



AMC

Australian Music College
National Music Examination Division

THEORY

Examinations

SYLLABUS

Music Theory...

Music Literature...

Teaching Principles...

Australian Music College – Admin Details

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Must be written out to - **Australian Music College**

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GENERAL INFORMATION.

>>> Music Theory, Literature, & TP Examination Endorsements...

AMC allows *Recital Performance Grade Examinations* to be endorsed and added to an *Academic Music Studies Certificate*, if the *Theory Of Music, Literature, OR Teaching Principles* assignment is completed. The following *Subjects 1 & 2* must be no more than *2 grades* lower than the practical examination being endorsed.

Subject 1. Music Theory. These examinations up to *Grade 8* will be based only on *Music Notation*. Depending on the grade level: *Scales, Intervals, Triads, Chords, Melody Writing, & Harmony* will be covered. Also included are *Music Terms & Basic Music Instrumental / Song Forms*.

Subject 2. Music Literature. These assignments from *Grade 5 to 8* will cover *Instrument & Historic Literature*. These assignments may be attempted anytime on demand, and only charged at half the listed theory fee. They will be graded as *Competent OR Not Competent*.

Subject 3. Teaching Principles - Diploma. (TP). The *Associate OR Licentiate Performance Diplomas* will be endorsed when the corresponding *Teaching Principles* assignment is completed. These assignments may be attempted anytime on demand. They will be graded as *Competent OR Not Competent*.

Please Note: *The Theory of Music Literature endorsement will only be added to the student's Academic Music Studies Certificate, once the equivalent Theory of Music grade is completed.*

<i>Music Theory & TP Dip Examinations.</i>	<i>Recital Performance Grade Examinations suggested academic endorsements.</i>	<i>Examination Duration.</i>
Preliminary.	Recommended for Grade 2.	1 Hour.
Grade 1.	Recommended for Grade 3.	1 Hour.
Grade 2.	Recommended for Grade 4.	1 Hour 15 Min.
Grade 3.	Recommended for Grade 5.	1 Hour 30 Min.
Grade 4.	Recommended for Grade 6.	2 Hours.
Grade 5.	Recommended for Grade 7.	2 Hours 30 Min.
Grade 6.	Recommended for Grade 8. C.M.C.	2 Hours 30 Min.
Grade 7.	Recommended for Associate Diploma.	3 Hours.
Grade 8.	Recommended for Licentiate Diploma.	3 Hours.
Associate Music Dip. **		3 Hours.
Licentiate Music Dip. **		3 Hours.
Ass. Teaching Principles Dip.	Recommended for Associate Diploma.	Assignment Folio
Lic. Teaching Principles Dip.	Recommended for Licentiate Diploma.	Assignment Folio

Please Note: *All the theory grade examinations are single papers only.*

****** *The Associate & Licentiate examinations are required to submit an additional folio assignment to complete their overall assessment.*

>>> Subject 1. Music Theory...

PRELIMINARY... *Theory Paper.*

Examination duration. *One Hour.*

Please Note: It is recommended that this examination is taken once a student reaches *Grade 2 Recital Performance Examination*. This will then be added as an endorsement to their *Academic Music Studies Certificate*.

1. Music Notation. *Writing or recognition of the following:*

The Staff or Stave.
Treble or G Clef & Bass or F Clef.
Notes on the Treble staff from Middle C up to Top G above the staff.
Notes on the Bass staff from Middle C down to Low F below the staff.
Bar lines & Double Bar lines.
The Musical Alphabet.
Sharps, Flats & Natural Signs.
Tones & Semitones.
Adding stems correctly to notes.
The writing of octaves above & below a given note.

2. Time Signatures. *Writing or recognition of the following:*

Simple Duple Time. *2/4 = 2 crotchet beats to a bar.*

Simple Quadruple Time. *4/4 or (C = Common Time.) = 4 crotchet beats to a bar.*

3. Timing & Rhythm.

Crotchets **OR** Quarter Notes.
Minims **OR** Half Notes.
Semibreves **OR** Whole Notes.

4. Music Copying.

To copy a piece of music as neatly as possible.

Examination duration. *One Hour.*

Please Note: It is recommended that this examination is taken once a student reaches ***Grade 3 Recital Performance Examination.*** This will then be added as an endorsement to their ***Academic Music Studies Certificate.***

1. Music Notation. *Writing or recognition of the following:*

The Staff or Stave.
Treble or G Clef & Bass or F Clef.
Notes on the Treble staff from Middle C up to A above the staff.
Notes on the Bass staff from Middle C down to E below the staff.
Bar lines & Double Bar lines.
The Musical Alphabet.
Sharps, Flats & Natural Signs.
Tones & semitones.
Adding stems correctly to notes.
The writing of octaves above & below a given note.

2. Time Signatures. *Writing or recognition of the following:*

Simple Duple Time. *2/4 = 2 crotchet beats to a bar.*

2/2 or (Cut Common Time. Alla Breve.) = 2 minim beats to a bar.

Simple Triple Time. *3/4 = 3 crotchet beats to a bar.*

3/2 = 3 minim beats to a bar.

Simple Quadruple Time. *4/4 or (C = Common Time.) = 4 crotchet beats to a bar.*

4/2 = 4 minim beats to a bar.

3. Timing & Rhythm.

The name, shape & relative length of these notes & rest: *Semibreve, Minim, Crotchet, Quaver.*
Regular grouping of notes & rests to show beat divisions.
Adding a rest to complete a bar of simple time.
Adding bar lines & a time signature to a given rhythm.

4. Scales.

The writing & recognition of major scales & their key signatures up to and including **1 sharp & 1 flat.** Ascending **OR** descending **1 octave only.** Indicate tones & semitones as requested.

The writing of scale degree numbers under the notes of a given melody, using the keys specified for this grade.

5. Signs.

Bracket / Brace, Slurs.

Grade One continued.

6. Triads & Chords.

To write in root position any of the following *Triads OR Chords* in the treble clef only.

Major triads. C G F

Minor triads. Am Em Dm

Fundamental 3 note structures.

The **1st letter chord name** symbol is the bottom note with the **3rd & 5th** notes added above.
The (**m**) symbol refers to minor.

C = C E G

G = G B D

F = F A C

Am = A C E

Em = E G B

Dm = D F A

7. Music Terms.

Speed:

Lento.

Allegro.

Andante.

Moderato.

Rallentando. (Rall.)

Ritenuato. (Rit.)

Slowly.

Fast and Lively.

At an easy walking pace.

At a moderate speed.

Gradually becoming slower.

Held back. Immediately slower.

Tonal Variety, or Contrast:

Crescendo. (Cresc.)

Diminuendo. (Dim.)

Forte. (f)

Mezzo Forte. (mf)

Piano. (p)

Mezzo Piano. (mp)

Gradually becoming louder.

Gradually becoming softer.

Loud.

Moderately loud.

Soft.

Moderately soft.

Style, etc:

Dolce.

Legato.

Staccato.

Da capo. (D.C.), al Fine.

Sweetly.

Smoothly. Well connected.

Short, detached.

From beginning to the word *fine*.

Examination duration. *One Hour & 15 Minutes.*

Please Note: It is recommended that this examination is taken once a student reaches ***Grade 4 Recital Performance Examination.*** This will then be added as an endorsement to their ***Academic Music Studies Certificate.***

1. Music Notation.

The Staff or Stave.

Treble or G Clef & Bass or F Clef.

Letter names including 2 Ledger lines above & below each staff or stave.

Sharps, Flats & Natural Signs.

2. Time Signatures.

In addition to the previous grades, the following will be requested.

Simple Triple Time. ***3/8 = Three quaver beats to a bar.***

Compound Duple Time. ***6/8 = Two dotted crotchet beats to a bar.***

3. Timing & Rhythm.

The name, shape & relative length of all notes & rest values, up to and including ***semiquavers.***

The meaning of a dot after a note **OR** rest.

Regular grouping of notes & rests to show beat divisions.

Adding rests to complete a bar of simple time.

Adding bar lines & a time signature to a given rhythm.

4. Scales.

The writing & recognition of major, harmonic minor scales & their key signatures up to and including **2 sharps & 2 flats.** Ascending **OR** descending **1** octave only.

Indicate tones & semitones as requested.

The writing of scale degree numbers under the notes of a melody, using the keys specified for this grade.

5. Signs.

In addition to the previous grades, the following will be requested:

Signs & symbols indicating, loudness, softness, repeat mark, triplet, tie, pause, staccato & accent.

6. Transcribing.

Transcribe a piece of music, at the same pitch, from Treble to Bass **OR** Bass to Treble.

Grade Two continued.

7. Intervals.

Writing **OR** identifying intervals, *by number only*, above the given tonic note using the keys listed for this Grade. *Quality of the interval is not required for this level.*

8. Triads & Chords.

Writing in root position any of the following *Triads OR Chords* in the treble clef only.

C G F D Bb Am Em Dm Bm Gm G7 D7 C7 F7

See Page 17 for examples of the listed triad & chord structures.

9. Music Terms.

Music terms from Grade One may be requested.

Speed:

Adagio.	Slowly.
Largo.	Very slow and broad.
Allegretto.	Moderately fast.
Vivace.	Lively, spirited.
Presto.	Very fast.
A Tempo.	Return to former speed.
Meno Mosso.	Less movement.
Animato.	Animated, lively.
Andantino.	Faster or slower than <i>Andante</i> . (A walking pace.)
Vivo.	Lively, spirited.

Tonal, Variety or Contrast:

Decrescendo.	(<i>Decres.</i>)	Gradually becoming softer.
Fortissimo.	(<i>ff</i>)	Very loud.
Pianissimo.	(<i>pp</i>)	Very soft.
Sforzando.	(<i>sf</i>) or (<i>sfz</i>)	Increased accent on a single note or chord.

Style, etc:

Cantabile.	In a singing style.
Perdendosi.	Dying away.
Poco.	A Little.
Molto.	Much, very.
Sempre.	Always.
Marcato.	Marked.
Scherzando.	In a light playful manner.
Giocoso.	Merrily, joyfully.
Senza.	Without.
Dal Segno.	(<i>D.S.</i>) From the sign.
Mezzo Staccato.	Moderately short and detached.
Semplice.	Simply.

GRADE THREE... *Theory Paper.*

Examination duration. *One Hour & 30 Minutes.*

Please Note: It is recommended that this examination is taken once a student reaches ***Grade 5 Recital Performance Examination.*** This will then be added as an endorsement to their ***Academic Music Studies Certificate.***

1. Music Notation.

The Staff or Stave.

Treble or G Clef & Bass or F Clef.

Letter names including ledger lines above or below each stave or staff.

The recognition, meaning, & use of double sharps & double flats.

2. Time Signatures.

In addition to the previous grades, the following will be requested.

Compound Triple Time. **9/8 = Three dotted crotchet beats to a bar.**

Compound Quadruple Time. **12/8 = Four dotted crotchet beats to a bar.**

3. Timing & Rhythm.

Regular grouping of notes to show beat divisions.

Adding rests to complete bars of simple time.

Adding bar lines & a time signature to a given rhythm.

The semibreve rest as a full bar of silence.

Recognition of an anacrusis.

4. Scales.

The writing & recognition of major, harmonic minor scales & their key signatures up to and including **3 sharps & 3 flats.** Ascending **OR** descending **1 or 2** octaves.

The writing of scale degree numbers under the notes of a melody in the keys specified for the grade.

5. Signs.

In addition to the previous grades, the following will be requested.

Signs for Tenuto, Duplet, 8va, 8va bassa & M.M.

6. Transcription.

Transcription of a melody from Treble to Bass, **OR** from Bass to Treble, one octave higher **OR** lower than written.

Grade Three continued on next page.

Grade Three continued.

7. Intervals.

Recognition & the writing of Major, Minor & Perfect intervals in keys up to and including **3 sharps & 3 flats.**

8. Triads & Chords.

Writing in root position, any of the following *Triads OR Chords* in the treble clef. Accidentals may need to be included. Chords from previous grades may be requested.

A Eb Cm Eb7 Bb7 G7 Dm7 Am7 Gm7 Em7 Cm7

See Page 17 for examples of the listed triad & chord structures.

9. Music Terms.

Music terms from previous grades may be requested.

Speed:

Allargando.		Becoming broader.
Con Moto.		With movement.
Prestissimo.		As fast as possible.
Larghetto.		Slow and broad.
Accelerando.	(<i>Accel.</i>)	Gradually faster.
Tempo Commodo.		At a comfortable speed.

Tonal, Variety or Contrast:

Calando.		Getting softer and slower.
Morendo.		Dying away.
Forte Piano.	(<i>fp</i>)	Loud, then immediately soft.
Rinforzando.	(<i>rfz/rinf</i>)	Reinforcing the tone.
Staccatissimo.		Very short and detached.
Agitato.		Agitated.

Style, etc:

Con anima.		With animation, with spirit.
Risoluto.		Resolute, firmly.
Grazioso.		Gracefully.
Ad Libitum.	(<i>Ad lib</i>)	At liberty, at pleasure, freely.
Leggiero.		Lightly.
Tranquillo.		Tranquil, calm.
Maestoso.		Majestically.
Loco.		At normal pitch after 8va sign.

Examination duration. *Two Hours.*

Please Note: It is recommended that this examination is taken once a student reaches *Grade 6 Recital Performance Examination*. This will then be added as an endorsement to their *Academic Music Studies Certificate*.

1. Time Signatures.

All simple & compound time signatures.

2. Timing & Rhythm.

Adding bar lines & a time signature to a given rhythm.

Adding rests to incomplete bars.

The application of triplets & duplets.

Correct grouping of notes & rests is expected.

3. Scales.

The writing & recognition of major, harmonic & melodic minor scales & their key signatures up to **4 sharps & 4 flats**. Ascending & descending **1 or 2** octaves.

The writing of scale degree numbers under the notes of a melody in the keys specified for the grade.

4. Transposition.

The transposition of a simple melody to one of the keys specified for this grade level.

5. Intervals.

Recognition & writing of Major, Minor, Perfect, Augmented, & Diminished intervals in the keys specified for this grade level.

A knowledge of enharmonic change is also required.

6. Triads & Chords.

Writing in root position, any of the following *Triads OR Chords* in the treble clef.

Accidentals may need to be included. Chords from previous grades may be requested to be written in root position OR inversions.

E Ab Fm Eb7 Ab7 E7 Bbm7 C6 F6 G6 Bb6 D6

See Page 17 for examples of the listed triad & chord structures.

7. Harmony.

The recognition of *Perfect & Plagal* cadences in four part *Vocal, Parallel OR Piano style*. Chord structure indications above the treble will be given.

Refer to page 15 for explanation of how to use Parallel OR Piano style.

Perfect.	5 to 1	G to C	<i>Examples in the key of C major</i>
Plagal.	4 to 1	F to C	

Grade Four continued.

8. Melody Writing.

To write a four bar melody in a major key up to and including **1 sharp OR 1 flat** to the given rhythmic pattern in **4/4** time. The first & last notes will be given. Suggested chords will be given if the candidate wishes to use them to construct their melody.

9. Signs & Basic Music Forms.

In addition to the previous grades, recognition of the following will be requested.

Turns - normal and inverted.

Trills.

Mordents - upper and lower.

Acciaccaturas - crushing notes.

Appoggiaturas - leaning notes.

Binary, Ternary OR Rondo - music forms.

10. Music Terms.

Music terms from previous grades may be requested.

Speed:

Grave.

Very slow, solemn or serious.

Largamente.

Broadly.

Allegro non troppo.

Fast, but not too fast.

Attacca.

Go on at once.

L'istesso tempo.

At the same speed.

Stretto.

Drawn together, tempo increase.

Stringendo.

Pressing on faster.

Tonal, Variety or Contrast:

Pesante.

Heavy, ponderous, solid.

A Piacere.

At the pleasure of the performer.

Style, etc:

Assai.

Very.

Cantando.

In a singing style.

Sotto voce.

In an undertone, quietly.

Subito.

Suddenly.

Piacevole.

Pleasant, agreeable.

Quasi.

Almost, as if.

Smorzando.

Dying away.

Coda.

A passage ending a section or movement.

Opus.

A work or group of works.

Examination duration. *Two Hours & 30 Minutes.*

Please Note: It is recommended that this examination is taken once a student reaches ***Grade 7 Recital Performance Examination.*** This will then be added as an endorsement to their ***Academic Music Studies Certificate.***

1. Music Rudiments.

Questions similar to previous Grades, but more advanced.
Technical degree names in relation to the technical degree numbers.

2. Scales.

The writing & recognition of major, harmonic & melodic minor scales & their key signatures up to **5 sharps & 5 flats.** Ascending & / or descending **1 or 2** octaves.
Knowledge of the **C** clef (***Alto & Tenor***) will be expected.

3. Intervals.

Recognition & the writing of Major, Minor, Perfect, Augmented & Diminished intervals in the keys specified for this grade level. A knowledge of enharmonic change.

4. Melody Writing.

To write a four bar melody in a major or minor key up to and including **2 sharps OR 2 flats.**
The opening notes of the melody will be given. Suggested chords will be given if the candidate wishes to use them to construct their melody.

5. Harmony.

The recognition & writing of the four principal music cadences in root position only.

Perfect.	5 to 1	G to C	<i>Examples in the key of C major</i>
Plagal.	4 to 1	F to C	
Interrupted.	5 to 6	G to Am	
Imperfect	1, 2, 4, 6 to 5	C, Dm, F, Am to G	

All will be represented or written in four part ***Vocal, Parallel OR Piano style.***
Exercises will involve adding the two inner parts to a given Treble & Bass.
Chord indications above the treble will be given.
Continuous harmony will not be expected.
Recognition & writing of common chords in root, 1st & 2nd inversions will be expected.
Refer to page 15 for explanation of how to use Parallel OR Piano style.

6. Transcription.

The transcription of a melody from ***Treble OR Bass Clef*** to the ***Alto OR Tenor Clef*** either at the same pitch or up or down an octave.

Grade Five continued on next page.

Grade Five continued.

7. Triads & Chords.

Writing in root position any of the following *Triads OR Chords* in the treble clef. Accidentals may need to be included. Chords from previous grades may be requested.

B Db Abm Bbm Ebm7 A6 Eb6 E6 Ab6

Dm6 Gm6 Am6 Em6 Cm6 Cmaj7 Fmaj7 Gmaj7

See Page 17 for examples of the listed triad & chord structures.

8. Signs, Basic Music Forms & Structures.

In addition to the previous grades, the following will be asked for.

To recognise **Tonal OR Real Sequences.**

Parallel OR Piano style.

Harmony written in *Parallel OR Piano style* is an option for each candidate. This is similar to four part vocal except that the top 3 parts are placed in the treble clef in a close chordal format and with a lower part in the bass clef. Generally the rules for 4 part vocal can be applied in the same manner but not essential. The 2 or 3 remaining voices are closely placed, just under the melodic line, as if someone were playing a chordal pattern on the piano. However, a more advanced chordal spread over the 2 clefs is acceptable, particularly at grade 7 and 8 examinations, but this is not mandatory.

The following is an example of Parallel, Piano style.

C G C F C G7 Am F C F Dm G7 C

Examination duration. *Two Hours & 30 minutes.*

Please Note: It is recommended that this examination is taken once a student reaches ***Grade 7 Recital Performance Examination.*** This will then be added as an endorsement to their ***Academic Music Studies Certificate.***

1. Music Rudiments.

Questions similar to previous Grades, but of a more advanced nature.

2. Scales.

The writing & recognition of all major & minor scales as instructed.

2. Intervals.

The writing of all simple or compound intervals: Diatonic **OR** Chromatic.

3. Melody Writing.

Either: Write an eight bar melody in the given key. An opening phrase will be given. Modulation to related keys is expected.
Observe the given phrasing.

OR: To write an eight bar melody to a given chord structure.
An opening phrase will be given. Observe the given phrasing.

4. Harmony.

The recognition & writing of all the following music progressions.

**Perfect, Plagal, Interrupted & Imperfect cadences as listed in Grade 5
Cadential & passing (6/4) 2nd inversion progressions.
Dominant 7th progressions in root position & their inversions.**

All will be represented or written in four part ***Vocal, Parallel OR Piano styles.***

Exercises will involve adding three parts above a given bass.

Chord indications above the treble will be given.

Continuous harmony will not be expected.

Recognition & writing of common chords in root, 1st & 2nd inversions will be expected.

Refer to page 15 for explanation of how to use Parallel OR Piano style.

5. Transposition.

Transpose a passage of your previous question to a different key.

6. Modulations.

Recognise related modulations in the given melody.

Example: The dominant, sub-dominant, and their related major or minor keys.

Grade Six continued.

7. Triads & Chords.

Writing in root position any of the following *Triads OR Chords* in the treble clef only. Accidentals may need to be included. Any key will be expected.

The following is an example of the triad and chord structures.

All examples based on C.

Triads = Fundamental 3 note structures.

C	= C E G	Major triad.	1 3 5
Cm	= C Eb G	Minor triad.	1 b3 5
Caug OR C+	= C E G#	Augmented triad.	1 3 #5
Cdim OR Co	= C Eb Gb	Diminished triad.	1 b3 b5
Csus4	= C F G	Suspended 4 th .	1 4 5
Csus2	= C D G	Suspended 2 nd .	1 2 5

Chords = Extended 4 note structures.

Cmaj7	= C E G B	Major 7 th chord.	1 3 5 7
C7	= C E G Bb	7 th chord.	1 3 5 b7
Cm7	= C Eb G Bb	Minor 7 th chord.	1 b3 5 b7
C6	= C E G A	6 th chord.	1 3 5 6
Cm6	= C Eb G A	Minor 6 th chord .	1 b3 5 6
Cdim7	= C Eb Gb Bbb	Dim. 7 th chord.	1 b3 b5 bb7

(The C7 chord is commonly known theoretically as the Dominant 7th chord.)

In the key of F major OR minor it is the chord formed upon the 5th degree of the scale.

All the above samples are the most common contemporary chords symbols used in music today.

8. Signs, Basic Music Forms & Structures.

In addition to the previous grades, the following will be required.

To recognise **OR** write **Tonal OR Real Sequences.**

Examination duration. *Three Hours.*

Please Note: It is recommended that this examination is taken once a student reaches *Associate Diploma Recital Performance Examination*. This will then be added as an endorsement to their *Academic Music Studies Certificate*.

1. Scales.

The writing & recognition of all major & minor scales as instructed.

2. Triads & Chords.

Writing in root position **OR** inversions any *Triads OR Chords* in the treble clef only. Accidentals may need to be included. Any key will be expected. The writing of scalar triads to the given key will be expected.

See Page 17 for examples of triad & chord structures.

3. Harmony.

To harmonise a given melody **OR** bass in four part *Vocal, Parallel OR Piano styles*. The vocabulary will include the requirements as detailed in the previous grades. Single suspensions & unaccented passing notes to be used where possible. Modulation to related keys will be expected. Tonal & Real sequences. Chord indications above the treble will be given. The exercise involves writing 8 bars of continuous harmony. *Refer to page 15 for explanation of how to use Parallel OR Piano style.*

4. Two Part Writing.

To write a simple melodious part to a given treble **OR** bass. Imitation & contrapuntal style should be observed where possible. An opening will be given. Chord indications above the treble will be given.

5. Melody Writing.

Either: Write an eight bar melody in the given key. Modulation to related keys is expected. Observe the given phrasing.

OR: To write an eight bar melody to a given chord structure. Observe the given phrasing.

6. Transposition.

Transpose the opening 4 bar passage of your previous question to suit an orchestral *Bb, A, Eb, F or G* instrument. *All these keys are referenced against the written note of C for each particular transposing instrument.*

Example: From a given concert key, transpositions are required as follows for selected orchestral & band instruments:

Eb instruments will need to be written a *minor 3rd lower*.
Bb instruments will need to be written a *major 2nd higher*.
A instruments will need to be written a *minor 3rd higher*.
G instruments will need to be written a *perfect 4th higher*.
F instruments will need to be written a *perfect 5th higher*.

Examination duration. *Three Hours.*

Please Note: It is recommended that this examination is taken once a student reaches *Licentiate Diploma Recital Performance Examination*. This will then be added as an endorsement to their *Academic Music Studies Certificate*.

1. Harmony.

To harmonize a given melody **OR** bass in four part *Vocal, Parallel OR Piano styles*.

The vocabulary will include the requirements as detailed in the previous grades.

Also expected is knowledge of the dominant 9th, 11th & 13th & secondary 7ths.

Logical resolution will be expected when using diminished or augmented chords

Accented & unaccented passing notes, auxiliary notes.

Single & double suspensions.

Tonal & real sequences.

Modulation to related & nearly related keys.

The exercise involves writing 8 bars of continuous harmony.

Refer to page 15 for explanation of how to use Parallel OR Piano style.

2. Two Part Writing.

The write a simple melodious part to a given treble **OR** bass.

Imitation & contrapuntal style should be observed where possible.

An opening will be given.

3. Melody Writing.

Either: Write an sixteen bar melody in the given key.

Ternary form with a concluding coda will be expected.

The opening 2 **OR** 4 bars will be given.

Modulation to related keys is expected.

Observe the given phrasing.

OR: To write a sixteen bar melody to a given chord structure.

The opening 2 **OR** 4 bars will be given.

Modulation to related keys is expected.

Observe the given phrasing.

6. Transposition.

Transpose the opening 4 bar passage of your previous question to suit an orchestral *Bb, A, Eb, F or G* instrument. *All these keys are referenced against the written note of C for each particular transposing instrument.*

Example: From a given concert key, transpositions are required as follows for selected orchestral & band instruments:

Eb instruments will need to be written a *minor 3rd lower*.

Bb instruments will need to be written a *major 2nd higher*.

A instruments will need to be written a *minor 3rd higher*.

G instruments will need to be written a *perfect 4th higher*.

F instruments will need to be written a *perfect 5th higher*.

ASSOCIATE DIPLOMA...

REQUIREMENTS.

Please Note: The pre-requisite for this examination is *Grade Eight* Theory of Music.

This examination comprises of 2 parts as indicated below.

Part 1. **THEORY PAPER. Examination duration. *Three Hours.***

1. Harmony.

To harmonize a given melody **OR** bass in four part *Vocal, Parallel OR Piano styles.*
The exercise involves writing of up to 12 bars of continuous harmony.
Refer to page 15 for explanation of how to use Parallel OR Piano style.

2. Two OR Three Part Writing.

The write **1 or 2** parts to a given treble **OR** bass.
Imitation & contrapuntal style should be observed where possible.
An opening will be given.

3. Piano OR Parallel arrangement.

Complete a musical arrangement from the given opening.
Show evidence of modulations and sequences, etc.
Chord indications need to be continued throughout the arrangement.

Part 2. **ASSIGNMENT. *To be handed in with the completed Part 1 theory paper.***

1. Music Composition.

Present an original composition with a melody & piano accompaniment.
This can be in ternary or rondo form.
A minimum of 24 bars is required.

2. History Of Music.

Write an informative essay depicting your selected music style.
Excessive writing is not required. Keep each point short and concise.

- 1. BAROQUE**
- 2. CLASSICAL**
- 3. ROMANTIC (19th century)**
- 4. 20th CENTURY (Serious)**
- 5. 20th CENTURY (Jazz - Rock) 1900 to 1950**
- 6. 20th, 21st CENTURY (Contemporary - Modern) 1950 to present.**

- > Discuss the selected music style and how it was derived.
- > Include information on 2 contrasting composer's lives & personalities.
- > Write about their music styles; with information on general structure and instrumentation.
- > Also include aspects of social influences, or demands, that were made on the music of the period **OR** music's influence on society.

LICENTIATE DIPLOMA...

REQUIREMENTS.

Please Note: The pre-requisite for this examination is the *Associate Diploma* Theory of Music.

This examination comprises of 2 parts as indicated below.

Part 1. **THEORY PAPER. Examination duration. *Three Hours.***

1. Harmony.

To harmonize a given melody **OR** bass up to four part *Vocal, Parallel OR Piano styles.*
The exercise involves writing of up to 12 bars of continuous harmony.
Refer to page 15 for explanation of how to use Parallel OR Piano style.

2. Three OR Four Part Writing.

The write **2 or 3** parts to a given treble **OR** bass.
Imitation & contrapuntal style should be observed where possible.
An opening will be given.

3. Piano OR Parallel arrangement.

Complete a musical arrangement from the given opening.
Show evidence of modulations and sequences, etc.
Chord indications need to be continued throughout the arrangement.

Part 2. **ASSIGNMENT. *To be handed in with the completed Part 1 theory paper.***

1. Music Composition.

Present an original composition with a melody & piano accompaniment.
This can be in ternary or rondo form.
A minimum of 32 bars is required.
A recorded video performance is required.
The candidate can play the piano accompaniment and / or sing the solo part. If they play a solo instrument then they can use an accompanist to support them during the performance. A recorded backing may also be used.

2. History Of Music.

Write an in-depth & informative essay about your selected music style.
Excessive writing is not required. Keep each point short and concise.

- 1. BAROQUE**
- 2. CLASSICAL**
- 3. ROMANTIC (19th century)**
- 4. 20th CENTURY (Serious)**
- 5. 20th CENTURY (Jazz - Rock) 1900 to 1950**
- 6. 20th, 21st CENTURY (Contemporary - Modern) 1950 to present.**

- > Discuss the selected music style and how it was derived.
- > Include information on 2 contrasting composer's lives & personalities.
- > Write about their music styles; with information on general structure and instrumentation.
- > Also include aspects of social influences, or demands, that were made on the music of the period **OR** music's influence on society.

Please Note: **Do not write about the same topic previously selected for your Associate Paper.**

>>> Subject 2. Music Literature...

All assignments should be in booklet form. The subject details need to be informative and illustrated where possible. Keep all the information brief, concise & to the point.

These assignment will be graded as Competent OR Not Competent.

GRADE FIVE... *Assignment.*

1. **ORCHESTRA.**
Stringed instruments of the symphony orchestra.
Highlight the history, construction, tunings, and application, etc.
2. **PIANOFORTE.**
Highlight the history, construction, and its use as a stand alone instrument.
Universally known as the master of all instruments. Why?

GRADE SIX... *Assignment.*

1. **ORCHESTRA.**
Woodwind instruments of the symphony orchestra.
Highlight the history, construction, tunings, and application, etc.
2. **SONATA.**
Sonata form as used in instrumental compositions.
Highlight the structure & form. Give a brief history & select at least two important composers from the earliest times until the current 21st century.

GRADE SEVEN... *Assignment.*

1. **ORCHESTRA.**
Brass instruments of the symphony orchestra.
Highlight the history, construction, tunings, and application, etc.
2. **CONCERTO.**
Concerto form as used in instrumental compositions.
Highlight the structure & form. . Give a brief history & select at least two important composers from the earliest times until the current 21st century.
Also its use in modern music today particularly in modern commercial theatre & film music.

GRADE EIGHT... *Assignment.*

1. **MUSICAL INSTRUMENTS:**
Percussion instruments, Drum kit, Harp, Guitars & Saxophones.
Highlight the history, construction, tunings, and application, etc.
2. **SYMPHONY.**
Symphonic form as used in instrumental compositions.
Highlight the structure & form. . Give a brief history & select at least two important composers from the earliest times until the current 21st century.
Also its use in modern music today particularly in modern commercial theatre & film music.

>>> Subject 3. Teaching Principles Diplomas...

ASSOCIATE & LICENTIATE Teaching Principles Diplomas.

Both assignments should be in booklet form. The subject details need to be informative and show that extensive research & preparation has been implemented. Also personal teaching experiences need to be highlighted and discussed.

These assignments will be graded as Competent OR Not Competent.

REQUIREMENTS.

Teaching Principles cover a the wide range of *Psychology & Philosophy*, or simply known as *Common Sense*. Practicing teachers have been known to develop their tutoring skills through trial & error, or have utilized documented information that has been passed on from experienced teachers and mentors.

These assignments have been developed to further help aspiring teachers gain greater knowledge of teaching, from researching the subject material & ideas.

The following suggest the general ideas & thoughts that can be explored & highlighted in your assignment. These are basis for both the Associate & Licentiate assignments, however the Licentiate assignment would need to be more explorative, and demonstrate more fully your personal teaching experiences.

Assignment Topic Suggestions. *Keep all responses to the following, brief, concise, & to the point.*

- > What is the most important responsibility for a music teacher?
- > What are the essential qualities needed to be an effective music teacher?
- > Discuss the importance for a teacher to keep pursuing 'PD' (*personal development*) studies.
- > Discuss some of the advantages & disadvantages when teaching on a 'one to one' basis as apposed to group lessons.
- > Discuss the different approaches that would be implemented with young students & adults.
- > Discuss your thoughts of using music examinations as the only method of teaching a student. Generally boredom, and lack of development in other areas, occurs when much repetitious work is required in this method.
- > Discuss your knowledge & approach for students with special needs.
- > Discuss how you would approach & develop a student that is full of energy & enthusiasm. Also how would you approach & encourage a disinterested student.

- > Discuss the pros & cons of the following subject areas within a student's musical development.
Sight reading development.
Technical exercise programs.
Musicianship, improvisation programs.
Theoretical knowledge and its implementation.
Music examinations used as a benchmark for motivation, & raising the performance standard.

- > Discuss the advantages of using audio in instrumental / vocal development.
Performing with backing tracks.
Listening to chosen performance pieces.
Recording performances for self appraisal.

Teaching Curricular. *Include the following into your assignment booklet.*

Associate Diploma TD. Supply your suggested curricular program that you use for beginners up to and including grade 3 examination level.

Licentiate Diploma TD. Supply your suggested curricular program that you use from Grade 4 up to and including Grade 8 examinations.