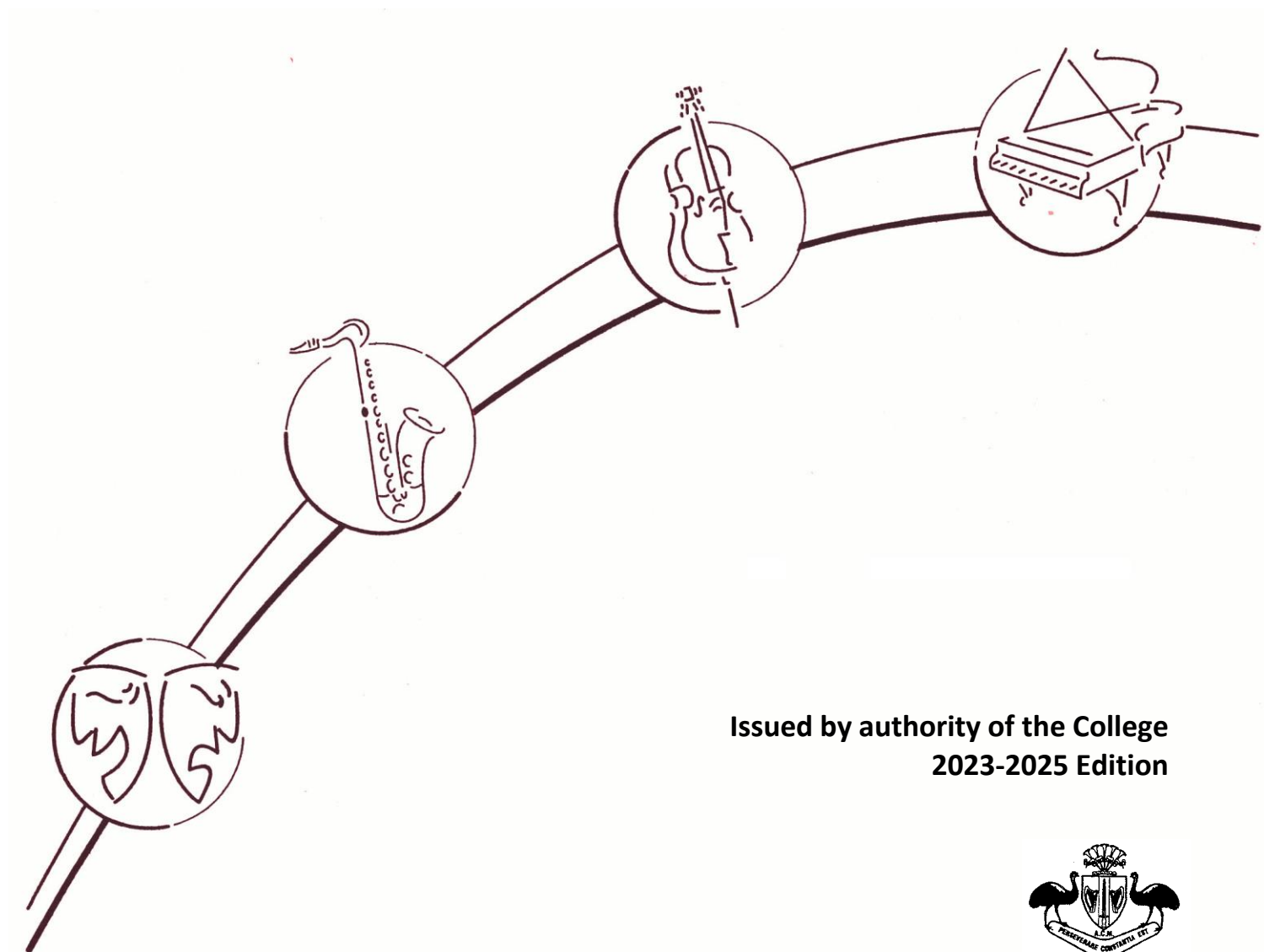


The Australian College of Music

Syllabus

Saxophone



Issued by authority of the College
2023-2025 Edition



Saxophone Syllabus

The College is incorporated as an Examining Body for
Music and Speech
without share capital or other commercial attributes.

Its funds and capital are devoted solely to the advancement of
Music and Speech and Drama Education.

It is a non-profit organisation.

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TECHNICAL WORK - OVERVIEW

Scales and arpeggios for each level are given in the table below. They must be played from memory and prepared according to this table. Major and minor listings refer to both SCALES and ARPEGGIOS.

| GRADE | SUSTAINED NOTES | SCALES AND ARPEGGIOS | KEYS/ COMPASS | ARTICULATION | SPEED |
|--------------|---|---|---|--|------------------------------------|
| 1 | 8 seconds even tone | major minor (harmonic & melodic) chromatic | G, F (1 octave) D, E (1 octave) G (1 octave) | tongued or slurred | $\theta = 96$ 1 note per beat |
| 2 | 8 seconds even tone | major minor (harmonic & melodic) chromatic major in thirds | G, D, F, B ^b (1 octave) A, E, D (1 octave) F, D (1 octave) F, G (1 octave) | tongued or slurred or 2 slurred/2tongued | $\theta = 60$ 2 notes per beat |
| 3 | 10 seconds even tone or cresc/decrec | major minor (harmonic & melodic) chromatic major in thirds | C, D (2 octaves) A B ^b (1 octave) C, D (2 octaves) G, A (1 octave) C (2 octaves), A (1 octave) D, A (1 octave) | tongued or slurred or 2 slurred/2tongued or 2 slurred/ 2 slurred | $\theta = 76$ 2 notes per beat |
| 4 | 12 seconds even tone or cresc/decrec | major minor (harmonic & melodic) chromatic major in thirds | B ^b , E ^b E, (2 octaves) A, (12 th) C, B, C [#] (2 octaves) F [#] (1 octave) G (12 th) B ^b , (2 octaves) G (12 th) B ^b , C (2 octaves) | tongued or slurred or 2 slurred/2tongued or 2 slurred/ 2 slurred | $\theta = 100$ 2 notes per beat |
| 5 | 15 seconds even tone or cresc/decrec | major minor (harmonic & melodic) chromatic major in thirds dominant 7 th OF | E, B, (2 oct); A ^b (1 octave); G, A, (12 th) F, B ^b (2 oct); G [#] (1 octave) A, (12 th) E (2 octaves), A (12 th) D (2 octaves, E ^b (1 octave) C (1 octave), F (2 octaves) | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 80$ 4 notes per beat |
| 6 | 15 seconds or more even tone or cresc/decrec | major minor (harmonic & melodic) chromatic major in thirds whole tone dominant 7 th OF diminished 7 th OF | B/C ^b , F, D ^b /C [#] (2 oct); F [#] (1 oct); A ^b (12 th) B, B ^b , F, D [#] /E ^b (2 octave); A ^b /G [#] (12 th) B, E ^b (2 octave) B, (2 octave) E (1 octave) C (2 octave) G, B ^b (2 octave); D (1 octave) F, C [#] (2 octave); A, (1 octave) | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 84$ 4 notes per beat |
| 7 | 20 seconds even tone or cresc/decrec | major minor (harmonic & melodic) chromatic (semiquavers) major in thirds whole tone dominant 7 th OF diminished 7 th OF | C, E, F, B ^b , D ^b /C [#] (2 octave); F [#] /G ^b (12 th) As above As above C [#] (2 octave) A ^b (1 octave) E, F (2 octave) E, F, B ^b (2 octave) C, D ^b /C [#] (12 th) C, E, F, D ^b /C [#] (2 octave); B ^b (12 th) | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 92$ 4 notes per beat |
| 8 | 20 seconds or more even tone or cresc/decrec | major minor (harmonic & melodic) chromatic (semiquavers) major in thirds whole tone arpeggios – major & minor dominant 7 th & diminished 7 th OF | G, B, D, E ^b /D [#] , F [#] /G ^b (2 octave) As above As above E ^b (2 oct); F [#] (1 octave) G, E ^b , F [#] (2 octave) as above root position above keys – root position and inversions | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 100$ 4 notes per beat |
| AACM (TD) | | scales - major and minor (harmonic and melodic) chromatic major in thirds whole tone arpeggios – major & minor dominant 7 th & diminished 7 th OF | all on any note C, C [#] /D ^b , B B ^b (2 octave) C, C [#] /D ^b , B B ^b (2 octave) all – root position and inversions as arpeggios | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 108$ 4 notes per beat |
| LACM (TD) | | scales - major and minor (harmonic and melodic) chromatic major in thirds whole tone arpeggios – major & minor dominant 7 th & diminished 7 th OF | all on any note on any note on any note all – root position and inversions as arpeggios | tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred | $\theta = 108$ 4 notes per beat |

INTRODUCTORY EXAMINATION

School based groups and/or group teaching examinations.

These are intended as introductory examinations for students learning in a group situation to provide a goal to work towards and introduce them to the examination process.

| | | |
|---------------------------|---|----------|
| LIST A – | Scales & Arpeggios – Alto - D, G, C Major, Tenor - G, C, F Major | 30 Marks |
| LIST B - | Own Choice of Piece from “Essential Elements” or similar Tutor Book | 30 Marks |
| LIST C – | Own Choice of Piece from “Essential Elements” or similar Tutor Book | 30 Marks |
| GENERAL IMPRESSION | | 10 Marks |



GRADE 1

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 96, 1 note per beat.

Articulation: Tongued or Slurred and Sustained Notes: 8 seconds even tone - range of scales.

Scales: *Major:* G & F - 1 octave.

Harmonic & Melodic Minor: D & E - 1 octave.

Chromatic: G - 1 octave.

Arpeggios: of above Major & Minor scales.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR.

Wastall - *Learn As You Play (B & H)* -

Allemande – P.17

Diabelli – Serenade P.19 or A Little Piece P.29

Clarke – The Emperor of Germany’s March P.27

Walton - *Saxafari Around Australia (AWMP)* -

Nos. 2, 3, 4, 5, or 7

Walton - *Note Cruncher – Book 1 (AWMP)* -

Study in C Major or Study in A Minor – P.4

LIST B - ALTO/TENOR.

Wastall - *Learn As You Play (B & H)* -

Bach- Chorale P.19 or Minuet P.21

Cowles – Tri-Time P.23

Gurlitt – Andante P. 23

Beethoven – Marmotte P.35

Walton - *66 Great Tunes (AWMP)* -

Beethoven – Choral Symphony

Schubert – The Trout

LIST C - ALTO/TENOR.

Wastall - *Learn As You Play (B. & H.)*

Gurlitt – A Little Piece – P.37

Walton - *Saxafari Around Australia (AWMP)*

Botany Bay

The Dying Stockman

Click Go the Shears

The Queensland Drover

Norton - *Microjazz for Alto Sax (B. & H.)*

Duet – No. 2; or Young at Heart – No.4

Harrison - *Amazing Solos for Alto Sax (B & H)*

Janacek – Three Moravian Folk Songs, Nos. 1, 2 or 3. (P.6)

Traditional – Peruvian Dance Tune P.4

LIST D - ALTO/TENOR.

Own choice: An **Australian** or **20th Century** Composition (after 1950) with piano accompaniment. The piece must be of similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time with no note shorter than a crotchet (including dotted minim note) and in the Key of C, G or F major. Note range – from F (1st space) to G above the staff.

Articulations – tongued or slurred.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.



GRADE II

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 60, 2 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2 tongued.

Sustained Notes: 8 seconds even tone - range of scales.

Scales: Major: G, D, F, & Bb - 1 octave.

Harmonic & Melodic Minor: A, E & D - 1 octave.

Chromatic: F & D - 1 octave.

Scales in Thirds: F & G major - 1 octave.

Arpeggios: of above Major & Minor scales.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR.

Wastall - *Learn As You Play (B & H.)* -

Walton - *Saxafari Around Australia (AWMP)* -

Walton - *Note Cruncher – Book 1 (AWMP)*

Evans - *Sax Appeal* P.25

Briard - *Study No. 2,* P.46

Beethoven - *Eccossaise* P.49

Nos. 6, 8, 12, 14, 15, 18, 19 or 22.

Study in E Minor – P.8;

Study in F Major or Study in D Minor– P.12;

Study in D Major – P.16; or Study in G Minor – P.20.

LIST B - ALTO.

Wastall - *Learn As You Play (B & H.)* -

Walton - *66 Great Tunes (AWMP)* -

Harrison - *Amazing Solos – Alto Sax (B. & H.)* -

Haydn - *Menuette* P.31

Schumann - *Soldier's March* P.47

Mozart - *Papageno's Aria*

Tchaikovsky - *Old French Song*

Dvorak - *Largo*

Grieg - *Gavotte from Holberg Suite*

Mozart - *Allegro*

Handel - *Bourree from Royal Fireworks*

Praetorius - *Tanz des Burgermeisters*

LIST B - TENOR.

Wastall - *Learn As You Play (B.& H.)* -
Cowles - *Finger Bobbins (Studio)* -
Walton - *66 Great Tunes (AWMP)* -

Same as for Alto.
Slow Blues – No.3; or Rock – No.5.
Same as for Alto.

LIST C - ALTO.

Wastall - *Learn As You Play (B.& H.)* -

Cole - Granite P.22
Wastall - Midnight In Tobago P.40
Gretry - Air P.41
Mendelssohn - On Wings of Song P.43

Walton - *Saxafari Around Australia (AWMP)* - The Wild Colonial Boy

Bound for South Australia
With My Swag All On My Shoulder

Walton - *66 Great Tunes (AWMP)* -

SCHUMANN - The Merry Peasant
Rameau - Le Tambourin

Bailey - *Jazz Incorporated Vol.2 (BAILEY)* -

Scoobie Du Wup (no improvisation)
Pretty Flower

Norton – *Microjazz for Alto Sax (B.& H.)* -

Riff-Raff Rock (no improvisation)
Big Time – No. 1; Latin – No. 7

James Rae – *Jazzy Saxophone 1 (Universal)* -

Or Stately Dance – No. 9

Harrison – *Amazing Solos for Alto Sax (B.& H.)* -

Bobby Shafto – No.1, or Beach Ball – No.2

Joplin - Paragon Rag
Traditional – Carnaval Salteno
The Wang Wang Blues

LIST C - TENOR.

Wastall – *Learn As You Play (B.& H.)* - Same as for Alto.
Walton – *Saxafari Around Australia (AWMP)* - Same as for Alto.
James Rae – *Jazzy Saxophone 1 (Universal)* - Same as for Alto.
Bailey – *Jazz Incorporated Vol. 2 (Bailey)* - Same as for Alto.
Walton – *66 Great Tunes (B.& H.)* - Same as for Alto.
Norton – *Microjazz for Tenor Sax (B.& H.)* - Feeling Blue – No. 8

LIST D - ALTO/TENOR.

Own choice: An **Australian** or **20th Century** Composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time with no note shorter than a quaver (including dotted crotchet) and in the Key of C, G, D or F major **OR** A or D minor. Note range – from D below the staff to C above the staff. Articulations – tongued or slurred. Ties and accidentals may be used as well as basic dynamics such as *f* or *p*.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE III

TECHNICAL WORK: This must be played from memory.

M.M.: Crotchet = 76, 2 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2 tongued, 2 slurred/2 slurred.

Sustained Notes: 10 seconds even tone or cresc./decresc. - range of scales.

Scales: Major: C & D - 2 octaves; A & B^b - 1 octave.

Harmonic & Melodic Minor: C & D - 2 octaves; G & A - 1 octave.

Chromatic: C - 2 octaves; A - 1 octave.

Scales in Thirds: D & A Major - 1 octave.

Arpeggios: of above Major & Minor Scales.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR.

Wastall – *Learn As You Play (B & H.)* -

Diabelli - Andante P.57

Briard - Study No. 1, P.42; or Study No. 3, P.50;

Walton - *Saxafari Around Australia (AWMP)* -

Innamincka – No. 16, or Bimbi – No. 23

Walton - *Note Cruncher – Book 1 (AWMP)* -

Study in A Major – P.24;

Study in E flat Major – P.28; Study in C Major – P.30; Study in D Minor – P.32; Study in D Major – P.33; Study in B Minor – P.33; Study in F[#] Minor – P.35

Cowles - Finger Bobbins (Studio) -

Swing – No. 4

James Rae – *20 Modern Studies (Universal)* - Nos. 1 or 2.

LIST B - ALTO.

Walton - *66 Great Tunes (AWMP)* -

Vivaldi – Winter

Martini – Plaisir D’Amour

Mozart - Aria from Don Giovanni

Solos for Alto Sax Player – Ed. Teal (Schirmer) -

Dvorak – Romantic Piece (Op.75, No. 1)

Concert & Contest Collection – Ed. Voxman (Rubank) - Mozart – Minuet - P.4

Famous Classical Pieces for Sax, 1st Bk – Ed. Mule (Leduc) - Martini – Romance Celebre (“Plaisir D’Amour”)

Graham Lyons - *New Alto Sax Solos Bk.2 (Useful Music)* - Morning Glory

Harrison - *Amazing Solo Alto Sax(B & H)* -

Bach – Minuet for Anna-Magdalena

Aubert – Tambourin I & II

Wastall – *Learn As You Play (B.& H.)* -

Kinyon – Folk Song Blues P.58

Finzi – Carol (from 5 Bagatelles) P.61

LIST B - TENOR.

Rameau - Tambourin for B flat Saxophone and Piano (*Leduc*)

Walton - *66 Great Tunes (AWMP)* - Same as for Alto.

Concert & Contest Collection-Tenor Sax - Ed. Voxman (Rubank) -

Mozart - Contradance.

Wastall - *First Repertoire Pieces for Tenor Sax (B.&H.)* - Bach – Musette - No. 4

Wastall – *Learn As You Play (B.& H.)* - Same as for Alto.

LIST C - ALTO

WALTON - *66 Great Tunes (AWMP)* -

Haydn – Serenade

Saint-SAENS – The Swan

Vivaldi – Concerto for 2 Trumpets

Bailey - *Jazz Incorporated Vol.1 (BAILEY)* -

Moonlight Air; Snappy Rag or Little Brown Feet.

Bailey - *Jazz Incorporated Vol.2 (BAILEY)* -

Scoobie Du Wup (with improvisation)

Feeling Free (no improvisation)

| | |
|---|--|
| James Rae - <i>Jazzy Saxophone 1 (Universal)</i> - | Schoolhouse Blues – No. 3 San Fermin – No. 4 Swing A Song Of Sixpence – No. 5 |
| Norton - <i>Microjazz for Alto Sax (B.& H.)</i> - | Elegance – No. 8; Icicles – No. 11; <u>Or</u> Set Piece – No. 13. |
| <i>Concert & Contest Collection</i> - ed H.Voxman (<i>Rubank</i>) - | Gretchaninoff – At the Hearth <u>or</u> Evening Waltz. |
| Harrison - <i>Amazing Solos Alto Sax (B & H)</i> - | Bernstein – America Prokofieff – Troika Traditional – The New Policeman Warlock – Basse Danse Bizet – Seguidilla Harrison – Generous Portions |

LIST C - TENOR.

| | |
|--|---|
| Norton - <i>Microjazz for Tenor Sax (B.& H.)</i> - | Pulling No Punches – No. 2 Puppet Theatre – No. 3 The Pioneer – No. 10 |
| Walton - <i>66 Great Tunes (AWMP)</i> - As for Alto Sax | |
| Bailey - <i>Jazz Incorporated Vol.1 (Bailey)</i> - As for Alto Sax | |
| Bailey - <i>Jazz Incorporated Vol.2 (Bailey)</i> - As for Alto Sax | |
| James Rae - <i>Jazzy Saxophone 1 (Universal)</i> - As for Alto Sax | |
| Wastall - <i>First Repertoire Pieces- Tenor Sax (B.&H.)</i> - | Ilyinsky – Berceuse - No.1 Schubert – Serenade - No.3 Rubinstein – Melody - No. 6 Harris – Foxtrot - No. 7 |

LIST D - ALTO/TENOR

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time or Compound Time (6/8 only) with no note shorter than a semiquaver (including dotted quaver) and in Major Keys up to 2 sharps and 2 flats **OR** Minor Keys up to 1 sharp and 2 flats with dynamic markings. Note range – from Middle C to D above the staff. Articulations – tongued, slurred, staccato, accents. Swing rhythms may be included and the passage will contain some dynamic markings.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE IV

TECHNICAL WORK - This work must be played from memory.

M.M.: Crotchet = 100, 2 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2 tongued, 2 slurred/2 slurred.

Sustained Notes: 12 seconds even tone or cresc./delesc. - range of scales.

Scales: Major: B^b, E^b, E - 2 octaves; A - to a 12th.

Harmonic & Melodic Minor: C, B, C[#] - 2 octaves;

F[#] - 1 octave; G - to a 12th.

Chromatic: B^b - 2 octaves; G - to a 12th.

Scales in Thirds: B^b & C Major - 2 octaves.

Arpeggios: of above Major & Minor Scales.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR

Wastall – *Learn As You Play (B.&H.)* - Briard - Study No.4, P.54

Walton – *Note Cruncher – Book 1 (AWMP)* - Study in A Minor – P.30;

Study in E Minor – P.31; Study in G Major – P.31;

Study in B flat Major – P.34; Study in G Minor – P.34;

Study in E flat Major – P.36; Study in C Minor – P.36.

Colin Cowles – *Finger Bobbins (Studio)* - Slightly Latin – No. 2

James Rae – *20 Modern Studies (Universal)* - Nos. 3, 4, or 6.

LIST B - ALTO

Walton – *66 Great Tunes (AWMP)* -

Mozart – Turkish Rondo

Brahms – Hungarian Dance

Gossec – Tambourin

Boccherini – Minuet and Trio

Larry Teal – *Solos for Alto Sax Player (Schirmer)* - Haydn – Minuet P.15

Concert & Contest Collection - Ed. Voxman (*Rubank*) - Haydn – Sonatina P.8

Famous Classical Pieces for Sax 1st Book – Ed. Mule (*Leduc*) - Rameau – Tambourin P.4

LIST B - TENOR

Walton – *66 Great Tunes (AWMP)* - Same as for Alto.

Concert & Contest Collections – TENOR SAX – Ed. Voxman (*Rubank*) - Bach – Sinfonia P.4

Haydn – Menuetto & Presto (from Trio V) P.7

Wastall – *First Repertoire Pieces for TENOR SAX (B. & H.)* - Blemant – Petit Jeu - No.8

Ferrari – Strimpellata - No.18

LIST C - ALTO

Wastall – *Learn As You Play (B. & H.)* -

Benjamin – Jamaican Rumba P.59

Cole – Suburban Sunday P.60

Walton – *66 Great Tunes (AWMP)* -

Schubert – Marche Militaire

Strauss – Waltz from Die Fledermaus

Joplin – The Entertainer or New Rag

Debussy – Le Petit Negre

Bailey – *Jazz Incorporated Vol.1 (Bailey)* - Blue Mood; Devil May Care or Jumbuck Jive.

Bailey – *Jazz Incorporated Vol.2 (Bailey)* - Riff-Raff Rock (with improvisation.)

Cookin' With Gas (with improvisation)

Al's Café or Blue Waltz (with improvisation)

Graham Lyons – *New Alto Sax Solos Book 2 (Useful)* - Butterfly Waltz

Larry Teal – *Solos for Alto Sax Player (Schirmer)* - Grieg – Album Leaf

Concert & Contest Collection – Ed. Voxman (*Rubank*) - Poulain – Melodie – P.5

Harrison – *Amazing Solos Alto Sax (B. & H.)* - Giblin – Chicken Chowder

LIST C - TENOR

Norton – *Microjazz for Tenor Sax (B.& H.)* - Swing Out Sister – No.1; Riff Laden – No. 4;
Hot Potato – No. 5 or Slow Boogie – No. 6
Wastall – *Learn As You Play (B.& H.)* - As for Alto Sax.
Walton – *66 Great Tunes (AWMP)* - As for Alto Sax.
Bailey – *Jazz Incorporated Vol.1 (Bailey)* - As for Alto Sax.
Bailey – *Jazz Incorporated Vol.2 (Bailey)* - As for Alto Sax.
Concert & Contest Collection -Ed. Voxman (*Rubank*) - Arensky – Allegretto P.5
Tchaikovsky – Valse Nouvelle P.6
Wastall – *First Repertoire Pieces – TENOR SAX (B.& H.)* -
Gurewich – Czardas – No.14
Bouillon – Valse – No.15

LIST D - ALTO/TENOR.

Own choice: An **Australian** or **20th century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include a variety of rhythms.

Note range – from Middle C to E above the staff. In Major Keys up to 3 sharps and 3 flats **OR** Minor Keys up to 2 sharps and 3 flats with dynamic markings. Articulations – tongued, slurred, staccato, accents and tenuto.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.



GRADE V

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 80, 4 notes per beat.

Articulation: Tongued, legato, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes: 15 seconds even tone or cresc./delesc. - range of scales.

Scales: Major: E, B - 2 octaves; A^b - 1 octave; G, A - to a 12th.

Harmonic & Melodic Minor: F, B^b - 2 octaves;

G[#] - 1 octave; A - to a 12th.

Chromatic: E - 2 octaves; A - to a 12th.

Scales in Thirds: D Major - 2 octave; E^b Major - 1 octaves.

Arpeggios: of above Major & Minor Scales.

Dominant 7th of: C - 1 octave; F - 2 octaves.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR.

Cowles - Finger Bobbins (Studio) - Dixie – No. 6; or A La Hodges – No. 7.

Niehaus - Jazz Conceptions - Intermediate (Try) - Exercises – Nos. 1, 2, 3, 4, 5 or 6

Etudes – Nos. 1, 3, 4 or 6

James Rae - 20 Modern Studies (Universal) - Nos. 5, 7, 9 or 10.

Parisi – 40 Technical & Melodious Studies Book 1 (SMC) - Nos. 1 or 2.

LIST B - ALTO.

Walton - *66 Great Tunes (AWMP)* - Traditional – Carnival Of Venice
Mozart – Sonata in C or Voi Che Sapete
Bach – Badinerie
Concert & Contest Collection - Ed VOXMAN (Rubank) - Handel – Largo & Allegro P.12
Famous Classical Pieces for Sax 1st Book – Ed. Mule (Leduc) - Corelli – Adagio P.3
Leclair – Aria P.7
Bach – Suite En Si Mineur (Badinerie) P.11
Famous Classical Pieces Bk.2 – Ed. Mule (Leduc) - Beethoven – Petite Valse.

LIST B - TENOR.

Walton – *66 Great Tunes (AWMP)* - Same as for Alto Sax.
Concert & Contest Collection – Ed. Mule (Leduc) - Pierne – Piece in G Minor.
A La Decouverte for B flat Sax & Piano – arr. Lemoine (Leduc) - Bigaglia – Allegro.
A La Decouverte for B flat Sax & Piano – arr. Londeix (Leduc) - Exaudet – Tambourin.

LIST C - ALTO.

Walton - *66 Great Tunes (AWMP)* - Ravel – Bolero
Rossini – William Tell Overture
Graham Lyons - *New Alto Sax Solos Vol.2 (Useful)* - Cross-Country.
Concert & Contest - Ed. VOXMAN (Rubank) - OSTRANSKY – Canzonetta and Giga - P.6
Famous Classical Pieces 1st Book - Ed. Mule (Leduc) -
Rameau – Castor et Pollux (Passepied) P.8
Bailey - *Jazz Incorporated Vol.1 (BAILEY)* - A Wily Bossa or Stokers Siding
Bozza - Aria for Saxophone and Piano (Leduc).
Dulcie Holland (ALLANS) - Saturday Stroll.
Schumann - *Three Romances* – trans.Henke (Southern) - No. 1 or No. 3.

LIST C - TENOR.

Norton - *Microjazz for Tenor Sax (B.& H.)* - The Joker – No. 7; Home Blues – No. 9
or Rolling Stock – No. 11
Walton - *66 Great Tunes (AWMP)* - Same as for Alto Sax.
Bailey - *Jazz Incorporated Vol.1 (Bailey)* - Same as for Alto Sax.
Graham Lyons - *New Tenor Sax Solos Vol.2 (Useful)* - Cross-Country
Solos for Tenor Sax Players - Ed. Teal (Schirmer) - Schumann – Three Romances No.1
James Power - *All That Jazz (Arrensдорff Edition – Power Music Co.)* - Bill Bailey;
Golden Mile; Rag Doll; or Sidewalks of Harlem.

LIST D - ALTO/TENOR.

Own choice - An **Australian** or **20th century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include a variety of rhythms. The acciaccatura may also be used. In Major Keys up to 4 sharps and 4 flats **OR** Minor Keys up to 3 sharps and 3 flats with dynamic markings. Note range – from Middle C to E above the staff. Articulations – tongued, slurred, staccato, accents and tenuto.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE VI

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 84, 4 notes per beat.

Articulation: Tongued, legato, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes: 15 seconds or more - even tone or cresc./decresc. – range of scales.

Scales: Major: B/C^b, F, D^b/C[#] - 2 octaves; F[#] - 1 octave; A^b – to a 12th.

Harmonic & Melodic Minor: B, B^b, F, E^b/D[#] - 2 octaves;
A^b/G[#] - to a 12th.

Chromatic: B, E^b - 2 octaves.

Whole Tone Scales: C - 2 octaves.

Scales in Thirds: E Major - 1 octave; B Major - 2 octaves.

Arpeggios: of above Major & Minor Scales.

Dominant 7th of: D - 1 octave; G, B^b - 2 octaves.

Diminished 7th of: A - 1 octave; F, C[#] - 2 octaves.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR

Cowles – *Finger Bobbins (Studio)* - Tyrolean Swing – No. 8

Niehaus – *Jazz Conceptions – Intermediate (Try)* - Exercises – No. 13, 14, 19 or 20.

Etudes – No. 14, 17, 18, 22 or 24.

Niehaus – *Jazz Conceptions – Advanced (Try)* - Etudes – No. 3, 4 or 6.

James Rae – *20 Modern Studies (Universal)* - No. 11, 13, 14 or 15.

Parisi – *40 Technical & Melodious Studies Book 1 (SMC)* - No. 16

Selected Studies for Saxophone – Ed. VOXMAN (*Rubank*) - Study in G Minor P.16

Study in A^{flat} P.34

LIST B - ALTO.

Larry Teal – *Solos For Alto Sax Player (Schirmer)* - Bach – Sicilienne & Allegro

Famous Classical Pieces for Sax- 1st Book – Ed. Mule (*Leduc*) - Handel – Largo

Couperin – Musette de Taverny

Debussy – *Debussy Saxophone Solos (UE)* - Elegie.

Senaille - Allegro Spiritoso (*Southern*).

LIST B TENOR.

Solos for Tenor Saxophone Player – Ed. Teal (*Schirmer*) - Moszkowski – Spanish Dance

Saxophone Solos for Bb Tenor – Ed. Harvey (*Chester*) - Bach – Two Bourees.

Concert & Contest Collection – Ed. Voxman (*Rubank*) - Bach – Gigue (from Partita III - P.24)

A La Decouverte – arr. Londiex (*Lemoine*) - Anonyme - La Pie.

Galliard - Allegro.

LIST C - ALTO

Larry Teal – *Solos for Alto Sax Player (Schirmer)* -

Dvorak – Larghetto

Mussorgsky – The Old Castle

Granados – Intermezzo

Graham Lyons – *New Alto Sax Solos Vol.2 (Useful)* - The Quick Brown Fox

Concert & Contest Collection – Ed. Voxman (*Rubank*) - Chailleux – Allegro (from Andante & Allegro) P.10

Dukas - Alla Gitana (*Leduc*)

LIST C - TENOR

Solos for Tenor Sax Players – Ed. Teal (*Schirmer*) -

Brahms – Hungarian Dance

Dvorak – Lament

Ravel – Romance No. 3

Concert & Contest Collection – Ed. Voxman (*Rubank*) -

Mussorgsky – The Old Castle

Sporck – Novelette

Harvey - Contest Solo No. 1 for Tenor Saxophone (*Studio*).

LIST D - ALTO/TENOR

Own choice - An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include changing time signatures. In Major **OR** Minor Keys up to 4 sharps and 4 flats with dynamic markings. Range of notes – from Middle C to F above the staff. More complex rhythms and a variety of articulations may be used.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.



GRADE VII

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 92, 4 notes per beat.

Articulation: Tongued, legato, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes: 20 seconds even tone or cresc./decresc. – range of scales.

Scales: *Major:* C, E, F, B^b, C[#]/D^b - 2 octaves; F[#]/G^b - to a 12th.

Harmonic & Melodic Minor: C, E, F, B^b/A[#], C[#] - 2 octaves;
F[#] - to a 12th.

Chromatic: C, E, F, B^b, C[#] - 2 octaves; F[#] - to a 12th.

Whole Tone Scales: E, F - 2 octaves.

Scales in Thirds: A^b Major - 1 octave; C[#] - 2 octaves.

Arpeggios: of above Major and Minor scales.

Dominant 7th of: E, F, B^b - 2 octaves; C, C[#]/D^b - to a 12th.

Diminished 7th of: C, E, F, C[#]/D^b - 2 octaves; B^b - to a 12th.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR.

Bozza – *12 Etudes-Caprices for Saxophone* (*Leduc*) - No. 6 or No. 7.

Cowles - *Finger Bobbins* (*Studio*) - *Mini Varie* – No. 12

Karg-Elert – *25 Capricen und Sonata for Saxophone Solo Op.153, Heft 1* (*Zimmermann*) – Rag, No. 6.

James Rae - *20 Modern Studies* (*Universal*) - Nos. 16 or 19

Niehaus - *Jazz Conceptions - Advanced* (*Try*) - *Etudes* – Nos. 8, 11 or 12.

Parisi – *40 Technical & Melodious Studies Book 1* (*SMC*) - No. 20.

Voxman – *Selected Studied for Saxophone* (*Rubank*) - Study in F Minor P.38

LIST B - ALTO.

Solos for Alto Sax Player – Ed. Larry Teal (*Schirmer*) -

Mozart – Rondo in D

Ravel – Sonatine

Concert & Contest Collection – Ed. Voxman(Rubank) -

Chailleux – Andante & Allegro

Koepke – Recitative & Allegro

Paladilhe – Concertante

Famous Classical Pieces for Sax 1st Book - Ed. Mule (*Leduc*) - Handel – Allegro P.9

Handel – Pastorale P.2

Bach - Sonata No. 4, 1st and 2nd Movements - arr.Mule (*Leduc*)

Eccles - Sonata - arr. Rascher (*Elkan-Vogel*).

LIST B - TENOR.

Concert & Contest Collection - Ed. Voxman (Rubank) -

Petit – Premiere Etude de Concours

Handel – Allegro (from Adagio & Allegro)

Boccherini - Adagio - arr. Mule (*Leduc*.)

Singelee - Caprice (*Roncorp*).

Telemann - Vivace - arr.Londeix (*Lemoine*).

Vivaldi – *The Vivaldi Album for Tenor Sax* – ed. Walton (*AWMP*) - Sonata No. 3, 1st and 2nd Movts.

LIST C - ALTO.

Solos for Alto Sax Player - Ed.Larry Teal (*Schirmer*) - Schumann- Fantasy Piece P.25

Concert & Contest Collection - Ed.Voxman (Rubank) - Ostransky – Introduction & Rondo P.14

Debussy – *Debussy Saxophone Album (Universal)* -

Jumbo's Lullaby.

Arabesque No. 1.

Danse Bohemienne.

Solos for Alto Sax – Vol.2 – Ed. Harvey (*Chester*) - Cowles – Tolmers Village.

LIST C - TENOR.

Solos for Tenor Sax-Vol.2 - Ed.Harvey (*Chester*) -

Harvey – Rue Maurice Berteaux

Cowles – Three Sketches from Bala – any two.

Concert & Contest Collection - Ed.Voxman (Rubank) - Desportes – Two Little Tales P.8

Cowles - Of Spain for Tenor Saxophone (*Studio*)

Debussy - *Debussy Saxophone Album (Universal)* - Same as for Alto Sax.

LIST D - ALTO & TENOR

Own choice: An **Australian** or **20th Century** composition with piano accompaniment. Any idiom or genre acceptable. This piece must have similar musical and technical standard as the list pieces.

Choice of **two (2)** of the following three sections

SIGHT READING - As for Grade 6 with the range of notes being from Bb below the staff to F above the staff.

Other time signatures may be used – e.g. 5/4, 5/8 etc. More complex rhythms and a variety of articulations and dynamics may be used.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE VIII

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 100, 4 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2staccato, 2 slurred/2slurred.

Sustained Notes: 20 seconds or more even tone or crescendo/decrescendo.

Range for Scales and Arpeggios - from B^b to G.

Scales:Major: G, D, B, E^b, F[#]/G^b - 2 octaves.

Harmonic & Melodic Minor: G, D, B, E^b/D[#], F[#] - 2 octaves.

Chromatic: on above notes - 2 octaves.

Whole Tone Scales: G, E^b, F[#] - 2 octaves.

Scales in Thirds: F[#] Major - 1 octave; E^b Major - 2 octaves.

Arpeggios: of above Major and Minor Scales - Root Position and Inversions.

Dominant 7th of: G, D, B, E^b, F[#] - Root Position.

Diminished 7th of: G, D, B, E^b, F[#] - Root Position.

Four works required, one each from each of Lists A, B, C and D. Lists B, C and D are to be accompanied

LIST A - ALTO/TENOR

Bozza – 12 Etudes-Caprices for Saxophone (Leduc) - No. 11

Cowles – Finger Bobbins (Studio) - Jazz Impro – No. 13

James Rae – 20 Modern Studies (Universal) - No. 17 or 20.

Niehaus – Jazz Conceptions – Advanced (Try) - Etudes – No. 13, 19 or 20.

Parisi – 40 Technical & Melodious Studies Book 1 (SMC) - No. 21 or 22.

Karg-Elgert – 25 Capricen und Sonata for Saxophone Solo Op.153, Heft 1 (Simmernann) - In modo lidio.

Voxman – Selected Studies (Rubank) - Study in A.

LIST B ALTO

Solos for Alto Sax Player – Ed. Larry Teal (Schirmer) - Haydn – Gypsy Rondo

Concert & Contest Collection – Ed. Voxman (Rubank) - Combelle – Fantaisie Mauresque
Guilhaud – First Concertino (Complete)

Famous Classical Pieces for Sax 1st Book –Ed. Mule (Leduc) - Handel–Largo & Allegro P.10 & 9

Bach - Suite No. 3 for Solo Saxophone, any three movements - arr. Mule (Leduc)

Classic Sax for Alto (Currency) - Bach - Sonata in A Minor, 1st & 2nd Movements.

Mozart - Sonata K310, 1st Movement.

LIST B - TENOR

Concert & Contest Collection – Ed. VOXMAN (Rubank) - OSTRANSKY – Prelude & Allegro
GUILHAUD – First Concertino (Complete)
HANDEL – Adagio & Allegro

Solos for Tenor Sax Played – Ed. Teal (Schirmer) - Bach – Sicilienne & Allegro.

Bach - Suite No.1 for Solo Saxophone, any three movements. Trans Londiex (Lemoine)

Bach - Suite No.3 for Solo Saxophone, any three movements. Trans Londiex (Lemoine)

Classic Sax for Soprano & Tenor (Currency) - Mozart - Sonata K310, 1st Movement.

Vivaldi - Sonata in G minor for Tenor Saxophone and Piano, any two movements.- Ed. Rascher (McGinnis & Marx)

LIST C - ALTO

Solos for Alto Sax Player – Ed. Teal (Schirmer) - Chopin – Nocturne P.7

Concert & Contest Collection – Ed. Voxman (Rubank) - Barat – Elegie P.13

Ben-Haim - Three Songs Without Words for B flat Saxophone & Piano (Israeli Music).

Debussy - Debussy Saxophone Album (UE) - Golliwog's Cake Walk

Debussy - Rapsodie for Saxophone. Arr Rousseau (Etoile)

Dubois - Pieces caracteristiques en forme de suite (Leduc) - A l'Hongroise
A la Parisienne

LIST C - ALTO (cont)

Samama - Capriccio for Alto Saxophone and Piano. (*Donemus*)

Weber - Petite Valse et Tyrolienne - arr. MULE (*Lemoine*).

LIST C - TENOR

Solos for Tenor Sax Player –Ed. Teal – (*Schirmer*) - Debussy - Sarabande

Bennett - Concerto in G Minor for B flat Saxophone and Piano (*Fischer*).

Hartley - Poem for Tenor Saxophone and Piano (*Presser*).

Jacob - Variations on a Dorian Theme - Theme and any three Variations (*Emerson*).

Mussorgsky - Spanish Dance, Op. 12, No. 21.

Pauwels - Serenade for B flat Saxophone and Piano. (*Andel*)

Shostakovich - Three Fantastic Dances. (*Edition Musicus*)

LIST D - ALTO/TENOR

Own choice: An **Australian** or **20th Century** composition with piano accompaniment. Any idiom or genre acceptable. This piece must have similar musical and technical standard as the List pieces.

Choice of **two (2)** of the following three sections

SIGHT READING - As for Grade 7 with the use of more complex rhythms. A variety of articulations and dynamics may be used.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.



ASSOCIATE (PERFORMER'S DIPLOMA) - A.A.C.M.

REQUIREMENTS

The examination consists of two parts – (I) Practical and (II) Theoretical. The Diploma is not granted until a Pass Mark (Merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A Candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Diploma candidates will be examined by two examiners.

PART I - PRACTICAL

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A - ALTO & TENOR

The Orchestral Saxophonist, Ed. Ronkin & Frascotti (*Roncorp*).

Gershwin - An American in Paris.

Kodaly - Hary Janos Suite.

Ravel - Bolero.

Vaughn Williams - Symphony No. 9

Walton - Façade.

Candidates are to prepare three of the above extracts, each in its entirety.

LIST B - ALTO

Fasch - Sonata for Alto Sax and Piano, arr. Rascher (*McGinnis & Marx*).
Handel - 1st Sonate (Flute), trans Mule for Alto Sax (*Leduc*).
Handel - Sonata No. 6, trans Mule (*Leduc*).
Vivaldi - Sonata No. 6 in G Minor for Alto Saxophone (*McGinnis & Marx*).
Vivaldi - Sonata No. 5 from *The Vivaldi Album for Alto Sax* – ed. Walton (*AWMP*).

LIST B - TENOR

Bach - Suite No. 3 for Solo Saxophone, any four movements. Trans. LONDEIX (*Lemoine*).
Gilliard - Sonata No. IV (*McGinnis & Marx*).
Handel - Fourth Sonata for Saxophone & Piano – ed. Walton (*AWMP*).
Handel - Sonata No. 1 for B flat Saxophone & Piano – trans. Londeix (*Leduc*).
Vivaldi - Sonata No. 5 from *The Vivaldi Album for Tenor Sax* – ed. Walton (*AWMP*).
Vivaldi - Sonata in G Minor for Tenor Sax & Piano – ed. Rascher (*McGinnis & Marx*).

LIST C - ALTO

Binge - Concerto for Alto Saxophone & Piano (*Weinberger*).
Debussy - Rhapsody - arr. Addison (*Williams*).
Hartley - Valse Vertigo for Alto Saxophone & Piano (*Dorn*).
Ravel - Sonatine from *Solos for the Saxophone* – arr. TEAL (*Schirmer*)
Spiewak - Sonatina - any two movements (*Spiewak/AMC*).
Tcherepnin - Sonatine Sportive for Alto Saxophone and Piano (*Leduc*)

LIST C - TENOR

Solos for the Tenor Saxophone Player - arr. TEAL (*Schirmer*)
Cowles - Three Sketches from Bala or Saint-Saens - Allegro Appassionata.
Hartley - Sonata for Tenor Saxophone & Piano (*Dorn*).
Heath - Rumania or Out of the Cool (*Chester*).
Pauwels - Serenade for B flat Saxophone & Piano (*Andel*)

LIST D - ALTO & TENOR

Own choice: An **Australian** or **20th Century** composition with or without piano accompaniment. Any idiom or genre acceptable. Piece to have technical and educational values, and to be of the same standard of difficulty as other pieces on the List.

GENERAL KNOWLEDGE – A thorough understanding of the music, composers and periods presented is expected. In addition, a knowledge of other works by these composers and their contemporaries is required. Questions will be asked from the Pianoforte Score.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL (3 hours)

- (1) Notation, time and key signatures, intervals, musical terms and transcription of four parts in open score, Soprano, Alto, Tenor, Bass.
- (2) Exercises in four part on Major and Minor triads and their inversions, the first inversion of the diminished triad on the leading note, the augmented triad on the mediant of a minor key in root position only, the dominant seventh and its inversions, the four named cadences.
- (3) Harmony in four parts of a simple eight bar melody, using common chords and their first inversions and the second inversion of the tonic chord. This should include unaccented passing and auxiliary notes.
- (4) General questions on form, its application and relevance to musical development from Baroque to present day – Dance Suite, Prelude and Fugue, Sonata Form, Air and Variations, Jazz forms

ASSOCIATE (TEACHERS DIPLOMA) A.A.C.M. (T.D.)

REQUIREMENTS

The examination consists of two parts – Practical and Theoretical. The Diploma is not granted until a Pass (merit standard or above) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A Candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Diploma candidates will be examined by two examiners.

Candidates must be at least 18 years of age.

PART I - PRACTICAL

TECHNICAL WORK - This must be played from memory.

M.M.: Crotchet = 108, 4 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Range for Scales and Arpeggios - from Bb to G.

Scales:- All Major Scales.

All Harmonic and Melodic Minor Scales.

Chromatic - On any note.

Whole Tone Scales - C, C#/D^b, B, B^b - 2 octaves.

Scales in Thirds - C, C#/D^b, B, B^b Major - 2 octaves.

Arpeggios:- In above Major and Minor Keys - Root Position and Inversions.

Dominant 7th of - all keys - Root Position and Inversions.

Diminished 7th of - all keys - Root Position and Inversions.

PROGRAMME:-

ALTO SAXOPHONE - One piece to be chosen from the following list.

Handel - Sonata No. 6, Trans. Mule (*Leduc*).

Binge - Concerto (*Weinberger*).

Debussy - Rhapsodie, arr. Rousseau (*Etoile*)

Ravel - Sonatina - *from Solos for the Saxophone*, arr. Teal (*Schirmer*).

TENOR SAXOPHONE - One piece to be chosen from the following list.

Handel - Sonata No. 1, Trans. LONDEIX (*Leduc*).

Vivaldi - Sonata in G Minor, ed. Rascher (*McGinnis & Marx*).

Solos for Tenor Saxophone, ed. Harvey (*Chester*) -

Cowles - Three Sketches from Bala.

Solos for Tenor Saxophone Player, arr. Teal (*Schirmer*) -

Saint-Saens - Allegro Appassionata.

ALTO & TENOR SAXOPHONE -

Sixteen (16) pieces to be chosen from the pieces listed in this Syllabus for Grades II to VI. You must choose 4 pieces from List A, 4 pieces from List B, 4 pieces from List C and 4 pieces from List D. **The programme must include at least one piece from each Grade level.**

TEACHING KNOWLEDGE:

- (1) To explain Saxophone technique, including breathing, rhythm and phrasing. Candidates may demonstrate the above on their instrument if desired.
- (2) To carry on a discussion on the basic principles of performance and on any problems relating to the teaching of set studies and pieces on the syllabus from Grade I to Grade VI inclusive.
- (3) Harmonic progressions, interpretation, period, style, and form of set pieces. A knowledge of the Composers, their periods and Contemporaries, and also some knowledge of other works by these Composers is required.

- (4) Some knowledge of Australian Music and its development with reference to performers and composers.

SIGHT READING - A test within the limits of the technical skill required for this Diploma.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL - There are two papers.

PAPER I (3 hours)

- (5) Notation, time and key signatures, intervals, musical terms and transcription of four parts in open score, Soprano, Alto, Tenor, Bass.
- (6) Exercises in four part on major and minor triads and their inversions, the first inversion of the diminished triad on the leading note, the augmented triad on the mediant of a Minor key in root position only, the dominant seventh and its inversions, the four named cadences and easy modulations may occur.
- (7) Harmony in four parts using common chords and their first inversions and the second Inversion of the tonic chord. This should include unaccented passing and auxiliary notes.
- (8) General questions on form. Candidates, if required, will be expected to use short musical quotations from their Practical Programme.

PAPER II (3 hours)

Teaching questions referring to the teaching of:-

- (1) Notation, time and technique.
- (2) Aural training and creativity.
- (3) Repertoire (up to and including Grade VI standard).
- (4) Psychology and teaching methods.

LICENTIATE (PERFORMER'S DIPLOMA) - L.A.C.M

REQUIREMENTS

The examination consists of two parts – Practical and Theoretical. The Diploma is not granted until a pass (merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Diploma candidates will be examined by two examiners.

PART I - PRACTICAL

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A - ALTO & TENOR

The Orchestral Saxophonist, ed. Ronkin and Frascotti (*Roncorp*).

Honegger - Mouvement Symphonique.

Prokofiev - Romeo and Juliet.

Rachmaninoff - Symphonic Dances.

Walton - Belshazzar's Feast.

Walton - Façade.

Candidates are to prepare all above works and will be required to play any of these as requested by the Examiners.

LIST B - ALTO

Bach - Suite No. 1, any four movements, trans. Londeix (*Lemoine*).

Bach - Violoncello Suite III, any four movements, arr. Ricker (*Dorn*).

Handel - Sonata No. 2 for E flat Saxophone and Piano, arr. Mule (*Leduc*).

Handel - Sonata No. 5 for E flat Saxophone and Piano, arr. Mule (*Leduc*).

Leclair - Sonata in G Minor for Alto Saxophone and Piano, arr. Garner (*Southern*).

LIST B - TENOR

Bach - Violoncello Suite IV, any four movements, arr. Ricker (*Dorn*).

Galliard - Sonata No. IV (*McGinnis & Marx*).

Handel - Sonata in B flat, arr. Londeix (*Leduc*).

Marcello - Concerto in C, arr. Joosen (*Molenaar*).

Platti - Sonata in G, Trans. Rousseau (*Etoile*).

LIST C - ALTO

Creston - Sonata Op. 19 for Alto Saxophone and Piano (*Shawnee*).

Dubois - Sonata for Alto Saxophone and Piano (*Leduc*).

Lovelock - Sonata for Alto Saxophone and Piano (*AMC*).

Lovelock - Concerto for Saxophone and Strings (*AMC*).

Ibert - Concertino da Camera (*Leduc*)

LIST C - TENOR

Ben Hain - Three Songs Without Words (*Israeli Music*)

Fiocco - Concerto (*Schott*).

Franchetti - Sonata for Saxophone and Piano (*Dorn*).

Wilder - Concerto (*Margun*).

LIST D

Own choice: An **Australian** or **20th Century** composition with or without piano accompaniment. Any idiom or genre acceptable. Piece to have technical and educational values, and to be of the same standard of difficulty as other pieces on the List.

GENERAL KNOWLEDGE – A thorough understanding of the music, composers and periods presented is expected. In addition, a knowledge of other works by these composers and their contemporaries is required. Questions will be asked from the Pianoforte Score.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL (3 hours)

- (1) Notation, time and key signatures, intervals, words, marks and signs relating to tone, tempo, style and expression.
- (2) The rendering of ornaments, embellishments and abbreviations.
- (3) Harmony in two, three and four parts up to the Dominant Seventh and its inversions, analysis of chords, adding parts to a simple melody or bass (figured or unfigured), modulation to nearly related keys, unessential notes including suspensions.
- (4) Style and influence of composers of saxophone music of all periods and their work.



LICENTIATE (TEACHER'S DIPLOMA) - L.A.C.M. (T.D.)

REQUIREMENTS

The examination consists of two parts – Practical and Theoretical. The Diploma is not granted until a Pass Mark (merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Candidates must have attained the age of 18 years.

Diploma candidates will be examined by two examiners.

PART I - PRACTICAL

TECHNICAL WORK - This work must be played from memory.

M.M.: - Crotchet = 108, 4 notes per beat.

Articulation: - Tongued, slurred, 2 slurred/2 tongued, 2 slurred/2 staccato.

Range for Scales and Arpeggios - from B flat to G.

Scales: - All Major, Harmonic and Melodic Minor Scales.

Chromatic - On any note.

Whole Tone Scales - On any note.

Scales in Thirds - In any Major Key.

Arpeggios - In all Major and Minor Keys - Root Position and Inversions.

Dominant 7th of - All keys - Root Position and Inversions.

Diminished 7th of - All keys - Root Position and Inversions.

PROGRAMME:-

ALTO & TENOR:- One unaccompanied work required from the following list.

- Bozza - 12 Etudes-Caprices for Saxophone (Leduc) - No. 6 and No. 7
- Hartley - Petite Suite for Saxophone, unaccompanied (Fema).
- Gross - Three Bagatelles, Op. 96, for unaccompanied Saxophone (AMC).

ALTO:- One accompanied work required from the following list.

- Dubois - Sonata for Alto Saxophone and Piano (Leduc).
- Handel - Sonata No. 2 for E flat Saxophone and Piano, arr. Mule (Leduc).
- Handel - Sonata No. 5 for E flat Saxophone and Piano, arr. Mule (Leduc).
- Leclair - Sonata in G Minor, arr. Garner (Southern).
- Lovelock - Sonata for Alto Saxophone and Piano (AMC).

TENOR:- One accompanied work required from the following list.

- Franchetti - Sonata (Dorn).
- Handel - Sonata in B ^{flat}, arr. Londeix (Leduc).
- Marcello - Concerto in C, arr. Joosen (Molenar).
- Platti - Sonata in G, Trans. Rousseau (Etoile).
- Wilder - Concerto (Margun).

ALTO & TENOR:-

Sixteen (16) pieces to be chosen from the pieces listed in this syllabus for Grades IV to VIII. You must choose 4 pieces from List A, 4 pieces from List B, 4 pieces from List C and 4 pieces from List D. **The programme must include at least one piece from each Grade level.**

TEACHING KNOWLEDGE:-

- (1) To explain all aspects of Saxophone technique as required by the Examiners.
- (2) To carry on a discussion on the basic principles of performance and on any problems relating to the teaching of set pieces on the Syllabus from Grade I to Grade VIII inclusive.
- (3) Harmonic progressions, interpretation, style and form of set pieces. A knowledge of the Composers, their periods and Contemporaries, and also some knowledge of other works by these Composers is required.
- (4) To show a knowledge of Australian music regarding style and development, with reference to performers and composers.

SIGHT READING - A test within the limits of the technical skill required for this Diploma.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL - There are two papers.

PAPER I - A paper on Rudiments and Harmony. (3 hours).

- (1) Notation, time and key signatures, intervals, words, marks and signs relating to tone, tempo, style and expression.
- (2) The rendering of ornaments, embellishments and abbreviations.
- (3) Harmony in two, three and four parts up to the Dominant Seventh and its inversions, analysis of chords, adding parts to a simple melody or bass (figured or unfigured), modulation to nearly related keys, unessential notes including suspensions.
- (4) Style and influence of composers of saxophone music of all periods and their work.

PAPER II - A paper on Teaching (3 hours).

- (1) The art of teaching:- To outline courses of study for different types of students; to name suitable studies and pieces for the gradual development of technique, giving composer's name and opus number.
- (2) To name studies for specific difficulties; e.g. phrasing, fingering, scale work, arpeggios, octave leaps etc. Candidates will be expected to write out the opening bars and state the name of the Composer.
- (3) Style and influence of Composers of Saxophone Music of all periods with their work.
- (4) To add correct phrasing and breath marks to a given passage with suitable marks of expression.

FELLOWSHIP DIPLOMA - F.A.C.M.

Only candidates holding a Diploma of Licentiate Pianoforte (Teachers or Performers) from a recognised examining body are permitted to sit for the Fellowship Diploma.

NOTE: Authorised copies of the works to be played and programme need to be forwarded to the administrator at least 4 weeks prior to the examination.

Diploma candidates will be examined by two examiners.

REQUIREMENTS

This exam will be delivered in the form of a recital with an audience. A programme should be available to audience and examiners with notes on the pieces played, the composers and performer biographical information.

A RECITAL STANDARD OF PERFORMANCE IS ESSENTIAL.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. **NOTE Cadenzas are required.**

LIST A - ALTO & TENOR

Candidates are to prepare a major unaccompanied work.

LIST B - ALTO & TENOR

Candidates are to prepare a major Concerto for Saxophone from the Classical Period.

LIST C - ALTO & TENOR

Candidates are to prepare a major Romantic work for Saxophone and Piano.

LIST D - ALTO & TENOR

Candidates are to prepare a major work composed since 1950 for Saxophone and Piano. Any idiom or genre is acceptable. This piece must have similar musical and technical standard as other pieces on the list.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.