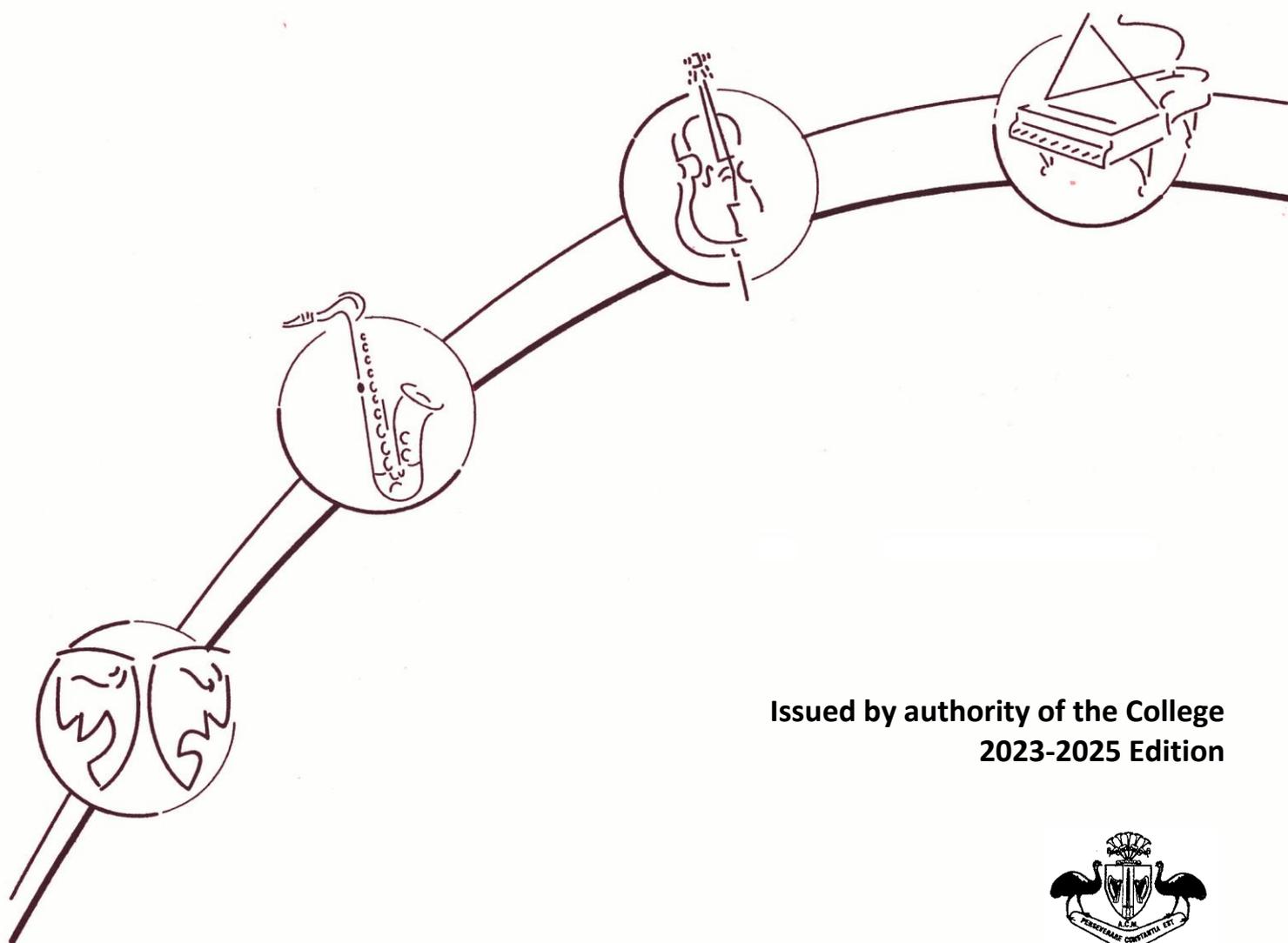


The Australian College of Music

Syllabus

Violin



Issued by authority of the College
2023-2025 Edition



Violin Syllabus

The College is incorporated as an Examining Body for Music and Speech syllabuses without share capital or other commercial attributes. Its funds and capital are devoted solely to the advancement of Music and Speech education. It is a non-profit organisation.

All correspondence and enquiries must be addressed to the Administrator of the college.

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Please consult the following documents:

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

**The college is aware of issues on the following page.
Please contact the administrator for a hard copy of this page.**

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. (Fingerings are at the candidates own choice)

| GRADE | SCALES AND ARPEGGIOS | KEYS | COMPASS | BOWING | SPEED |
|-------|--|---|--|--|--|
| Prep | major (from open strings) | G, D, A | 1 octave | separate bows, minims | $\eta = 50$ |
| 1 | major minor (harmonic) | G, A G, D, A | 2 octaves 1 octave | separate bows, crotchets slurred 2 per bow (scales only) | $\theta = 72$ |
| 2 | major minor (harmonic) minor (melodic) | B ^b , C A G, D | 2 octaves 2 octaves 1 octave | separate bows, quavers slurred 4 per bow (scales) 3 triplets slurred (arpeggios) martelé | $\theta = 50$ $\varepsilon = 96$ |
| 3 | major minor (harmonic & melodic) chromatic dominant 7 th and diminished 7 th | D, Ab G, A D on G | 2 octaves 2 octaves 1 octave 2 octave | separate bows, quavers slurred 4 per bow martelé & hook stroke (scales) 3 triplets slurred (arpeggios) separate bows, crotchets slurred, 4 quavers per bow | $\theta = 66$ $\varepsilon = 96$ $\theta = 66$ |
| 4 | major minor (harmonic & melodic) chromatic dominant 7 th and diminished 7 th | B, E ^b B, C G, A ^b on D | 2 octaves 2 octaves 2 octaves 2 octaves | detaché, semiquavers slurred 4 per bow martelé & hook stroke, spiccato- 2 repeated per note(scales) 3 triplets slurred (arpeggios) separate bows, semiquavers, slurred 4 semiquavers per bow | $\theta = 66$ $\varepsilon = 96$ $\theta = 66$ |
| 5 | major minor (harmonic & melodic) chromatic dominant 7 th and diminished 7 th | G B D, E B ^b , B on A, B ^b | 3 octaves 2 octaves 2 octaves 2 octaves 2 octaves | detaché (triplets) & 3 triplets slurred martelé & hook stroke, spiccato-2 repeated per note(scales) semiquavers semiquavers | $\theta = 72$ $\theta = 72$ |
| 6 | major minor (harmonic & melodic) chromatic (semiquavers) dominant 7 th and diminished 7 th octaves sixths thirds | A, B ^b F A, B F G on G G major E ^b major B ^b major | 3 octaves 2 octaves 3 octaves 2 octaves 3 octaves 2 octaves 1 octave 1 octave 1 octave | detaché, slurred 7 notes to a bow, hooked stroke, martelé, spiccato (Scales) slurred 3 and 6 per bow (arpeggios) separate and 12 notes slurred separate and 8 notes slurred separate bows crotchets separate bows crotchets separate bows crotchets | $\theta = 96$ $\theta = 84$ $\theta = 72$ |
| 7 | major minor (harmonic & melodic) chromatic (semiquavers) dominant 7 th and diminished 7 th octaves sixths thirds | A ^b , C C A on A ^b , A G major E ^b A | 3 octaves 3 octaves 3 octaves 2 octaves 2 octaves 2 octaves 2 octaves | detaché, 6 triplets slurred, (scales and arpeggios) hooked stroke, martelé, spiccato (scales) separate and 12 notes slurred separate and 8 notes slurred separate bows separate bows separate bows | $\theta = 112$ $\theta = 96$ $\theta = 72$ |
| 8 | major minor (harmonic & melodic) chromatic (semiquavers) dominant 7 th and diminished 7 th octaves (major) sixths (major & melodic minor) thirds (major & harmonic minor) harmonics (major) | D ^b , D, E B ^b on B ^b , C G E ^b A G | 3 octaves 3 octaves 3 octaves 3 octaves 2 octaves 2 octaves 2 octaves 2 octaves | separate & 3 octaves, slurred separate & 3 octaves, slurred separate & 12 notes slurred separate & 12 notes slurred legato, two chords to a bow legato, two chords to a bow legato, two chords to a bow separate bows | $\theta = 144$ $\theta = 112$ $\theta = 80$ |

ACM Examination Lists

PREP

TECHNICAL WORK - See page 1.

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

LIST A

- O'Reilly: *String Rhythms* (Violin) (Kjos)
Apples and I Like Apple Pie
Chocolate and I Like Chocolate Pie
Huckleberry and I Like Huckleberry Pie
Gooseberry and I Like Gooseberry Pie
Butterscotch and I like Butterscotch Pie
Pizza and I Like Pizza Pie
- Nelson: *Stringsongs for Violin* (Boosey and Hawkes)
Sound for Us
Fiddle and Flute
Tallis' Canon
Oh, How Lovely is the Evening
Come, Follow
- Cohen: *Superstudies for Violin Book 1* (Faber Music)
Nos. 2, 3, 4, 6, 8, 9, 11 or 12

LIST B

- Passchier (ed): *Abacadabra Violin book 1* (A and C Black – London)
Nos. 36, 39, 41, 50, 53, 57, 62 or 63
- Nelson: *Right From the Start (Violin)* (Boosey and Hawkes)
Nos. 18, 19 or 20
- Keyser and Waterman: *The Young Violinist's Repertoire book 1* (Faber Music)
Nos. 2, 3 or 10
- Jones: *The Really Easy Violin Book* (Faber)
Nos. 4, 5 or 9

LIST C

- Nelson: *Piece by Piece 1(Violin)* (Boosey and Hawkes)
Nos. 4, 7, 8, 9, 19, 20 or 24
- Blackwell: *Fiddle Time Joggers* (Oxford)
Nos. 34, 36, 41 or 42
- Blackwell: *Fiddle Time Runners* (Oxford)
Nos. 1, 3, 11, 15, 17, 20 or 25
- Jones: *The Really Easy Violin Book* (Faber)
Nos. 7, 8 or 12
- Norton: *The Microjazz Violin Collection 1*(Boosey and Hawkes)
Nos. 1, 2, 3, 4 or 7

LIST D

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

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE I

TECHNICAL WORK - See page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work.

LIST A

- Cohen: *Superstudies for Violin Book 2* (Faber Music)
Nos. 1, 2, 3, 4 or 7
- Nelson: *Technitunes for Violin* (Boosey and Hawkes)
Reel
Dragonfly
The Irish Washerwoman
Toad in the Hole
- Carse: *Progressive Studies book 1* (Stainer and Bell)
Nos. 2, 3 or 7
- Wohlfahrt: *Foundation Studies for Violin book 1* (Carl Fischer)
Nos.1, 5, 6, 12, 17, 26, 31, 48 or 53

LIST B

- Keyser and Waterman: *The Young Violinist's Repertoire Book 1* (Faber Music Ltd)
Nos. 4, 5 or 13
- Jones: *The Really Easy Violin Book* (Faber)
Nos. 10 or 13
- Nelson: *Piece by Piece 1 (Violin)* (Boosey and Hawkes)
Nos. 25, 26 or 27

LIST C

- Nelson: *Piece by Piece 1 (Violin)* (Boosey and Hawkes)
Nos.13, 14, 17 or 23
- Keyser and Waterman: *The Young Violinist's Repertoire Book 1* (Faber Music Ltd)
Nos. 6, 14 or 15
- Jones: *Jigs, Reels and Hornpipes (for Violin)* (Boosey and Hawkes)
Hunting the Hare
Country Gardens
The Irish Washerwoman
- Norton: *The Microjazz Violin Collection 1*(Boosey and Hawkes)
Nos. 13, 14, 18, 20 or 22

LIST D

Own choice: An **Australian** or **twentieth 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 - The passage will have no note shorter than a crotchet and will be in Simple Time. The key will be in G or D major. .

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE II

TECHNICAL WORK - See page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work.

LIST A

- Cohen: *Superstudies for Violin book 2* (Faber Music)
Nos. 6, 7, 8, 10 or 12
- Wohlfahrt: *Foundation Studies for Violin book 1*
Nos. 10, 13
- Wohlfahrt: *Sixty Etudes for Violin Op 45 book 1* (Carl Fischer Music Library)
Nos. 6, 7, 9, 15, 17, or 20
- Kayser: *Studies Op 20* (Peters)
Nos. 1, 3 or 5
- Carse: *Progressive Studies book 1* (Stainer and Bell)
Nos. 9 or 12

LIST B

- Moffat (ed): *Alte Meister fur junge Spieler book 1* (Schott)
Rameau - La Villageoise
Hasse - Zwei Tanze
Lully - Gavotte and Musette
Bach - Zwei Minuette
Tartini - Sarabande
Buononcini - Rondeau
- Chesterian String Series Vol 1* (Chester)
Handel - Gavotte
Mozart - Two German Dances (either one)
Glinka - The Lark

LIST C

- Moffat (ed): *Alte Meister fur junge Spieler book 1* (Schott)
Beethoven - Liebeslied
- Keyser and Waterman: *The Young Violinist's Repertoire book 1* (Faber Music Ltd)
Nos. 17 or 22
- Jones: *Jigs, Reels and Hornpipes (for Violin)* (Boosey and Hawkes)
The Fairy Dance
The Keel Row
The Girl I Left Behind Me
Danny Boy
- Norton: *The Microjazz Violin Collection 2* (Boosey and Hawkes)
Nos. 2, 3, 4, 8 or 12

LIST D

Own choice: An **Australian** or **twentieth 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 - The passage will have no note shorter than a quaver and will be in Simple Time. The key will be in G, D or A major.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE III

TECHNICAL WORK - See page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work.

LIST A

Carse: Progressive Studies Book1; Nos. 5, 6, 8 or 10
Carse: Progressive Studies Book 3; No. 5
Wohlfahrt: Studies opus 45; Nos. 31, 32 or 35
Kayser: Studies opus 20; No. 4

LIST B

Albrechtsberger: Minuetto from *Die Alte Geige* (Universal)
Diabelli: Andante Cantabile (Schott Violin Series) (Schott)
Kreisler: Chanson Louis XVIII in the style of Couperin (Schott)
Pearson: Variations on "Lulle Me Beyond Thee" (Schott Violin Series) (Schott)
Stone: Pastoral or Intermezzo (*Eight Pieces in 3rd Position*) (Novello)

LIST C

Carse: Sonatina, G minor, 1st and 2nd movements (Augener)
Radmill (ed): *Chester String Series Vol.3*
 Farnaby: Nobody's Gigge
 Eccles: Aire Round O
 Eccles: Trumpet Air and
 Schumann: Romance
Shore: A Fairy Ring No.4 (Allans)
 A Fairy's Holiday (Allans)
Thomas: Entr'acte Gavotte (Allans)

LIST D

Own choice: An **Australian** or **twentieth 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 in G, D or A major or minor with dynamic markings.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE IV

TECHNICAL WORK - See page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work.

LIST A

Carse : *Progressive Studies* Book 3; Nos. 9, 10 or 12
Kayser: *Studies* opus 20, Nos. 6, 7 or 8
Wohlfahrt: *Studies* Opus 45; Nos. 38, 47 and 49

LIST B

Corelli: Sonata opus 5 No.3, C major 4th movement (Schott 4380)
Sonata opus 5 No.6 A major 3rd movement (Schott 4380)
Sonata opus 5 No.8 E minor 1st and 2nd movements (Schott 4380)
Pepush: Sonata No.6 G major (*Schott*)
Vivaldi: Concerto opus 3 No.6, A minor, 1st and 2nd movements (Peters)
Sonata opus 2 No.8 G major 1st and 2nd movements (Schott)
Werner G.J.: Sonatina No.1, G minor, Largo and Allegro (Editio Musica, Budapest, Z.8267)
Sonatina No.4 D major, Larghetto and Allegro (Editio Musica, Budapest, Z.8267)

LIST C

Anon: Londonderry Air (Carl Fischer)
Bizet: The Spinning Top opus 22 (*First Solo Pieces*, Book 2 (Schott 12367)
Bernstein: No.7, I Feel Pretty from West Side Story, (*Session Time for Strings*) (Boosey & Hawkes)
Kreisler: Andantino in the style of Martini (Schott)
Rueger: Air Antique (Rubank)
Sonata Miniature (Rubank)
Schubert: Waltz (*Chester String Series*) (Chester)
Schumann: No. 5 & 6, Romance and Harvest Song (Chester String Series Book 3) (Chester)

LIST D

Own choice: An **Australian** or **twentieth 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 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 page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work.

LIST A

- Kayser: *Studies* Opus 20, Nos. 12, 16 or 17
Mazas: *Special Studies* opus 36 book 1, Nos. 2, 5, 6 or 9
Kreutzer: *Forty-two Studies*, Nos. 4, 5, 6, 10 or 12
Fiorrillo: *Thirty-six Studies*, Nos. 3, 15 or 16

LIST B

- Corelli: Sonata opus 5 No.8, E minor, Sarabande and Giga (Schott)
Sonata opus 5 No.9, A major, Preludio and Giga (Schott)
Sonata opus 5 No.11, E major, Vivace and Gavotta (Schott)
Francoeur: Sonata E minor, 1st movement (Lengnick)
Handel: Sonata opus 1 No.3, F major, 4th movement (Barenreiter)
Sonata opus 1 No.4, D major, 4th movement (Barenreiter)
Sonata opus 1 No.6, G minor, 4th movement (Barenreiter)
Schubert: Sonata opus137 No.1 D major 1st movement (Henle)
Sonata opus137 No.3 G minor 1st movement (Henle)
Werner G.J.: Sonatina No.5, G major Allegro Assai (Editio Musica, Budapest, Z.8267)
Sonatina No.6, F major Allegro Assai (Editio Musica, Budapest, Z.8267)

LIST C

- Bach J.S.: Sheep may safely graze (Forbes) (*OUP*)
Sicilienne from Sonata No.2 flute & H'cord (Barrere) (Schirmer)
Jesu, Joy of Man's Desiring (*OUP*)
Haydn J.: Serenade, from String 4-et, F major, Hob.III/17 (Schirmer 02297½)
Mozart: Romance from *A Little Night Music*, KV525, Carse (Augener)
Rebel: Norwegian Dance, *Chesterian Violin Series II* (Chester)
Somervell: No.20 Sarabanda, *5 and 20 Fiddle Tunes*, (Ashdown)
Tschaikowsky: Valse from the *Serenade* Opus 48, Auer-Saenger (Carl Fischer B.934)

LIST D

Own choice: An **Australian** or **twentieth 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, 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 page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work. Programmes must be submitted to the Administrator one month before the examination.

LIST A

Mazas: *Special Studies* Opus 36 book 1, Nos. 25 or 26
Kreutzer: *Forty-two Studies*, Nos.8 or 16
Fiorillo: *Thirty-six Studies*, Nos.9, 10, 11 or 12

LIST B

Bach J.S.: Sonata G major BWV 1021, 2nd or 4th movements (Barenreiter)
Corelli: Sonata opus5 No.10, Sarabande & Giga (Schott)
Geminiani: Sonata opus1 No.1, 1st & 2nd movements (Barenreiter)
Handel: Sonata opus1 No.1, A major, 3rd & 4th movements (Barenreiter)
Sonata opus1 No.2, G minor 1st & 2nd or 3rd & 4th movements (Barenreiter)
Sonata opus1 No.6, G minor 2nd & 3rd movements (Barenreiter)
Schubert: Sonata opus137 No.1 D major 3rd movement (Henle)
Sonata opus137 No.2 A minor 1st movement (Henle)

LIST C

Bach J.S.: Air on G String (*Schott*)
Brahms: Hungarian Dance No.1 G minor (Paul Klengel) (Peters)
Hungarian Dance No.2 A minor (Paul Klengel) (Peters)
Hungarian Dance No.4 (Original No.5) E minor (Paul Klengel) (Peters)
Mozart: Concerto No.2 D major KV 211, 1st movement (Peters)
Rieding: Concertino opus 24 G major 1st movement (Bosworth)
Concertino opus 25 D major 1st movement (Bosworth)
Rowley: Four English Sketches No.4 (Williams)
Vieuxtemps: Romance F major opus 40 No.1 (Carl Fischer)
Vaughan Williams: Fantasia on Greensleeves (O.U.P.)

NOTE: No Cadenzas are required for the Concertos at the above list!

LIST D

Own choice: An **Australian** or **twentieth 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, 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 page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work. Programmes must be submitted to the Administrator one month before the examination.

LIST A

Dont: 24 *Studies* opus 37, Nos. 1, 4 or 8
Kreutzer: *Forty-two Studies*, Nos.3, 6, 7, 14, 17, 20, 24, 35 or 37
Fiorillo: *Thirty-six Studies*, Nos. 5, 6, 21 or 22
Rode: *Twenty-four Caprice*, No.2

LIST B

Arne: Sonata Bb major (O.U.P.)
Bach J.S.: Sonata No.2 A major BWV 1015, 3rd movement (Barenreiter)
Sonata No.6 G major BWV 1019, 1st movement (Barenreiter)
Corelli: Sonata No.1 D major, 1st & 3rd movements (Schott)
Handel: Sonata No.1 A major, 1st & 2nd movements (Henle)
Sonata No.3 F major, 1st & 2nd movements (Henle)
Mozart: Sonata No.1 G major, KV301, 2nd & 3rd movements (Barenreiter)
Sonata No.5 A major, KV305, 2nd & 3rd movements (Barenreiter)
Purcell: Golden Sonata G minor, 1st & 2nd movements (O.U.P.)

LIST C

Bach J.S.: Concerto E major BWV1042, 1st movement (Barenreiter)
Concerto A minor BWV1014, 1st movement (Barenreiter)
Haydn: Concerto G major Hob7A/4, 1st or 2nd & 3rd movements (Barenreiter)
Mozart: Concerto No2 Bb major KV207, 1st or 2nd & 3rd movements (Peters)
Concerto No3 G major KV216, 1st or 2nd & 3rd movements (Peters)
Viotti: Concerto No23 G major, 1st or 2nd & 3rd movements (Peters)
Rode: Concerto No7 opus 9, A minor, 1st movements (Peters)
Concerto No8 opus 13, E minor, 1st or 2nd & 3rd movements (Peters)
Tschaikowsky: Melody opus 42 No.3 (IMC)
Sarasate: *Playera* opus 23 No.1 (Lengnick)
Kreisler: *Liebesfreud* (Schott)
Liebeslied (Schott)

NOTE: No Cadenzas are required for the above list!

LIST D

Own choice: An **Australian** or **twentieth 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 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 page 1.

Four works required, one each from each of Lists A, B, C, and D. Lists B, C and D are to be accompanied unless it is a solo work. Programmes must be submitted to the Administrator one month before the examination.

LIST A

Kreutzer: *Forty-two Studies*, Nos. 34 or 38
Fiorillo: *Thirty-six Studies*, Nos. 9, 10, 26, 28 or 29
Rode: *Twenty-four Caprices*, Nos. 1, 3, 5 or 9
Dont: *24 Etudes and Caprices Opus 35*; Nos. 2 or 3

LIST B

Bach: Concerto No.2, E major BWV 1042; 2nd & 3rd movements (Barenreiter)
Mozart: Concerto No.5, A major KV219; 1st movement (Peters)
Concerto No.4, D major KV218; 1st movement (Schott Urtext)
Haydn: Concerto in C major Hob7A/1; 1st movement (Peters)
Mendelssohn: Concerto in E minor Opus 64; 2nd movement (Peters)
Viotti: Concerto No.22, A minor; 1st movement (Schott)
Rode: Concerto opus 9 No.7, A minor; 1st movement (IMC)
Smetana: *Aus der Heimat (From my Homeland)*; 1st movement (Peters)
Shostakovich: *Three Fantastic Dances Nos.2 and 3 (Boosey & Hawkes)*
Wieniawski: *Legende opus 17 (Peters)*

NOTE: No Cadenzas are required for the above list!

LIST C

Bach: Sonata No.2, A major BWV 1015, 1st and 2nd movements (Barenreiter 5118)
Partita No.2, D minor BWV 1004, Allemanda and Corrente (Barenreiter 5116)
Partita No.3, E major BWV 1006, Bourée and Gigue (Barenreiter 5116)
Veracini: Concert Sonata opus 8 No.2, E minor; 1st and 2nd movements (Peters)
Mozart: Sonata No.1, G major KV301, 1st movement (Barenreiter)
Sonata No.5, A major KV305, 1st movement (Barenreiter)
Dvorak: Sonatina opus 100, G major, 1st movement (Lengnick)

LIST D

Own choice: An **Australian** or **twentieth 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 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. **NOTE: Cadenzas are required.** Programmes must be submitted to the Administrator one month before the examination.

MEMORY: Any memory work by the candidate is optional.

LIST A

Bach J.S.: Partita No.1 BWV 1002, B minor, Allemanda and Double (Barenreiter 5116)
Partita No.2 BWV 1004, D minor, Sarabanda and Giga (Barenreiter 5116)
Partita No.3 BWV 1006, E major, Preludio and Loure (Barenreiter 5116)
Sonata No.1 BWV 1001, G minor, Siciliana and Presto (Barenreiter 5116)
Sonata No.2 BWV 1003, A minor, Andanta and Allegro (Barenreiter 5116)
Sonata No.3 BWV 1005, C major, Largo and Allegro Assai (Barenreiter 5116)

LIST B

Bach J.S.: Sonata No.1 B minor BWV 1014, 3rd and 4th movements (Barenreiter)
Sonata No.6 G major BWV 1019, 4th and 5th movements (Barenreiter)
Beethoven: Sonata opus 12 No.1, D major 3rd movement (Henle)
Sonata opus 12 No.2, A major 3rd movement (Henle)
Mozart: Sonata Bb major KV 454, 1st and 2nd movements (Barenreiter)
Sonata Eb major KV 481, 1st movement (Barenreiter)
Franck: Sonata A major 4th movement (Durand)
Schubert: Sonata A major opus 162, D.574, 1st movement (I.M.C.)
Tartini: Sonata opus 1 No.10, G minor (Didone Abandonnata) 2nd & 3rd movements (Carisch)

LIST C

Bruch: Concerto No.1, opus 26, 1st and 2nd movements (Peters 1494)
De Beriot: Concerto No.7, opus 76, G major, (Peters 2989C)
Mozart: Concerto No.4 D major KV218, 2nd and 3rd movements (Schott Urtext)
Concerto No.5 A major KV219, 2nd and 3rd movements (Schott Urtext)
Mendelssohn: Concerto opus 64, E minor, 1st and 2nd movements (Peters 1713A)
Kabalevski: Concerto opus 48, G minor, 1st and 2nd movements (Sikorski)

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, musical terms and transcription of four parts in open score, Soprano, Alto, Tenor and 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

All scales, arpeggios and double stops of previous grades up to Grade 8 - See scale list on p. 14.

PROGRAMME

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

LIST A: One piece to be chosen from the following list.

- Bach J.S.: Sonata No.1 B minor BWV 1014, 3rd and 4th movements (Barenreiter)
Beethoven: Sonata opus 12 No.1, D major 3rd movement (Henle)
Mozart: Sonata Bb major KV 454, 1st and 2nd movements (Barenreiter)
Franck: Sonata A major 4th movement (Durand)
Schubert: Sonata A major opus 162, D.574, 1st movement (I.M.C.)

GRADE REPERTOIRE

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

TEACHING KNOWLEDGE:

- (1) To explain string technique including bowing, shifting, fingering, and the general principles applicable to violin teaching, including violin and bow holding positions, tone production and intonation. Candidates may demonstrate on their instrument 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 - There are two papers.

PAPER 1 (3 hours)

- (1) Notation, time and key signatures, intervals, musical terms and transcription of four parts in open score, Soprano, Alto, Tenor and 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 – 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. **NOTE: Cadenzas are required.** 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 J.S.: Sonata No.1 BWV 1001, G minor, Adagio and Fuga (Barenreiter 5116)
Sonata No.2 BWV 1003, A minor, Grave & Fuga (Barenreiter 5116)
- Ben-Haim: Sonata in G (Menuhin) (Israeli Music Publications.)
- Tartini: Sonata in D major (Tibor Ney) (Schott 6510)
- Ysaye: Sonata opus 27, No.2, 1st and 2nd or 2nd and 3rd movements (Schott or Schirmer)

LIST B

- Beethoven: Sonata opus 12 No.3, Eb major, 1st and 2nd movements (Henle)
Sonata opus 30 No.2, C minor 3rd and 4th movements (Henle)
- Brahms: Sonata No.1 opus 78 G major 1st and 2nd movements (Henle)
- Mozart: Sonata A major KV 526, 1st and 2nd movements (Barenreiter)
Sonata Eb major KV 481, 2nd and 3rd movements (Barenreiter)
- Franck: Sonata A major 1st and 2nd movements (Durand)
- Schubert: Rondo B minor opus 70, D.895, (Henle)
- Tartini: Sonata G minor (Devil's Trill) (Schirmer)

LIST C

- Beethoven: Concerto opus 61, D major, 1st movement (I.M.C.)
Bruch: Concerto No.1, opus 26, 2nd and 3rd movements (Peters 1494)
Mendelssohn: Concerto opus 64, E minor, 2nd and 3rd movements (Peters 1713A)
Kabalevski: Concerto opus 48, G minor, 2nd and 3rd movements (Sikorski)
Khatchaturian: Concerto 1st or 3rd movements (Boosey Hawkes)

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, some knowledge of other works by these composers and their contemporaries. 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 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 violin 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 19 years.

PART I - PRACTICAL

TECHNICAL WORK

All scales, arpeggios and double stops of previous grades up to Grade 8. See scale list on p. 18.

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

LIST A

Any Sonata by Bach, Handel, Veracini or Vivaldi

LIST B

Any Piece by Sarasate, Tschaikowsky or Wieniawski

GRADE REPERTOIRE

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) Explain and demonstrate how you would teach vibrato and shifting.
- (2) Comment on how you would deal with problems in intonation and tone production.
- (3) Demonstrate your knowledge of suitable repertoire for Prep to Grade VIII inclusive.
- (4) Explain and demonstrate the technique of bowing, shifting, fingering and the general principles applicable to violin teaching, including tone production and intonation.

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 violin 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, bowing, scale work, arpeggios, shifting, harmonics, double stopping and cantabile playing. 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 violin music of all periods with their work.
- (4) To add appropriate fingering and bowing to a given passage with suitable marks of expression, phrasing bowing and fingering.

FELLOWSHIP (PERFORMER'S 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

- Bach J.S.: Partita No.2 BWV 1004, D minor, Ciaconna (Barenreiter 5116)
Sonata No.3 BWV 1005, C major, Adagio & Fuga (Barenreiter 5116)
- Ysaye: Sonata opus 27, No.3, (Schott or Schirmer)
Sonata opus 27, No.6, (Schott or Schirmer)

LIST B

- Beethoven: Sonata opus 30 No.2, C minor, 1st and 2nd movements (Henle)
Sonata opus 47, A major, 1st and 2nd or 2nd and 3rd movements (Henle)
Sonata opus 96, G major, 1st and 2nd movements (Henle)
- Brahms: Sonata No.1 opus 108 D minor 1st and 2nd movements (Henle)
- Rodrigo: Sonata Pimpante, 1st and 2nd or 2nd and 3rd movements (Max Eschig)
- Schubert: Fantasia C major opus posth.159, D.934 (Henle)
- Schumann: Sonata opus 121, D minor, 1st and 2nd or 2nd and 3rd movements (Peters)
- Turina: Sonata No.2 opus 82 (Salabert)

LIST C

- Beethoven: Concerto opus 61, D major, 2nd and 3rd movements (I.M.C.)
- Brahms: Concerto opus 77, D major, 1st and 2nd or 2nd and 3rd movements (I.M.C.)
- Bruch: Scottish Fantasy, opus 46, 2nd and 3rd movements (*Peters 1494*)
- Saint-Saens: Concerto No.3 opus 61, B minor, 1st and 2nd or 2nd and 3rd movements (I.M.C.)
Introduction and Rondo Capriccioso opus 28 (I.M.C.)
Havanaise opus 83 (I.M.C.)
Caprice d'apres, opus 52 No.6 (I.M.C.)
- Sarasate: Zigeunerweisen opus 20 (Peters 4990)
Introduction and Tarantella opus 43, (Carl Fischer B.1256.)
- Tschaikowsky: Concerto opus 35, D major, 1st and 2nd or 2nd and 3rd movements (Peters.)
- Wieniawski: Scherzo - Tarantella opus 16, (I.M.C.)
- Wieniawski: Polonaise de Concert opus 4, D major (I.M.C.)
Polonaise brillante opus 21, A major (I.M.C.)

LIST D

Candidates are to prepare a major work composed since 1950 for Violin 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.