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**A**ustralian  
**M**usic  
**E**xaminations  
**B**oard

# Theory of Music Syllabus



MUSIC SYLLABUSES

**FOR  
THE  
♥ OF  
MUSIC**

# Theory of Music

See the front section of the *Manual of syllabuses* for general preparatory information.

## AMEB Resources

### GRADE 1, GRADE 2, GRADE 3, GRADE 4 & GRADE 5

*Theory of Music Integrated course and workbooks* (Grades 1, 2, 3) (AMEB, 2019), Grade 4 (AMEB 2020) and Grade 5 (AMEB 2021).

*Theory of Music Online courses* (Grades 1, 2, 3, 4 & 5) (exams.ameb.edu.au).

### GRADE 5 & GRADE 6

*Theory of Music Analytical notes* (ameb.edu.au).

## Recommended reference books

### GRADE 1, GRADE 2, GRADE 3 & GRADE 4

- Baker, T. *Dictionary of Musical Terms* (Schirmer).  
Bishop, J. *Master Melodies* (EMI Music Publishing).  
Chambers, H.A. *Musical Manuscript* (Curwen).  
Chambers, H.A. *Practical Transposition* (Allans).  
Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).  
Greenish, A. *Dictionary of Musical Terms* (Williams).  
Hyde, M. *Examples in Binary, Ternary and Rondo Form Melodies* (EMI Music Publishing).  
Johnstone, J. Alfred. *Questions and Exercises on Rudiments of Music* (EMI Music Publishing).  
Johnstone, J. Alfred. *Rudiments* (EMI Music Publishing).  
Leckie, A.J. *A Hundred Melodic Tests* (EMI Music Publishing).  
Leckie, A.J. *Melodies and their Treatment* (EMI Music Publishing).  
Long, N. *Harmony and Style, Book I* (Faber).  
Loughlin, G. *Diatonic Harmony* (EMI Music Publishing).  
Lovelock, W. *Hints on Working Rudiments Questions* (Elkin).  
Lovelock, W. *Melody Writing, Imperial Ed. 974* (EMI Music Publishing).  
Lovelock, W. *The Rudiments of Music* (Bell).  
Macpherson, S. *Rudiments of Music* (Williams).  
Morris, R.O. *The Structure of Music* (OUP).  
Peter Pan Series. *Tests in Theory* (J. Albert).  
Spearritt, G.D. *Essential Music Theory, Grades 1, 2, 3 and 4* (All Music Publishing).  
Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).  
Steele, J.A. *Harmony for Students* (EMI Music Publishing).  
Thiman, E. *Musical Form for Examination Students* (Faber).  
**GRADE 5 & GRADE 6**  
Bach, J.S. *Two-part Inventions*.  
Colles, H. *The Growth of Music* (OUP).  
Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).  
Jacob, G. *Orchestral Technique* (OUP).  
Long, N. *Harmony and Style, Book II* (Faber and Faber).  
Lovelock, W. *108 Exercises in Harmonisation* (Elkin).  
Lovelock, W. *Elementary Accompaniment Writing* (Bell).  
Lovelock, W. *First Year Harmony* (Elkin).  
Lovelock, W. *Second Year Harmony* (Elkin).  
Lovelock, W. *Two-part Writing, Imperial Ed. 1093* (EMI Music Publishing).

Morris, R.O. *Foundations of Practical Harmony and Counterpoint* (Macmillan).

Morris, R.O. *Introduction to Counterpoint* (OUP).

Morris, R.O. *The Structure of Music* (OUP).

Robson, E.M. *Students' Harmony and Counterpoint* (Nicholsons).

Scholes, P. *The Oxford Companion to Music* (OUP).

Spearritt, G.D. *Essential Music Theory Grades 5 and 6* (All Music Publishing).

Steele, J.A. *Free Counterpoint in Two Parts* (EMI Music Publishing).

Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).

Steele, J.A. *Harmony for Students* (EMI Music Publishing).

Thiman, E. *A Guide to Elementary Harmony* (Faber).

Thiman, E. *Practical Free Counterpoint* (Faber).

(In addition, the previously recommended books on the Rudiments of Music, and Melody Construction).

## ASSOCIATE & LICENTIATE

Abbate, C. and Parker, R. *A History of Opera: The Last 400 Years* (Penguin, 2012).

Bach, J.S. 371 Harmonised Chorales (Any recognised edition).

Bach, J.S. Three-part Inventions (Any recognised edition).

Bach, J.S. French Suites, English Suites, Partitas (Any recognised edition).

Bruhn, S. *J.S. Bach's Well-Tempered Clavier: In-Depth Analysis and Interpretation* Vols I to IV. (Hong Kong: Mainer International Ltd, 1993).

David, N. *Jazz Arranging* (Scarecrow Press Inc., 1998).

Hallmark, R. *German Lieder in the Nineteenth Century* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2010).

Hardy, G. and Fish, A. *Music Literature: A Workbook for Analysis* Vols 1 and 2. (Dodd, Mead, 1966).

Hillier, P. (ed.), *The Catch Book: 153 Catches Including the Complete Catches of Henry Purcell* (OUP, 1987).

Kopp, E. 'A Brief History of the Blues' (www.allaboutjazz.com).

Todd, R.L. *Nineteenth-Century Piano Music* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2004).

Parsons, J. (ed.) *The Cambridge Companion to the Lied* (CUP, 2004).

Peterson, N. *Rhythm Reading and Dictation* (Insight, 2008).

Piston, W. *Orchestration* (Gollancz, 1969).

Pullig, K and Lowell, D. *Arranging for Large Jazz Ensemble* (Berklee Press, 2003).

Simpson, K. (ed.), *77 Rounds and Canons* (Novello, 1980).

Wagner, J. *Workbook for Band Scoring* (McGraw Hill, 1960).

The following is a list of terms required in the grades. The meanings given are those which the Board considers to be satisfactory English equivalents.

## Terms required for Grade 1

### SPEED

*Adagio*, slowly.

*Andante*, at an easy walking pace.

*Moderato*, at a moderate speed.

*Allegro*, lively and fast.

*Presto*, very fast.

### MODIFICATIONS OF SPEED

*Accelerando* (*accel.*), gradually becoming faster.

*Rallentando* (*rall.*), gradually becoming slower.

*Ritardando* (*ritard.*) (*rit.*), gradually becoming slower.  
*Ritenuto* (*riten.*) (*rit.*), immediately slower, or held back.  
*A tempo*, return to former speed.

**INTENSITY OF SOUND**

*Crescendo* (*cres.*) (*cresc.*), gradually becoming louder.  
*Decrescendo* (*deces.*) (*decesc.*), gradually becoming softer.  
*Diminuendo* (*dim.*), gradually becoming softer.

*Forte* (***f***), loud.

*Piano* (***p***), soft.

**OTHER TERMS**

*Legato*, smoothly, well connected.

*Staccato*, detached, short.

**Additional Terms for Grade 2****SPEED**

*Lento*, slowly.

*Largo*, broadly.

*Allegretto*, moderately fast.

*Vivace*, lively, spirited.

*Vivo*, lively, spirited.

**MODIFICATIONS OF SPEED**

*Allargando*, becoming broader.

*Più mosso*, quicker.

*Meno mosso*, slower.

**INTENSITY OF SOUND**

*Pianissimo* (***pp***), very soft.

*Fortissimo* (***ff***), very loud.

*Mezzo forte* (***mf***), moderately loud.

*Mezzo piano* (***mp***), moderately soft.

**OTHER TERMS**

*Maestoso*, majestic.

*Sostenuto*, sustained.

*Sempre*, always.

*Poco*, a little.

*Molto*, very.

*Senza*, without.

*Cantabile*, in a singing style.

*Leggiero*, lightly.

*Dal segno*, from the sign.

*Da capo al fine*, from the beginning to the word *fine*.

*Mezzo staccato*, moderately short and detached.

**Additional Terms for Grade 3****SPEED**

*Largamente*, broadly.

*Larghetto*, rather broadly.

*Prestissimo*, extremely fast, or as fast as possible.

*Con moto*, with movement.

**INTENSITY OF SOUND**

*Calando*, getting softer and slower.

*Morendo*, dying away.

*Forte-piano* (***fp***), loud then immediately soft.

*Sforzando* (***sf***) (***sfz***), a strong accent.

**OTHER TERMS**

*Agitato*, with agitation.

*Attacca*, go on at once.

*Animato*, with animation.

*Tranquillo*, calmly.

*Con anima*, with feeling.

*Con brio*, with spirit.

*Con grazia*, with grace.

*Con forza*, with force.

*Dolce*, soft and sweet.

*Risoluto*, with resolution.

*Ben marcato*, well marked.

*Main droite* (M.D.), right hand.

*Main gauche* (M.G.), left hand.

*Una corda*, with the soft pedal.

*Tre corde*, release the soft pedal.

*Ad libitum*, at pleasure, quite freely.

*Opus*, a work or group of works.

*Loco*, at normal pitch (after an 8<sup>va</sup> sign).

**Additional Terms for Grade 4****SPEED**

*Tempo comodo*, at a comfortable speed.

*Tempo giusto*, at a consistent speed.

*L'istesso tempo*, at the same speed.

*Non troppo*, not too much.

*Grave*, slow and solemn.

**MODIFICATIONS OF SPEED**

*Rubato*, with some freedom in the time.

*Stringendo*, pressing on faster.

**INTENSITY OF SOUND**

*Perdendosi*, fading away.

*Smorzando*, dying away.

*Rinforzando*, (***rfz***), (***rf***) reinforcing the tone.

*Pesante*, heavily.

**OTHER TERMS**

*Cantando*, in a singing style.

*Tenuto*, (*ten.*) held.

*Piacevole*, pleasant, agreeable.

*Portamento*, a smooth gliding from one note to another (as in singing or string playing).

*Dolente*, sadly, plaintively.

*Doloroso*, sadly, plaintively.

*Sotto voce*, softly in an undertone.

*Giocoso*, gay, merry.

*Grazioso*, gracefully.

*Assai*, very.

*Quasi*, as if, as it were.

*Scherzando*, playfully.

*Subito*, (*sub.*) suddenly.

**TERMS REFERRING TO STRING PLAYING**

*Sul ponticello*, (*sul. pont.*) bow on or near the bridge.

*Sul tasto*, bow on or near the finger board.

*Tremolo*, bowing very rapidly (usually on one note at a time), to produce a shimmering or wavering effect.

*Pizzicato*, (*pizz.*) pluck the string with the finger (instead of bowing it).

*Arco*, with the bow (used after a *pizz.* sign).

**GRADE 1****0001**

The paper may comprise questions on:

**Pitch and Tonality**

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each staff. The sharp, flat and natural.

**Keys and Scales**

- (i) The recognition and writing of the scales of C, G and F major over one octave only; their key signatures; and the positioning of their tones and semitones.
- (ii) The writing of scale degree numbers under the notes of a tune.

**Intervals**

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (by number only, not quality).

**Chords**

Writing the tonic triad in root position in the keys specified for the grade, in the treble clef.

## Time and Rhythm

The following note values and rests:



The following time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , (C) with or without one beat before the first barline (anacrusis).

## Transposition

Candidates will be given a short melody without accidentals and not more than four bars in length, which they will be asked to transpose into one of the required keys for this grade. Note values will be those specified for the grade.

## Terminology

The English meanings of the following terms, together with their abbreviations and signs where applicable.

### SPEED

*Adagio, andante, moderato, allegro, presto.*

### MODIFICATIONS OF SPEED

*Accelerando, rallentando, ritardando, ritenuto, a tempo.*

### INTENSITY OF SOUND

*Crescendo, decrescendo, diminuendo, forte, piano.*

### OTHER TERMS RELATING TO PERFORMANCE

*Legato, staccato.*

### SIGNS

Tie, slur, barline, double barline.

## GRADE 2

0002

Questions on:

### Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for Grade 1, with the addition of D and A major, and of A, E, and D minor (harmonic form), through one or two octaves; including the positioning of their tones and semitones.

### Intervals

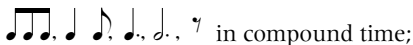
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (both quality and numerical value required).

### Chords

Writing the tonic triad in root position in the keys specified for the grade, in the treble or bass clef.

### Time and Rhythm

To the note-values and rests in the previous grade add:



$\text{♩}$  as it occurs as an anacrusis before the barline. The semibreve (or whole bar) rest is to be added:  $\text{—}$

To the time signatures of the previous grade, add  $\frac{6}{8}$  with or without anacrusis.

### Transposition

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the required keys for the grade. Only accidentals involving the leading note of the minor key will be introduced.

## Terminology

In addition to the terms set for the previous grade, the English meanings of the following terms, together with their abbreviations and signs where applicable.

### SPEED

*Lento, largo, allegretto, vivace, vivo.*

### MODIFICATIONS OF SPEED

*Allargando, più mosso, meno mosso*

### INTENSITY OF SOUND

*Pianissimo, fortissimo, mezzo forte, mezzo piano.*

### OTHER TERMS RELATING TO PERFORMANCE

*Maestoso, sostenuto, sempre, poco, molto, senza, cantabile, leggiero, dal segno, da capo al fine, mezzo staccato.*

### SIGNS

As required for Grade 1 with the addition of the pause, repeat sign and signs for accent.

### General Knowledge

- To show an understanding of simple duple, triple and quadruple time; and compound duple time.
- To recognise the form of a tune as binary or ternary, and to mark its main divisions, using the letters AB or ABA.

### Creative

To mark the accentuation in a simple couplet of words by placing an upright line before each accented syllable or word.

## GRADE 3

0003

Questions on:

### Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades with the addition of E, B $\flat$ , E $\flat$  and A $\flat$  major, and of G and C minor (harmonic form), through one or two octaves. To show a knowledge of tones and semitones, and the technical names of the degrees of the scales.

### Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble or bass clef.

### Chords

- The writing on treble or bass staff of the three primary triads in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
- The writing and recognition of the perfect and plagal cadences in these same keys, in four-part vocal styles.

### Time and Rhythm

To the note values and rests in the previous grades add:



To the time signatures of the previous grades add:  $\frac{3}{2}$ ,  $\frac{2}{2}$ , C,  $\frac{3}{8}$ ,  $\frac{9}{8}$

### Transposition

Candidates will be given a short melody involving note values specified for this grade, and not more than eight bars in length which they will be asked to transpose into one of the required keys for the grade. Simple accidentals may be involved.

### Terminology

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable.

### SPEED

*Largamente, larghetto, prestissimo, con moto.*

### INTENSITY OF SOUND

*Calando, morendo, forte-piano, sforzando.*

**OTHER TERMS RELATING TO PERFORMANCE**

*Agitato, attacca, animato, tranquillo, con anima, con brio, con grazia, con forza, dolce, risoluto, ben marcato, main droite (M.D.), main gauche (M.G.), una corda, tre corde, ad libitum.*

**MISCELLANEOUS**

*Opus, loco.*

**SIGNS**

As required for the previous grades with the addition of MM., 8<sup>va</sup>.

**General Knowledge**

In addition to the requirements set for the previous grades in this section.

- To show an understanding of compound triple time, accidentals, sequence and anacrusis.
- To recognise Binary, Ternary and Rondo forms, and to mark their main divisions, using the letters AB, ABA, ABAC, etc.
- To show on treble and bass staves, the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.

**Creative**

- To write a suitable rhythmic pattern to a simple couplet of words.  
AND
- To write a melody of four bars in any major key up to two sharps or two flats, on a given rhythmic pattern. Phrasing should be included.

**GRADE 4**

0004

Questions on:

**Pitch, Tonality, Keys and Scales**

The recognition and writing of scales and their key signatures as for the previous grades, with the addition of B, F $\sharp$ , D $\flat$ , and G $\flat$  major, and B, F $\sharp$ , C $\sharp$ , F and B $\flat$  minor (harmonic form), through one or two octaves. Use of double sharps and double flats, tones and semitones and the technical names of the degrees of the scales.

**Intervals**

Recognition and writing of all diatonic intervals above or below the tonic, in the keys specified for the grade, in the treble or bass clef. Inversion of intervals.

**Modulation**

Recognition in melodies of modulation to the dominant or relative major or minor.

**Time and Rhythm**

Note values and rests as in the previous grades. Syncopation (crotchet and quaver values only). Barring an unbarred phrase. To the time signatures in the previous grades add  $\frac{6}{4}$  and  $\frac{12}{8}$ .

**Harmony**

- The recognition of chords on
 

I, II, IV, V, VI	Major
Ib, IIb, IVb, Vb, VIb	keys
I, IV, V, VI	Minor
Ib, IVb, Vb, VIb	keys

 in keys up to four sharps or four flats, in four-part vocal style.
- The writing and recognition of the four principal cadences in the same keys, in four-part vocal style.
- The harmonisation of a simple melody of not more than six bars, in a major or minor key up to four sharps or four flats, in four-part vocal style using the above vocabulary.

**Creative Work**

To write a melody to a simple verse couplet, the words to be correctly written below the notes. Major and minor keys up to two sharps and two flats are required, and modulation is not expected. Phrasing should be included.

**Transposition**

Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the keys required for the grade. Accidentals will be involved.

**Terminology**

In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable:

**SPEED**

*Tempo comodo, tempo giusto, l'istesso tempo, non troppo, grave.*

**MODIFICATIONS OF SPEED**

*Rubato, stringendo.*

**INTENSITY OF SOUND**

*Perdendosi, smorzando, rinforzando, pesante.*

**OTHER TERMS RELATING TO PERFORMANCE**

*Cantando, tenuto, piacevole, portamento, dolente, doloroso, sotto voce, giocoso, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.*

**SIGNS**

As required for the previous grades with the addition of the recognition and writing of the signs of the upper mordent  $\text{w}$ , lower mordent  $\text{w}$ , turn  $\text{u}$ , trill *tr*, *acciaccatura*  $\text{♯}$  and *appoggiatura*  $\text{♯}$ . Candidates will not be required to write out the interpretation of these ornaments.

**General Knowledge**

In addition to the requirements set for the previous grades in this section.

- To define and to recognise the following: compound quadruple time, diatonic and chromatic (as applied to semitones and to scales), counterpoint.
- To show a general knowledge of the form, time and character of dances included in the keyboard suites of Purcell, Bach and Handel: Allemande, Courante, Sarabande, Gigue, Minuet, Gavotte.
- To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass.

**GRADE 5**

0005

Questions on:

**Pitch, Tonality, Keys and Scales**

The recognition and writing of all the major and minor scales (both forms), and their key signatures.

**Intervals**

The recognition and writing of all diatonic and chromatic intervals and their inversions, in treble and bass clefs, with or without key signatures.

**Modulation**

Recognition in melodies of modulation to the dominant, subdominant, or relative major or minor.

**Harmony**

- To harmonise a melody of no more than eight bars in four-part vocal style using the following vocabulary:
 

I II* IV V VI
(*Major key only)
Ib IIb IVb Vb VIb VIIb
Ic (cadential)
unaccented passing and auxiliary notes.

(b) In a given melody or unfigured bass, which may modulate to closely related keys, to harmonise cadences in pianoforte or four-part vocal style, preceding each cadence by a suitable chord. First inversions may be included in cadential progressions.

### Creative Work

To write a melody in a major or minor key up to three sharps or three flats, to a four-line stanza of poetry. The words to be correctly written below the notes. Phrase marks are to be included. Modulation is optional.

### General Knowledge

(a) To show a general knowledge of the following forms, and an acquaintance with examples by the great composers: Minuet and Trio, Scherzo, Air with variations, Recitative and Aria as in Handel or Mozart.

(b) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B $\flat$ , clarinet in A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. piccolo, cor anglais, bass clarinet, clarinet in E $\flat$  and contrabassoon will not be examined.

### Set Works

A Minuet and Trio from a chamber work by Mozart or Haydn, and a Recitative and Aria from an oratorio by Handel will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes.

Candidates will need to analyse, and will be asked questions on, BOTH of the following Set Works:

MOZART, *Divertimento* in E $\flat$  major K 563, *Minuet* and *Trio*, third movement

HANDEL, *Comfort ye my people* and *Ev'ry valley shall be exalted* from *Messiah* HWV 56 Part 1

## GRADE 6

0006

### Harmony

The following vocabulary is to be used:

I II III\* IV V VI

(\*Major key only)

Ib IIb IIIb IVb Vb VIb VIIb

Ic IVc Vc

V7 V7b V7c V7d

accented and unaccented passing notes and auxiliary notes, single suspensions, Tierce de Picardie.

Modulation within the six related keys.

(a) To harmonise a melody or an unfigured bass in four vocal parts.

(b) To write a part above or below a given part in simple two-part contrapuntal keyboard style.

### Creative Work

To write a balanced melody in a major or minor key up to four sharps or flats, to a four-line stanza, with modulation. The words to be correctly written below the notes. Phrasing should be included.

### General Knowledge

(a) To answer general questions on the Sonata, Symphony, Concerto, and Overture, and to refer to examples by great composers, based on the type and range of material in such reference books as the *New Harvard Dictionary of Music* or publications of similar scope.

(b) To show a knowledge of First Movement or Sonata form, and to refer to a standard movement in this form in the Pianoforte Sonatas of Mozart or early Beethoven. A detailed analysis will not be required but candidates should be able to show their acquaintance with the score and with the musical effect.

(c) To show a knowledge of the brass instruments of the symphony orchestra (horn in F, trumpet in B $\flat$ , tenor trombone, tuba in F).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. horn in B $\flat$ , trumpet in D, bass trombone and Wagnerian tuba will not be examined.

### Set Works

An overture by Handel, the first or second movement of a piano concerto by Mozart or Beethoven, and the first or second movement of a symphony by Haydn, Mozart, Beethoven or Schubert will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes and where appropriate, indicate their orchestration.

Candidates will need to analyse, and will be asked questions on, ALL of the following Set Works:

MOZART, *Piano concerto* No 23 in A major K 488, second movement

BEETHOVEN, *Symphony* No 5 in C minor Op. 67, first movement

HANDEL, *Overture* from *Alcina* HWV 34

## ASSOCIATE DIPLOMA IN MUSICOLOGY

4002

### Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

### (Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

#### (a) Analysis

To analyse a fugue from a given score, being able to recognise and discuss the fugal devices it contains OR given a score extract from a complex work such as a Classical symphony or Classical chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

#### (b) History

To write an essay on individual works and composers chosen from any ONE of the four topics as follows:

Topic (i) The development of chamber music in the nineteenth century.

Topic (ii) The development of the symphony in the eighteenth century up to and including the late symphonies of Haydn.

Topic (iii) The development of oratorio from the seventeenth to the nineteenth centuries.

Topic (iv) The development of *Lied* and art song in the nineteenth and twentieth centuries.

#### (c) Set Works

Two Set Works, one vocal and one instrumental, are to be studied in their entirety. Candidates will be asked to discuss aspects of their analysis of the works and to quote or recognise main themes.

##### Vocal Set Work:

PURCELL, *Dido and Aeneas*

##### Instrumental Set Work:

MOZART, *Symphony* No 25, in G minor K183

**ASSOCIATE DIPLOMA IN HARMONY AND  
COUNTERPOINT**

4003

**Additional Requirements**

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

**(Total marks 100 – Pass Mark 65)**

The paper consists of three questions all of which are to be answered.

**Vocabulary to be used and recognised**

All diatonic harmony including dominant ninths, elevenths and thirteenthths as well as secondary sevenths; the principal chromatic harmony including discords on the tonic and the supertonic, augmented sixths, the Neapolitan sixth, chromatic sevenths and ninths and the other chromatic concords; notes of anticipation, appoggiaturas and changing notes; single, double and triple suspensions and retardations; accented and unaccented passing and auxiliary notes; modal harmony using all standard authentic church modes: æolian, dorian, phrygian, ionian, lydian and mixolydian; modulation to related and unrelated keys.

**(a) Chorale Harmonisation**

Given a tonal or modal chorale melody of not more than sixteen bars, to complete a four-part vocal style harmonisation in the style of J.S. Bach.

**(b) Counterpoint**

To complete a three-part invention of not more than sixteen bars, for which one part is given in its entirety, and a suggested opening is given for the other parts. The invention may be scored for three stringed instruments, three woodwind instruments, three brass instruments or a playable version for solo keyboard OR using a given opening, to complete a two-voice canon for keyboard of no less than sixteen bars. The canon must include modulation.

**(c) Chromatic Harmony**

To demonstrate the use and resolution of chromatic chords by creating three separate four-bar exercises in four-part vocal style. The key and chromatic chord will be given for each separate exercise.

**ASSOCIATE DIPLOMA IN ORCHESTRATION  
AND ARRANGEMENT**

4004

**Additional Requirements**

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

**(Total marks 100 – Pass Mark 65)**

Candidates will be expected to show a knowledge of and be able to write for piano and the instruments of the symphony orchestra (strings, woodwind and brass) as for Theory Grades 4, 5 and 6 with the addition of percussion including timpani, bass drum, side drum and cymbals OR the instruments common to a jazz ensemble including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophone, trumpet and tenor trombone OR the instruments common to a 'garage band' including standard drum kit, bass and acoustic guitars and keyboards.

Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions all of which are to be answered.

**(a) Scoring for Ensemble**

To orchestrate a given piano work of not more than sixteen bars for either string quartet, wind quartet or brass quartet OR to arrange a lead sheet of not more than sixteen bars for jazz combination using at least four instruments of the candidate's choice OR

a 'garage band' using at least four instruments of the candidate's choice and for the working to include a chord chart and notated lines for bass and lead instruments. A vocal line and notated drum kit part are not required.

**(b) Piano Reduction**

To create a playable piano reduction from a given Classical period orchestral score of no more than sixteen bars.

**(c) Transcription/Arrangement**

Given the complete melody line and accompaniment, to transcribe a Lied or art-song of not more than sixteen bars for an instrumental combination of at least four instruments of the candidate's choice (words will not be included) OR to transcribe a given Lied or art-song of not more than sixteen bars for an *a cappella* vocal ensemble of either SATB, SSAA or TTBB.

**LICENTIATE DIPLOMA IN MUSICOLOGY**

1200

**Additional Requirements**

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

**(Total marks 100 – Pass Mark 65)**

The paper consists of three questions, all of which are to be answered.

**(a) Analysis**

**Candidates must choose EITHER Option 1 OR Option 2.**

**Option 1:**

Given a score, to analyse an instrumental work from the Baroque era such as a chorale, chorale prelude or similar and to recognise, label and discuss the harmonic components of the work. Modal harmony may be included. Any recognized system of chord labelling that shows tonal and harmonic function is acceptable.

**Option 2:**

Given a score extract from a complex work from the Classical or Romantic eras such as a symphony, concerto or chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

**(b) History**

**Candidates must choose ONE topic from either Option 1 OR Option 2.**

**Option 1:**

To write an informative essay including knowledge of composers and individual works on ONE of the following four topics:

Topic (i) The development of European keyboard music in the nineteenth and twentieth centuries.

Topic (ii) The development of operatic works in the nineteenth and twentieth centuries with particular reference to the works of German or Italian composers.

Topic (iii) The development of symphonic music in the nineteenth and twentieth centuries in England, Russia and the USA.

Topic (iv) The evolution and development of jazz and blues in the twentieth century.

**Option 2:**

To write an informative essay demonstrating detailed historical and musicological knowledge of ONE of the following topics: the English madrigal, the harpsichord works of François Couperin, the *Well-Tempered Clavier* Book II of JS Bach, the piano works of Schumann, the Lieder of Brahms, the Russian Nationalist composers, the ballets of Igor Stravinsky, the *Salomon* symphonies of Haydn, the operas of Puccini, the orchestral works of Sir Edward Elgar, the choral music of Benjamin Britten or the string quartets of Bartók.

### (c) Set Works

To be able to discuss in detail TWO works studied in their entirety, ONE from Group 1 (vocal works) and ONE from Group 2 (instrumental works).

#### Group 1:

- BEETHOVEN, *An die ferne Geliebte* Op. 98
- MONTEVERDI, *Madrigals* Book 4:  
*Ah, dolente partita* (I); *Sfoga con le stelle* (IV);  
*Quel augellin che canta* (XIV); *Si ch'io vorrei morire* (XVI)
- POULENC, *Mass* in G major for unaccompanied choir
- SCHUMANN, *Frauenliebe und Leben* Op. 42
- VAUGHAN WILLIAMS, *On Wenlock Edge* [complete work]

#### Group 2:

- BACH, *Four Orchestral Suites* BWV1066-1069
- BARTÓK, *String quartet* No 4
- DEBUSSY, *Prélude à l'après-midi d'un faune*
- GERSHWIN, *Rhapsody in Blue* (1942 version orch. Grofé)
- SIBELIUS, *Finlandia* Op. 26

## LICENTIATE DIPLOMA IN HARMONY AND COUNTERPOINT 1300

### Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

### (Total marks 100 – Pass Mark 65)

#### Vocabulary to be used and recognised

A more advanced application of the harmonic and melodic resources of the Associate syllabus, with other resources used in Western Music literature.

The examination consists of two Parts both of which must be passed in order to award the diploma. Part II must be completed within one week of Part I.

#### Part I.

##### (Total marks 60 – Pass Mark 40)

Part I consists of two questions both of which are to be answered.

#### (a) Stylistic Harmony

Using a given melodic motif, to compose a binary-form dance (any of courante, corrente, sarabande, minuet, gavotte or gigue) of not more than sixteen bars for keyboard in the style of dances of the Baroque suite OR using a given melodic motif, to compose an étude of not more than twenty-four bars in a standard form for an unaccompanied solo orchestral instrument of the candidate's choice.

#### (b) Fugal exposition

To complete a three-voice fugal exposition based on a given subject which may be written for pianoforte or for strings in open score. The countersubject should be invertible.

#### Part II. Creative Writing

##### (Total marks 40 – Pass Mark 25)

To create a brief instrumental vignette on a topic chosen by the candidate from a list provided by the AMEB. The work will be for a combination of six solo orchestral instruments of the candidate's choice with the optional use of a wordless solo or vocal group. The performance length should be of between three and six minutes. Candidates should show mastery of the techniques appropriate to the style of their work and evidence of a developing individual compositional voice.

A list of topics will be provided when the candidate sits Part I (on completion of that Part). The candidate will select one topic and will return the completed exercise to their AMEB State Office

within one week of receiving the list. The work can be hand-written or completed using music notation software and may be accompanied by a MIDI or other recording of the work in audio format on CD. It must be accompanied by a brief descriptive preamble. The candidate will be required to sign a declaration that the work is original and has been created unaided.

## LICENTIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT 1400

### Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

### (Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for the piano, voice and the instruments of the symphony orchestra as listed in the Associate Orchestration and Arrangement syllabus, with the addition of piccolo, cor anglais, bass clarinet, alto and tenor saxophones, contrabassoon, bass trombone and a full range of pitched and unpitched percussion instruments OR the instruments common to a jazz ensemble and big band, including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophones, trumpet and tenor trombone. Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions, all of which are to be answered.

#### (a) Scoring for Ensemble

The candidate must select ONE topic from the following four topics:

Topic (i) To orchestrate a piano work of not more than sixteen bars for a full wind and brass ensemble that may include strings.

Topic (ii) To arrange a given folk or traditional melody for a group of at least six percussion instruments which must include both pitched and unpitched instruments.

Topic (iii) To arrange a given lead sheet of not more than sixteen bars for a big band group or jazz ensemble of no less than five instruments of the candidate's choice. The working should include a chord chart and notated lines for bass and lead instruments.

Topic (iv) To create a fanfare for a full wind and brass ensemble from a given sixteen-bar rhythmic pattern, the chord vocabulary mainly consisting of triads and seventh chords.

#### (b) Piano Reduction

To create a playable piano reduction from a given full orchestral score of not more than sixteen bars.

#### (c) Transcription/Arrangement

To orchestrate an excerpt from a string quartet of not more than sixteen bars for a sextet comprising a mixed group of wind and brass instruments of the candidate's choice OR to arrange an extract from a Romantic period piano work for a wordless *a cappella* SATB choir.