure the sound quality is as clear as possible, without background noise, and the camera angle adheres to the guidelines given in the document *ANZCA Video Examinations Recording Information,* available from Support>Video Exams Info on the ANZCA website.

Entry

- All Video formats must be enrolled for through the **Exam Entry** portal on the ANZCA website.
- All Video formats can be entered for at any time throughout the year.
- **For all Video formats, do not enrol until you have a video ready to upload.**

Mandolin

Mandolin Syllabus

This graded examination system for Mandolin has been created and developed by Robert Schulz (LGSM, B.Mus.Ed.) and Darryl Barron (Ad.Cert, B.Mus.Perf., B.Teach., A,Dip.A., LTCL, FTCL), with additional contributions by Michelle Nelson and Joan Harris, and ongoing development by Darryl Barron.

The material used in the Lists is an appealing combination of Baroque and 20th/21st century repertoire, with a smaller amount of 19th century material included. Technical Work requirements are given at the start of each grade, and are notated in the *ANZCA Mandolin Technical Work* book.

The syllabus Lists contain a number of works and albums from European publishers, which may need to be ordered from overseas. This reflects the historic situation of the mandolin being well established in Italy, Germany and Holland for many years before becoming popular outside of Europe. The publishers included can be found online, and material not readily available in local music stores can easily be ordered via the internet.

This syllabus now includes a dedicated ANZCA Mandolin grade book series, written by Darryl Barron. Each book contains a range of material from which a complete exam programme can be chosen, and most pieces include guitar accompaniment. For more information on available levels, visit the ANZCA website (anzca.com.au) or contact the office.

From Grade Four, the List D requirement can be an orchestral excerpt. This is in recognition of the mandolin's rich history as a solo instrument in both the concerto and concerto grosso forms. It is not intended that students purchase whole orchestral scores to find one portion of a solo part. Where this material is not available through either a teacher or tertiary music library, the sourcing of it may be assisted by FAME (Federation of Australasian Mandolin Ensembles), an umbrella organisation that oversees the development and promotion of mandolin and mandolin-based ensemble playing in the Australasian region.

FAME has a local representative in each Australian state, and also for the North and South Islands of New Zealand. These people can be emailed via the FAME website, http://www.fame.asn.au .

Preface by Michelle Nelson, B.Mus.(Hons.)(Melb.), L.Mus.A., A.Mus.A., A.Dip.A.

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Preliminary & Grade One**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: G, D and A.

Arpeggios Major: G, D and A.

- To be played all downstrokes, compass one octave, ascending and descending.
- Tempo: MM ♩ = 60.

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One The Streets of Laredo; A Major and the Three Sharp Wager – Barron; Aura Lee; Silent Night – Gruber (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin
Love Me Tender, p.5 *(student part)* (Hal Leonard HL00695865)

MAIR, M. The Complete Mandolinist Study ADG Strings – de Beriot, p.20 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Bow Tie, p.2 (Boosey & Hawkes M060127618)

REPKE, E. Schule für Mandoline Book 3 no. 114 Spielstück, p.11
(Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. The Beginner's Way to the Mandolin Lightly Row, p.18 *(Mandolin 1 part only)*
(Astute Music am514-89)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1
no. 166 Ungarisches Lied, p.46 *(with Mandolin 2 accompaniment)*
(Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. 65 Easy Tunes for Mandolin no. 7 or 8 (Astute Music am514-27)

WILDEN-HÜSGEN, M. Mandolinen-Schule Study no. 60 ***and*** 61 – *both*, p.33; Study no. 87, p.45; Study no. 100, p.51 (Schott ED 7268)

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One
Ode to Joy – Beethoven; La Folia; Scarborough Fair; Au Clair de la Lune (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin
Where Have All the Flowers Gone?, p.8 *(student part)* (Hal Leonard HL00695865)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Angelica – Anonymous, p.1 (Breitkopf and Härtel BR.DV-32125)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Gone to Kingston, p.2; Oboe Tune, p.3 (Boosey & Hawkes M060127618)

SCHULZ, R. The Beginner's Way to the Mandolin Fais Do Do, p.19 *(Mandolin 1 part only)*
(Astute Music am514-89)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1 nos. 56 ***and*** 57 Zwei Melodien, p.22
(Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. 65 Easy Tunes for Mandolin no. 13 or 18 (Astute Music am514-27)

PRELIMINARY (Continued)

List B (Continued)

TOBER-VOGT, E. Leichte Solostücke für Mandoline
Menuett – Mozart, p.6; Tanz und Nachtanz – Pretorius, p.4 (Vogt & Fritz VF2020)

WILDEN-HÜSGEN, M. Mandolinen-Schule Tanz um 1600, p.36; Winter Ade, p.41
(Schott ED 7268)

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One
Amazing Grace; Botany Bay; Jingle Bells; Dennis Murphy's Polka (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin *(Student parts)*
Every Breath You Take, p.6; Puff, the Magic Dragon, p.4 (Hal Leonard HL00695865)

KALBERER, I. Folk Music Matrosentanz, p.3; Turkey in the Straw, p.11 (Vogt & Fritz VF3019)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
March of the Toy Soldiers, p.4 (Boosey & Hawkes M060127618)

REPKE, E. Schule für Mandoline Book 3 no. 115 Die Leiter Hat Sprossen, p.12
(Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. The Beginner's Way to the Mandolin Jingle Bells, p.34 *(Mandolin 1 part only)*
(Astute Music am514-89)

SCHULZ, R. Mandolin Tutor Kookaburra Sits in an Old Gum Tree, p.6; German Folksong, p.7;
Waltzing Matilda, p.8 (Schulzwerke)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1 no. 55 Ein Schussel Und Ein Hafelein, p.21
(Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. 65 Easy Tunes for Mandolin no. 6, 9, 10, 11 or 12 (Astute Music am514-27)

STRAUSS, M. Musikalisches Bilderbuch für Zwei Mandolinen
Der Dicke Kaiser *(with Mandolin 2 accompaniment)* (Vogt & Fritz VF2028)

or

Free choice – One piece of at least Preliminary standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE ONE

Duration: 15 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Preliminary & Grade One**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: G, compass two octaves; D, compass one and a half octaves (to A).
Melodic minor: A, compass two octaves.

Arpeggios Major: G, compass two octaves; D, compass one and a half octaves (to A).
Minor: A, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 60.

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One Chicken on a Fence Post; Vivaldi's Mandolin Takes a Spin – Barron; Double Trouble – Barron; The Glide Stroke Goes Baroque – Barron (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin
Let It Be, p.12 *(student part)* (Hal Leonard HL00695865)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Moderato (from Fünf leichte Stücke) – Repke, p.7 (Breitkopf and Härtel BR.DV-32125)

MAIR, M. The Complete Mandolinist Notes on All 4 Strings – de Beriot, p.21 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Ups and Downs, p.4 (Boosey & Hawkes M060127618)

REPKE, E. Schule für Mandoline Book 3 no. 116 Etude, p.12; no. 122 Etude, p.15; no. 126 Etude, p.16 (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. The Beginner's Way to the Mandolin
Twinkle Twinkle Variations, p.59 – Theme and Variation One only (Astute Music am514-89)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1 no. 178 Terzen, p.51; no. 179 Quarten, p.51; no. 180 Quinten, p.52 (Friedrich Hofmeister Leipzig 8053)

STRAUSS, M. Musikalisches Bilderbuch für Zwei Mandolinen
Der Drachen *(with Mandolin 2 accompaniment)* (Vogt & Fritz VF2028)

THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo The Playing Princess, p.5 (Verlag Hubertus Nogatz K&N 1174)

TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 1 ***and*** 1a – *both* (Vogt & Fritz VF13)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Alternate Syncopations, p.23; Glide Stroke Etude, p.26 (Hal Leonard HL00125040)

WILDEN-HÜSGEN, M. Mandolinen-Schule Study no. 165, p.84 (Schott ED 7268)

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One
In the Hall of the Mountain King – Grieg; Greensleeves;
Guten Abend, Gute Nacht (Cradle Song) – Brahms; Bourrée (from Water Music) – Handel (ANZCA)

GRADE ONE (Continued)

List B (Continued)

CALACE, R. Four Little Dances for Mandolin and Guitar ed. A. Stephens.
(With guitar accompaniment) Primo Premio (Valzer) Op.13 no.2, p.4 (Astute Music am514-22)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin
South Wind (Celtic Air solo), p.20 (Hal Leonard HL00695865)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Rasch – Anonymous, p.3 (Breitkopf and Härtel BR.DV-32125)

FOUCHETTI, P. Sechs Serenaden Allemande *(from Serenade no. 2)* (Trekel DKM 17a)

Hal Leonard Play-Along Vol.4 – J. S. Bach *(With backing track)* Bourree in E minor, p.2
(Hal Leonard HL00702520)

MAIR, M. The Complete Mandolinist Nonesuch, p.18; Melody in C – Christofaro, p.20;
Down-Up Picking – Spohr, p.21 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Fancy That, p.6 (Boosey & Hawkes M060127618)

REPKE, E. Schule für Mandoline Book 3
no. 121 Bin Aus Und Ein Ganga, p.14 *(with Mandolin 2 accompaniment)*;
no. 123, Duetscher Tanz, p.15 *(with guitar accompaniment)*
(Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. The Beginner's Way to the Mandolin Minuet – Bach, p.62 *(Mandolin 1 part only)*
(Astute Music am514-89)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1 no. 91 Lied der Jungen Naturforscher, p.30
(with Mandolin 2 accompaniment) (Friedrich Hofmeister Leipzig 8053)

STRAUSS, M. Musikalisches Bilderbuch für Zwei Mandolinen
Kleines Praludium *(with Mandolin 2 accompaniment)* (Vogt & Fritz VF2028)

TOBER-VOGT, E. Leichte Solostücke für Mandoline Balletto – Garsi, p.4; Cotillon – Baton, p.5;
Fair, if you expect admiring – Campion, p.3 (Vogt & Fritz VF2020)

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

BARRON, D. ANZCA Mandolin – Preliminary & Grade One Waltzing Matilda; Devil's Dream;
The Last Rose of Summer; When the Saints Go Marching In (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method – Easy Songs for Mandolin Maggie May, p.9
(Hal Leonard HL00695865)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Allegro (from Fünf leichte Stücke) – Repke, p.6 (Breitkopf and Härtel BR.DV-32125)

Hal Leonard Play-Along Vol.9 – Rock Hits *(With backing track)*
Copperhead Road, p.20 (Hal Leonard HL00119367)
Vol.10 – Songs for Beginners *(With backing track)*
Amazing Grace, p.4; Over the Waterfall, p.14 (HL00156776)

KÄLBERER, I. Folk Music Old Molly Hare, p.3; Dill Pickle Rag, p.7 (Vogt & Fritz VF3019)

MAIR, M. The Complete Mandolinist Black Jack Navy, p.18; Angelina Baker, p.30
(Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Bike Blues, p.3; Scottisch, p.5 (Boosey & Hawkes M060127618)

REPKE, E. Schule für Mandoline Book 3 *(With guitar accompaniment)*
no. 129, Ich Bin Die Frau Hummel, p.17 (Friedrich Hofmeister Musikverlag HF.T-4145)

GRADE ONE (Continued)

List C (Continued)

SCHULZ, R. The Beginner's Way to the Mandolin The First Noël, p.61 *(Mandolin 1 part only)* (Astute Music am514-89)

SOCHA, W. Die Neue Mandolinen Schule Vol. 1 Study no. 124, p.36; Study no. 132, p.38; Study no. 164 Unsre Heimat, p.44 (Friedrich Hofmeister Leipzig 8053)

STEPHENS, A. 65 Easy Tunes for Mandolin nos. 23, 27, 28, 29, 30 and 31 – *any* ***two*** (Astute Music am514-27)

STRAUSS, M. Musikalisches Bilderbuch für Zwei Mandolinen Schneeflocken *(with Mandolin 2 accompaniment)* (Vogt & Fritz VF2028)

THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo Butterfly on Tour, p.2 (Verlag Hubertus Nogatz K&N 1174)

TOBER-VOGT, E. Leichte Solostücke für Mandoline Bourree – Tober-Vogt, p.5 (Vogt & Fritz VF2020)

WATTERS, A. New Solos for Classical Mandolin
Road to Inverness, p.7; Johann and Jethro, p.10 (Hal Leonard HL00290988)

or

Free choice – One piece of at least Grade One standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Grade Two**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: F, compass one octave; G and A, compass two octaves.
Melodic minor: D, compass one and a half octaves (to A).

Arpeggios Major: F, compass of a 10th (to A); G and A, compass two octaves.
Minor: D, compass one and a half octaves (to A).

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 72.

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

BARRON, D. ANZCA Mandolin – Grade Two Ludwig's Shindig – Barron; Tremolo for Those We Know – Barron; The Glide Stroke and the Ol' Datsun's Choke – Barron; Alternate Picking (Weather Permitting) – Barron (ANZCA)

GRADE TWO (Continued)

List A (Continued)

BAST, W. 20 Etüden für Mandoline Etüden no. 2, p.7 (Hausmusik-Verlag Rö1008)

DELGROSSO, R. Hal Leonard Mandolin Method Book 1
Rakes of Mallow, p.43 (Hal Leonard HL00699296)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Etüde (from Fünf leichte Stücke) – Repke, p.10;
Allegro Moderato (from Drei Stücke) – Ritter, p.13;
Moderato (from Acht technische Studien) – Socha, p.16 (Breitkopf and Härtel BR.DV-32125)

MAIR, M. The Complete Mandolinist Exercise 4 – Wichtl, p.24 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Fly Away, p.8 (Boosey & Hawkes M060127618)

Odell Method for the Mandolin, Book 1
Study no. 15 'Tempo di Valse for Tremolo', p.40 (Zen-On Music)

RANIERI, S. L'Art de la Mandoline, Book 2
no. 8 Allegro ***and*** no. 9 Allegro, p.8 – *both* (Cranz A.C. 45463)

REPKE, E. Schule für Mandoline Book 3
no. 162 Leicht Bewegt, p.29 *(tremolo on all strings)* (Friedrich Hofmeister Musikverlag HF.T-4145)

SCHULZ, R. Mandolin Tutor
Going Gently, p.39; no. 1, 2 or 3 of Three Short Tremolo Studies, p.20 (Schulzwerke)

THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo
Little Waltz, p.4; Sad Mood, p.6; Flowing, p.7 (Verlag Hubertus Nogatz K&N 1174)

TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 2 or 3 (Vogt & Fritz VF13)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Double Stop Etude, p.43; Reverse Picking Etude, p.28 (Hal Leonard HL00125040)

WÖLKI, K. Schule für Mandoline Book 2
no. 50 Harfen-Studie, p.57; no. 60 Studie p.65; no.64 Studie, p.69 (Apollo Verlag AV2301M)

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

BARRON, D. ANZCA Mandolin – Grade Two Für Elise: Bagatelle in D Minor – Beethoven;
Minuet in G Major (from *Notebook for Anna Magdalena Bach*);
The Skaters' Waltz – Waldteufel; William Tell Overture – Rossini (ANZCA)

CALACE, R. Four Easy Waltzes for Solo Mandolin ed. A. Stephens *(With guitar accompaniment)*
Amadeo, Op.1, p.2; Soireé d'éte, Op.2, p.4; L'Appassionato, Op.3, p.6; Oreste, Op.4, p.8
(Astute Music am514-09)
The Selected Works of Raffaele Calace, Vol. 1 *(With guitar accompaniment)*
Quanno 'e Suldate Passano, Op.23 (Suiseisha Music Publishers 669210)

DELGROSSO, R. Hal Leonard Mandolin Method Book 1 Fanny Poer, p.42 (Hal Leonard HL00699296)
Hal Leonard Mandolin Method – Easy Songs for Mandolin
Musette (Duet), p.34 *(student part)* (HL00695865)

Hal Leonard Play-Along Vol.4 – J. S. Bach *(With backing track)*
Minuet in G, p.10; Musette in D major, p.12 (Hal Leonard HL00702520)

MAIR, M. The Complete Mandolinist Exercise – Leopold Mozart, p.26 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
Enchanted Castle, p.11 (Boosey & Hawkes M060127618)

GRADE TWO (Continued)

List B (Continued)

TOBER-VOGT, E. Leichte Solostücke für Mandoline Bourree – Anonymous, p.9; Menuett eines Tanzmeisters – Anonymous, p.11 (Vogt & Fritz VF2020)
WILDEN-HÜSGEN, M. Mandolinen-Schule Largo – Cecere, p.110 (Schott ED 7268)
WÖLKI, K. Schule für Mandoline Book 2 no. 45 Chaconne, p.52 (Apollo Verlag AV2301M)

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

BARRON, D. ANZCA Mandolin – Grade Two It's a Long Way to Tipperary – Judge & Williams; The Star of Munster; Star of the County Down; Angels We Have Heard on High (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method, Book 1
Campbell's Farewell to Red Gap, p.48; Gallopede, p.36 (Hal Leonard HL00699296)
Hal Leonard Mandolin Method – Easy Songs for Mandolin
Tennessee Waltz, p.24 *(student part)* (HL00695865)
FOUCHETTI, P. Sechs Serenaden Serenade no. 2, 1st movement, pp.3–4 (Trekel DKM 17a)
Hal Leonard Play-Along Vol.3 – Pop Hits *(With backing track)*
Brown Eyed Girl, p.2; Mrs Robinson, p.12; Stand by Me, p.18; Tears in Heaven, p.25; You Can't Hurry Love, p.28 (Hal Leonard HL00702519)
Vol.6 – Rock Hits *(With backing track)* Sunny Came Home, p.47 (HL00119367)
Vol.8 – Mandolin Favourites *(With backing track)*
Arrivederci Roma, p.4; The Godfather (Love Theme), p.6 (HL00119494)
Vol.10 – Songs for Beginners *(With backing track)*
Devil's Dream, p.8; Frosty Morning, p.12; Short'nin' Bread, p.16 (HL00156776)
KÄLBERER, I. Folk Music Torfstechertanz, p.14 (Vogt & Fritz VF3019)
MAIR, M. The Complete Mandolinist
Archie Menzie's Reel *(no repeats)*, p.30 (Mel Bay MB21156BCD)
NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)*
A Simple Song, p.10 (Boosey & Hawkes M060127618)
STEPHENS, A. 65 Easy Tunes for Mandolin
nos. 51 and 52, 55 and 56 ***or*** 61 and 62 – *choose one pair* (Astute Music am514-27)
TOBER-VOGT, E. Leichte Solostücke für Mandoline
Kleines Nocturne, p.12; Rhythmicon, p.12; Tanz – Tober-Vogt, p.10 (Vogt & Fritz VF2020)
WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Freedom Dance, p.40; Simple Gifts, p.143 (Hal Leonard HL00125040)
New Solos for Classical Mandolin Scottish Bells, p.2; The Story of the Rest, p.4 (HL00290988)
WILDEN-HÜSGEN, M. Mandolinen-Schule Allegro – Mancinelli, p.104 (Schott ED 7268)
WÖLKI, K. Schule für Mandoline Book 2
no. 57 Mudder Witsch, p.62 *(with Mandolin 2 accompaniment)* (Apollo Verlag AV2301M)

or

Free choice – One piece of at least Grade Two standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE THREE

Duration: 20 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Grade Three**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (20 marks) *From memory*

Scales Major: C and E. Melodic minor: G and E. Compass two octaves. MM ♩= 80.

Arpeggios Major: C and E. Minor: G and E. Compass two octaves. MM ♩= 69.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.

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

BARRON, D. ANZCA Mandolin – Grade Three
Glide, Glide Then Up, Ohhh! A Spilt Coffee Cup – Barron;
G Melodic Minor and the Great Tram Car Diner – Barron;
Lesson 26 'Allegro Giusto' – Munier; Exercise no.50 'Andante' – Calace (ANZCA)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Andantino (from Acht Geläufigkeitsübungen) – Branzoli, p.25 (Breitkopf and Härtel BR.DV-32125)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 3 or 4
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Dexterity Exercise in G Major – Wohlfahrt, p.44;
Exercise in E Major, p.54; Exercise in G Minor, p.63 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)* Carthorse Rag, p.14
(Boosey & Hawkes M060127618)

Odell Method for the Mandolin, Book 1 Study no. 42 in Tremolo, p.56 (Zen-On Music)

POWROZNIAK, J. 12 Etüden für Mandoline Etude 8 – Polnisch, p.10
(Friedrich Hofmeister Musikverlag HF.FH-6109)

STRAUSS, M. Aphorismen Huckleberry Walk, p.2 (Vogt & Fritz VF3005)

TRÖSTER, G. Technique on Eight Strings, Vol. 1
Study no. 6 or 8 *(for alternate stroking, one variation only 1, 2, 3 or 4)*, p.8 or 10;
Study no. 11, p.13 (Vogt & Fritz VF13)

WATTERS, A. New Solos for Classical Mandolin Downglide, p.28; Tito's Lament, p.60
(Hal Leonard HL00290988)

WILDEN-HÜSGEN, M. Technische Studien für Mandoline Studie no. 126, p.28 (Vogt & Fritz VF10)

WÖLKI, K. Mandoline allein – Studien + Spielstücke Studie no. 6 in D dur, p.8
(Apollo Verlag AV2389M)

15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel. Haunted, p.20
(Astute Music am514-32)

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

BARRON, D. ANZCA Mandolin – Grade Three Excerpt from 'Eine Kleine Nachtmusik' – Mozart;
Minuetto Pietoso – Leone; Allegro (from Concerto for Solo Mandolin, 3rd mvt.) – Vivaldi;
Swan Theme (from *Swan Lake*) – Tchaikovsky (ANZCA)

FOUCHETTI, P. Sechs Serenaden Serenade no. 4, 1st movement, pp.8–9 (Trekel DKM 17a)

Hal Leonard Play-Along Vol.4 – J. S. Bach *(With backing track)*
Jesu, Joy of Man's Desiring, p.8; Sleepers, Awake, p.14 (Hal Leonard HL00702520)

GRADE THREE (Continued)

List B (Continued)

MAIR, M. The Complete Mandolinist Exercise in E Major – Branzoli, p.56 (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)* The Huntsman, p.12 (Boosey & Hawkes M060127618)

RANIERI, S. L'Art de la Mandoline, Book 2 no. 15 Allegro Pastorale – Rossini, p.10 (Cranz A.C. 45463)

SCARLATTI, D. Sonaten g-Moll (K.88) und d-Moll (K.89)
Sonate in d-Moll, 3rd movement *(no ornamentation required)* (Vogt & Fritz VF4046)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Allegro Moderato, p.46 (Hal Leonard HL00125040)

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

BARRON, D. ANZCA Mandolin – Grade Three Morrison's Jig; East Tennessee Blues – Bowman; The Mando Blues and Those Old Scruffy Shoes – Barron; In Memory of Coleman – Reavy (ANZCA)

DELGROSSO, R. Hal Leonard Mandolin Method, Book 1
The Gentle Maiden Waltz, p.57; Wedding Tarantella, p.54 (Hal Leonard HL00699296)

Hal Leonard Play-Along Vol.1 – Bluegrass *(With backing track)* Billy in the Low Ground, p.7 (Hal Leonard HL00702517)
Vol.3 – Pop Hits *(With backing track)* I Shot the Sheriff, p.6; Superstition, p.22 (HL00702519)
Vol.6 – Rock Hits *(With backing track)* Ho Hey, p.32; Losing My Religion, p.15 (HL00119367)
Vol.7 – Italian Classics *(With backing track)* Santa Lucia, p.20; Tarantella, p.23 (HL00119368)
Vol.8 – Mandolin Favourites *(With backing track)*
Never on a Sunday, p.8; Somewhere, My Love, p.12; That's Amore, p.16 (HL00119494)
Vol.10 – Songs for Beginners *(With backing track)* Cripple Creek, p.6; Stone's Rag, p.18 (HL00156776)

KÄLBERER, I. Folk Music Stone's Rag, p.8; Blackberry Blossom, p.16 (Vogt & Fritz VF3019)

MAIR, M. The Complete Mandolinist
Valse – Ranieri, p.112 *(Mandolin 1, with given accompaniment)* (Mel Bay MB21156BCD)

NORTON, C. Microjazz for Mandolin *(With guitar accompaniment)* Wind Up, p.12 (Boosey & Hawkes M060127618)

SCHULZ, R. Mandolin Tutor Mountain Pasture, p.40 (Schulzwerke)

SOCHA, W. Die Neue Mandolinen Schule Vol. 2 Rondo – Pleyel, p.33 (Friedrich Hofmeister Leipzig 8054)

STEPHENS, A. Five Colourful Sketches for Mandolin and Guitar *(With guitar accompaniment)*
Red Sky, p.4; The River of the White Swan, p.8 (Astute Music am514-01)
Six Adventures for Solo Mandolin Riff Drift, p.3 (am514-16)
65 Easy Tunes for Mandolin Grandfather's Clock (am514-27)

VOGT, G. Internationale Leider und Tänze
Danza Mora – Kaps, p.2; Down by the Riverside, p.2 (Vogt & Fritz VF3030)
Mandolinenspiel leicht gemacht, Band 2
Geh' nicht zum Feste, Grisha, p.14; Tarantella, p.20 (Trekel)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Lullaby for Greta, p.59 (Hal Leonard HL00125040)

or

GRADE THREE (Continued)

List C (Continued)

Free choice – One piece of at least Grade Three standard from any source may be chosen for List C.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FOUR

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Grade Four**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: A flat, E flat and C (starting on 1st finger). Melodic minor: D and C. Chromatic: starting on open G. Compass two octaves.

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

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 88.

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

BARRON, D. ANZCA Mandolin – Grade Four Excerpt from Exercise no.75 'Andante' – Calace; Dramatic Chromatic – Barron; Excerpt from Exercise no.89 'Larghetto' – Calace; Lesson 33 'Adagio' (for Solo Mandolin) – Munier (ANZCA)

BAST, W. 20 Etüden für Mandoline Etüden nos. 4 ***and*** 5, pp.8–9 – *both as one work*; no. 13, p.13; no. 15, p.14; no. 18, p.16 (Hausmusik-Verlag Rö1008)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Animato (from Acht Geläufigkeitsübungen) – Branzoli, p.25 (Breitkopf and Härtel BR.DV-32125)

FOUCHETTI, P. Sechs Sonaten Sonata I, pp.1–3 (Trekel DKM 17b)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 13 or 14 (Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist
Exercise in C Minor, p.68; Exercise in E Flat – Branzoli, p.69 (Mel Bay MB21156BCD)

POWROZNIAK, J. 12 Etüden für Mandoline
Etude 4 – Ukrainisch, p.6; Etude 10 – Slowakisch, p.12 (Friedrich Hofmeister Musikverlag HF.FH-6109)

RANIERI, S. L'Art de la Mandoline, Book 2 no. 20 Moderato (Chromatic Passages), p.13 (Cranz A.C. 45463)

GRADE FOUR (Continued)

List A (Continued)

STRAUSS, M. Aphorismen Danza, p.4 (Vogt & Fritz VF3005)
Burlesken II Glucksdrache, p.2; Der Kleine Konig, p.5 (VF3042)
THIERGÄRTNER, J. Butterfly on Tour für Mandoline Solo Whirlwind, p.3 (Verlag Hubertus Nogatz K&N 1174)
TRÖSTER, G. Technique on Eight Strings, Vol. 1 Study no. 13, p.15 (Vogt & Fritz VF13)
WIENCK, H. 25 Studien für 1 Mandoline Studien no. 19a, p.18 (Hausmusik-Verlag Rö1009)
WÖLKI, K. Mandoline allein – Studien + Spielstücke Studie no. 22 or 26, p.24 or 28 (Apollo Verlag AV2389M)
Schule für Mandoline Book 2 no. 91 Studie, p.91 (AV2301M)
15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel.
Repeat It, p.2; Starlight, p.3; The Deep End, p.8 (Astute Music am514-32)

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

BARRON, D. ANZCA Mandolin – Grade Four Pizzicati (from *Sylvia*) – Delibes;
Excerpt from Prelude and Fugue in C Minor (BMV 847) – Bach;
Duetto à Due Mandolini – Gervasio; Sonatine in C Minor (Wo043A) – Beethoven (ANZCA)

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar *(With guitar accompaniment)*
Invention 1, p.2 (Hal Leonard HL11025309)
CALACE, R. Four Little Dances for Mandolin and Guitar ed. A. Stephens.
(With guitar accompaniment) Gaiété (Mazurka) Op.13 no.1, p.2 (Astute Music am514-22)
MAIR, M. The Complete Mandolinist Exercise in C Minor – Branzoli, p.69;
Duet in A Flat – Odell *(top part, played with given accompaniment)*, p.73 (Mel Bay MB21156BCD)
SOCHA, W. Die Neue Mandolinen Schule Vol. 3
Gavotte für Mandolin und Gitarre – Mèhul, p.58;
Sonatine für Mandolin und Gitarre – Clementi, p.34 (Friedrich Hofmeister Leipzig 8055)
STRAUSS, M. Aphorismen Traum, p.3 (Vogt & Fritz VF3005)

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

BARRON, D. ANZCA Mandolin – Grade Four Fascinating Rhythm – Gershwin;
Sergeant Early's Dream; Triplet Ripplet – Barron; Limehouse Blues – Braham (ANZCA)

DIETZE, H. Infremden Ländern Auf Safari, p.4; Stolpersteine, p.8 (Vogt & Fritz VF3016)
Hal Leonard Play-Along Vol.7 – Italian Classics *(With backing track)*
O Sole Mio, p.14; Oh Marie, p.17 (Hal Leonard HL00119368)
Vol.8 – Mandolin Favourites *(With backing track)*
Theme from *Zorba the Greek*, p.20 (HL00119494)
KÄLBERER, I. Folk Music Miko's Schwebetanz, p.13 (Vogt & Fritz VF3019)
KÄLBERER, O. Kleine Suite Nr. 1 Präludium or Tanz (Vogt & Fritz VF3011)
PILSL. Kleine Sonatine für Mandoline und Gitarre 1st or 3rd movement (Vogt & Fritz VF21)
STEPHENS, A. Six Adventures for Solo Mandolin Prelude, p.4; Contemplation, p.6;
Wadi al Gamel (Valley of the Camels), p.7; Ferris the Cat, p.8 (Astute Music am514-16)
Six Challenges for Solo Mandolin Contentment, p.2 (am514-07)
WATTERS, A. New Solos for Classical Mandolin The Big Glide, p.58 (Hal Leonard HL00290988)

GRADE FOUR (Continued)

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

BARRON, D. ANZCA Mandolin – Grade Four
Excerpts from Symphony No.7, No.8 and Das Lied Von Der Erde *(all as one list)* – Mahler;
Excerpt from Eclipse Concerto for Mandola & Zupforchester – Nelson;
Excerpt from Quartetto in Do Maggiore, Op.203 – Munier;
Excerpt from Brisbane Suite – Lalor (ANZCA)

KOK, J. B. Balalaika Souvenir (Fantasie Russe) *Mandolin 1 part, bars 1–56*
SCHWAEN, K. Drei Satze, Op. 24 Bagatelle – *mandolin 1 part, bars 1–68 (first page)*
WOLTERS, B. Türkische Suite in 5 Sätzen 1st movement – *mandolin 1 part*

or

Free choice – One piece of at least Grade Four standard may be chosen for List D. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Four standard, from any source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin – Grade Five**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: G, compass three octaves; D and F, compass two octaves.
Melodic minor: G, compass three octaves; F, compass two octaves.
Chromatic: D, compass two octaves.

Arpeggios Major: G, compass three octaves; D, compass two octaves
Minor: G, compass three octaves.
Dominant 7th on D, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 96.

Notes on Lists

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

GRADE FIVE (Continued)

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

BARRON, D. ANZCA Mandolin – Grade Five Study no.30 – Simandl;
Two-Part Tremolo Study (Lesson 265) – Calace;
Lesson no.45 'Moderato' (Triplet Study) – Ranieri;
Lesson 18 'Serenata' (for Solo Mandolin) – Munier (ANZCA)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Etüde 2 (Allegramente/Meno Mosso/Tempo Primo) (from Fünf Lagen-Etüden) – Persani, p.56;
Study no.3 'Lebhaft' (from Sieben Studien) – Hübschmann, p.89;
Study no.5 'Mäßig bewegt' (from Sieben Studien) – Hübschmann, p.89;
Study no.6 'Gemächlich, sehr graziös und zart' (from Sieben Studien) – Hübschmann, p.90
(Breitkopf and Härtel BR.DV-32125)

FOUCHETTI, P. Sechs Sonaten Sonata IV, pp.8–9 (Trekel DKM 17b)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 20 or 21
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Exercise 2 – Pettine, p.108;
Exercise in G – Wohlfahrt, p.120; Exercise in G – Pettine, p.122 (Mel Bay MB21156BCD)

MUNIER, C. Lo Scioglidita Parte IV
Prelude no. 1 – Andantino, p.14 ***and*** Prelude no. 1 – Moderato, p.15 (Trekel T6372)

POWROZNIAK, J. 12 Etüden für Mandoline Etude 5 – Polnisch, p.7; Etude 7 – Russisch, p.8;
Etude 9 – Ukrainisch, p.11; Etude 12 – Bulgarisch, p.14 (Friedrich Hofmeister Musikverlag HF.FH-6109)

RANIERI, S. L'Art de la Mandoline, Book 2
no. 36 Allegro, p.30 ***and*** no. 44 Allegro Moderato, p.35 – *both*;
no. 64 Allegro Moderato, p.50 ***and*** no.65 Allegro non Troppo, p.51 – *both*
(Cranz A.C. 45463)

STRAUSS, M. Burlesken II Roadrunner, p.6; Mandolin-Groove, p.8 (Vogt & Fritz VF3042)

TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 8 (Vogt & Fritz VF14)

WATTERS, A. New Solos for Classical Mandolin The Backward Thing – Part 4, p.23
(Hal Leonard HL00290988)

WIENCK, H. 25 Studien für 1 Mandoline Studien nos. 20 ***and*** 21, p.19 – *both as one work*;
no. 2, p.3; no. 3, p.4; no. 5, p.6 (Hausmusik-Verlag Rö1009)

WILDEN-HÜSGEN, M. Technische Studien für Mandoline Studie no. 19, p.10 or no.20, p.11
(Vogt & Fritz VF10)

WÖLKI, K. Mandoline allein – Studien + Spielstücke Studie no. 23, p.25 or 31
(Apollo Verlag AV2389M)
Schule für Mandoline Book 2 no. 86 Praludium, p.86 (AV2301M)

15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel.
Canzon, p.4; Romanza, p.5; Doce e Triste, p.10; Caprice, p.12; Duetto per Uno, p.18
(Astute Music am514-32)

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

BARRON, D. ANZCA Mandolin – Grade Five
Larghetto Grazioso (from Sonata Per Camera di Mandolin e Basso, 2nd mvt.) – Gervasio;
Variationen über eine Romanze von Herbain – Denis;
Trio in F Major (excerpt from the 1st mvt. 'Allegro') – Cauciello;
Allegro (from Sonata no.3 in G Minor, 3rd mvt.) – Leone (ANZCA)

GRADE FIVE (Continued)

List B (Continued)

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar *(With guitar accompaniment)*
Invention 3, p.8; Invention 4, p.11; Invention 10, p.29 (Hal Leonard HL11025309)

CALACE, R. Four Little Dances for Mandolin and Guitar ed. A. Stephens.
(With guitar accompaniment)
Papillons (Polka) Op.13 no.3, p.6; Jeunesse (Mazurka) Op.13 no.4, p.8 (Astute Music am514-22)
The Selected Works of Raffaele Calace, Vol. 1 *(With guitar accompaniment)*
Reverence – Gavotte and Trio, Op. 19, p.17; Soiree de Printemps, Op. 53, p.111
(Suiseisha Music Publishers 669210)
Vol. 3 Silivia (Gavotta) per Mandolin Solo, Op. 187, p.141 (669230)

CORELLI, A. Sonaten Nr. VII, Op. 5 in D moll Corrente (Vogt & Fritz VF4050)

HÄNDEL, G. F. Suite in G moll, HWV452 Allemande und Gigue (Vogt & Fritz VF4032)

RANIERI, S. L'Art de la Mandoline, Book 2 *(With Mandolin 2 accompaniment)*
no. 4 Andante, p.4; no. 70 Allegro Spiritoso, p.57 (Cranz A.C. 45463)

RIGGIERI, A. 'La Fustemberg' Variationen Nr. 10 Theme plus 2 variations of own choice
(Grenzland-Verlag Theo Hüsgen GVH KM-2018)

SCARLATTI, D. Sonata in D minor, K.89 1st or 3rd movement (Vogt & Fritz VF4046)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3
Rondo für Mandoline und Gitarre – Giuliani, p.70 (Friedrich Hofmeister Leipzig 8055)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Allegro, p.78 *(Mandolin 1 part, with Mandolin 2 accompaniment)*; Humoresque, p.146;
Romanzetta, p.83 *(with backing track)* (Hal Leonard HL00125040)

WÖLKI, K. Schule für Mandoline Book 2 no. 84 Allegro, p.84 *(with guitar accompaniment)*
(Apollo Verlag AV2301M)

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

BARRON, D. ANZCA Mandolin – Grade Five
St. James Infirmary; The Glide Stroke and the Gilded Cloak – Barron;
Medley: The Mason's Apron and Durham Rangers; Pragmatic Chromatic – Barron (ANZCA)

Hal Leonard Play-Along Vol.1 – Bluegrass *(With backing track)*
Fisher's Hornpipe, p.14; Soldier's Joy, p.28 (Hal Leonard HL00702517)
Vol.2 – Celtic *(With backing track)*
A Fig for a Kiss, p.4; The Kesh Jig, p.6; The Star of the County Down, p.16 (HL00702518)
Vol.6 – Rock Hits *(With backing track)* Back in the High Life Again, p.4;
Going to California, p.26; Iris, p.36; Maggie May, p.42 (HL00119367)
Vol.7 – Italian Classics *(With backing track)* Come Back to Sorrento, p.4; La Spagnola, p.6;
Mattinata, p.10; Veni Sul Mar, p.26 (HL00119368)

MAIR, M. The Complete Mandolinist Coverdale's Carol, p.93 (Mel Bay MB21156BCD)

MUNOZ, J. C. Estampes no. V, L'ami; no. VI, Promenade d'automne
(Grenzland-Verlag Theo Hüsgen GVH KM-2053)

PERSICHINI, B. 4 Pieces for Solo Mandolin Il Bacio (Astute Music am514-26)

RANIERI, S. L'Art de la Mandoline, Book 2 no. 73 Tempo di Polka and Trio, p.60 (Cranz A.C. 45463)

SCHULZ, R. An Irish Breakfast (Schulzwerke MG 006)
Sonatina in C 1st movement (MG 001)
2 Solo Pieces A Furious Study (MS 002)

GRADE FIVE (Continued)

List C (Continued)

STEPHENS, A. Five Colourful Sketches for Mandolin and Guitar
(With guitar accompaniment) Grey Clouds, p.2 (Astute Music am514-01)
Six Adventures for Solo Mandolin Mount Fuji, p.10 (am514-16)
Six Challenges for Solo Mandolin Idyll, p.4; Pharaoh's Dance, p.8; Mac the Dog, p.10 (am514-07)

STRAUSS, M. Aphorismen Irish Folk Song, p.6; Meditation, p.7; Milonga, p.8 (Vogt & Fritz VF3005)

Toyo Ongaku Shoin, Vol. 4 Tarantella Op. 18, p.28 – Calace (C0073 ISBN4-8114-4006-4)

WATTERS, A. New Solos for Classical Mandolin Old Joe Carr, p.42; Morning in Our Town, p.48 (Hal Leonard HL00290988)

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

BARRON, D. ANZCA Mandolin – Grade Five
Excerpt from 'Hark! Hark! He Strikes the Golden Lyre' – Handel;
Deh, Vieni Alla Finestra (Come to the Window) – Mozart;
Idillio, 'A Mio Figlio Enzo' (To my son Enzo), Op. 58 – Calace;
Excerpt from 4th mvt. of 'Quartetto in Re Maggiore', Op. 128 – Munier (ANZCA)

BAUMANN, H. Sonatina in G *Mandolin 1 part from beginning to G*

BOUCHERON, E. Impressions d'Espagne Bolero – *mandolin 1 part from A to B*
(L'Orchestre A Plectre C Schneider editeur 17 rue Saulnier - 75009 Paris)

BRESGEN, C. Tanzstück für Zupforchester *Mandolin 1 part complete*
(Musik Verlag Hans Gerig, Köln HG 540)

SCHWAEN, K. Tanzstück *Mandolin 1 part complete* (Polyphon Verlag, Köln P404)

or

Free choice – One piece of at least Grade Five standard may be chosen for List D. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Five standard, from any source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SIX

Duration: 30 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major: A, compass three octaves; E and F sharp, compass two octaves.
Melodic minor: A, compass three octaves; F sharp, compass two octaves.
D major in 3rds (root at bottom), compass one octave.
D and A major in octaves, compass one octave.
Chromatic: G, compass three octaves.

Arpeggios Major: A, compass three octaves; E compass two octaves.
Minor: A, compass three octaves.
Dominant 7th on E, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 104.

Notes on Lists

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

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

BAST, W. 20 Etüden für Mandoline Etüden nos. 8 ***and*** 9, pp.10–11 – *both as one work*
(Hausmusik-Verlag Rö1008)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Etüde – Winter, p.22; Study no.7 'Ruhig' (from Sieben Studien) – Hübschmann, p.91
(Breitkopf and Härtel BR.DV-32125)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 29
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Exercise 1 – Wohlfahrt, p.140; Exercise 5 – Leclair, p.142; Four-String Arpeggio Exercise, p.146; Three-String Arpeggios – Pettine, p.148
(Mel Bay MB21156BCD)

MUNIER, C. Lo Scioglidita Parte III Preludio in F Sharp Minor, p.23 (Trekel T6371)
Metodo Practice Completo per Mandolino Study no. 6, p.66
12 Capricci – Studi per Mandolino Study no.1 Largo, p.1; Study no.7 Vivace, p.10
(Edizioni Curci CU.MA6203)

POWROZNIAK, J. 12 Etüden für Mandoline Etude 3 – Tschechisch, p.4
(Friedrich Hofmeister Musikverlag HF.FH-6109)

RANIERI, S. L'Art de la Mandoline, Book 2 no. 66 Allegro, p.52 (Cranz A.C. 45463)

TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 14 (Vogt & Fritz VF14)

WIENCK, H. 25 Studien für 1 Mandoline
Studien no. 1, p.2; no. 4, p.5; no. 14, p.14; no. 25, p.22 (Hausmusik-Verlag Rö1009)

WÖLKI, K. Mandoline allein – Studien + Spielstücke Studie no. 20 or 29 (Apollo Verlag AV2389M)

15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel.
Imposition, p.6; Lullaby, p.9; At the Double, p.14 (Astute Music am514-32)

GRADE SIX (Continued)

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

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar *(With guitar accompaniment)*
Invention 2, p.5; Invention 5, p.14; Invention 7, p.21; Invention 8, p.24; Invention 14, p.39
(Hal Leonard HL11025309)

BEETHOVEN, L. van. Sonatine in C *(accompanied by guitar or piano)*
(Edition Hladky – Heinrichshofen's Verlag)

CALACE, R. The Selected Works of Raffaele Calace, Vol. 1 *(With guitar accompaniment)*
Pavana, Op. 54, p.119 (Suiseisha Music Publishers 669210)

CORELLI, A. Sonaten Nr. VII, Op. 5 in D moll Giga (Vogt & Fritz VF4050)

HÄNDEL, G. F. Suite in G moll, HWV452 Courante; Gigue (Vogt & Fritz VF4032)

MAIR, M. The Complete Mandolinist Exercise in A Major – Corelli, p.160 (Mel Bay MB21156BCD)

MUNIER. Metodo Practice Completo Per Mandolino Adagio, p.65 (Tremolo)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Allegro (from 12 Fantasias for Flute), p.138;
Andante (from Concerto for Two Mandolins), p.80 *(Mandolin 1 part, with Mandolin 2 accomp.)*;
De la Reine de Golconde, p.84 – theme and two variations required (Hal Leonard HL00125040)

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

AMBROSIUS, H. Suite Galante for Mandolin and Guitar *Any two movements*
(Trekel Hamburg T614)

BAUMANN, H. Ricordanza for Mandolin and Guitar (Vogt & Frtiz VF38)

BUTTALL, P. 3 Pieces for Solo Mandolin Jazzarello (Astute Music am514-33)

Hal Leonard Play-Along Vol.1 – Bluegrass *(With backing track)* Angeline the Baker, p.2;
Old Joe Clark, p.20; Whiskey Before Breakfast, p.17 (Hal Leonard HL00702517)
Vol.2 – Celtic *(With backing track)* The Red-Haired Boy, p.10 (HL00702518)
Vol.3 – Pop Hits *(With backing track)* In My Life, p.10 (HL00702519)
Vol.5 – Gypsy Swing *(With backing track)* China Boy, p.13 (HL00702521)
Vol.12 – Bill Monroe *(With backing track)* Big Man, p.3; Get Up John, p.20 (HL00171199)

MAIR, M. The Complete Mandolinist To a Wild Rose (Op.51, no.1) – MacDowell, p.185
(Mel Bay MB21156BCD)

SCHULZ, R. Sonata for Solo Mandolin 1st movement (Schulzwerke MS 003)

SOCHA, W. Die Neue Mandolinen Schule Vol. 3 Slawisher Tanz – Dittrich, p.76
(Friedrich Hofmeister Leipzig 8055)

STEPHENS, A. Five Colourful Sketches for Mandolin and Guitar *(With guitar accompaniment)*
The Golden Ticket, p.10 (Astute Music am514-01)
Six Challenges for Solo Mandolin Chromatica, p.6; Piccola Danza, p.12 (am514-07)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
'Prelude' to Suite for Ali, p.86 (Hal Leonard HL00125040)

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

MAIR, M. The Complete Mandolinist Brejeiro – Nazareth, p.214 (Mel Bay MB21156BCD)

MANDONICO, C. Jazz Pop Rock Suite Mambo (Trekel R 9117)

PAULSON, R. Jugoslavija 1st movement – *mandolin 1 part* (Trekel T 712)

ROESER, V. Sonata VI 1st movement – *mandolin 1 part complete* (Vogt & Frtiz VF1038)

SCHWAEN, K. Abend Musik 2nd movement – *mandolin 1 part* (Trekel Nr. 3536)

GRADE SIX (Continued)

List D (Continued)

STARCK, A. Seguidilla – *mandolin 1 part complete* (Hans Ragotzky Berlin R 455)
Tarantella (Trekel R 270)
STRAUSS, M. Aphorismen Marciafunebre, p.10 (Vogt & Fritz VF3005)

or

Free choice – One piece of at least Grade Six standard may be chosen for List D. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Six standard, from any source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE SEVEN

Duration: 40 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

Scales Major and melodic minor: A flat, compass three octaves; D flat, compass two octaves.
G major in 6^{ths} (root at top), compass one octave.
G major in octaves, compass two octaves.
Chromatic: A flat, compass three octaves.

Arpeggios Major and minor: A flat, compass three octaves.
Dominant 7th on E flat and A flat, compass two octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 112.

Notes on Lists

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

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

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Sonatine (all four movements) – Schwaen, p.49 (Breitkopf and Härtel BR.DV-32125)

GRADE SEVEN (Continued)

List A (Continued)

GOICHBERG, S. 35 Progressive Mandolin Etudes, Op. 6 Study no. 34 *(with repeats)*
(Plucked Strings Editions PSE 010)

MAIR, M. The Complete Mandolinist Shifting Quickly and Often – Kayser, p.174
(Mel Bay MB21156BCD)

MUNIER, C. Lo Scioglidita Parte IV Exercise no. 22 Terza Posizione, p.28 (Trekel T6372)
12 Capricci – Studi per Mandolino Study no.9 Allegro, p.13 (Edizioni Curci CU.MA6203)

RANIERI, S. L'Art de la Mandoline, Book 2 no. 75 Allegro Moderato, p.63 (Cranz A.C. 45463)

STRAUSS, M. Burlesken II Variationen 'Duglar Gibi Dalgalar', p.10 (Vogt & Fritz VF3042)

TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 22, Tears of the Mandolin
(Vogt & Fritz VF14)

WILDEN-HÜSGEN, M. Technische Studien für Mandoline
Studie nos. 132 **and** 133, pp.32–33 *(both as one work)* (Vogt & Fritz VF10)

WÖLKI, K. Mandoline allein – Studien + Spielstücke Studie no. 30 (Apollo Verlag AV2389M)

15 Inventive Studies for Mandolin ed. B. Pommerenke-Steel.
Nocturne, p.13; Different Strokes, p.16 (Astute Music am514-32)

List B (14 marks) *One early or pre-20th Century piece to be chosen*

ANON. Sonata in sol minore Allegro *(with piano accompaniment)* (Zimmerman ZM 32080)

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar *(With guitar accompaniment)*
Invention 9, p.26 Invention 11, p.31; Invention 12, p.33; Invention 13, p.37;
Invention 15, p.42 (Hal Leonard HL11025309)

CALACE, R. The Selected Works of Raffaele Calace, Vol. 1 *(With piano accompaniment)*
Danza dei Nani, Op. 43, p.69 (Suiseisha Music Publishers 669210)
Vol. 2 *(With guitar accompaniment)* Saltarello *(no repeats)*, Op. 79, p.75 (669220)
Vol. 3 *(With guitar accompaniment)* Pierrette qui danse, Op. 142, p.48 (669230)

Classical Mandolin Solos ed. C. Aonzo Golden Rod (National Flower) – Abt, p.84
(Hal Leonard HL00124955)

GUERRA, A. Sonata in Sol Maggiore
1st movement, Allegro *(no repeats; with piano accompaniment)* (Zimmerman ZM 32010)

LEONE, G. Sonate 3 1st movement, Andante *(with guitar accompaniment)* (Vogt & Fritz VF4010)

VIVALDI, A. Concerto in Do Maggiore RV425
1st movement, Allegro *(with piano accompaniment)* (Santabarbara Sb084)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Allegro, p.130; The Brooklet, p.114; Prelude (from Bach Cello Suite no.1), p.132;
Serenata, p.134; Silvia (Gavotte), p.107 (Hal Leonard HL00125040)

List C (14 marks) *One 20th Century or Contemporary piece to be chosen*

BUTTALL, P. 3 Pieces for Solo Mandolin Beast and Baby! *(use of mandola optional; may be played on mandolin throughout)*; The Mando-Rag! (Astute Music am514-33)

DIETZE, H. Thema mit Variationen Theme and five variations to be performed
(Vogt & Fritz VF4021)

Hal Leonard Play-Along Vol.1 – Bluegrass *(With backing track)* Blackberry Blossom, p.10
(Hal Leonard HL00702517)
Vol.2 – Celtic *(With backing track)* Rights of Man, p.12; Star of Munster, p.14 (HL00702518)

GRADE SEVEN (Continued)

List C (Continued)

Hal Leonard Play-Along Vol.5 – Gypsy Swing *(With backing track)* After You've Gone, p.2; Avalon, p.8; Indiana (Back Home Again in Indiana), p.22; Limehouse Blues, p.28 (Hal Leonard HL00702521)
Vol.12 – Bill Monroe *(With backing track)* Blue Grass Breakdown, p.8; Blue Moon of Kentucky, p.15; My Last Days on Earth, p.31 (HL00171199)
MARSHALL, M. The Mike Marshall Collection Grab the Gutter, p.20 (Mel Bay MB99529)
NAKANO, J. Aki-Herbst Lied der Fallenden Blatter, Op. 32, p.20 (Vogt & Fritz VF5012)
Harugakita-Frühling Serenata, Op. 2, p.18 (VF5011)
PERSICHINI, B. 4 Pieces for Solo Mandolin Arrabbiosa (Astute Music am514-26)
STRAUSS, M. Sechs Praludien Prelude no. 4 (Vogt & Fritz VF200612 February 2013)

List D (14 marks)

Free choice – One piece of at least Grade Seven standard may be chosen for List D. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Seven standard, from any source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

GRADE EIGHT

Duration: 50 minutes

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

ANZCA publications relevant to this level:
- **ANZCA Mandolin Technical Work**
- **ANZCA Mandolin Sight Reading**
- **ANZCA Aural Tests – All Instruments**

Technical Work (18 marks) *From memory*

***One* of the following letter-name groups to be prepared:**

Group 1 – C, E flat, F sharp and A.
Group 2 – D flat, E, G and B flat.
Group 3 – D, F, A flat and B.

Scales Major and melodic minor on each letter name of the chosen group.

Arpeggios Major, minor and dominant 7th on each letter name of the chosen group.

Compass: G, A flat, A and B flat, three octaves;
B, C, D flat, D, E flat, F and F sharp, two octaves.

Continued

GRADE EIGHT (Continued)

In addition, all students must prepare the following scales:
D major in 3rds (root at bottom), compass one octave.
A major in 6ths (root at top), compass one octave.
A major in octaves, compass two octaves.
Chromatic: A, compass three octaves.

- To be played according to the patterns given in the *ANZCA Mandolin Technical Work* book.
- Tempo: MM ♩ = 120.

Notes on Lists

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

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

BAST, W. 20 Etüden für Mandoline Etüden no. 19, p.17 or no. 20, p.19 (Hausmusik-Verlag Rö1008)

CALACE, R. The Selected Works of Raffaele Calace, Vol. 3 *(With guitar accompaniment)*
Moto Perpetuo, Op.124, p.5 (Suiseisha Music Publishers 669230)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Etüde in D – Ketzcher, p.84; Etüde 'Animato' – Socha, p.104 (Breitkopf and Härtel BR.DV-32125)

MUNIER, C. Lo Scioglidita Parte III Appoggiature e Strappature, p.5;
Exercise no. 6 in B minor, p.18; Exercise no. 7 in A major, p.21;
Grandi Distanze, p.24; Exercise no. 13 and Cadenza in F Sharp Minor, p.35 (Trekel T6371)
Parte IV Quarta Posizione, p.19; Exercise no. 21 Quinta Posizione, p.26; Arpeggi, p.30;
Exercise no. 25 Diti Fermi, p.34 (T6372)
12 Capricci – Studi per Mandolino Study no.10 Tempo Giusto *(with repeats)*, p.16
(Edizioni Curci CU.MA6203)

NAKANO, J. Drei Studien, Op. 23 Study no. 1 or 2 (Vogt & Fritz VF4017)

TRÖSTER, G. Technique on Eight Strings, Vol. 2 Study no. 24, Bells of Night (Vogt & Fritz VF14)

WIENCK, H. 25 Studien für 1 Mandoline Studien no. 9, p.10 (Hausmusik-Verlag Rö1009)

List B (14 marks) *One early or pre-20th Century piece to be chosen*

BACH, J. S. Bach Two-Part Inventions for Mandolin & Guitar *(With guitar accompaniment)*
Invention 6, p.18 (Hal Leonard HL11025309)
E Major Prelude Prelude from the Partita no. 3 for Solo Violin, transcribed for mandolin
(Mel Bay MB30211BCD)

CALACE, R. The Selected Works of Raffaele Calace, Vol. 2 Piccola Gavotta Op.73, p.68
(Suiseisha Music Publishers 669220)

Classical Mandolin Solos ed. C. Aonzo
Mazurka di Concerto – Gargano, p.44; Andante – Pizzicato on the left hand – Munier, p.48;
Notturno-Cielo Stellato – Calace, p.66 (Hal Leonard HL00124955)

GRADE EIGHT (Continued)

List B (Continued)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
'Die Jagd' Rondo and Variations 1 and 2 – Denis, p.62 (Breitkopf and Härtel BR.DV-32125)

HUMMEL, J. Concerto in G Major 1st movement only *(with piano accompaniment)*
(Heinrichshofen Verlag PE. N 1721)
Grande Sonata in C Major 1st movement one (Allegro con Spirito) (PE. N 1707)

LAURO, G. Sonata G-Dur Allegro comodo *(with guitar accompaniment)* (Zimmerman ZM 2772)

LEONE, G. Sonate 3 2nd mvt., Allegretto *(with guitar accompaniment)* (Vogt & Fritz VF4010)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
2nd Aria Variata – Munier, p.108 – theme and both variations to be performed;
Barcarolle – Munier, p.140; Scherzo, p.120 (Hal Leonard HL00125040)

List C (14 marks) *One 20th Century or Contemporary piece to be chosen*

BAST, W. Capriccio für Mandoline Solo (Vogt & Fritz VF3031)

BAUMANN, H. Sonata Capricciosa 3rd movement *(with guitar accompaniment)*
(Vogt & Fritz E4.VF4041-01)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Variationen über das Volkslied-Wenn ich ein Vöglein wär – Hlouschek, p.102
(Breitkopf and Härtel BR.DV-32125)

GAL, H. Partita Preambulo *or* Capriccio *(with piano accompaniment)* (Heinrichshofen N1273)

GENZMER, H. Sonatine 1st mvt., Allegro *or* 4th mvt., Allegro *(with piano accompaniment)*
(Schott ED 7241)

Hal Leonard Play-Along Vol.1 – Bluegrass *(With backing track)* Salt Creek, p.24
(Hal Leonard HL00702517)
Vol.2 – Celtic *(With backing track)* Temperance Reel, p.20 (HL00702518)
Vol.5 – Gypsy Swing *(With backing track)* Dark Eyes, p.18; The Sheik of Araby, p.40;
Tiger Rag (Hold that Tiger), p.33 (HL00702521)
Vol.12 – Bill Monroe *(With backing track)* Kentucky Mandolin, p.25; Raw Hide, p.36
(HL00171199)

NAKANO, J. Aki-Herbst Fantasia 2, Op. 43, p.8 (Vogt & Fritz VF5012)
Harugakita-Frühling Reverie du Soir (Nocturne), p.14 (VF5011)

OCHI, T. Three Works for Mandolin Fantasia no.1 (Zimmerman PE.ZM18010)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Janneman en Alemoer – John Craton, p.112 (Hal Leonard HL00125040)

List D (14 marks)

Free choice – One piece of at least Grade Eight standard may be chosen for List D. This may be an additional solo from the above lists, an original composition or arrangement, or a solo from any other source.

or

An orchestral excerpt of at least Grade Eight standard, from any source.

Sight Reading (10 marks) *See page 24*

Aural Tests **General Knowledge** (8 marks each) *See pages 26–32*

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

- **Prerequisite:** Before entering for this examination, the candidate must successfully complete Grade Five ANZCA Theory. 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.
- This examination consists of four List pieces and General Knowledge only.
- **Note:** an alternative to this examination is the Mandolin Performance Diploma (Perf.Dip.), details of which can be found on page 138–139.

List A *One study to be chosen*

CALACE, R. Prelude III, Op. 63 (Trekel T6229)
The Selected Works of Raffaele Calace, Vol. 1 *(With piano accompaniment)*
Grand Studio di Concerto, Op. 55, p.123 (Suiseisha Music Publishers 669210)
Vol. 2 Preludio X, Op. 112, p.106 (669220)
Vol. 3 Preludio XI, Op. 136, p.33 (669230)

Classical Mandolin Solos ed. C. Aonzo Prelude II – Calace, p.70; Prelude X – Calace, p.77 (Hal Leonard HL00124955)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Etüde 'Larghetto' – Calace, p.60;
Etüde no.1 'Vivo' (from Zwei Etüden) – Schwaen, p.94;
Etüde no.2 'Allegro Vivo' (from Zwei Etüden) – Schwaen, p.94;
Etüde no.1 'Allegro' (from Zwei Etüden aus. Op.226) – Munier, p.106;
Etüde no.2 'Allegro' (from Zwei Etüden aus. Op.226) – Munier, p.108
(Breitkopf and Härtel BR.DV-32125)

MUNIER, C. 12 Capricci – Studi per Mandolino Study no.12 Allegro Moderato, p.19 (Edizioni Curci CU.MA6203)

NAKANO, J. Drei Studien, Op. 23 Study no. 3 (Vogt & Fritz VF4017)

List B *One early or pre-20th Century piece to be chosen*

BACH, J. S. 5th Cello Suite, BMV 1011 Complete suite, transcribed for mandolin or mandola (Vogt & Fritz VF5025)

Best Selection Volume 2 for Mandolin and Guitar Bizzarria-Capricco di Concerto – Munier *(with guitar accompaniment)* (Edition Gendai Guitar GG398)

BORTOLAZZI, B. Variationen 'Nel cor non piu mi sento'
Theme and four variations to be performed *(with guitar accompaniment)* (Trekel DKM 21)

Classical Mandolin Solos ed. C. Aonzo La Fustembergh (Aria with all variations) – Riggieri, p.22 (Hal Leonard HL00124955)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Variationen über ein Thema von Rodolphe – Denis, p.36 (Breitkopf and Härtel BR.DV-32125)

HOFFMAN, G. Sonate G-Dur All three movements; can be played on either Neapolitan or Baroque mandolin *(with guitar accompaniment)* (Vogt & Fritz VF5003)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List B (Continued)

LAURO, G. Sonata G-Dur All three movements: Allegro comodo, Largo *and* Minuetto in variazione *(with guitar accompaniment for all)* (Zimmerman ZM 2772)

MARUCELLI, E. Valtzer Fantastico *(with guitar accompaniment)* (Edition 49 E4.E49-03009-01)

List C *One 20th Century or Contemporary piece to be chosen*

ANGULO, A. De aires antiguos *(with guitar accompaniment)* (Vogt & Fritz VF4001)

Best Selection Volume 2 for Mandolin and Guitar
Souvenir de Sicile – Leonardi *(with guitar accompaniment)* (Edition Gendai Guitar GG398)

DAWES, J. Sonata for Mandolin Solo All three movements (Vogt & Fritz VF5017)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Drei Miniaturen (all three required) – Junghanns, p.110;
Suite in 4 Sätzen (all four movements required) – Hlouschek, p.96;
Vier Bagatellen (all four required) – Junghanns, p.73 (Breitkopf and Härtel BR.DV-32125)

Hal Leonard Play-Along Vol.12 – Bill Monroe *(With backing track)* Roanoke, p.43 (Hal Leonard HL00171199)

KUWAHRA, Y. Flowing Poem no. 3, Dance *(with piano accompaniment)* (Vogt & Fritz VF5024)

A Gleam in Winter A Gleam in Winter for mandolin solo (Vogt & Fritz VF5021)

NAKANO, J. Aki-Herbst Preghiera (Gebet), Op. 21, p.2 – Introduction, theme, four variations and coda to be performed (Vogt & Fritz VF5012)

Harugakita-Frühling Harugakita con Variazioni, Op. 36, p.2 – Introduction, theme and all variations to be performed (Vogt & Fritz VF5011)

STEPHENS, A. La Tristezza D'Inverno (for solo mandolin) (Astute Music am514-10)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
Queen of Beauty – William Moyer, p.95 (Hal Leonard HL00125040)

List D *One complete major work to be chosen*

Classical Mandolin Solos ed. C. Aonzo
Capriccio Spagnuolo – Munier, p.58; Love Song – Munier, p.52 (Hal Leonard HL00124955)

Die Mandoline – Auserwähltes für Mandoline ed. U. & B. Junghanns.
Sechs Präludien (all six required) – Munier, p.51;
Fünf Arabesken (all five required) – Streichardt, p.76 (Breitkopf and Härtel BR.DV-32125)

HUMMEL, J. Concerto in G Major All three movements *(with piano accompaniment)* (Heinrichshofen Verlag PE.N01721)

HUSCHERT, D. Sonata für Mandoline oder Mandola Solo All three movements (Trekel T6504)

KOBAYASHI, Y. Suite for Mandolin Solo All three movements (Trekel T6341)

KUWAHRA, Y. Flowing Poem no. 1, Streams *(with piano accompaniment)* (Vogt & Fritz VF5024)

LEONE, G. Sonate 3 All three movements *(with guitar accompaniment)* (Vogt & Fritz VF4010)

MUNIER, C. Love Song, Op. 275 (Trekel T6285)

Ave Variata, Op. 281 Introduction, Andantino, Theme, Six Variations and Coda are required *(with guitar accompaniment)* (R. Maurri Edizioni 1324)

TOBER-VOGT, E. Karneval von Venedig – Variationen für Mandoline und Gitarre (Hommage to Munier) Introduction, theme and all variations to be performed *(with guitar accompaniment)* (Vogt & Fritz VF5052)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List D (Continued)

VIVALDI, A. Concerto in Do Maggiore RV425 All three movements *(with piano accomp.)* (Santabarbara Sb084)

WATTERS, A. Exploring Classical Mandolin – Technique and Repertoire
La Chasse de L'isle adan – Gabriele Leone, p.92 (Hal Leonard HL00125040)

General Knowledge *See page 32*

OTHER DIPLOMAS

For guidelines on the following Diploma levels, see Contemporary Classic Guitar, pages 99–102.

Licentiate Performer Diploma

Fellowship Performer Diploma

TEACHING CERTIFICATE AND DIPLOMAS

ANZCA is thrilled to announce the launch of its innovative, digitally submitted Teaching qualifications – now available to aspiring music educators worldwide.

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- ANZCA Mandolin **or** Mandolin Performance **or** Mandolin Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Two (Pass or higher)

Associate Teaching Diploma (A.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Mandolin **or** Mandolin Performance **or** Mandolin Go! Grade Six (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Licentiate Teaching Diploma (L.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Mandolin **or** Mandolin Performance **or** Mandolin Go! Grade Eight (Credit or higher)
- ANZCA Theory of Music Grade Four (Pass or higher)

Full details and requirements of all levels are available in the ANZCA Teaching Certificate and Diplomas syllabus, and from the ANZCA website (anzca.com.au).

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