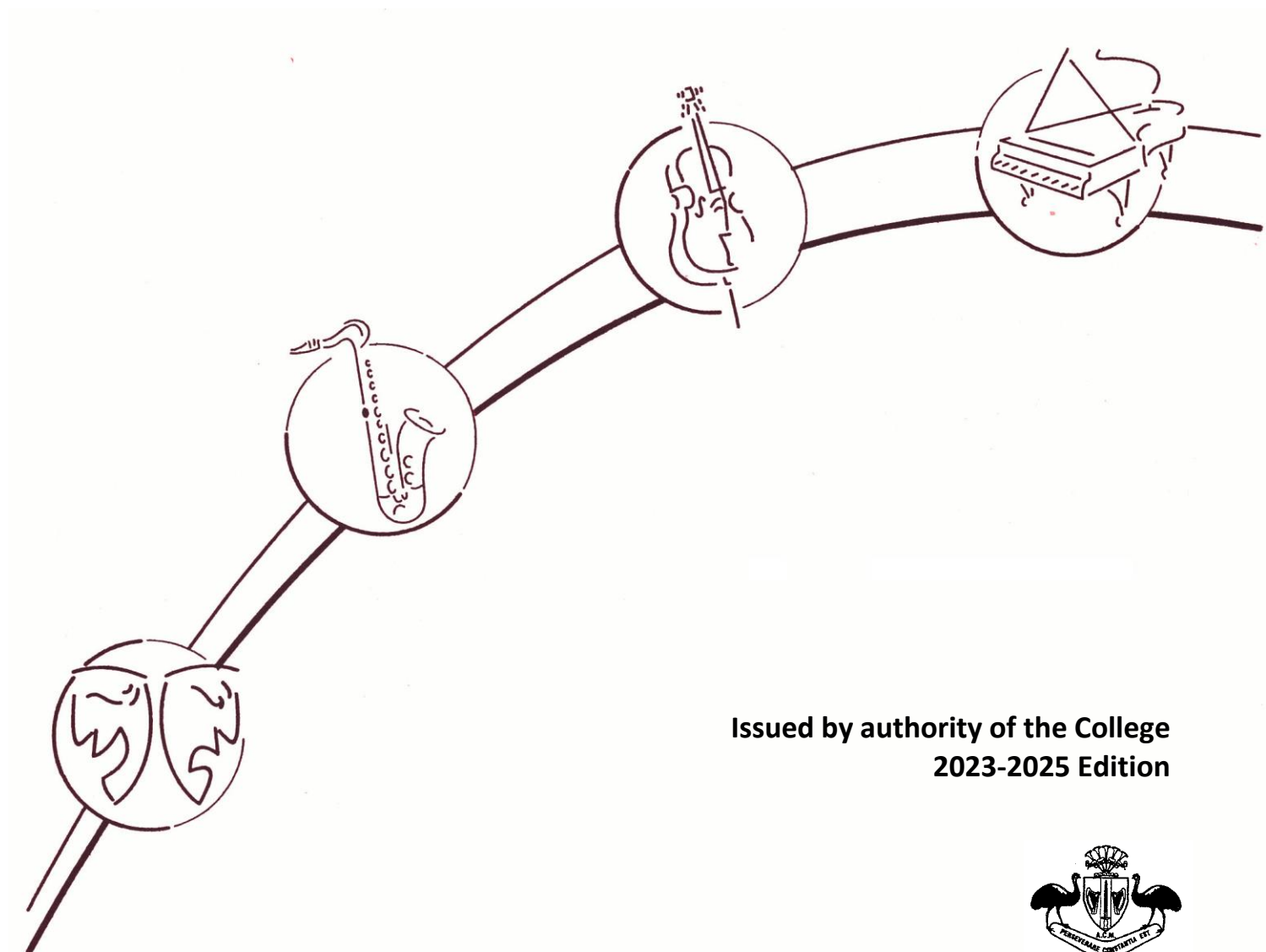


*The Australian College of Music*

# Syllabus

Piano



Issued by authority of the College  
2023-2025 Edition



# Piano 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.

It is a non-profit organisation.

## **Correspondence**

All correspondence and enquiries must be addressed to:

### **ADMINISTRATOR**

Mr Terry McIvor

Phone: 0408 345 376

Email – [admin@www.australiancollege.org](mailto:admin@www.australiancollege.org)

### **PRESIDENT**

Mr Stephen Robinson

### **MUSIC CO-ORDINATOR**

Mrs Christine Reddick

# TABLE OF CONTENTS

<b>SCALES - FOR ACM PIANO PRACTICAL EXAMINATIONS .....</b>	<b>1</b>
<b>ARPEGGIOS - FOR ACM PIANO EXAMINATIONS.....</b>	<b>3</b>
<b>ACM EXAMINATION LISTS.....</b>	<b>4</b>
PREP I .....	4
PREP II .....	5
GRADE 1 .....	6
GRADE II .....	7
GRADE III .....	9
GRADE IV .....	10
GRADE V .....	11
GRADE VI .....	13
GRADE VII .....	14
GRADE VIII .....	16
ASSOCIATE (PERFORMER'S DIPLOMA) - A.A.C.M.....	17
ASSOCIATE (TEACHER'S DIPLOMA) - A.A.C.M. (T.D.).....	20
LICENTIATE (PERFORMER'S DIPLOMA) - L.A.C.M. ....	21
LICENTIATE (TEACHER'S DIPLOMA) - L.A.C.M. (T.D.).....	23
FELLOWSHIP DIPLOMA - F.A.C.M. ....	25

## **Please consult the following documents:**

- Aims and regulations of the College
- Overall information for Music exams
- Aural Tests and General Knowledge

## SCALES - for ACM Piano Practical Examinations

Grade	Similar Motion					Contrary Motion	
Articulation	Major	Harmonic Minor	Melodic Minor	Chromatic	Range	Major	Minor
<b>Prep 1</b> Legato, hands separately	C G	A			1 octave	C 1 octave	
<b>Prep 2</b> Legato, hands separately	C G	A C			1 octave	C, G 1 octave	A 1 octave
<b>1</b> Legato, hands separately	C G D	C G D	A 1 octave	D 1 octave	2 octaves	G, D 1 octave	C, G 1 octave
<b>2</b> Hands separately and together, legato	D A F	D A F	A D	D, A, F Hands separate	2 octaves	A, F 1 octave	D, A 1 octave
<b>3</b> Hands separately and together, legato, <i>f</i> , <i>p</i>	F E, B flat	F E, B flat	F E	F E, B flat	2 octaves	E, B flat 2 octaves	F, E 2 octaves
<b>4</b> Hands separately and together, legato, forte or piano.  <b>Plus</b> One scale chosen played staccato, hands together (MM=60, 4 notes / beat)	B, B flat E flat	B, B flat E flat	B B flat	B, B flat E flat	4 octaves	B, E flat 2 octaves	B, B flat 2 octaves
<b>5</b> Hands separately and together, legato, staccato, piano, or forte  <b>Plus</b> C major in staccato 3rds, on C and E with 2 <sup>nd</sup> and 4 <sup>th</sup> fingers, hands sep (MM=64 2 notes / beat)	E flat A flat C sharp  <b>Plus</b> C major in staccato 3rds, on C and E with 2 <sup>nd</sup> and 4 <sup>th</sup> fingers, hands sep (MM=64 2 notes / beat)	E flat A flat C sharp	E flat A flat	E flat A flat C sharp	4 octaves  Staccato 3rds, 2 octaves	A Flat, C sharp 2 octaves	E flat, A flat 2 octaves
<b>6</b> Hands separately and together, legato, staccato, piano, or forte, crescendo and diminuendo.	C sharp F sharp C  <b>Plus</b> C major in 3rds, RH on E, LH on C  <b>Plus</b> C major played in staccato 6ths, hands sep (MM=66 2 notes / beat)	C sharp F sharp C	C sharp F sharp C	C sharp F sharp C  <b>Plus</b> F sharp chromatic in minor 3rds - LH on F# and RH on A	4 octaves,  staccato 6ths 2 octaves	C sharp, F sharp 2 octaves	F sharp, C 2 octaves



## ARPEGGIOS - for ACM Piano Examinations

Grade	ARPEGGIOS			TRIADS/CADENCES/PROGRESSIONS	
	Major	Minor	Range	Major	Minor
<b>Prep 1</b>	C	A	1 octave	C	A
<b>Prep 2</b>	C, G	A, C	1 octave	C, G	A, C
<b>1</b> hands sep	C, G	C, G	1 octave	C, G	C, G
<b>2</b> hands sep	D, A, F	D, A, F	2 octaves	D, A, F Root position and 1 <sup>st</sup> inversion	D, A, F Root position and 1 <sup>st</sup> inversion
<b>3</b> hands sep	F, E, B flat	F, E, B flat	2 octaves	F, E, B flat Root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversion	F, E, B flat Root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversion
<b>4</b> hands tog/sep	B, B flat, E flat	B, B flat, E flat	4 octaves	Perfect Cadence B, B flat, E flat	Perfect Cadence B, B flat, E flat
<b>5</b> hands tog/sep	E flat, A flat, C#	E flat, A flat, C#	4 octaves	Chords I-IV-V-I progression	Chords I-IV-V-I progression
<b>6</b> hands tog/sep	C#, F#, C, root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions <b>and</b> Dominant 7ths <b>and</b> Diminished 7ths of C#, F#, C, root position only for both	C#, F#, C	4 octaves	Chords I-IV-V7-I progression	Chords I-IV-V7-I progression
<b>7</b> hands tog/sep	The same group (a), (b), or (c) as chosen for scales. Root position, 1 <sup>st</sup> and 2 <sup>nd</sup> inversions <b>and</b> Dominant 7ths <b>and</b> Diminished 7ths of group chosen. Root position only for both.	The same group (a), (b), or (c) as chosen for scales.	4 octaves		
<b>8</b> hands tog/sep	The same group (a), (b), or (c) as chosen for scales. Dominant 7ths <b>and</b> Diminished 7ths of group chosen. Root position and inversions for all arpeggios.	The same group (a), (b), or (c) as chosen for scales.	4 octaves		

## Metronome Tempo for Scales and Arpeggios

Grade	Prep 1	Prep 2	1	2	3	4	5	6	7 and 8
Similar motion, chromatic	MM=100 1 note per beat	MM=100 1 note per beat	MM=100 2 notes per beat	MM=120 2 notes per beat	MM=66 4 notes per beat	MM=70 4 notes per beat	MM=84 4 notes per beat	MM=90 4 notes per beat	MM=104 4 notes per beat
Contrary motion	MM=70 1 note per beat	MM=70 1 note per beat	MM=66 2 notes per beat	MM=80 2 notes per beat	MM=80 2 notes per beat	MM=50 4 notes per beat	MM=60 4 notes per beat	MM=70 4 notes per beat	MM=80 4 notes per beat
Staccato similar motion						MM=60 4 notes per beat	MM=66 4 notes per beat	MM=66 4 notes per beat	MM=80 4 notes per beat
Arpeggios	MM=60 1 note per beat	MM=60 1 note per beat	MM=50 2 notes per beat	MM=60 2 notes per beat	MM=70 2 notes per beat	MM=76 2 notes per beat	MM=50 4 notes per beat	MM=60 4 notes per beat	MM=76 4 notes per beat

**Note** - for all grades where similar motion scales are played in 3rds and 6ths – use the metronome speed as for similar motion scales. Some metronome speeds are written beside the specific scales in the scale table and refer to that nominated scale only.

# ACM Examination Lists

## PREP I

### TECHNICAL WORK – See pages 1-3

**Exercises:** *Dozen a Day, Preparatory Book* (Edna-Mae Burnam). Exercises to be played in the following order:

Nos. 4, 5, 7, page 11.

No. 8, page 12.

Nos. 9, 10, page 8.

No. 2, page 4.

Four works required, one from each of Lists A, B, C and D.

### LIST A

Czerny Op. 599

Nos. 1, 2 or 3.

Agay (ed) *The Joy of First Year Piano*

Over Hill and Dale

Dancing Raindrops

From *70 Keyboard Adventures with the Little Monster* Edition Breitkopt 8786 Vol 1

28 Rocking Chair

33 Little Green Pond

### LIST B

Agay (ed) *The Joy of First Year Piano*

Little Prelude

Roundelay

Playful Dialogue

From *70 Keyboard Adventures with the Little Monster* Edition Breitkopt 8786 Vol 1

26 Croak

31 My Little Pony

Mier, Matha *Matha Mier's Favourite Solos Book 1* Alfreds 24598

Katie Cricket p8

Charlie's Adventure p10

The Chocolate Song p23

### LIST C

Kabalevsky *Twenty-four Little Pieces* Op. 39. No. 1, 2 or 3.

Kowalchuk and Lancaster (Alfred)

*Boogie 'n Blues Bk 1, "Boogie Time" or "Big City Blues"*

From *70 Keyboard Adventures with the Little Monster* Edition Breitkopt 8786 Vol 1

19 In The Bell Tower

24 Pinocchio

34 Clowns

### LIST D

**Own choice:** Australian composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of the same standard of difficulty as the other Prep I listed pieces.

**AURAL SKILLS** - See Aural Skills / General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills / General Knowledge document.

## PREP II

### TECHNICAL WORK – See pages 1-3

**Exercises:** *Dozen a Day, Preparatory Book* (Edna-Mae Burnam). Exercises to be played in the following order:

- |                 |                  |
|-----------------|------------------|
| No. 6, page 7.  | No. 10, page 23. |
| No. 7, page 16. | No. 7, page 29.  |
| No. 5, page 15. | No. 12, page 24. |
| No. 8, page 22. |                  |

Four works required, one from each of Lists A, B, C or D.

#### LIST A

- Bartok *Die Erste Zeit Am Klavier* No. 3, 4, 5 or 6.
- Czerny Op. 599. No. 5, 11, 14 or 20.
- Agay *The Joy of First Year Piano*  
Miniature Sonatina, See Saw Sonata or White Sails.
- Milne, Elissa *Getting to Preliminary* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 2 Pal Kadosa – Andantino  
3 William Lovelock – The Bells Are Ringing  
14 Ettore Pozzoli – Canon 12 from 50  
18 Pal Kadosa – Allegretto Leggiero
- Milne, Elissa *Getting to Preliminary - The New Mix* Fundamental Repertoire series, pub Hal Leonard  
Page 3 Daxbock, Hass etc – Clowns  
4 Carol Klose - Viva la Rhumba  
8 Daxbock, Hass etc – Wild Ride  
13 Jane Sebba – Silent Movie
- Exploring Preliminary* Edited by Angela Turner, pub Hal Leonard (AP1020)  
Page 9 A Little Tune and Polka – Dmitry Kabalevsky  
12 Circle Dance – Ferdinand Beyer  
20 Etude – Emil Söchting

#### LIST B

- Agay (ed) *The Joy of First Year Piano*  
Sailor's Dance  
Balkan Bagatelle  
Fiddler's Holiday
- Bartok *Mikrokosmos* Vol. 1, No. 7, 8, 9, 10, 11, 12, 15 or 16.
- Milne, Elissa *Getting to Preliminary* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 4 Alexander Reingale – Procession  
9 Cornelius Gurlitt – Anyone Home?  
11 Franz Joseph Haydn – Quadrille  
30 Anton Diabelli – Bagatelle  
31 Leopold Mozart Minuet in F Major
- Milne, Elissa *Getting to Preliminary - The New Mix* Fundamental Repertoire series, pub Hal Leonard  
Page 18 Alexander Gretchaninoff - A Tiresome Tale Op 98 No. 8  
24 Pam Wedgwood - The Brave Knight
- Exploring Preliminary* Edited by Angela Turner, pub Hal Leonard (AP1020)  
Page 10 Lyrical Etude – Ferdinand Beyer  
21 Minuet in C – James Hook  
22 Arietta – Muzio Clementi  
28 A Deserted Garden – Cornelius Gurlitt



## LIST C

Kabalevsky *Twenty-four Little Pieces* Op. 39, No. 5, 6, 7 or 12.

Kowalchuk and Lancaster:

*Boogie 'n Blues* Bk 1 (Alfred)

Brown Bag Boogie, Bright Light Boogie

Agay (ed) *Classics to Moderns* Bk 1

Bagatelle (A Diabelli p22)

Milne, Elissa *Getting to Preliminary* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.

Page 6 Denes Agay – Moonlit Pagoda

12 Dmitry Kabalevsky – A little Dance

15 Edmund Rubba – Hurdy Gurdy

22 Dmitry Kabalevsky – A porcupine Dance

26 Dmitry Kabalevsky – A little Joke

28 Dmitry Shostakovich – March

Milne, Elissa *Getting to Preliminary - The New Mix* Fundamental Repertoire series, pub Hal Leonard

Page 7 Wesley Schaum – Big Beat

9 William Gillock – Owl at Midnight

12 Christopher Norton – Struttin’

16 Wesley Schaum – Banana Waltz

28 Jane Sebba – Wotcha Doin’?

32 Jean-Marc Allermé – Le Jongleur de Jazz

36 James Bastien – The Matador

*Exploring Preliminary* Edited by Angela Turner, pub Hal Leonard (AP1020)

Page 7 Angelfish Arabesque – Carol Klose

16 Arabia – Alexandre Tansman

23 Arietta – Muzio Clementi

26 Fog at Sea - William Gillock

30 Temple of Doom – Pam Wedgwood

32 Snowflakes Gently Falling – Dianne Goolkasian Rahbee

33 Theme from James Bond – Monyr Norman, arr. Faber & Faber

34 Funkasaurus – Eric Baumgartner

41 Snow Scene – Christopher Norton

## LIST D

**Own choice: Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of the same standard of difficulty as the other Prep II listed pieces. There are a number in *Milne, Elissa Getting to Preliminary* Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd., any of which may be used.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE 1

### TECHNICAL WORK – See pages 1-3

Four works required, one from each of Lists A, B, C and D.

#### LIST A

- Burgmuller: Op. 100, No. 5  
Czerny: Op. 599, No. 13, 19, 23 or 39  
Milne, Elissa *Getting to Grade One and Getting to Grade One second edition* Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd.  
Page 12 Samuel Arnold – Gigue  
22 Alexander Goedicke – Dance  
26 William Duncombe – Sonatina in C  
28 Daniel Steibelt – Adagio  
32 Felix Le Couppey – Melody in C  
34 Johann Burgmuller – Arabesque  
Milne, Elissa *Getting to Grade One - The New Mix Fundamental Repertoire series, pub Hal Leonard*  
Page 7 Daxbock, Hass etc - Ball of the Vampires  
*Exploring Grade One Edited by Angela Turner, pub Hal Leonard (AP1021)*  
Page 8 Arabesque - Cornelius Gurlitt  
11 Study in Triplets - Cornelius Gurlitt  
12 Two-Four-Six- Eight – Bill Boyd  
40 Triplet Blues – Catherine Rollin

#### LIST B

- Agay (Ed) *More Classics to Moderns* Bk 1 (York Town Music Press)  
Hook: Gavotte p.13; Hummel: Ecossaise p.17; Mouret: La Montagnarde p.7  
Praetorius: Old German Dance p.4; Sperontes: Dance Song p.16  
Von Der Hafe: Round Dance p.5  
Milne, Elissa *Getting to Grade One and Getting to Grade One second edition* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 2 Alexander Reinagle – Minuet  
9 Ignaz Pleyel – Courtly Dance  
17 Christopher Graupner – Bourree  
23 Ludwig van Beethoven – Russian Folk Song  
27 Joseph Haydn - Minuet  
30 Wolfgang Amadeus Mozart – Minuet  
36 Ludwig van Beethoven – Ecossaise in G  
Milne, Elissa *Getting to Grade One - The New Mix Fundamental Repertoire series, pub Hal Leonard*  
Page 41 Walter Carroll – Dwarfs in the Mist  
*Exploring Grade One Edited by Angela Turner, pub Hal Leonard (AP1021)*  
Page 20 Minuet in A minor – Johann Krieger  
23 Kanzonetta in C major – Christian Gottlob Neefe  
24 Minuet in F Major – Wolfgang Amadeus Mozart  
42 Scherzando – Eric Baumgartner

#### LIST C

- Bartok: *Die erste zeit am Klavier* No. 8, 9 or 10  
Kabalevsky: *Twenty-four Little Pieces* No. 10, 18 or 15 (B & H)  
Kowalchuk & Lancaster: *Boogie and Blues* Bk 2 (Alfred 6677) - choose any one  
Milne, Elissa *Getting to Grade One and Getting to Grade One second edition* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 5 Manfred Schmitz – Mini Hit  
7 Jane Sebba – Creeping Crocodiles

	8	Gerhard Schwertberger – Samba in Sixths (use repeats in this piece)
	10	Jane Sebba – Jane’s Zebra
	13	Brian Chapple – March Hare
	20	Richard Rodney Bennett – Friday
	24	Bela Bartok – The Lost Cat
<i>Milne, Elissa</i>	<i>Getting to Grade One - The New Mix</i> Fundamental Repertoire series, pub Hal Leonard	
Page	10	James Bastien - Hoe Down
	14	Peter Jutras – Secret Agent
	16	Christopher Norton - Stairway
	21	Elias Davidsson – In a Wagon to Lattlatt
	37	Brian Chapple - Tango
<i>Exploring Grade One Edited by Angela Turner, pub Hal Leonard (AP1021)</i>		
Page	10	Robots – Anne Crosby Gaudet
	19	Skate Park – Geri A Rea
	22	La Chanson du vent – Jacques Casterede
	26	Child of Light 2 – Karen Tanaka ( <i>repeats to be played in exam</i> )
	32	Mazurka - Cornelius Gurlitt
	36	Winter – Jeffrey Whitton
	38	A Mingus Among Us – Eric Baumgartner

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of the same standard of difficulty as the other Grade 1 listed pieces. There are a number in *Milne, Elissa Getting to Grade One* Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd., any of which may be used. There are also a number in *Turner, Angela Exploring Grade One*, published by Hal Leonard Australia Pty. Ltd., any of which may be used.

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

**SIGHT READING** - The passage will have no note shorter than a crotchet and will be in Simple Time. The key will be in C or G major. Hands separately.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE II

### TECHNICAL WORK – See pages 1-3

Four works required, one from each of Lists A, B, C and D.

#### LIST A

Burgmuller: Op. 100, No. 1, 6, 7, 10, 11, 12, 21 or 24

Czerny: Op. 599, No. 30, 33, 40, 42 or 45

Duvernoy: Op. 120, No. 1 or 2

Op. 176, No. 9, 12, 13 or 14

*Milne, Elissa* *Getting to Grade Two* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.

- |        |   |
|--------|---|
| Page 4 | Cornelius Gurlitt – Night Journey       |
| 6      | Johann Baptist Vanhal – Allegretto      |
| 7      | Johann Wilhelm Hassler – Ecossaise in G |
| 10     | Georg Simon Lohlein - Balletto          |
| 17     | Carl Czerny – German Song               |

*Milne, Elissa* *Getting to Grade Two - The New Mix* Fundamental Repertoire series, pub Hal Leonard

- |        |   |
|--------|---|
| Page 7 | John Kember – Bah-Ba-Doo Bah              |
| 11     | Alexandre Tansman – The Dancing Bear      |
| 14     | Jean-Marc Allerme – La Pantomime de Marie |
| 26     | Trevor Hold – Quajira                     |

*Exploring Grade Two Edited by Angela Turner, pub Hal Leonard (AP1022)*

- |        |  |
|--------|--|
| Page 7 | Crystal Mountain Falls – Valerie Roth Roubos |
| 18     | Contrariwise – Mike Cornick                  |
| 36     | The Somersault King – Mike Schoenmehl        |
| 46     | A Train Journey – Bela Bartok                |
| 50     | Rat Race – Ailbhe McDonagh                   |

#### LIST B

Bach: *Children's Bach* No. 1, 2, 4, 5, 8 or 9 (Imperial 354)

Agay (ed): *More Classics to Moderns* Bk 1 (York Town Music)

Bach, W.F.: Air p.10

Haydn: German Dance p.12

Attwood: Sonatina p.18

Clementi: Sonatina Op. 36, No. 1, last movement (Imperial 17)

*Milne, Elissa* *Getting to Grade Two* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.

- |         |  |
|---------|--|
| Page 11 | Henry Purcell – Air in D minor                               |
| 20      | Muzio Clementi – Sonatina in C, Op. 36, No.1, 3rd Movement   |
| 23      | George Frederick Handel – Sarabande                          |
| 25      | Ludwig van Beethoven – German Dance                          |
| 27      | George Frederick Handel – Impertinence                       |
| 32      | Johann Baptist Vanhal - Sonatina, Op. 41, No.2, 2nd Movement |
| 38      | Muzio Clementi – Sonatina in C, Op. 36, No.1, 2nd Movement   |

*Milne, Elissa* *Getting to Grade Two - The New Mix* Fundamental Repertoire series, pub Hal Leonard

- |         |                                   |
|---------|-----------------------------------|
| Page 16 | William Gillock - Sarabande       |
| 24      | Manfred Schmitz – Jazz-Invention  |
| 32      | Feliks Rybicki – An Orphan's Song |

*Exploring Grade Two Edited by Angela Turner, pub Hal Leonard (AP1022)*

- |         |  |
|---------|--|
| Page 12 | Risoluta – Johann Christian Bach                         |
| 19      | Menuet in D minor – Anonymous                            |
| 30      | Scherzo – Joseph Haydn                                   |
| 32      | Allegretto Scherzando – Op.55, No. 11 – Theodor Kirchner |
| 42      | Allegro in B flat major K.3 - Wolfgang Amadeus Mozart    |
| 43      | Gavotte in G major HWV 491 – George Frideric Handel      |

#### LIST C (cont next page)

#### LIST C

Bartok:	<i>Die erste zeit am Klavier</i> No. 11, 12, 13 or 14 (B & H)
Kabalevsky:	<i>24 Little Pieces</i> No. 17 or 19
Mier:	<i>Jazz, Rags and Blues</i> Bk 1(Alfred 6642) A Neat Beat or Surfboard Boogie or Seventh Street Blues
<i>Milne, Elissa</i>	<i>Getting to Grade Two</i> Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd. Page 8 Matyas Seiber – Tango (Habanera) 18 Terence Greaves – Three Blue Mice 24 Dmitry Kabalevsky – The Clown 30 William Gillock – Fiesta 37 Bela Bartok – Rhythmic Dance 42 Brian Chapple – Lazy Days
<i>Milne, Elissa</i>	<i>Getting to Grade Two - The New Mix</i> Fundamental Repertoire series, pub Hal Leonard Page 10 Christopher Norton – Short and Sweet 15 Vincent Huet - Herbie Funky 25 Elias Davidsson – Samba “La Mama” 36 Christopher Norton – In the Bag
<i>Exploring Grade Two Edited by Angela Turner, pub Hal Leonard (AP1022)</i>	Page 10 Moon Flute – Naoko Ikeda 16 Soldier’s march Op.68 No. 2 – Robert Schumann 22 A Little Flower – Op 205 NO. 11 - Cornelius Gurlitt 28 Mazurka – William Gillock 35 Plaintive Waltz – Arthur Somervell 38 First Steps - Mike Cornick

## LIST D

**Own choice Australian** composition by a recognised Australian composer.

The piece is to have technical and educational value, and to be of the same standard of difficulty as the other Grade II listed pieces. There are a number in *Milne, Elissa - Getting to Grade Two* Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd., any of which may be used. There are also a number in *Turner, Angela Exploring Grade Two*, published by Hal Leonard Australia Pty. Ltd., any of which may be used.

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

**SIGHT READING** - The passage will have no note shorter than a quaver and will be in Simple Time. The key will be in C, G or F major. Hands together.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE III

### TECHNICAL WORK – See pages 1-3

Four works required, one from each of Lists A, B, C and D.

#### LIST A

- Burgmuller: Studies Op. 100, No. 3, 9, 14, 15, 16, 19, 20, 22 or 23  
Czerny: Op. 599, No. 56, 57, 61, 62, 82 or 83  
Duvernoy: Op. 176, No. 19 or 20  
Heller: Op. 47, No. 3, 4, 7 or 16  
*Solo Spectacular* Bk 3 (Alfred 14692)  
Mier: Baroque Swirls
- Milne, Elissa* *Getting to Grade Three* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 10 Johann Burgmuller - Harmony of the Angels  
22 Johann Burgmuller - Ballade  
40 Stephen Heller - Study in A minor
- Milne, Elissa* *Getting to Grade Three - The New Mix* Fundamental Repertoire series, pub Hal Leonard  
Page 2 Luis Zett – Juggler 7  
10 Edgar Moy – The Sad Dancer

#### LIST B

- Bach: *Children's Bach* No. 7, 17 or 18 (Imperial 354)  
Beethoven: Sonatina in F, 1st or 2nd Movement  
Clementi: Op. 36, No. 2 Sonatine, 1st Movement (Allans)  
Kuhlau: Sonatina Op. 55, No. 2, Last Movement  
Sonatina Op. 55, No. 3, 1st or Last Movement  
Mozart: Sonatina in F, 1st Movement
- Milne, Elissa* *Getting to Grade Three* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 5 Henry Purcell - Hornpipe  
12 Johann Sebastian Bach - Prelude in C  
14 Ludwig van Beethoven - Sonatina in F  
19 Felix Mendelssohn - Romanze  
27 Fredrich Kuhlau - Sonatina in C, Op. 20 No 1  
38 Domenico Zipoli - Fughetto on E Minor  
42 Henry Purcell - Festival Rondo  
45 C.P.E. Bach - Polonaise in G Minor
- Milne, Elissa* *Getting to Grade Three - The New Mix* Fundamental Repertoire series, pub Hal Leonard  
Page 20 Walter Carroll – The Elfin Harp  
46 Alexandre Tansman – Petite Reverie

#### LIST C

- Bartok: *Die erste ziet am Klavier* No. 15 or 16 (B & H)  
Kabalevsky: *24 Little Pieces* Op. 29, No. 18, 20 or 21 (B & H)  
Mier: *Jazz, Rags and Blues* Bk 2 (Alfred 6611)  
(any one piece from this book)  
*Solo Spectacular* Bk 3 (Alfred 14692)  
Castle In The Mist p 5  
Nocturne in Blue p22
- Grieg: Lyric Pieces, Op. 12, No. 2 Waltz
- Milne, Elissa* *Getting to Grade Three* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 8 Samuel Maykapar - Fleeting Vision  
9 Robert Schumann - Wild Rider  
13 Mike Cornick - Blues in Two  
24 Jean Philippe Rameau and Jack Foy - Busted Tambourine  
30 Jean Wiener - Spiritual  
31 William Gillock - Castanets

		34	Gerard Hengeveld - Petite Valse Francaise
		39	Bela Bartok - Teasing Song
		46	Aram Khatchaturian - Melody
<i>Milne, Elissa</i>	<i>Getting to Grade Three - The New Mix</i>	Fundamental Repertoire series, pub Hal Leonard	
	Page	4	James Bastien – Let The Good Times Roll
		6	John Kember - Small talk
		12	Arletta O’Hearn – Funky Chicken
		30	Roderick Skeaping – Promise!
		42	Alan Houghton – You and Me
		47	Christopher Norton – Sunny Side Up

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of the same standard of difficulty as the other Grade III listed pieces. There are a number in *Milne, Elissa Getting to Grade Three* Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd., any of which may be used.

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

**SIGHT READING** - A passage in Simple Time in major or minor to 1 sharp or flat with dynamic markings. Hands together.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE IV

### TECHNICAL WORK – See pages 1-3

Four works required, one from each of Lists A, B, C and D.

#### LIST A

- Olson (ed): *Applause* Bk 1 (Alfred 2537); Benda: Sonatina in A Minor  
Bertini: Op. 29, No. 8, 13, 14 or 16  
Czerny: Op. 299, No. 2 or 4  
Op. 849, No. 7, 13, 16 or 18  
Heller: Op. 45, No. 2, 3, 5, 6, 8, 10, 11 or 18 (Alfred 451)  
*Solo Spectacular* Bk 2 (Alfred 14691)  
Karp: Fire Dance  
Milne, Elissa *Getting to Grade Four* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 38 Bela Bartok – Canon  
40 Stephen Heller - Study in A flat  
44 Dmitri Kabalevsky - Etude in A minor, Op27, No. 3  
48 Richard Rodney Bennett - Diversion No 2

#### LIST B

- Bach: Two Part Inventions No. 1, 4 or 8  
Beethoven: Bagatelle in F, Op. 33, No. 3  
Waltzes No. 1, 2, 3, 4 or 6 (Augener 6025)  
*Applause* Bk 1 (Alfred 2537) Olsen (ed)  
Bach, W.F.: Allegro  
*Solo Spectacular* Bk 2 (Alfreds 14671)  
Goldston: Prelude Majestic  
Kuhlau: Op. 55, No. 2, (1st and 2nd Movements) or (2nd and 3rd Movements)  
Milne, Elissa *Getting to Grade Four* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 5 Johann Sebastian Bach - Little Prelude in F, BWV 927  
12 Ludwig van Beethoven - Rondo, Sonatina in F  
17 Wilhelm Friedemann Bach - Allegro in A major  
22 Flor Peters - Sonatine, Op. 45, No 1  
24 George Fredric Handel - Courante, from Suite in F Hgii, 142/G179  
25 Muzio Clementi - Sonatina in C, Op 36, No 3, First Movement  
39 Johann Caspar Ferdinand Fischer - Chaconne, from Musicalischer *Parnassus*  
50 Joseph Haydn - Sonata in D, Finale from Hob. XV1:37

#### LIST C

- Bartok *Die erste zeit am Klavier* No. 17 and 18  
Kabalevsky: *15 Children's Pieces* No. 10, 14 or 15  
Schumann: *Scenes from Childhood* Op. 15, No. 7 or 12  
Tschaikowsky: *Juvenile Album* Op. 39, No. 5, 12, 13 or 14  
*Applause* Bk 1 (Alfred 2537) Olson (ed):  
Schumann: Op. 15, No. 6, Important Event  
Mier: *Jazz, Rags and Blues*, Bk 3 (Alfred 16871)  
any one piece except Fickle Fourths, Dandelion Rag or Railroad Street Blues  
Milne, Elissa *Getting to Grade Four* Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.  
Page 2 Ernest Harry Adams - Witches in the Wind  
6 Witold Lutoslawski – The Grove  
8 Enrique Granados - The Evening Bell  
10 Dmitri Kabalevsky - Dance, Op. 27, No. 21  
14 Dimitri Shostakovich - Clockwork Doll  
20 Edvard Greig - Elfin Dance, Op 12, No 4  
29 Gerard Hengeveld - Cha-Cha-Cha  
30 Robert Schumann - Siciliano, Op. 68, No, 11



- 32 Norman Dello Joio - Prayer of the Matador
- 34 Edgar Moy - The shepherd with a Pipe
- 36 Peter Ilyich Tchaikovsky - The Witch, Op. 39 No. 20
- 42 Edvard Greig - Watchman's Song, Op. 12, No. 3
- 49 Frederic Chopin - Prelude in B minor, Op. 28, No. 6

#### **LIST D**

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of a similar standard of difficulty as the other Grade IV listed pieces.

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

**SIGHT READING** - A passage in Simple or Compound Time which may include dotted rhythms, in major or minor to 2 sharps or flats with dynamic markings.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE V

### TECHNICAL WORK – See pages 1-3

Four works are required, one from each of List A, B, C and an Australian composition, own choice, as List D.

#### LIST A

Bertini:	Op. 29, No. 12, 20 or 23
Burgmuller:	Op. 109, No. 4
Czerny:	Op. 894, No. 15, 20 or 23
Heller:	Op. 45, No. 12, 13, 14, 16, 17, 19 or 24
Milne, Elissa	Getting to Grade Five Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.
Page	6 Change of Time, from <i>Microkosmos</i> Book 5 - Bela Bartok
	8 Sonata in C minor, 3rd mvt - Giovanni Battista Pescetti
	25 Etude, from <i>Album of Children's Pieces</i> , Vol. 1 - Aram Khatchaturian
	28 Sonata in G, 2nd mvt - Benedetto Marcello
	34 Curious Story, Op.138, No.9 - Stephen Heller
	64 Schnell, from <i>Gaukler</i> , No.1 - Luis Zett

#### LIST B

Bach:	Two Part Inventions No. 6, 11, 13 or 14
Mozart:	Sonata K282, 2nd Movement (Minuets 1 and 2)
Goldston:	Sonatina in Blues Style (Alfred 14297) Any <u>two</u> movement
Milne, Elissa	Getting to Grade Five Fundamental Repertoire series, published by Hal Leonard Australia Pty. Ltd.
Page	2 Fur Elise - Ludwig van Beethoven
	10 Sonatina in C, Op.20, No.1, 1st mvt - Friedrich Kahlau
	16 Invention in F major, No.8, BWV 779 - Johann Sebastian Bach
	32 Fantasia No. 2 in D minor, TWV 33/2 - Georg Philipp Telemann
	44 Allegro, from Sonatina, Op.2, No.1 - Jan Krtitel Vanhal
	50 Solfeggietto - C.P.E. Bach

#### LIST C

Bartok:	<i>Mikrokosmos</i> Vol. IV, No. 110, 112 or 118
Chopin:	Waltz in A minor (Allan and Co.)
Grieg:	<i>Lyrical Pieces</i> Op. 38, No. 3 or 7
Liszt:	Consolation No. 1
Schumann:	<i>Album for the Young</i> Op. 68, No. 15, 22, 30 or 43
Tschaikowsky:	<i>Juvenile Album</i> Op. 39, No. 10, 18, 19, 20, 21 or 22
Palmer:	<i>Contemporary Album for the Young</i> (Alfred 587) Lullaby p.4
Peters:	<i>Ragtime Preludes</i> , (B & H); Poker Joker
Milne, Elissa	Getting to Grade Five Fundamental Repertoire series, pub Hal Leonard Australia Pty. Ltd.
Page	30 Petites Litanies de Jesus, from <i>L'Almanach aux Images</i> , No.3 - Gabriel Grovlez
	40 Il Pleut dans la Ville, Op.11, No.3 - Zoltan Kodaly
	42 Poetic Valse No.6 - Enrique Grandos
	48 Dance with Sticks, No.1 from <i>Six Romanian Folk Dances</i> - Bela Bartok
	52 Prelude in C minor, Op.8, No.1 - Henryk Pachulski
	54 Poetic Tone Picture, Op.3, No1 - Edvard Grieg
	56 The Schoolmaster, from <i>Folk Melodies for Piano</i> - Witold Lutoslawski
	62 Miniature, Op.8 No.10 - Alexander Goedicke

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of a similar standard of difficulty as the other Grade V listed pieces.

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, in major or minor to 3 sharps or flats with dynamic markings.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE VI

### TECHNICAL WORK – See pages 1-3

Four works are required, one from each of Lists A, B, C and D. Programmes must be submitted to the Administrator one month before the examination.

#### LIST A

- Bertini: Op. 29, No. 22 or 24  
Burgmuller: Op. 109, No. 10, 13 or 18  
Czerny: Op. 299, No. 3, 5, 12, 14, 18 or 19  
Op. 849, No. 15 or 25  
Heller: Op. 45, No. 20, 21 or 23  
Op. 46, No. 7, 18, 21, 24 or 26  
Moskowski M. from 20 Petite Etudes Op. 91 Bk 1 No 5  
*Applause* Bk 1 (Alfred 2537): Olson (ed):  
Bartok: Bear Dance  
Gurlitt: Scherzo in D Minor  
Burgmuller: The Storm Op. 109, No. 13

#### LIST B

- Bach: English Suite No. 2 in A Minor, Bourée  
French Suite No. 3 in B Minor - Gigue  
Three Part Invention No. 5, 6 or 14 (Sinfonias)  
Beethoven: Sonata in F Minor Op. 2, No. 3, 3rd Movement  
Sonata Op. 22, Minuet and Trio  
Sonata Op 49 No 1 1<sup>st</sup> movement  
Clementi: Sonatina Op 36 No 4 Allegro Vivace 3<sup>rd</sup> movement  
Op 36 No 5 Presto 1<sup>st</sup> movement  
Op 38 No 2 Allegro Moderato 1<sup>st</sup> movement  
Op 38 No 3 Allegretto 2<sup>nd</sup> movement  
Handel: Suite No. 8 in F Minor, Allemande  
Suite No. 10 in G Minor, Gigue  
Haydn: Sonata in D No. 7, 1st or Last Movement (Hob. XVI/37)  
Sonata in E Major, 1st Movement (Hob. XVI/13)  
Sonata in G Major 3<sup>rd</sup> movement Hob XVI/27  
Sonata in E Minor 2<sup>nd</sup> movement Hob XVI/22  
Kuhlau: Sonatina Op 55 No 6 Allegro Maestoso 1<sup>st</sup> movement  
Op 88 No 3 Allegro Burlesco 3<sup>rd</sup> movement  
Mozart: Sonata K282, 3<sup>rd</sup> Movement  
Sonata in A Major, K331, Minuet and Trio  
Sonata K570 Allegretto 3<sup>rd</sup> movement  
Goldston: Sonatina in Blues Style (whole work) (Alfred 14297)  
Palmer: *Contemporary Album for the Young* (Alfred 587); Fugue p.36  
Olson (ed) *Applause* No. 1 (Alfred 2537); Kuhlau: Allegro Burlesco Op. 88, No. 3

#### LIST C

- Bartok: *Mikrokosmos* Vol. 5, No. 125, 126, 128, 130, 131 or 139  
Bonsor B: *Jazzy Piano 3* (Universal) – Feelin' Good  
Chopin: Mazurka Op. 7 in B<sup>b</sup>  
Mazurka Op. 24, No. 1 or 3  
Prelude Op. 28, No. 7 and 20 (both)  
Waltz Op. 69, No. 1  
Debussy: The Little Shepherd and Jimbo's Lullaby from *The Children's Corner*  
Debussy: Le Petite Nègre *Applause* No. 1 (Alfred 2537); Olson (ed):

Grieg:	Lyric Pieces Op. 47, No. 1 or 5 Nocturne Op. 54, No. 4
Kabalevsky:	Preludes Op. 38, No. 1 or 2
Liszt:	Consolation No. 4 or 5 (Allans 154)
Scriabin:	Preludes Op. 11, No. 5, 6 or 23 (Dover)
Joplin:	Maple Leaf Rag or Solace (Alfred 3580)
Palmer:	<i>Contemporary Album for the Young</i> (Alfred 587); Dodecaphonic II p.28
Tcherepnin:	<i>Melodious Masterpieces Book 3</i> , Bagatelle Op. 5, No. 10
Peters:	<i>Ragtime Preludes</i> (B & H); Wheeler Dealer or Reflections
Norton:	<i>Rock Preludes 2</i> (B & H); Prelude II or IV
Norton:	<i>Latin Preludes 2</i> (B & H); Prelude II or V

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of a similar standard of difficulty as the other Grade VI listed pieces.

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, in major or minor to 4 sharps or flats with dynamic markings.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE VII

### TECHNICAL WORK – See pages 1-3

Four works are required, one from each of Lists A, B, C and D. Programmes must be submitted to the Administrator one month before the examination.

#### LIST A

Czerny: Op. 299, No. 31, 34, 35, 36, 38 or 40

Heller: Op. 46, No. 29

Op. 45, No. 21

*Applause* Bk 1 (Alfred 2537) Olson (ed): Kabalevsky: Etude Op. 27, No. 8

*Applause* Bk 2 (Alfred 2538) Olson (ed): Pieczonka: Tarantella

Moscheles: Op. 70 - any one

Moskowski: Op. 91, Bk 2, No. 14, 18 or 19

Op. 72 - any one

#### LIST B

Bach: 48 Preludes and Fugues Bk 1, No. 2, 6, 10, 16 or 21

48 Preludes and Fugues Bk 2, No. 2, 7 or 15

Partita No. 1 in B<sup>b</sup>, Prelude and Allemande

Partita No. 1 in B<sup>b</sup>, Minuet 1, 2 and Gigue

Partita No. 5 in G Major, Preamble

Cimarosa D No. 10 Sonata in B flat from *Sonatas Book 1* (Broekmans and Van Poppel)

Handel: Harmonious Blacksmith (Olson (ed): *Applause* Bk 2 (Alfred 2538))

Fugue No. 8 in F Minor

Suite No. 4 in E Minor – Fugue only or Sarabande and Gigue (both pieces)

Paradies D (Paradisi) Sonata No. 6 in A – 2<sup>nd</sup> Movement - Toccata

Scarlatti: Sonata No. 45 in C, K460 or L324 (Schirmer 1775)

Sonata No. 46 in C, K461 or L8

Sonata No. 31 in E Minor, K263 or L321

Sonata K542/L 167

Beethoven: Sonata Op. 2, No. 2, Scherzo and Trio

Sonata Op. 7, 3rd Movement, Allegro and Minore

Sonata Op. 10, No. 3, 3rd Movement Minuetto and Trio

Sonata Op. 13 2<sup>nd</sup> Movement

Sonata Op. 26, Scherzo and Trio

Sonata Op. 27 No. 2 1<sup>st</sup> Movement

Sonata Op. 31, No. 3, Minuet and Trio

Haydn: Sonata No. 1 in E<sup>b</sup>, 1st or 3rd Movement (Hob. 49)

Sonata No. 2 in E Minor, 1st or 2nd Movement (Hob. 34)

Haydn: Sonata in D Major, Finale (Hob. 19)

Mozart: Sonata in C, K279, 1st Movement

Sonata in F, K280, 1st or 3rd Movement

Sonata in B<sup>b</sup>, K333, 1st Movement

Mozart: Fantasy in D Minor, K397

#### LIST C

Bartok: No. 1 from Three Rondos or Folk Tunes

*Mikrokosmos* Vol. 4, No. 149 or 150

Sonatina for Piano, 1st or 3rd Movement (B & H)

Chopin: Mazurka Op. 17, No. 4 or Op. 41, No. 1 or Op. 59, No. 2

Nocturne Op. 55, No. 1 or Op. 15, No. 3 or Op. 72, No. 1 in E Minor (Posthumous)

Waltz Op. 64, No. 2 or Op. 70, No. 1 or Op. 34, No. 2

Debussy: Golliwog's Cake Walk

The Snow is Dancing (from Children's Corner)

Reverie

Granados: Andaluza Op. 37, No. 4 (Allans)  
 Grieg: Butterfly Op. 43, No. 1  
 Lyric Pieces Op. 47, No. 2  
 Greig: *Applause* Bk 1, (Alfred 2537) Puck Op. 71, No. 3  
 Liszt: Consolation No. 6  
 Mendelssohn: *Song Without Words* No. 3; Hunting Song  
 Prokofiev: Visions Fugitives No. 10 or 16  
 Schumann: Arabesque  
 Tchaikowsky: Romance Op. 37, No. 5  
 Troika Op. 37, No. 11  
 Bonsor & Russell-Smith: *Jazzy Piano 2* (Universal 19363)  
 Dreamy or Willie Wagglestick Walkabout  
 Norton: *Rock Preludes 2* (B & H)  
 Prelude I  
 Norton: *Latin Preludes 2* (B & H)  
 Prelude I, III or VII

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of a similar standard of difficulty as the other Grade VII listed pieces.

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

**SIGHT READING** - A passage in any time which may include a variety of rhythms, in major or minor to 4 sharps or flats with dynamic markings.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

**GENERAL KNOWLEDGE** - See Aural Skills/ General Knowledge document.

## GRADE VIII

### TECHNICAL WORK – See pages 1-3

Four works are required, one from each of Lists A, B, C and D. Programmes must be submitted to the Administrator one month before the examination.

#### LIST A

- Bach: 48 Preludes and Fugues Bk 1, No. 5, 11, 13, 14, 17 or 22  
48 Preludes and Fugues Bk 2, No. 11  
Partita No. 4 in D Major, Sarabande and Gigue  
Italian Concerto, 1st Movement
- Handel: Suite No. 3 in D Minor or No. 4 in E Minor, or No. 7 in G Minor or No. 8 in F Minor – any 2 movements
- Grutzmacher F Albumblatt Op. 66 from *Recital Gems Book 2* (Alfred)
- Schumann, Clara (Weick) prelude and Fugue in B flat Op. 16
- Shostakovitch: Prelude and Fugues Op. 87 No. 1 or 9

#### LIST B

- Beethoven: Sonata Op. 10, No. 1, 3rd Movement  
Sonata Op. 14, No. 1, 3rd Movement  
Sonata Op. 14, No. 2, 2nd Movement  
Sonata Op. 31, No. 1, 1st Movement  
Sonata Op. 31, No. 2, 1st Movement  
Sonata Op. 31, No. 3, 1st Movement
- Haydn: Sonata in E<sup>b</sup> (Hob. 49) 2nd Movement  
Sonata in A<sup>b</sup> Major (Hob. 43) 1st Movement
- Hummel: Rondo in E<sup>b</sup> Major Op. 11 (Allans)
- Mozart: Sonata K281, 1st Movement  
Sonata K309, 3rd Movement  
Sonata K330, 1st Movement  
Sonata K333, 2nd Movement  
Sonata K533, 2nd Movement  
Fantasia in C Minor K475, 1st Movement
- Schubert: Sonata Op. 120, 3rd Movement  
Sonata Op. 143, 1st Movement

#### LIST C

- Brahms: Intermezzo Op. 116, No. 4  
Intermezzo Op. 116, No. 6  
Intermezzo Op. 119, No. 1  
Ballade in D Minor Op. 10, No. 1
- Chopin: Impromptu Op. 29 in A<sup>b</sup>  
Impromptu Op. 36 in F<sup>#</sup> Major
- Chopin: Nocturne Op. 15, No. 2  
Nocturne Op. 37, No. 1 in G Minor  
Nocturne Op. 62 in E Major  
Mazurka Op. 50, No. 3  
Waltz Op. 64, No. 3
- Gershwin: Preludes (any one)
- Grieg: Prelude or Rigaudon from Holberg Suite
- Hensel F: Melodie Op. 5 No. 4 (Lienau)
- Liszt: Consolation No. 3
- Rachmaninov: Melodie Op. 3, No. 3
- Schumann: Novelette Op. 99, No. 3
- Schubert: Moment Musical Op. 94, No. 1



Schubert: Impromptu in C Major Op. 90, No. 1  
Scriabin: Nocturne in A Op. 5, No. 2 (Imperial 520)

## LIST D

**Own choice Australian** composition by a recognised Australian composer. The piece is to have technical and educational value, and to be of a similar standard of difficulty as the other Grade VIII listed pieces.

**OR** One piece from the following list:

Bartok: Mikrokosmos Vol. 6, No. 140, 141, 142, 148, 151 or 152  
Debussy: Arabesque No. 1 or No. 2 (Allans)  
Grandville Hicks P: No.1 Prelude from A Pensive Pupil from *Female Composers* (Schott)  
Hyde: *Piano Works of Miriam Hyde*, (Allans)  
The Poplar Avenue  
Scherzo Fantastico  
Kabalevsky: Sonatina Op. 13, No. 2, Last Movement (B & H)  
Norton: *Rock Preludes 2* (B & H)  
Prelude III, V or VII  
Norton: *Latin Preludes 2* (B & H)  
Prelude IV or VI  
Poulenc: Novellette in B<sup>b</sup> Minor (Chester)  
Prokofiev: Visions Fugitives Nos 5 and 11  
Ravel M: Menuet from Le Tombeau de Couperin  
Sculthorpe: Sonatina for Piano, 1st and 2nd Movements or 2nd and 3rd Movements  
Sibelius: Romance page 42 from *Applause*, Bk 2 (Alfred 2538) Olson (ed)  
Shostakovitch: 24 Preludes Op. 34 No. 2 or No. 5  
Sinding: Rustle of Spring  
Sitsky: Prelude and Fugue (Sonatine Formalis) (Allans)  
Choice of **two (2)** of the following three sections

**SIGHT READING** - A passage in any time which may include a variety of rhythms, in major or minor to 4 sharps or flats with dynamic markings.

**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 time, but the whole examination must 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** – At least 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. Programmes must be submitted to the Administrator one month before the examination.

**MEMORY:** Any memory work by the candidate is optional.

#### **LIST A**

- Bach: Any Prelude and Fugue from the 48 (except No. 9 Bk 1)  
Toccat and Fugue in D Minor  
Fantasia in G
- Handel: Suite in D Minor HWV437  
Suite in E Minor HWV438  
Suite in G HWV441
- Shostakovitch: Prelude and Fugues Op. 87 No. 2, 4, 7, or 22

#### **LIST B**

- Beethoven: Sonata Op. 14 No. 1  
Sonata Op. 2 No. 2 in A Major  
Sonata Op. 2 No. 3 in C Major
- Beethoven: Sonata Op. 10 No. 1 in C Minor
- Beethoven: Sonata Op. 10 No. 2 in F Major  
Sonata Op. 10 No. 3 in D Major  
Sonata Op. 13 - *Pathétique*
- Haydn: Sonata in D Major (Hob. 19)  
Sonata in C (Hob. 50)
- Mendelssohn: Fantasia in F<sup>#</sup> Minor Op. 28
- Mozart: Sonata in C Major K309  
Sonata in D Major K284  
Sonata in A Major K331  
Sonata in B<sup>b</sup> Major K333
- Schubert: Sonata in A Major Op. 120  
Sonata in A Minor Op. 164

#### **LIST C**

- Brahms: Intermezzo in A Major Op. 118 No. 2  
Intermezzo in E Major Op. 116 No. 6  
Intermezzo in E Minor Op. 119 No. 2  
Intermezzo in C Major Op. 119 No. 3  
Intermezzo Op. 117 No. 3
- Chopin: Impromptu No. 1 in A<sup>b</sup>  
Mazurka No. 3 in C<sup>#</sup> Minor Op. 50  
Nocturne Op. 32 No. 1  
Nocturne Op. 32 No. 2  
Nocturne Op. 62 No. 2  
Nocturne Op. 15 No. 2

	Prelude Op. 24 in D Minor
	Prelude Op. 28 No. 1 in C
	Prelude Op. 28 No. 11 in B
	Prelude Op. 45 in G <sup>#</sup> Minor
	Waltz Op. 34 No. 3 in F Minor
	Waltz Op. 18 in E <sup>b</sup> Major
Debussy:	Submerged Cathedral (Bk 1 Preludes)
Liszt F	Sposalizio No. 1 from <i>Anneisde Pilerinage, Duexieme Annee</i> (Henle)
Mendelssohn F	Scherzo in E minor Op. 16 No. 2
Rachmaninov:	Prelude in G Major Op. 32 No. 5
	Prelude in G <sup>#</sup> Minor Op. 32 No. 12
Schumann:	Whims (Fantasiestucke) Op. 12 No. 4
	Three Fantasy Pieces Op. 111 (any one)
Schubert:	Moment Musical in C <sup>#</sup> Minor Op. 94 No. 4

## LIST D

Albeniz:	Sequidillas
Bartok:	Three Burlesques (any one) (B & H)
Debussy:	La Soiree Dans Grenade
Debussy:	Passepied from Suite Bergamasque
Fauré:	Nocturne Op. 33 No. 3
	Impromptu in F Minor (Hamel)
Hoffman:	Dixiana from <i>Masters of American Music</i> (Alfred 4603)
Hutchens:	At the Bathing Pool
Hyde:	<i>Piano Works of Miriam Hyde</i>
	Reflected Reeds, The Fountain <u>or</u> Study in Blue, White and Gold
Ireland:	The Darkened Pool
	The Fountain
Kabalevsky:	Prelude Op. 38 No. 3
Lecussant S	No II Habanera from <i>Trois Danses Espagnoles</i> (Leduc)
Mageau:	Elite Syncopations
Prokofief:	Sarcasms (any one) Op. 17
	Prelude Op. 12 No. 7
Ravel:	Sonatina 1st or 3rd Movements (U.M.P.)
Ginastera:	American Prelude No. 3 - Creole Dance from 12 American Preludes Vol. 1 (Fisher edition)
Sculthorpe:	Sonatina for Piano (complete)
Villa Lobos	O Polichinelo page 76 <i>Applause</i> Bk 2, (Alfred 2538)

**GENERAL KNOWLEDGE** - A thorough understanding of the music, composers and periods presented is expected. In addition, some knowledge of other works by these composers and their contemporaries will be expected.

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

### **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 time, but the whole examination must 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**

##### **Scales**

- (1) All major, harmonic and melodic minor, chromatic scales, hands together and separately; compass four octaves. All similar motion scales to be played legato, either piano, forte or with crescendo ascending and diminuendo descending at the request of the examiner.
- (2) All major harmonic and melodic minor, chromatic scales in similar motion to be played finger staccato.
- (3) All major, harmonic minor, chromatic scales at an interval of a minor third and major sixth to be played legato, forte and piano, crescendo ascending and diminuendo descending. Finger staccato without graduation at the request of the examiner; compass four octaves.
- (4) All major, harmonic and melodic minor scales beginning on white keys to be played in double octaves. (Staccato).
- (5) The Scales of A, B, C<sup>#</sup> and E<sup>b</sup> major and harmonic minor in double thirds, hands separately and together; compass two octaves. (Legato).
- (6) All major and harmonic minor. Scales beginning on any note in contrary motion; compass two octaves.

##### **Arpeggios**

- (1) All major and minor common chords and their inversions; compass four octaves. Dominant and diminished sevenths of keys up to four sharps and four flats in root position and inversions; compass four octaves.
- (2) All arpeggios to be played separately and together.

### **PROGRAMME**

Programmes must be submitted to the Administrator one month before the examination.

#### **LIST A - One piece to be chosen from the following list.**

Haydn:	Sonata in D No. 7 (Hob. 37)
Mozart:	Sonata in C Major K330
	Sonata in C Major K 545
Beethoven:	Sonata Op. 49 No. 1
	Sonata Op. 2 No. 1

### **GRADE REPERTOIRE**

**Sixteen (16) pieces** to be chosen from the pieces listed in this Syllabus for Grades II, III, IV, V and 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 pianoforte technique, including touch, rhythm and phrasing. Candidates may demonstrate on the keyboard if desired.
- (2) To carry on a discussion on the basic principles of performance and on any problem relating to teaching of set studies and pieces on the syllabus from Prep 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 passage in any time which may include a variety of rhythms and keys with dynamic markings.

**AURAL SKILLS** - See Aural Skills/ General Knowledge document.

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

## **PART II - THEORETICAL**

### **PAPER 1 (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 and easy modulations may occur.
- (3) 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.
- (4) 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 – (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 time, but the whole examination must 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. Programmes must be submitted to the Administrator one month before the examination.

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

#### **LIST A**

Bach: 48 Preludes and Fugues Bk 1 No. 3, 11, 13, 15, 22  
48 Preludes and Fugues Bk 2 No. 3, 14, 20, 24  
Toccatà in C Minor  
Fantasia con Fuga No. 2 in A Minor

#### **LIST B**

Beethoven: Sonata Op. 26  
Sonata Op. 31 No. 1  
Sonata Op. 31 No. 2  
Sonata Op. 31 No. 3  
Sonata Op. 27 No. 1  
Sonata Op. 27 No. 2  
Sonata Op. 54  
Sonata Op. 78  
Sonata Op. 90  
Chopin: Sonata Op. 58  
Dussek: Sonata in C Minor Op. 35 No. 3  
Grieg: Sonata in E Minor Op. 7  
Haydn: Sonata in E<sup>b</sup> Major (Hob. 52)  
Mozart: Sonata in D Major K576  
Schubert: Sonata in B Op. 147  
Sonata in B<sup>b</sup> (Posthumous) No. 10

#### **LIST C**

Brahms: Intermezzo Op. 118 No. 2  
Intermezzo Op. 118 No. 6  
Rhapsodie in E<sup>b</sup> Op. 119 No. 4  
Rhapsodie in G Minor  
Chopin: Polonaise Op. 26 No. 1  
Ballade No. 2 Op. 38  
Scherzo in E<sup>b</sup> Minor Op. 4  
Nocturne Op. 27 No. 2  
Nocturne Op. 25 No. 2  
Nocturne Op. 62 No. 2  
Impromptu in F<sup>#</sup> Op. 36  
Debussy: L'isle Joyeuse (Durand)

	Any one of six "Images"
	Odine from "Preludes" Bk 2
Fauré:	Nocturne No. 6 in D <sup>b</sup>
Granados:	The Lover and the Nightingale
Messian:	No. 2 or No. 9 from Vingt Regards sur D'enfant Jesus (Durand)
Rachmaninov:	Polichinelle Op. 3 No. 4
Schubert:	Impromptu in E <sup>b</sup> Op. 90 No. 2 Impromptu in A <sup>b</sup> Op. 90 No. 4
Schumann:	Aufschwung (Soaring)
Smetana:	Bohemien Caprice

#### **LIST D**

Albeniz:	Suite Espagnole No. 5 "Austurias"
Bartok:	Allegro Barbaro
Benjamine:	Siciliano
Bowen:	Toccata (Finale) No. 5 or 3rd Suite "A Romp", Finale 2nd Suite for Pianoforte
Dohnanyi:	Rhapsody in C Op. 11
Gershwin:	The Three Preludes (all three)
Ireland:	Chelsea Reach In a May Morning Ragamuffin
Khatchaturian:	Toccata
Liszt:	La Campanella
Lovelock:	Autumn Winds
Rawsthorne:	Four Bagatelles (any two)
Rowley:	Toccata No. 2 in E Minor Arabesque
Scriabin:	Valse Op. 38 Poem Op. 32 No. 2 in "Two Poems"

**GENERAL KNOWLEDGE** - A thorough understanding of the music, composers and periods presented is expected. In addition, some knowledge of other works by these composers and their contemporaries.

**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 7th 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 piano music of all periods and their work.

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

### **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 time, but the whole examination must 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 have attained the age of 18 years.

### **PART I - PRACTICAL**

#### **TECHNICAL WORK**

##### **Scales**

- (1) All major, harmonic and melodic minor, chromatic scales, hands together and separately; compass four octaves. All similar motion scales to be played legato, either piano forte or with crescendo ascending and diminuendo descending at the request of the examiner.
- (2) All major, harmonic and melodic minor scales, chromatic scales in similar motion to be played finger staccato; compass four octaves.
- (3) All major, harmonic and melodic minor and chromatic scales at an interval of a major third and minor sixth to be played legato (forte and piano), crescendo ascending and diminuendo descending and finger staccato at the request of the examiner; compass four octaves.
- (4) All major, harmonic and melodic minor scales to be played in double octaves.
- (5) The scales of E, B, E<sup>b</sup>, A<sup>b</sup> and C<sup>#</sup> major and harmonic minor in double thirds, hands separately and together; compass two octaves.
- (6) All major and harmonic minor scales and chromatic scales beginning on any note in contrary motion; compass two octaves.

##### **Arpeggios**

- (1) All major and minor common chords and their inversions; compass four octaves.
- (2) All dominant sevenths in root position and their inversions; compass four octaves.
- (3) All diminished sevenths in root position and their inversions; compass four octaves.
- (4) All arpeggios to be played hands separately and together.

**PROGRAMME** - One work each from Lists A, and B. Programmes must be submitted to the Administrator one month before the examination.

#### **LIST A**

Bach: Any Prelude and Fugue from the 48 (excluding No. 1 and 9, Bk 1)

#### **LIST B**

Beethoven: Sonata Op. 22  
Sonata Op. 7  
Haydn: Sonata in C (Hob. 50)  
Mozart: Sonata in C Minor K457  
Schubert: Sonata in E<sup>b</sup> Op. 122

#### **GRADE REPERTOIRE**

**Sixteen (16)** pieces to be chosen from the pieces listed in this Syllabus for Grades III, IV, V, VI, VII and 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 (and demonstrate at the keyboard) pianoforte technique including touch, fingering, rhythm and phrasing, correction and recognition of faults.
- (2) To carry on a discussion on the basic principles of performance and on any problems relating to teaching of set works of the syllabus from Prep I to Grade VIII inclusive.
- (3) To have a complete knowledge of interpretation regarding period, form for set pieces and background of composers and their contemporaries.
- (4) To show a knowledge of Australian music regarding style and development with reference to pianists and composers.

**SIGHT READING** - A passage in any time which may include a variety of rhythms in a variety of keys with dynamic markings.

**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 as set for Licentiate performers (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 7th 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 piano 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, pedalling, scale work, arpeggios, part playing, left-hand work, double octaves, 3rd and 6ths cantabile playing, reiterated notes and thumb passing. Candidates will be expected to write out the opening bars and to state the name of the composer.
- (3) Style and influence of composers of pianoforte music of all periods with their work.
- (4) To add appropriate fingering to a given passage with suitable marks of expression, phrasing and fingering.

## **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.

#### **LIST A**

Bach:	Partita No. 1 in B <sup>b</sup> Toccatina in D French Suite No. 6 in E Chromatic Fantasia and Fugue Italian Concerto
Brahms:	Fugue from Variations of a Theme of Handel
Franck:	Prelude Chorale and Fugue
Mendelssohn:	Prelude and Fugue in E Minor Op. 35

#### **LIST B**

Beethoven:	Sonata Op. 53 (Waldstein) Sonata Op. 57 (Appassionata) Sonata Op. 81a Sonata Op. 101 Sonata Op. 106 Sonata Op. 109 Sonata Op. 110 Sonata Op. 111
Ireland:	Sonata in E Minor
Liszt:	Sonata in B Minor
Scott:	Sonata No. 1
Schumann:	Sonata in G Minor Op. 22

#### **LIST C**

Chopin:	Ballade in B Minor Op. 23 Ballade in A <sup>b</sup> Op. 47 Ballade in F Minor Op. 38 Study in G <sup>#</sup> Minor Op. 35 No. 6 Study in A Minor Op. 25 No. 11 Polonaise in A <sup>b</sup> Op. 52 Fantasie in F Minor Scherzo in B Minor Op. 20
Debussy:	Jardins sous la Pluie
Grieg:	Holberg Suite
Liszt:	Waldesrauchen No. 1 (2 Concert Studies)

	Mephisto Waltz
	Air bord d'une source
Schubert:	Wanderer Fantasie Op. 15
Schumann:	Kreisleriana
	Carnaval Op. 9, Preamble, Reconnaissance, Pantalon et Colombine and March only
Scriabin:	Valse Op. 38
Rachmaninov:	Prelude Op. 23 No. 2 or No. 5

#### **LIST D**

Bartok:	Six Bulgarian Dances (Mikrokosmos Vol VI) (all six)
Berkeley:	Concert Study in E <sup>b</sup>
Bowen York:	Partita
Field:	Rondo in E (Midi)
Ireland:	Soho Forenoons
Leighton:	No. 2 from "Five Studies"
Loughlin:	Toccata (Allan & Co.)
Moeran:	Toccata
Prokofief:	Toccata in D Minor Op. 11
Ravel:	Jeux D'Eau
	Forlane from Le Tombeau de Couperin (Durand)
Rawsthorne:	Four Bagatelles
Steibelt:	Rondo in E <sup>b</sup>
Swinstead:	Ballade
Webern:	Variations Op. 27 (Universal)

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