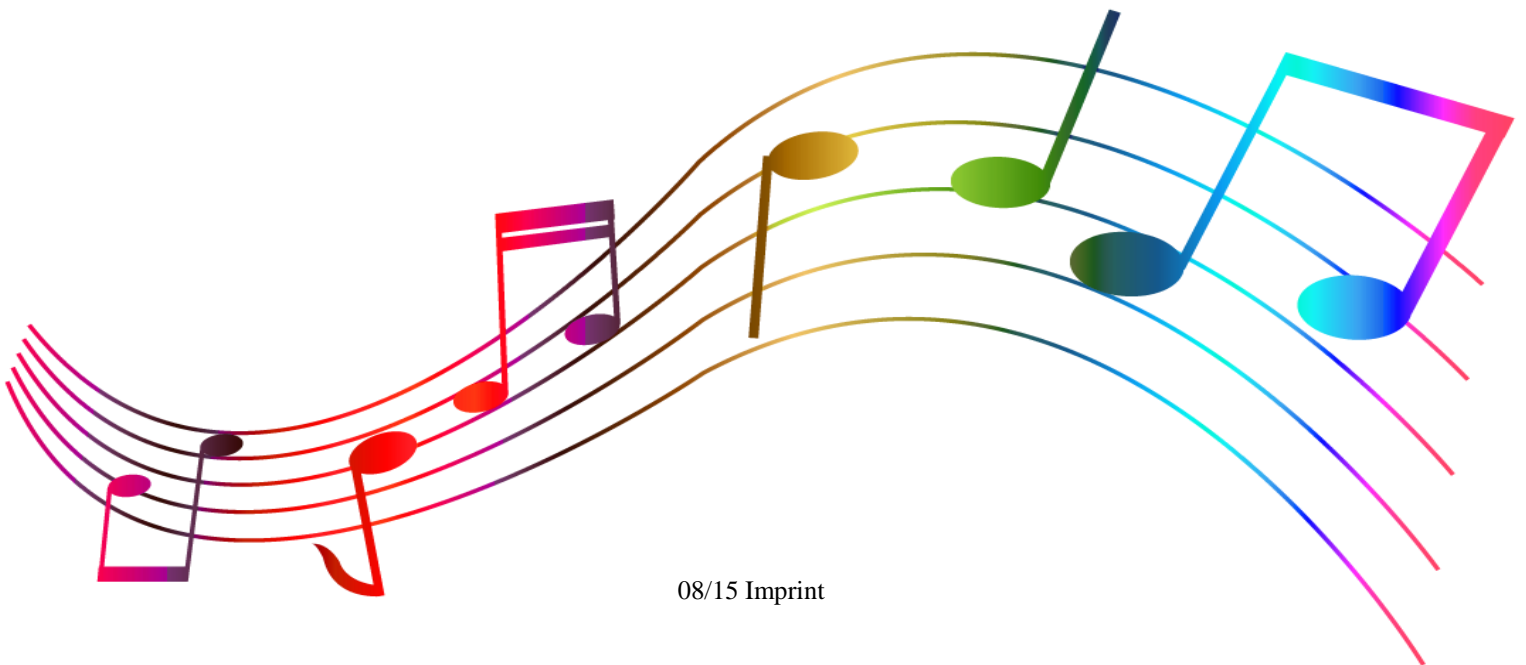


# *Cello*



# GuildExam.com

## THE PUBLIC MUSIC & SPEECH EXAMINATION BOARD

This official syllabus of the GUILD are purposely designed to meet the needs of Private Teachers, Professional Musicians, Members of the Acting Profession and Education Institutions, as well as to cater for those of the large company, if not the majority, of music and drama lovers whose desire is to pursue the study and practice of their art chiefly for its aesthetic and spiritual values, if not for professional reasons.

Because of the character of its constitution as revealed in the “Article of Association” the GUILD is particularly suited for such a purpose. Therefore, the examination Lists will be found to be comprehensive, catering for the academically minded, the performing artist, and for those who seek recreation, cultured selfexpression and the development of a rewarding and satisfying professional life.

All of the work is carefully graded, and teachers preparing students for GUILD examination will have a very useful outline upon which to develop their lessons. GUILD examinations provide for a wide range of abilities and give an excellent goal for students in their music studies. They develop a sense of purpose and direction and can be undertaken in addition to other activities, as they are not meant to be the only music event in a student’s year.

The report provides a reliable assessment of a candidate’s progress, and contributes, through comments and marks, to the student’s development.

In all GUILD syllabus, teachers will find the requisites of a ready planned system of training for their students, in which due regard to the need for a broadly based knowledge and skill has been carefully integrated throughout the Grades and Diploma areas, so as to encourage personal music development to the limit of the individual.

It is the sincere desire of the GUILD council that the continuing growth of the GUILD national Music & Speech education program, and of these highly developed and often innovative syllabus, will especially aid teachers and their students in the furtherance of their personal studies and interests, thereby enhancing the appreciation of the musical and dramatic arts in the community at large.

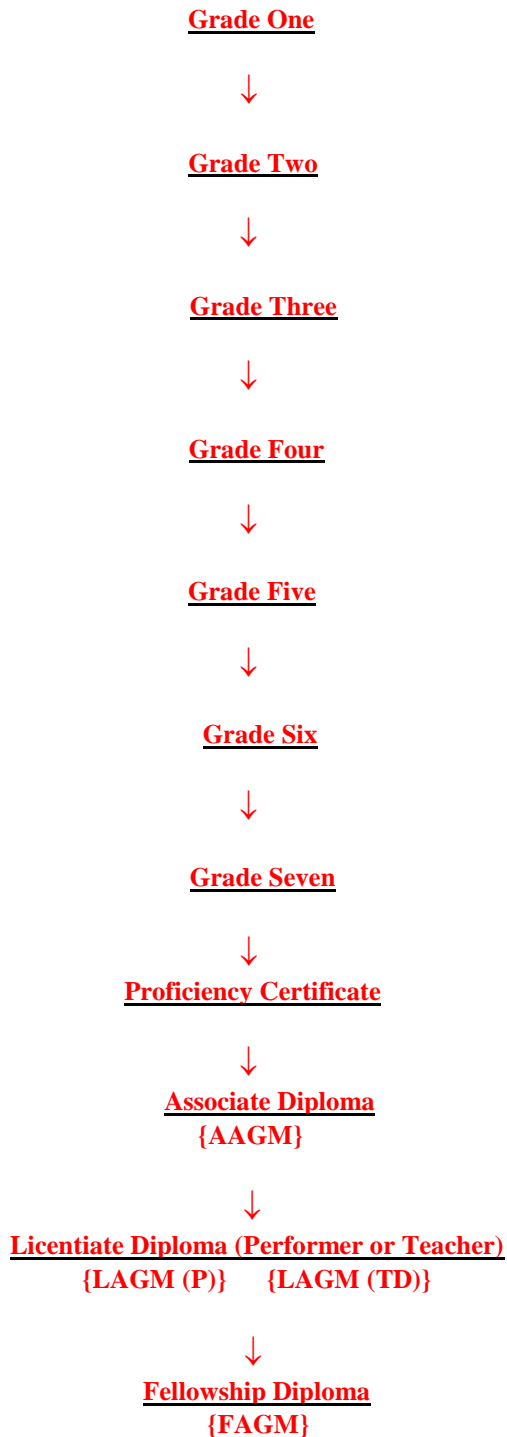
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# GUILD PRACTICAL MUSIC EXAMINATION OPTIONS

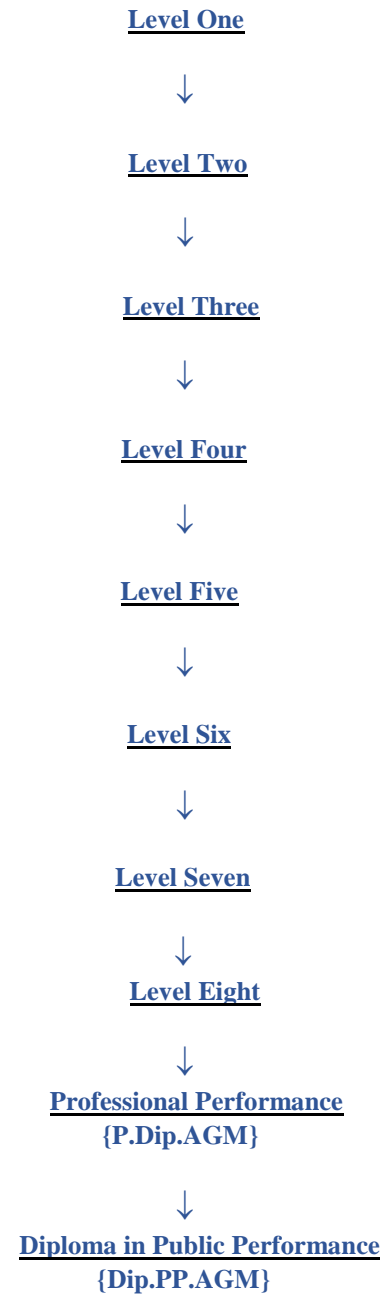
## **Option 1 : Practical GRADE Examinations**

(with Technical works)



## **Option 2 : Performance LEVEL Examinations**

(without Technical works)



**Option 1 : GRADE Examinations****Grade 1 to Grade 5**

Technical work	20 Marks
List A	20 Marks
List B	20 Marks
List C	20 Marks
Sight Reading	7 Marks
Ear Test	7 Marks
General Knowledge	6 Marks

**Grade 6 to Proficiency Certificate**

Technical work	16 Marks
List A	16 Marks
List B	16 Marks
List C	16 Marks
List D	16 Marks
Sight Reading	7 Marks
Ear Test	7 Marks
General Knowledge	6 Marks

**Option 2 : LEVEL Examinations****Level 1 to Level 5**

List A	20 Marks
List B	20 Marks
List C	20 Marks
List D	20 Marks
Summary	20 Marks

**Level 6 to Level 8**

List A	16 Marks
List B	16 Marks
List C	16 Marks
List D	16 Marks
List E	16 Marks
Summary	20 Marks

# **Examination Information**

## **1. EXAM ENTRIES**

Open to public entries from individual, schools, corporations, etc.

Exam are held twice yearly :- May/June (closing date 31<sup>st</sup> March)  
Nov/Dec (closing date 31<sup>st</sup> August)

Latest exam forms and fees can be obtained @ [www.guildexam.com](http://www.guildexam.com)

## **2. EXAMINATION MUSIC.**

This syllabus is based on progressive technical and musical development. The acquisition of a worthwhile repertoire of works and the building of a sound foundation in musicianship. All of the work is carefully graded and teachers preparing students for these examinations are provided with a wide range of pieces which will have a very useful contribution for their students study program outline upon which to develop their lessons.

There is an enormous amount of published cello music available, which relates to all musical styles. This publication has a comprehensive listing and grading of many GUILD recommended publications which can be used with this syllabus to enable suitable music which will appeal to the candidate who is being prepared for examination. All of the chosen music provides a basis for a sound foundation and a pleasing repertoire.

The tuning of the instrument is entirely the responsibility of the candidate, the accompanist or the teacher. The Examiner must not assist in this task.

Candidates must bring their own music stand to the examination room.

## **3. “OWN CHOICE”.**

As an aid to individual student development, an “Own Choice” section is included in every Grade and Diploma List throughout the entire Syllabus. In Grade 1 and 2, the “Own Choice” selection is left to the discretion of the teacher and/or the candidate. Teachers need not refer to the GUILD for approval of a substituted work in these two grades unless, it is normal procedure to apply to the GUILD for permission to include “Own Choice” works in a candidate’s examination program.

A photocopy of the first page of the work, together with return postage, should be forwarded to the GUILD office. If approved, the “Own Choice” work will be given the GUILD stamp and dated. The candidate’s name and level of examination will be recorded. Teachers who wish to apply substitute works with “Own Choice” selection are advised to apply to the GUILD before preparing the student for examination. This is to avoid any disappointment should the works selected is not approved for the examination. All “Own Choice” approval letters are required to be kept by the teachers/schools and must be presented to the examiner upon request during the exam.

#### **4. MEMORY.**

Although not in Grade requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Style, skill and confidence often develop considerably in this way as the student's attention is not diverted by the need to continually look at the printed page. Memory work is required in the Associate and Licentiate Diploma practical examinations.

#### **5. TEMPO.**

The minimum suggested tempo is always given with each Grade. Unless otherwise specified, scale tempi is based on FOUR notes to the metronome marking, and Arpeggio tempi is based on THREE notes to the given metronome indication. Although not always stipulated in the grade requirements, students must be familiar with all scales and arpeggios from previous grades. Examiners sometimes request such performance.

Fluency, accuracy and clarity of all scale and arpeggio requirements is essential. Students are advised not to be satisfied with uneven and careless playing as poor bowing and control affects the playing and examination result considerably.

Suggested scale and arpeggio speeds are also listed in the technical section of each Grade examination. It is important that rhythmic and notational accuracy on all scales and arpeggios are in evidence. This must never be sacrificed for uncontrolled speed in playing. Controlled fluency in technical work is insisted upon in all examinations.

#### **6. PERFORMANCE.**

Teachers and students should not overlook the importance of personal style development. This is in accordance with GUILD philosophy in developing self-esteem and personal skill. But, attention to different styles and accuracy of music in general must not be neglected. It should always be born in mind that the music, which has been chosen for the examination, must be played with absolute precision and accuracy in respect of the demands of the period and of the composer's intention. It is expected that teachers and candidates will give careful consideration to the development of technical skill and musical ability so that the necessary styling demands of the music to be adequately met.

#### **7. ACCOMPANIMENT.**

It is important to note that at least one of the pieces throughout the Grades and Levels must be performed with an accompaniment. It can be live or recorded music. If it is recorded music, candidates must bring their own audio equipment which is of a good quality. The examiners will not provide and operate the audio equipment. It is essential that the examiner is able to clearly hear the recorded music. Headphones will not be permitted.

If it is live music, candidates must provide their own accompanist who may remain in the examination room only whilst performing that task. The teacher may act as accompanist, but not the examiner. Candidates should be very sure that their preparation has been thorough for the examination, and they have a reliable pianist. All too often a candidate's performance is marred and spoiled by poor and inefficient accompanying. Remember to allow plenty of time for those very necessary rehearsals with your pianist. Also remember that under the stress and tension of the examination room, poor or inadequate preparations show up very quickly. So, know your work very thoroughly.

## **8. ASSESSMENT.**

Examiners will consider the following points :

Poise, musical control and co-ordination. Style. Fluency. Presentation.

Technical control of the bow preparation and arm attitude.

The ability of the candidate to employ the concept of economy of movement in muscular control.

No excessive or wasteful movement. Manner of sitting and holding the instrument.

Quality and clarity of tone. Accuracy of time and tempo. Intonation. Phrasing, dynamic control and range.

## **9. SIGHT READING.**

This essential skill will always be tested in an examination. The tests given will generally reflect the key signature and technical requirements of the grade level being examined. Therefore it is necessary for teachers to insist that their students give each day to the development of this skill. Always train the student to look well ahead and to be ready for what is coming along. Candidate will be allowed a time to practise their sight reading prior to being asked to perform it, from which point they will be assessed.

## **10. "SUMMARY" IN PERFORMANCE EXAM.**

Candidates who are taking Performance Exam should prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room and candidates are required to announce the pieces performed and present as if for a performance. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account. Please refer to each specific Level for further details.

## **11. GRADINGS & PASS MARKS.**

100 ~ 96	=	High Distinction
95 ~ 90	=	Distinction
89 ~ 85	=	Honours
84 ~ 80	=	B+ Credit
79 ~ 75	=	B Credit
74 ~ 70	=	C+ Pass
69 ~ 65	=	C Pass
64 ~ 0	=	Not Grade Standard {NGS} (No certificate issued)

Minimum Pass marks are as below:

Grade 1 to 5 = Minimum Pass of C 65 marks. Grade 6

to Diploma = Minimum Pass of C+ 70 marks.

In addition, Examiners sometimes use NGS when marking a particular section in an examination. This is always an indication that much more work remains to be accomplished in that section.

DIPLOMA EXAMINATIONS are either Pass or Not Diploma Standard {NDS}, Minimum Pass 70 marks,



**1) Technical Work : 20 marks**

Scales :



Major	C	Two octaves
Major	G, D, F	One octave
Harmonic Minor	A	One octave
Minimum Tempo. Crotchet = MM88		
Ascending & descending. Bowing at teacher's discretion.		

**2) Sight Reading : 7 marks**

A short simple phrase in Common, 2/4, 3/4 time. In the Keys of C and G Major only. No note shorter than a quaver .

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a quaver.

Intervals : To hum or sing and identify any note of the C Major common chord. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To state which is the higher or lower of any two notes played consecutively by the Examiner. To hum or sing the Tonic at the end of a short unfinished descending melody played by the Examiner.

**4) General Knowledge : 6 marks**

General questions based upon the music performed. Including note and rest values, staff, clefs, accidentals, time and key-signature. Simple signs and terms found in the examination pieces.

The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment

**5) Performance : 60 marks**

Candidates are required to perform THREE contrasting pieces. ( 3 x 20 marks )

From Suzuki Cello School Vol 1 Suzuki. - Rigadoon by Purcell

From Piece by Piece Bk 1 Ed Nelson – Minuet & Trio by Haydn or Landler by Schubert

From Method for Cello, Bk I - PIATTI A - No 1 or 2 or 3 or 8 or 14 or 24 or 26

From New School for Cello Studies, (Bk 1 Stainer+ Bel) - SUCH P. No 5 or 13 or 17 or 18 or 19

From Enjoy playing the Cello, ed Martindale (OUP) -

Pattern 2 (pg 29) and Cradle Song (pg 35) or Brahms (pg 30)

Pattern 3 (pg 35) and A Tune by Mozart (pg37) or Rule Britannia (pg 31)

From Super Studies for Cello, Bk 1 Legg (Faber) -

Feargals Lullaby No 1 or The Clown No2 or Slow Waltz in G No 3b or The Swing No 5

From Piece by Piece Bk 2 Ed Norton - Beethoven Bagatelle (Boosey & Hawkes)  
From Piece by Piece Bk 1 Ed Nelson - Dance to Your Daddy (Boosey & Hawkes)  
BACH J S : March in G or Sarabande in C or March in D for the Cello (Schirmer).  
From Old Master Melodies, Bk 1, ed Rapp (Schott) - HOOK, J. : Tempo di Menuetto  
From Classical Pieces for the Beginner, Bk 2, ed Such (Schott)

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TRADITIONAL II est ne, le divin enfant No 5 or Das Echo No 10  
From Violoncello Music for Beginners, Vol I, ed Pejtsik-Lengyel (EMB) –  
LULLY. - Air No 10. or HAYDN Menuett No 13 or BENGRAF Hungarian Dance No 23.  
From Cello Carol Time, ed Hubicki/Max (Faber) –  
O come, all ye faithful, No 2. or O come, little children, No 4. or  
We three kings of Orient are, No 6. or Away in a manger, No 7, 1st version. or  
The Holly and the Ivy, No 8. or Hark the herald angels sing, No 9.  
From Suzuki Cello School, Vol 1 (Suzuki) - BACH. Minuet in C or BACH. Minuet, No 2.  
From Tortelier Cello, Bk 2 (Chester Music) –  
March, No 12 (to include unaccompanied Allegro Moderate).  
From The Young Cellist, Vol 1, Ticciati (OUP) - No 7, Minuet or No 8, Polonaise (unaccompanied).  
From The Young Cellist, Vol 2, Ticciati (OUP)- No 1, Prelude. or No 2, Largo. or No 3, March.  
From Microjazz for Starters, Cello (Boosey & Hawkes) –  
NORTON, C. - A Fair Wind or A Popular Song or Snooker Table or A Bower  
From Suzuki Cello School, Vol 1 (Suzuki) – SCHUMANN, R. - The Happy Farmer  
From 12 Morceaux Faciles, Bk 2 (Schott) - TROWELL A. Menuet No 4 or Gavotte No 5  
From Cello Pictures, Holland (EMI) –  
Autumn Days, No 4 or Lullaby, No 6. or Tit for Tat, No 8. or Holidays, No 12.  
From Folk Tunes For The Young Cellist, arr Charles Krane (Spratt)-  
Good Morning or Gossip Joan or Russian Dance or Valentines or Cossack's Lament.  
From Piece by Piece, Bk I, ed Nelson (Boosey & Hawkes) -  
The First Waltz or Flag Dance or Whirlpool Waltz.  
From Piece by Piece, Bk 2, ed Nelson (Boosey & Hawkes) –  
The Merryman and His Maid or Willow Water or Mango Walk or Loch Lomond  
From Tortelier Cello, Bk 2 (Chester Music) –  
Rondo, No 1 (to include unaccompanied Moderate) or  
Bonsoir Copain, No 2 (to include unaccompanied Andante) or  
Kojo No Tsuki, No 7 (to include unaccompanied Andantino).  
From Violoncello Music for Beginners, Vol I ed Pejtsik-Lengyel (EMB) -  
SCHUBERT Lullaby, No 19 or SCHUMANN Military March, No 21 or  
SZOKOLAY Sorrowful Song, in Small Suite, No 28.  
Own Choice : *Non Approval Required*

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**PERFORMANCE EXAM**

**LEVEL ONE**

*Examination Time : 10 minutes*

*Minimum Pass : 65 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**

Candidates are required to perform **FOUR contrasting pieces** from any of the above selections. Full marks for each piece are 20 marks. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **6 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 20 marks**

Scales :



Major	G, D	Two octaves
Major	A	One octave
Harmonic Minor	A E	One octave

Minimum Tempo. Crotchet = MM88  
Ascending & descending. Bowing at teacher's discretion.

**2) Sight Reading : 7 marks**



A short passage with or without a dotted rhythm. Some accidentals. In keys C, G, D & F Major only. In either 4/4, 3/4, 2/4, 2/2.

**3) Ear Test : 7 marks**



Rhythm : To clap or tap a four bar simple passage played twice by the Examiner in 2/4 time. Undotted minims, crotchets and quavers.

Intervals: To hum or sing and identify any two notes of the C Major common chord. The Examiner will first play the chord as an arpeggio before the two notes within the Compass Middle C-C. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To hum or sing the tonic of a short descending or ascending phrase played by the Examiner

**4) General Knowledge : 6 marks**



General questions based upon the music performed. Terms, words and signs found in the music. Time and key signatures, staccato, accent and all dynamic signs used in the examination pieces. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**5) Performance : 60 marks**

Candidates are required to perform THREE contrasting pieces. ( 3 X 20 marks )

From Eludes du /eune Violoncelliste (Delrieu) - FEUILLARD, L.R. No 8 or 9 or 11 or 14

From Superstudies for Cello, Bk 1 Legg (Faber) –

Spinning Top, No 6 or Firestations, No 7 or Rhumba, No 8 or

Bouncing Beach Ball, No 11 or Ukrainian Boat Song, No 13

From Method for Cello, Bk 1 (Stainer) - PIATTI, A. No 10 or 11 or 29

From 15 Easy Studies (IMC) - POPPER, D. No 1 or 2 or 5 or 7

From New School of Cello Studies, Bk 1 (Stainer & Bell) - SUCH, P. No 21 or 25 or 27 or 35

From Bach for the Cello (Schirmer) - BACH, J. S. Minuet in E minor or Gigue or Chorale

From The Young Cellist, Vol 3 (OUP) - TICCIATI, N. Minuet No 1 or Sarabande No 2

From 12 Morceaux Faciles (Schott) - TROWELL, A. No 6 Petite Marche  
 From Fun with Double-Stops for Young Cellists, Bk 1, ed Basler-Novsak/Stein (Simrock) –  
 Allegro giocoso No 7 or Whip dance No 13 or Game for your fingers No 8.  
 From Old Master Melodies, Bk 1, ed Rapp (Schott) -HANDEL Gavotte. or RAMEAU Two Sarabandes or  
 TELEMANN Gavotta or STEIBELT Un Ballo.  
 From Suzuki Cello School, Vol 2, revised edition (Suzuki) –  
 BACH. Minuet No 3 (No 1) or BACH.Minuet No 4 (No 3)  
 From Violoncello Music, Vol II, ed Pejtsik-hengyel (EMB) –  
 MUFFAT, G. Bourree, No 16 or BACH, J. S.Choral, No 22  
 From Cello Carol Time ed Hubicki/Max (Faber) –  
 Once in royal David's city No 11 or God rest you merry, gentlemen No 12  
 From Violoncello Music for Beginners, Vol I, ed Pejtsik-Lengyel (EMB) –  
 SZOKOLAY, S. Bagpipe Song, No 28 (2)  
 From Histoires de la grande for&, in Collection Panorama, Bk 1 (Billaudot) –  
 TCHAIKOVSKI, A. Lours s'est reveille, 2nd movt  
 From Suzuki Cello School, Vol 2, revised edition (Suzuki) –  
 WEBER C.M. von. Hunters' Chorus  
 From jazzin' About: Fun Pieces for Cello and Piano (Faber) –  
 WEDGWOOD, P. Hungarian Stomp, No 2 or Ho Down - Show Down No 4  
 From Torteiiier Cello, Bk 2 (Chester Music) –  
 Rhanouka, No 4 (To include unaccompanied Tempo di Marcia) or  
 Menuet, No 6 (To include unaccompanied Tempo di Minuetto)  
 Own Choice : *Non Approval Required*

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**PERFORMANCE EXAM**

**LEVEL TWO**

*Examination Time : 10 minutes*

*Minimum Pass : 65 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections). The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **6 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 20 marks**

	Scales & Arpeggios : Major	D, A, E	Two octaves
	Harmonic & Melodic Minor	A, D and E	Two octaves
	Chromatic starting on open	G	One octave
	Dominant 7 <sup>th</sup> starting on open	C, G	Two octaves
	Ascending & descending.		

Scales - separate, slurred 4 notes to a bow. Crotchet =MM 88  
 Arpeggios – separate, slurred 3 notes to a bow. Dotted Crotchet =MM60  
 Chromatic – slurred 2 notes to a bow. Crotchet=MM88  
 Dominant – separate bow. Crotchet=MM88

**2) Sight Reading : 7 marks**

A short passage up to 8 bars in 4/4, 3/4, 2/4, or 2/2 time, in selected easy keys including C, G or F Major To be played at a moderate speed. Some accidentals to be expected. Phrasing must be observed.

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a simple four bar passage played twice by the Examiner in  $\frac{3}{4}$  time. Crotchets, quavers and dotted minims will be used.

Intervals : To hum or sing and identify any of the first FIVE notes of the major scales. The Examiner will first play the tonic chord of the scale selected, then the five notes of the scale. (Not more than 3 sharps or 3 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5) when answering.

Tonality : To hum or sing and then identify as major or minor, a short diatonic phrase of 5-7 notes played twice by the Examiner. No dotted rhythms used.

**4) General Knowledge : 6 marks**

General questions based on the music performed. All terms, signs, time signatures and key signatures used in the chosen examination music. In addition, questions on scale information, tetrachords, tones and semitones. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**5) Performance : 60 marks**

Candidates are required to perform THREE contrasting pieces. ( 3 x 20 marks ) Positional playing mandatory

From Etudes Du jeune Violoncellists (Delrieu) - FEUILLARD,L.R. No 3 or 6 or 10 or 24 or 29 or 35

From Method for Cello, Bk II (Stainer) - PIATTI, A. Nos 1&2 or No 6 or 10 or 11 or 29 or 32 or 34

From Fun with Double-Stops for Young Cellists, Bk 1, ed Basle rNovsak/Stein (Simrock) –

Ring Dance No 22 or Rhythm for Two No 24 or Arioso & Winter Ade No 9&10

From Superstudies for Cello, Legg (Faber) –

On Tip Toes Bk 1 No 14 or Calypso Bk 1 No 15 or Medieval Drone Bk 1 No 16 or Intercity

125 Bk 2 No 3 or Camden Cakewalk Bk 2 No 5 or One String Saunter Bk 2 No 13

From Old Master Melodies Bk 1 Ed Rapp (Schott) –

Stanley Allegretto Grazioso or Sammartini Mouvement d'une Serenade

From Suzuki Cello School, Vol 3 - BOCCHERINI, L. Minuet

From Old Master Melodies, Bk II, ed Rapp (Schott) - MATTHESON, J. Air

From Masters for Young Players. 0436 (Schott) - TARTINI, G. Sarabands

From The Young Cellist, Vol 3 (OUP) - TICCIATI, N. Minuet No 6

From Suzuki Cello School Vol 2 - The Two Grenadiers No 10

From Histoires de la grande fbret, in Collection Panorama, Bk 1 (Billaudpt) –

TCHAIKOVSKI, P. Melodie de la Foret lointaine, 3rd movement

From Cello, Bk 2 (Chester Music) –

TORTELIER, P. La Patinern (to include unaccompaniment Allegro Giocoso)

From Jazzin About - Fun Pieces for Cello and Piano (Faber) –

WEDGWOOD, P. The Next Time No 5

From Suzuki Cello School, Vol 2, revised version (Suzuki) –

PAGANINI Theme from Dance, No 9 or SCHUMANN The Two No 10

Own Choice : *Approval Required*

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**PERFORMANCE EXAM**

**LEVEL THREE**

*Examination Time : 15 minutes*

*Minimum Pass : 65 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**

Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The **FOUR** chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.


**2) Summary : 20 marks**

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 20 marks**

	Scales & Arpeggios : Major	C (scale only)	Three octaves
	Major	A, Bb	Two octaves
	Harmonic & Melodic Minor	D	Two octaves
	Chromatic starting on open	C, D	One octave
	Dominant 7 <sup>th</sup> & Diminished 7 <sup>th</sup> starting on open G		Two octaves
	Ascending & descending.		
	Scales - separate, slurred 4 notes to a bow. Crotchet =MM 88		
	Arpeggios – separate, slurred 3 notes to a bow. Dotted Crotchet =MM60		
Chromatic – slurred 2 notes to a bow. Crotchet=MM88			
Dominant / Diminished – separate bow. Crotchet=MM88			

**2) Sight Reading : 7 marks**

A short passage demonstrating aspects of technique in either the keys of G, D, F or Eb Major or in A Minor in 3/4, 4/4, 2/4 or 6/8 time. Quavers and occasional accidentals will be used.

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a four bar phrase played by the Examiner in 3/4, or 4/4 time. Dotted minims and dotted crotchets may be used.

Intervals: To hum or sing and identify any note of first SIX notes of the major scales. The Examiner will first play the tonic chord of the scales selected, then the six notes of the scale. (Not more than 4 sharps or 4 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6) when answering.

Tonality : To hum or sing and then identify as major or minor, a short chromatic phrase 5-7 notes played twice by the Examiner. Dotted rhythms may be used.

**4) General Knowledge : 6 marks**

General questions covering scale formation, tetrachords, tones and semitones, notation, rests, main keys of the chosen pieces. Binary Form. Easy intervals above C. G and F (Major 3<sup>rd</sup> and Perfect). The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**5) Performance : 60 marks**

Candidates are required to perform THREE contrasting pieces. ( 3 x 20 marks )

- Legg: Nos. 8, 9 or 15 (*choose one*) from Superstudies for Cello – book 2 (Faber Music)
- Lee: Nos. 1, 2, 3 or 5 (*choose one*) from Forty Melodic and Progressive Etudes Book 1 (Schirmer)
- Kabelevsky D. Opus 67 NoS 1+2 from Five Studies in Major and Minor (Peters)
- Beethoven: Minuet in G *from* Cello Solos (Amsco)
- Bizet: Habanera *from* Cello Solos (Amsco)
- Haydn: Andante, Allegro or Minuetto and Trio (*choose one*) from Lost Melodies (Universal)
- Handel: Largo – *Cello Solos* (Amsco)
- Gabriel-Marie: La Cinquantaine *from* Cello Solos (Amsco)
- Offenbach: Barcarolle *from* Cello Solos (Amsco)
- Wedgwood: Nos. 6 or 8 (*choose one*) from Jazzin’ About – Fun Pieces for Cello (Faber Music)
- Pergolesi: Nina *from* Solos for the Cello Player (Schirmer)
- Tchaikovsky: P. Chanson Triste No 3
- Own Choice : *Approval Required*

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**PERFORMANCE EXAM**

**LEVEL FOUR**

*Examination Time : 15 minutes*

*Minimum Pass : 65 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 20 marks**

	Scales & Arpeggios :	Major	D (scale only)	Three octaves
		Major	E, B, Ab	Two octaves
		Harmonic & Melodic Minor	A, E, B	Two octaves
		Chromatic starting on open	C#, G, Ab	Two octaves
		Dominant 7 <sup>th</sup> & Diminished 7 <sup>th</sup> starting on open D, A		Two octaves
		Ascending & descending.		
		Scales - separate, slurred 4 notes to a bow. Crotchet =MM 88		
		Arpeggios – separate, slurred 3 notes to a bow. Dotted Crotchet =MM60		
		Chromatic / Dominant / Diminished – slurred 4 notes to a bow. Crotchet=MM88		

**2) Sight Reading : 7 marks**

A short passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Introducing dotted crotchets, quaver rhythmic patterns, tied notes, chords, simple modulations, double stopping, thrills and bowing technique demands.

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time. No note shorter than a quaver.

Intervals: To hum or sing and identify any degree of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 5 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8.) when answering.

Pitch : To hum or sing the higher of two notes played simultaneously by the Examiner within the Diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadences: To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (IV-V) or Perfect (V-I).

**4) General Knowledge : 6 marks**

General questions covering terms and signs found in the examination pieces, keys and modulations, intervals including diminished and augmented above the notes D, A and B Flat. Time and accent. Binary and Ternary form. To be able to demonstrate these forms in the examination pieces. Scale formation and tetrachords. To recognize Perfect and Plagal cadence examples in the examination music presented. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**5) Performance : 60 marks**

Candidates are required to perform THREE contrasting pieces. ( 3 x 20 marks )

Benoy &

Sutton: Exercises 18 to 21 or Exercises 30 to 33 (*choose one set*)

*from* Introduction to Thumb Position on the Cello (OUP)

Lee: Nos. 8, 9, 10, 12 or 13 (*choose one*) *from* Forty Melodic and Progressive Etudes op 31 book 1 (Schirmer)

Such P. No 9 or 27 *from* New School of Cello Studies Bk4 Stainer and Bell

Bach: Suite No. 1 in G major BWV 1007 – Courante, Minuets 1 and 11

*from* Complete Suites for unaccompanied Cello and Sonatas for Viola da Gamba (Dover)

Beethoven: Andante *from* Solos for the Cello Player (Schirmer)

Handel: Larghetto or Allegro (*choose one*) *from* Solos for the Cello Player (Schirmer)

Gluck: Andante *from* “Orfeo” *from* Solos for the Cello Player (Schirmer)

Faure: Sicilienne *from* Solos for the Cello Player (Schirmer)

Marais: Two Old French Dances or L’Agreable or La Provencale (*choose one*)

*from* Cello music by French Composers (Schirmer)

Massenet: Melodie *from* Cello Music by French Composers (Schirmer)

Schumann: Lento *from* Solos for the Cello Player (Schirmer)

Mendelssohn: Consolation – Cello Solos (Amsco)

Schubert: Moment Musical – Cello Solos (Amsco)

Own Choice : *Approval Required*

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**PERFORMANCE EXAM**

**LEVEL FIVE**

*Examination Time : 15 minutes*

*Minimum Pass : 65 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 16 marks**

	Scales & Arpeggios : Major	Eb (scale only)	Three octaves
	Major	Db, F#	Two octaves
	Harmonic & Melodic Minor	C, D	Three octaves
	Harmonic & Melodic Minor	F#, Db, Ab	Two octaves
	Chromatic starting on open	A, Bb, Eb	Two octaves
	Dominant 7 <sup>th</sup> & Diminished 7 <sup>th</sup> starting on open Eb		Three octaves
	Ascending & descending.		
Scales - separate, slurred 4 notes to a bow. Crotchet =MM 92			
Arpeggios – separate, slurred 3 notes to a bow, martele. Dotted Crotchet =MM66			
Chromatic / Dominant / Diminished – slurred 4 notes to a bow. Crotchet=MM92			

**2) Sight Reading : 7 marks**

A passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In any simple or compound time. Using semiquavers, syncopation and double stopping.

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time with no note shorter than a quaver. Moderate tempo.

Intervals: To hum or sing and identify any two notes of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 6 sharps or 6 flats), before playing the two notes and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower of two notes played simultaneously by the Examiner within the diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadence: To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (IV-V), Perfect (V-I) or Interrupted (V-VI)

Harmony : To identify as MAJOR or MINOR, triads played in root position by the Examiner. These will be played twice if necessary

#### 4) General Knowledge : 6 marks



Questions covering the form and structure of the selected pieces. Advanced questions on intervals, including compound, inverted, diatonic or chromatic. Ornaments and abbreviations, terms, keys and modulations found in the chosen examination music. Knowledge of, and recognition of Plagal, Perfect and Interrupted cadences within the examination music performed. The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

#### 5) Performance : 64 marks

Candidates are required to perform FOUR contrasting pieces. ( 4 x 16 marks )

- Lee: Nos. 25, 26, 28, 32 or 34 (*choose one*)  
*from* Melodious and Progressive Studies op 31 book 11 (Schott)
- Dotzauer: Nos. 25, 26, 32, 33 or 35 (*choose one*) *from* Forty Studies for Cello (Stainer and Bell)
- Feuillard: Nos. 43, 50, or 55 *from* 60 etudes du jeune violoncellist (edition Delrieu)
- Bach: Suite No. 1 in G major BWV 1007 – Allemande or  
Suite No. 2 in D minor BWV 1008 – Courante (*choose one*)  
*from* Complete Suites for Unaccompanied Cello & Sonatas for Viola da Gamba (Dover)
- Bartok: Nos 1 & 4 *from* Romanian Folk Dances (Universal Edition)
- Mendelssohn: Song Without Words in D major op109 (International)
- Elgar: Salut d'Amour – *Cello Solos* (Amsco)
- Faure: Berceuse op 16 (Hamellet)
- Mendelssohn: Song Without Words Opus 109(IMC)
- Saint S : The Swan (IMC)
- Popper D: Happy Recollections
- Debussy: Nocturne et Scherzo Ed Heyde (Faber)
- Own choice: *Approval Required.*

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**PERFORMANCE EXAM**

**LEVEL SIX**

*Examination Time : 25 minutes*

*Minimum Pass : 70 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**


Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections.. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **15 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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**1) Technical Work : 16 marks**

	Scales & Arpeggios :	Major	Db, E, F, F#	Three octaves
		Harmonic & Melodic Minor	D, E, F, F#, C#	Three octaves
		Chromatic starting on	D, E, F#	Two octaves
		Dominant 7 <sup>th</sup> & Diminished 7 <sup>th</sup> starting on F, F#		Three octaves
		Ascending & descending.		
	Scales – separate, slurred 4 notes to a bow, martele, spiccato. Crotchet =MM92			
	Arpeggios – separate, slurred 3 notes to a bow, martele. Dotted Crotchet =MM66			
	Chromatic / Dominant / Diminished – slurred 4 notes to a bow. Crotchet =MM92			

**2) Sight Reading : 7 marks**

A short passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time. Double stopping and advanced bowing technique must be expected.

**3) Ear Test : 7 marks**

Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted crotchet, quavers and semiquavers used .

Intervals: The Examiner will play the Tonic chord of a suitable key and then play three notes consecutively within the scale octave. The test will be given twice before the answer is requested. The candidate can use letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower notes of a Major or Minor Triad played in Root position by the Examiner. To hum or sing a phrase of 7-9 notes, either diatonic or chromatic after it has played twice by the Examiner.

Harmony : To identify as Major, Augmented or Diminished, Triads played in Root position by the Examiner.

**4) General Knowledge : 6 marks**

Background of the composers and of the works performed. Questions covering the form and structure of the pieces played, keys and modulations. Advance questions on intervals including compound, inverted , diatonic and chromatic. Cadences, Perfect, Plagal, Imperfect and interrupted.

Knowledge of, and recognition within the examination music performed. The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.



**5) Performance : 64 marks**

Candidates are required to perform FOUR contrasting pieces. ( 4 X 16 marks )

- Duport: Nos. 3, 5 or 7 *from* 21 Studies (Peters)  
Lee: Nos.40 *from* Melodious and Progressive Studies op 31 book 11 (Schott)  
Kabelevski D:Opus 67 No 4 *from* Five Studies in Major and Minor (Belwin Mills)  
Bach: Suite No. 2 in D minor BWV 1008  
*from* Complete Suites for Unaccompanied Cello & Sonatas for Viola da Gamba (Dover)  
Sammartini: Sonata in G major, 1<sup>st</sup> and 2<sup>nd</sup> movements (Schott)  
Mozart: Sonatina Arr Platigorski (Chester)  
Faure: Elegie op 24 or Apres un Reve  
*from* Cello Music by French Composers -from Couperin to Debussy (Schirmer)  
Saint-Saens: Allegro Appassionata op 43  
*from* Cello Music by French Composers – from Couperin to Debussy (Schirmer)  
Eccles H.: 1<sup>st</sup>+ 2<sup>nd</sup> or 3<sup>rd</sup> + 4<sup>th</sup> movements of Sonata in G Minor (Schott)  
Chopin F: 2<sup>nd</sup> Movement of Sonata in G minor Opus 65 (IMC)  
Faure: Op 24 (Habelle IMC) or APRES UN REVE (imc)  
Martinu B: Nocturnes 1 or 4  
Own choice: *Approval Required.*

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**PERFORMANCE EXAM**

**LEVEL SEVEN**

*Examination Time : 35 minutes*

*Minimum Pass : 70 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**

Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **20 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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## **PROFICIENCY CERTIFICATE**

This exam is a pre-requisite examination for entry into the Associate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical ). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

### **PART ONE :- THEORETICAL**


*All candidates must obtain a minimum pass of C+ 70 marks in AGMS Grade 6 (or higher) theory of music examination.*

### **PART TWO :- PRACTICAL**

*Examination Time : 45 minutes*

*Minimum Pass : 70 marks*

#### **1) Technical Work : 16 marks**

	Scales & Arpeggios : Major	G, A, B, Bb	Three octaves
	Harmonic & Melodic Minor	G, A, B, E, Bb, Eb	Three octaves
	Chromatic starting on	B	Three octaves
	Dominant 7 <sup>th</sup> & Diminished 7 <sup>th</sup> starting on E		Three octaves
	Ascending & descending.		
	Scales – separate, slurred 4 notes to a bow, martele, spiccato. Crotchet =MM92		
Arpeggios – separate, slurred 3 notes to a bow, martele. Dotted Crotchet =MM66			
Chromatic / Dom / Dim – slurred 4 notes to a bow. Crotchet =MM92			

**NOTE: The student must be capable in all technical areas and can be asked to present technical material from previous grades.**

#### **2) Sight Reading : 7 marks**



A substantial modulatory passage of up to four flats, either in a Major or a Minor key. In any simple or compound time. Fluency expected.

#### **3) Ear Test : 7 marks**



Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted rhythms and semiquavers will be used.

Pitch : To hum or sing the middle or lower note of a major or minor triad played in Root position by the Examiner. To hum or sing a two bar phrase played twice by the Examiner in a key to suit the candidate. Either chromatic or diatonic, including one or two quaver groups.

Harmony : To identify a Triad as a Major or Minor when played in root position or 1st inversion by the Examiner.

Cadences : To name the cadences in a passage in a major key, played by the Examiner, with slight pauses at the cadence points. The passage will consist of a four phrase melody of which only the four cadences will be harmonised.

**4) General Knowledge : 6 marks**



Background of the composers and of the works performed. Period from which the music derives. Questions on Form, Keys, Modulation, Cadences and the Musical Characteristics of the examination music performed. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

**5) Performance : 64 marks**

Candidates are required to perform FOUR contrasting pieces. ( 4 x 16 marks )

- Duport: Nos. 10, 11 or 13 *from* 21 Studies (Peters)  
Popper: Nos. 1,2 or 3 *from* High School of Cello Playing op 73(IMC)  
Franchomme: Any one of 12 Caprices op 7 (IMC)  
Bach: Suite No. 2 in D major BWV 1008 – Sarabande and Minuets 1 & 11  
*from* Complete Suites for Unaccompanied Cello & Sonatas for Viola da Gamba (Dover)  
Beethoven: Sonata op 5 no 2 in G minor – 1<sup>st</sup> movement (Adagio sostenuto ed espressivo and Allegro molto piu tosto presto) or 2<sup>nd</sup> movement (Rondo)  
Gabrielli D: No 5 or 6 *from* Ricercari (Schott)  
Brahms: Sonata in E minor op 38 – 3<sup>rd</sup> movements (Henle)  
Bartok: Nos. 5 & 6 *from* Romanian Folk Dances (Universal Edition)  
Elgar: Concerto in E minor op 85 – 1<sup>st</sup> movement (Novello)  
Vandini A: Sonata in G or Sonata in F (Schott)  
Martinu B: No 2 or 3 of Nocturnes (Leduc)  
Brahms: 1<sup>st</sup> movement or Minuet & Trio of Sonata in in E minor Opus 38 (Henle)  
Tchaikovski P Andante Cantabile Opus 11 (Forberg)  
Own choice: *Approval Required.*

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**PERFORMANCE EXAM**

**LEVEL EIGHT**

*Examination Time : 40 minutes*

*Minimum Pass : 70 marks*

*In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.*

**1) Performance : 80 marks**

Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **25 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

**2) Summary : 20 marks**

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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## **ASSOCIATE DIPLOMA- "AAGM"**

**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Proficiency Certificate of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Licentiate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical ). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

### **PART ONE :- THEORETICAL**

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 7 (or higher) theory of music examination.

### **PART TWO :- PRACTICAL**

*Examination Time : 50 minutes*

*Minimum Pass : 70 marks*

#### **1) Sight Reading : 7 marks**



At a standard commensurate with this Diploma.

#### **2) Ear Test : 7 marks**



**Rhythm :** To clap or tap a substantial four bar phrase played twice by the Examiner. Dotted rhythms, semiquavers and triplets will be used. Simple time signatures or in 6/8 time. Candidate will also be asked to state the time signature and to name the notes in any portion of the passage played separately.

**Interval :** To recognise and name intervals formed by two notes played together within the compass of an octave.

**Harmony :** To recognise and name Major, Minor, Augmented and Diminished Triads played by the Examiner in Root position or on 1st Inversion.

**Candences :** To recognise and name the four cadences in a passage in simple chordal form, played twice by the Examiner with short pauses at the end of each cadence point. The key will be stated and the tonic chord will be sounded before the passage is played.

#### **3) General Knowledge : 6 marks**



Background of the composers and of the works performed. The Period from which they derive. Questions on the Form, Key, Modulation and the musical characteristics of the examination music performed. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

#### 4) Performance : 80 marks

- The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- A recital program of at least 30 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary to submit the planned Associate program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

Candidates are required to perform FOUR contrasting pieces. ( 4 X 20 marks )

- Bach: Sonata No. 2 in D major BWV 1028 – 3<sup>rd</sup> and 4<sup>th</sup> movements  
*from Complete Suites for Unaccompanied Cello and Sonatas for Viola da Gamba (Dover)*
- Simandl: Page 5 Ex 3 in D major or Page 6 Ex 4 in B flat major *from Tutor 2*
- Hrabe: Page 40 *from* 86 Etudes for the String Bass Book 1  
Page 9 Study in E flat *from* Etudes Book 2
- Bach: Sonata in D BWV 1028 – 3<sup>rd</sup> and 4<sup>th</sup> movements (Faber)
- Beethoven: Sonata op 102 No. 1 in C major – 1<sup>st</sup> movement (Andante, Allegro vivace)  
*from* Sonaten fur Klavier und Violoncello (Peters) (Henle)
- Frescobaldi: Toccata (Universal)
- Chapius : Fantasy Concertante (Durand)
- Haydn: Konzert in C major fur Cello und Orchester – any movement (IMC)
- Saint-Saens: Concerto op 33 in A minor – *from* Allegretto con moto to end (Durand)
- Bach: arr Nanny - Courante extract *from* VI Suite for Cello
- Rivier: Piece in D (Double stopping in middle section may be simplified) (Leduc)
- Mendelssohn: Variations Concertantes Opus 17 (Peters)
- Prokofiev : Sonata in C Opus 119 -1<sup>st</sup> movement (Peters)
- Kabalevski : Concerto Opus 49 – 1<sup>st</sup> movement (Peters)
- Own choice: *Approval Required*

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## **PROFESSIONAL PERFORMANCE DIPLOMA - "P.Dip.AGM"**

**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Level 8 of the GUILD in the same subject.*

*Examination Time : 50 minutes*

*Minimum Pass : 70 marks*

### **1) Performance : 80 marks**

- The full program must be representative of FIVE Lists (5 x 16marks), different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- Minimum performance time of 30 minutes is mandatory. It is possible that the candidate may find it necessary to select more than one work from the FIVE Lists to provide a program of the required length.
- Candidate can choose from the listed pieces or pieces from Associate Diploma or replace with works of a similar standard and style. It is necessary to submit the planned Professional Performance program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

Bach: Sonata No. 2 in D major BWV 1028 – 3<sup>rd</sup> and 4<sup>th</sup> movements  
*from Complete Suites for Unaccompanied Cello and Sonatas for Viola da Gamba (Dover)*

Simandl: Page 5 Ex 3 in D major or Page 6 Ex 4 in B flat major *from Tutor 2*

Hrabe: Page 40 *from* 86 Etudes for the String Bass Book 1  
Page 9 Study in E flat *from* Etudes Book 2

Bach: Sonata in D BWV 1028 – 3<sup>rd</sup> and 4<sup>th</sup> movements (Faber)

Beethoven: Sonata op 102 No. 1 in C major – 1<sup>st</sup> movement (Andante, Allegro vivace)  
*from Sonaten fur Klavier und Violoncello (Peters) (Henle)*

Tchaikowsky: Symphony no 4 (prepare all relative parts)

Mendelssohn: Hebrides Overture (prepare all relative parts)

Frescobaldi: Toccata (Universal)

Haydn: Konzert in C major fur Cello und Orchester – any movement (IMC)

Saint-Saens: Concerto op 33 in A minor – *from* Allegretto con moto to end (Durand)

Rivier: Piece in D (Double stopping in middle section may be simplified) (Leduc)

Mendelssohn: Variations Concertantes Opus 17 (Peters)

Prokofiev : Sonata in C Opus 119 -1<sup>st</sup> movement (Peters)

Kabalevski : Concerto Opus 49 – 1<sup>st</sup> movement (Peters)

Own choice: *Approval Required*

### **2) Summary : 20 marks**

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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## **LICENTIATE PERFORMER DIPLOMA- "LAGM(P)"**

**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical ). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

### **PART ONE :- THEORETICAL**

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 8 (or higher) theory of music examination.

### **PART TWO :- PRACTICAL**

*Examination Time : 60 minutes*

*Minimum Pass : 70 marks*

#### **1) Sight Reading : 7 marks**



At a standard commensurate with this Diploma

#### **2) Ear Test : 7 marks**



**Rhythm :** To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

**Pitch :** To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

**Harmony :** To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

**Cadences :** To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

**Modulation :** To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.



**3)General Knowledge : 6 marks**



Background of the composers and of the works performed. The Period from which they derive Questions on the Form, Key, Modulations and the musical characteristics of the examination music performed. The outline give is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the diploma in order to reach an assessment.

**4) Performance : 80 marks**

- The full program must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- A recital program of at least 40 minutes duration is mandatory. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary submit the planned Licentiate program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

**LIST A : 20 marks**    **Unaccompanied Work**

- Bach:                    Sonata No. 3 in G minor BWV 1029 *from* Complete Suites for Unaccompanied Cello and Sonatas for Viola da Gamba (Dover)
- Britten B:             Suite 1, Opus 72 Three Suites for Cello (Faber)
- Own Choice :         *Approval Required*

**LIST B : 20 marks**

- Beethoven:            Sonata op 102 No. 1 in C major – 2<sup>nd</sup> and 3<sup>rd</sup> movements *from* Sonaten fur Kavier und Violoncello (Peters) (Henle)
- Chopin:                Sonata in G minor op 65 – 1<sup>st</sup> and 3<sup>rd</sup> movements (Schirmer)
- Haydn J:                1<sup>st</sup> or rd Movement of Concerto in D (Henle)
- Own Choice :         *Approval Required*

**LIST C : 20 marks**

- Haydn:                 Concerto in D – 1<sup>st</sup> or 3<sup>rd</sup> movement (Henle)
- Schumann:            Concerto in A minor op 129 – 2<sup>nd</sup> and 3<sup>rd</sup> movements (IMC)
- Pagganini:             Variations on One String from a theme b Rossini (IMC)
- Own Choice :         *Approval Required*

**LIST D : 20 marks**

- BARTOK B:             Rhapsodie 1<sup>st</sup> Part (Boosey and Hawke)
- DEBUSSY C:            Sonata (Durand)
- Own choice:           *Approval Required* An Australian or 20<sup>th</sup> 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.

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**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical ). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

### **PART ONE :- THEORETICAL**

All candidates must obtain a minimum pass of C+ 70 marks in the following papers :-

1. *PAPER ONE* : The Guild Grade 8 (or higher ) Theory of Music Examination
2. *PAPER TWO* : The Principle of Teaching Theory of Music Examination

### **PART TWO :- PRACTICAL**

*Examination Time : 60 minutes*

*Minimum Pass : 70 marks*

#### **1) Sight Reading : 7 marks**



At a standard commensurate with this Diploma

#### **2) Ear Test : 7 marks**



**Rhythm :** To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

**Pitch :** To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

**Harmony :** To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

**Cadences :** To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

**Modulation :** To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

### 3) General Knowledge : 6 marks



Background of the composers and of the works performed. The Period from which they derive. Questions on the Form, Key, Modulations and the musical characteristics of the examination music performed. The outline give is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the diploma in order to reach an assessment.

### 4) Practical Demonstration of Teaching Principles (Viva Voce) : 20 marks

- This section of the LAGM(TD) examination requires that a candidate has a wide, active and general musical background and has the ability to demonstrate the various skills required in relation to the teaching of the chosen instrument.
- The candidate will be required to give a demonstration lesson to the Examiner using material from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate
- Candidates will be expected to demonstrate any technical work and exercises prescribed for the particular instrumental examination in the Guild syllabus. Also to discuss common student errors and to suggest means for their correction
- Candidates will be asked to explain and demonstrate methods for the teaching of phrasing, interpretation and style, to further discuss these aspects in relation to the use of the chosen instrument.
- Candidate will be aurally examined in the basic theoretical principles of teaching and performance.
- Candidate will be expected to discuss and demonstrate the various techniques and control used on the chosen instrument
- Candidate will be asked to outline the reasons for Music Education and to discuss with the Examiner the philosophy inherent in this concept.
- General questions on the History of Music, musical styles and different techniques used on the chosen instrument in the performance of these styles.
- To demonstrate to the Examiner a comprehensive knowledge of the history and construction of the chosen instrument and its relationship to music and to the repertoire
- Candidates must submit to the Examiner a comprehensive teaching folio listing their teaching repertoire from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate. Written comments attached to each work must clearly give an indication that the candidate is aware of the musical requirements and technical difficulties in the listed works. Written comments must include practise methods to overcome both observed and potential faults.

**Note :** The Teaching Principle paper is a written extension of the above Viva Voce examination.

### 5) Performance : 60 marks

- An executing examination on the candidate's chosen instrument and a practical demonstration of teaching principles.
- The full program must be representative of four different composers and styles. Complete works music be performed. *A reasonable concert standard of performance will be expected.*
- A recital program, to be selected from the Licentiate Performer Diploma Lists A, B, C, D, is to be of at least 30 minutes duration. It is therefore possible that the candidate may find it necessary to select more than one work from a List to provide a program of the required length.
- The listed pieces can be used or replaced with works of a similar standard and style. It is necessary submit the planned Licentiate program to the GUILD for approval.
- Performance from memory by the candidate is **OPTIONAL** in this examination.

LIST A : 15 marks

**Unaccompanied Work**

- Bach: Sonata No. 3 in G minor BWV 1029 *from* Complete Suites for Unaccompanied Cello and Sonatas for Viola da Gamba (Dover)
- Britten B: Suite 1, Opus 72 Three Suites for Cello (Faber)
- Own Choice : *Approval Required*

LIST B : 15 marks

- Beethoven: Sonata op 102 No. 1 in C major – 2<sup>nd</sup> and 3<sup>rd</sup> movements *from* Sonaten fur Kavier und Violoncello (Peters) (Henle)
- Chopin: Sonata in G minor op 65 – 1<sup>st</sup> and 3<sup>rd</sup> movements (Schirmer)
- Haydn J: 1<sup>st</sup> or rd Movement of Concerto in D (Henle)
- Own Choice : *Approval Required*

LIST C : 15 marks

- Haydn: Concerto in D – 1<sup>st</sup> or 3<sup>rd</sup> movement (Henle)
- Schumann: Concerto in A minor op 129 – 2<sup>nd</sup> and 3<sup>rd</sup> movements (IMC)
- Pagganini: Variations on One String from a theme b Rossini (IMC)
- Own Choice : *Approval Required*

LIST D : 15 marks

- BARTOK B: Rhapsodie 1<sup>st</sup> Part (Boosey and Hawke)
- DEBUSSY C: Sonata (Durand)
- Own choice: *Approval Required* An Australian or 20<sup>th</sup> 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.

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**DIPLOMA IN PUBLIC PERFORMANCE - "Dip.PP.AGM"**

**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Professional Performance Diploma of the GUILD in the same subject.*

1. Application for this exam must be made in writing to the GUILD Council by the candidate. From the date of approval, the candidate has 12 months to present the performance.
2. The candidate should have the ability to publicly present each item of the proposed program at high level of professionalism.
3. The performance program must favourably compare with the standard required for the GUILD Licentiate Performance Diploma Examination and should be performed at that minimal standard. Candidates can choose the pieces from Licentiate Diploma or replaced with works of a similar standard.
4. A recital program of One hour duration is mandatory inclusive of short break in between pieces, with a minimum performance time of 40 minutes.
5. Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.
6. The examination will be a public performance either in a Hall or suitable examination room with a minimum audience of eight persons present.
7. An associate artist will be permitted to perform to allow a small break in the program of the candidate. It is recommended that this artist performs in a different instrument.

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**FELLOWSHIP DIPLOMA - "FAGM"**

**PRE-REQUISITE :** All candidates for this Diploma must at the date of entry hold the *Licentiate Diploma of the GUILD in the same subject.*

GUILD Council approval is necessary for entry to the Fellowship Diploma. The candidate must be able to demonstrate a long association with the GUILD and an empathy with its philosophy.

This advanced qualification will be awarded in the following areas for proven excellence OR as an Honour for outstanding services to the GUILD.

1. Research Theses 50,000 words.
2. One major composition work.
3. A full concert performance.
4. A long and outstanding teaching career.
5. An original and unique innovation of outstanding importance within the framework of the GUILD.
6. Any sustained area of excellence in Music by which teachers and students will benefit.

**Note :** It is mandatory in section 2, 3, 4, 5, 6 above for a supporting Thesis to be written

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