



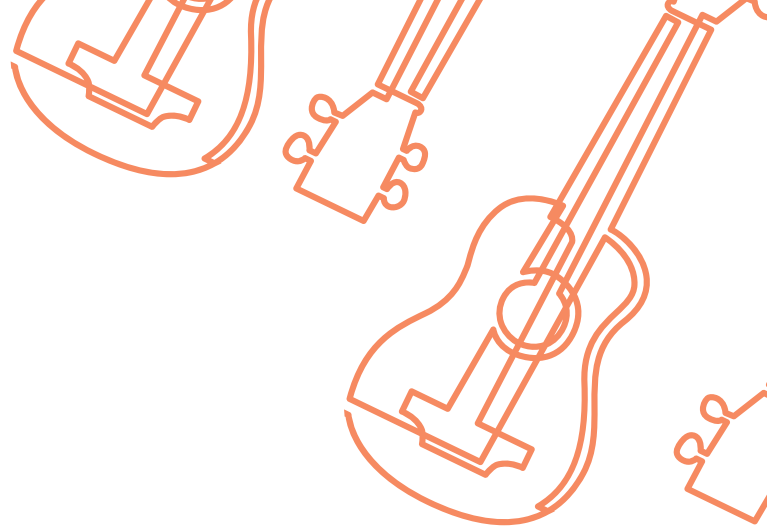
**AUSTRALIAN
GUILD OF MUSIC
& SPEECH**



UKULELE

**2025
SYLLABUS**

agms.edu.au



Education & Examinations

Category	Syllabus
Keyboards	Pianoforte
	Contemporary Piano
	Light Classical Piano
	Electronic Keyboard
	Electronic Organ
Accordion	
Vocal	Vocal
Guitar	Modern Guitar
	Classical Guitar
Woodwind	Clarinet
	Jazz Clarinet
	Saxophone
	Flute
	Recorder
	Oboe
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Brass	Trumpet
Strings	Violin
Any Instrument	Performance
	Recording Artist
	Adult Musician
Theory of Music	Theory of Music

For Students	
Complete Practical Exams	Scales, pieces, ear tests, general knowledge and sight reading
Music Theory Exams	Notation, history, harmony, instrument knowledge and creativity
Performance Exams	Introduce, perform and programme notes with analysis
Recording Artist Exams	Showcase on Social Media platforms
Adult Musician Exams	A tailored and guided journey for adults
Step 1 – Step 3 Grade 1 – Grade 8 C.Mus.AGMS – A.Mus.AGMS L.Mus.AGMS – F.Mus.AGMS	

For Teachers	
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C.T.Mus.AGMS – A.T.Mus.AGMS – L.T.Mus.AGMS	

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AUSTRALIAN GUILD OF MUSIC & SPEECH

Ukulele Syllabus 2025

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FOREWORD

We welcome you to join the **Australian Guild of Music and Speech Ltd (AGMS)** family. Founded in 1969, the **AGMS** is a proud Australian, not-for-profit, **education and examination body**.

“ *Empowering your success
is our passion* ”

The **AGMS** is driven to provide engaging, relevant, high-quality frameworks, to mould solid foundations for the next generations of musicians and speech & drama performers and educators.

The **AGMS** provides examinations for music and speech & drama students from introductory to advanced levels, including Certificate (C.Mus.AGMS), Associate (A.Mus.AGMS), Licentiate (L.Mus.AGMS) and Fellowship (F.Mus.AGMS) diplomas.

Below gives an insight into the values we share with our members:

Music/Speech.	We champion the inherent value of all types of music/speech and its enormous contribution to the emotional, intellectual, spiritual, and physical development and self-esteem of individuals and communities. We leverage our position to spread the love of music/speech and drama.
Kindness.	Our approach is student-centric and, at all times, we are positive, encouraging, friendly and supportive. We assist the learner to recognise and celebrate their achievements.
Service.	We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy.
Integrity.	Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards.
Excellence.	We strive for best practice in examinations and only partner with the best examiners and educators.

Via an **Academic Advisory Committee**, the **AGMS** has formulated this syllabus.

We look forward to growing with you on your pathway of excellence.

Yours in the arts,
The AGMS Board of Directors.

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COURSE RATIONALE

For performers – the aim of the course is to give a guided approach to develop musical performance skills from beginner level through to advanced virtuosic artist.

For music-teachers – a stream to develop music-teaching skills, which instils a comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians from beginners to advanced levels.

This syllabus can be used for students to enter at any stage. It isn't necessary to start from the entry grade and can jump and commence or continue at a level to match your technical abilities and current musical development. Your music teacher would be the best guide to select an appropriate grade to start.

The participant will develop an understanding of the fundamentals of music, at various stages of the course, including technique, posture, notation, rhythm, pitch, melody, expression, tone colour/timbre, style, harmony, creativity, and form.

Possible pathways after successful completion includes:

- for high school students, as an entry into tertiary music study or further training in a broad spectrum of music related careers.
- Offers student opportunities for personal development and encourages them to make an ongoing contribution to the culture of their community through participation in life-long music making.
- Becoming a music teacher.
- Becoming a creative artist in composing and/or arranging music.
- Becoming a musician for live or recorded performance.

LEARNING GOALS

Each step and grade have different learning goals and requirements depending on the level. The aim and objective, ideas and concepts that underpins this course overall, is to create a well-rounded, balanced musician.

For **practical music**


- For **step 1 to 3, grade 1 to grade 5**, the learning objective includes the ability to display, fluent technical work, a musical performance of works on the instrument which consists of a solid rhythm, tone, musicianship, presenting an unseen reading test at sight and/or unheard listening test with general knowledge of works presented from the notated score.

Below outlines the objectives for the **practical music** subjects.

Practical Music

The **practical music** subjects outlined in this syllabus are levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
Diploma	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
Certificate	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
Grades	Advanced level of performance and technique	Grade Eight (Proficiency Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
	Developing level of performance and technique	Grade Three
		Grade Two
		Grade One
	Steps	Beginning elements to set the foundations of success in your instrument
Step Two (Elementary)		
Step One (Preparatory)		



OUTLINE OF ASSESSMENT

The syllabus contains an outline of all assessment items and is split into different levels/grades presented later in this document.

There are **three** modes of practical examination available.

They are as follows:

MODE	DESCRIPTION
In-Person	Perform live to an examiner at an arranged time scheduled by the AGMS. This is subject to availability of the examiner and location.
Live Online	Perform live to an examiner online at an arranged time by the AGMS.
Recorded	From grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS & F.Mus.AGMS – optionally video record in one take – your complete performance. Upload and submit for examination.

For most exams, a **condition for examination** is **only the examiner and candidate** to be present in the examination room.

The only exception(s) to above, is as follows:

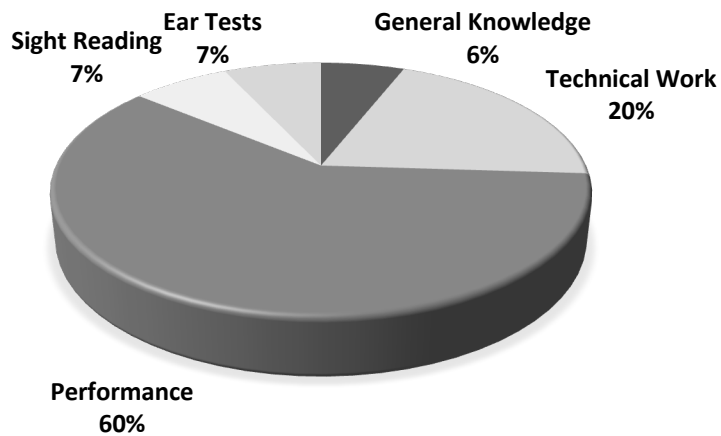
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has a carer to help.

In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

PRACTICAL MUSIC (Weighting)

Following outlines, the marks (weighting) for each level.

Step 1 to Step 3, Grade 1 to Grade 5 Marks (Weighting)



SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
TOTAL		100

MARKING SCHEME

The following outlines the marking scheme used for steps, grades, certificates, through to diploma levels as specified in this syllabus.

Step 1 to Step 3, Grade 1 to Grade 5 Marking Scheme

Marking Band	A	B	C	NGS	
Marking Range	20-17	16-15	14-13	12-1	0
Technical Work (20 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work is mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Marking Range	20-17	16-15	14-13	12-1	0
Pieces List A: List B: List C: (20 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Marking Range	7-6	5	4	3-1	0
Sight Reading (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Marking Range	7-6	5	4	3-1	0
Ear Tests (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Marking Range	6	5	4	6-1	0
General Knowledge (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

Practical Music

The **practical music** marking system, awards the following based on the mark received.

Details are below:

LEVEL		Grade Five Grade Four Grade Three Grade Two Grade One Step Three (Preliminary) Step Two (Elementary) Step One (Preparatory)
	95-100	A+ High Distinction
	90-94	High A Distinction
	85-89	A Honours
	80-84	B+ High Credit
	75-79	B Credit
	70-74	C+ High Pass
	65-69	C Pass
	0-64	NGS (Not Grade Standard)
MARK		

CERTIFICATE

Certificates are only issued for **A+ High Distinction, High A Honours, A Honours, B+ High Credit, B Credit, C+ High Pass, C Pass**. No certificate is issued for **Not Grade Standard (NGS)** category. Certificates and Diplomas are either **Award with High Distinction, Award with Distinction, Award** or **No Award**. Candidates/Teachers should note any pre-requisite requirement that will appear at the top of the page for appropriate grades, certificates and diplomas in the syllabus or in the following section.

The **AGMS** admin automatically issues the appropriate certificate in keeping with the pre-requisites. The Grade 8 (Proficiency), Certificate and all Diplomas are presented to successful candidate at the annual Graduation towards the start of each year in Australia.

THEORY PREREQUISITE FOR PRACTICAL SUBJECTS

Below outlines the **AGMS theory prerequisites**. The **AGMS theory examination** can be completed any time. Once a minimum of a **pass** in both the **AGMS practical grade** and the prerequisite **AGMS theory grade** (or above grade) is completed – the **AGMS practical certificate** will be issued.

PRACTICAL GRADE	THEORY GRADE PREREQUISITE (required)	THEORY GRADE (suggested)
Grade Three		Preliminary
Grade Four		Grade One
Grade Five		Grade Two

VALIDITY POLICY

Any unprepared section is randomised by the examiner at the examination. For example, the sight-reading is only kept by the examiner and is randomly selected by the examiner for the candidate to play. The same applies with the Ear Tests which are randomised by the examiner. The general knowledge questions are randomly selected from items on the notated score that is brought to the examination room.

APPLICATION and EXAMINATION ENTRY

All entries can only be made online, via the **agms.edu.au** site. Examinations are held at centres presenting sufficient candidate numbers to justify the visit by a **AGMS examiner**. If the **AGMS** finds it necessary to cancel an examination at a centre the candidate may then be directed to the nearest centre. If this, too, is found to be impracticable, then Video examinations may be offered. Fees will be refunded if the **AGMS** cannot service the examination centre or the alternative offered. Ensure the candidate's name is correct when placing the entry. Once the certificate has been printed and posted, there will a AU\$20.00 fee to replace the certificate with the corrected name.

FEES, REFUNDS, TRANSFER**FEE LIST**

A complete list of fees is published on the **agms.edu.au** website. All fees are paid online using the secure online credit card payment system.

FEE REFUND

Fees cannot be refunded. But in exceptional circumstances, an application can be made to the **AGMS admin** for consideration for a fee refund. When the **AGMS** receives an application for an examination refund and it is accepted, a AU\$50.00 admin fee will be deducted from the refunded amount. In the case the **AGMS** is not able to service the examination centre for various reasons – for example, remote location, a full refund will be offered.

EXAMINATION RE-ENTRY

No fee concession is provided in the regulations for a repeat examination entry subsequent to failure to pass (NGS – not grade standard) the examination. The full fee prescribed in the current fee list for the particular Step, Grade, Certificate or Diploma must be paid in full when making another examination entry.

CONCESSIONAL RE-ENTRY

This type of examination entry concerns a candidate who misses an examination because of medical or other reasons. A new entry must be completed. Attach a copy of the doctor's certificate or appropriate letter and enclose the necessary half fee(s) based on the current Fee List. This concession must be taken within 6-months of the original date of entry, otherwise it lapses, and any fees held in credit will then be forfeited. This procedure also applies to any examination for which a new time and date is requested by the candidate. When making this application, a candidate has the right to make a concessional re-entry at a higher Grade level. But payment for the balance of the half fee is necessary. All applications for concessional re-entry must be made through the **AGMS** admin.

TRANSFER OF FEES

Fees may **not** be transferred to the credit of another candidate - except in cases of hardship or similar circumstances within the family. Such a concession must be approved by the **Board of Directors** of the **AGMS** after an application in writing has been made.

ATTENDANCE AT EXAMINATIONS, ABSENT

Candidates may **not** interchange examination time periods without prior permission from the **AGMS** admin or the **examiner**. Candidates are required to attend the examination location fifteen minutes before the appointed time.

ABSENT CANDIDATES

Candidates absenting themselves from an examination to which they have been called and notified, will forfeit the fees paid. The only exceptions to this rule are in the event of a death in the family, illness or accident, school examinations being scheduled for the same date, or for religious purposes. An appropriate certificate or letter should be obtained and a copy attached to any future examination entry at half fee to be taken within six months of the original examination.

EXAMINATION PROCEDURE & OTHER ATTRIBUTES

IN-PERSON EXAMINATION

At an in-person examination, you will be allocated a venue and a time by the AGMS admin. Please arrive 15 minutes before the allotted examination time and wait outside the examination room. Only the candidate or exceptions listed in **Outline of Assessments** is permitted in the examination room.

LIVE ONLINE EXAMINATION

At a live online examination, you will be allocated a time and send a link from by the **AGMS** admin. Please ensure your device is powered on, has a clear view of the candidate as if the examiner was in the room and have a high-speed internet connection. The examiner will call at the allotted time.

RECORDED EXAMINATION

This is to be a one-take recording of the complete performance. No editing allowed. The video must clearly show the candidate and have clear sound. Once completed – upload the video and send a link for the video to the **AGMS** for examination.

ACCOMPANIMENTS FOR EXAMINATION

All accompaniments are the responsibility of the candidate. If using a backing track, it is the responsibility of the candidate to ensure there is an adequate sound system for the purposes of the examination.

EXAMINATION WORKS CHOSEN FOR PERFORMANCE

These should always be prepared in full unless otherwise indicated in the syllabus. Because of the length of some works, it may not always be possible for the examiner to hear the whole of the prepared work. The examiner may end any candidate's performance at any point when he or she is satisfied with what has already been performed.

WORKS AVAILABILITY

The **AGMS** does not carry stocks of list pieces, textbooks or literary works for sale or distribution other than its own publications. The **AGMS** cannot guarantee that the music and/or literary works in its lists will always be available from publishers and/or retailers. In some Lists where publisher's names are quoted, these are intended only as a guide or as a means of identification. Any standard edition is acceptable.

OWN CHOICE ITEMS

No authorisation of **own choice** items is required from step 1 to step 3, grade 1 to grade 7. Own choice items should be of a comparable level of technical and musical challenge as the recommended list selections of the grade. **Authorisation for own choice** items is only required for Grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS and F.Mus.AGMS by contacting the **AGMS** admin. If you are unsure about the suitability of a work for any grade, please feel free to contact **AGMS** at any time.

IMPROVISATION

There is provision for Improvisation and embellishment of the sheet copy where appropriate. If candidates elect to improvise, care must be taken to maintain the work's integrity & difficulty.

INSTRUMENTS

Instruments used for performance should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well. Instruments which may be used are acoustic piano, 88-note digital piano with weighted keys and keyboard (up to grade 2).

GENERAL KNOWLEDGE

Candidates may elect to answer general knowledge questions or present a folio covering all areas of general knowledge appropriate to the grade presented.

MEMORY

Although not a requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Memory work is expected for part of the Program in the Certificate/ Associate, Licentiate, and Fellowship Recital Diploma examinations.

MUSIC REPEATS

Candidates must be familiar with the repeats as marked in the examination pieces being played, but unless requested by the examiner, they need not be performed. However, *Da Capo* should be observed.

PHOTOCOPIES

The **AGMS** complies with all international copyright law and does **not** allow the use of photocopies, unless the original is present, and the copy is only used to facilitate the ease of page turning. Candidates should be aware that if photocopies are used, the examiner may refuse to allow the examination to proceed until an original publication is obtained. Any lost time, therefore, would be at the candidate's expense, as the allotted examination period could not be changed.

PENCIL MARKS

All references to time, keys, modulations, form, word, or sign meanings, or similar teaching aids, must be completely erased from each piece of music before entering the examination room. Essential marks relative to performance may remain.

NATIONAL AWARDS & SPECIAL CERTIFICATES

National Awards and Special Certificates are awarded every year. Many donations are received on a regular basis for the **Annual AGMS Award and Concert Presentation** from supportive teachers and others as well as from businesses. The **AGMS** is grateful on behalf of all candidates for this valued support, as is it devoted wholly to the many successful examination candidates who have endeavoured and achieved in the preceding year. Candidates with 90 marks and above from their examination are put forward for consideration to be invited to receive a national award. There are also opportunities to receive **scholarships**, and **prizes** at this **Award and Concert Presentation**.

ACCESSIBILITY POLICY

The **AGMS** works to provide flexibility and opportunities for students who have either physical or mental disabilities. The **AGMS** can accept entries from candidates who are physically handicapped or who are blind. Details of the disability should be quoted at the time of entry so that examiners can be alerted to any unusual set of circumstances which may arise. Examination requirements can be varied in accordance with the **AGMS** philosophy of rewarding disciplined endeavour and skill and supporting self-esteem. Contact the **AGMS** admin about this matter.

EXAMINER

EXAMINER'S DECISION & APPEALS PROCESS

The examiner's decision is final. However, it is possible to appeal this. This appeal must be instigated within two-weeks of receiving the results by addressing such to the **AGMS Board of Directors**. Should there be sufficient evidence for the appeal to be successful, then the candidate will be offered the opportunity to resit the examination at a mutually convenient time with a different examiner.

EXAMINER REQUIREMENTS & RELIABILITY POLICY

All **AGMS** examiners are professionals in their field and undergo a period of supervised training to be appointed as an **AGMS** examiner. This ensures **AGMS** examiners are highly aware of the syllabus criteria and marking scheme. The **AGMS** has an examiner training courses at different levels. Periodically, all examiners attend a moderation session to ensure a consistent mark between the examiners. All examiners and staff hold current working with children check, blue card or equivalent.

ABOUT THIS SYLLABUS

INTRODUCTION

The Ukulele is an instrument which can be played in a number of different configurations and tunings. This Syllabus has been designed to be used with C6 tuning and on instruments from Soprano to Tenor in scale length. All repertoire and examples are for right-handed players.

If possible, but not essential, students, are encouraged to start their ukulele learning using linear (or Low G) tuning as this will aid in reading notation and provide a more realistic and intuitive understanding of pitch from low to high.

It is recognised, however, that most students will have acquired a ukulele from a music shop, and it will be strung using re-entrant (or High G) tuning. The syllabus will work for either re-entrant or linear tuning, although some of the set pieces work is best on the linear versions.

For technical tests students may be asked to play scales and arpeggios starting on the 4th string regardless of the tuning. This could result in non-linear scales in the case of re-entrant tuning but will allow the student to gain skills which can be used across the two regimes as they progress.

PREPARATORY EXAMS

These exams are introductory in nature and test the students' basic playing skills in the lowest positions of the fret board. There are two practical areas of focus:

1. Technical skills will be to test scales, arpeggios and chords. This includes some basic rhythmic strumming of chords using either the strumming hand's thumb or index finger, or in the case of triple-strumming, both thumb and index finger.
Scales and arpeggios become gradually more complex (more sharps and flats) and tempos will increase gradually over the entire course.
Chords are introduced initially as 1-finger, then 2-finger and finally 3-finger chords. Whilst there may be many more chords in the universe, the most common preparatory chords have been chosen to match the repertoire in the set lists, and in contemporary pop-culture.
2. Repertoire commences with single note melodies and progresses slowly to multiple strings being picked simultaneously, and more complex rhythms. Strumming is incorporated where possible and some pieces have optional singing components. There is no focus on the Campanella style of playing in the preparatory exams. Students should read from notation where possible rather than Tablature (TAB), although most of the repertoire contains both. Notation may be subject to questioning in general knowledge sections and used in sight reading tests.

GRADE EXAMS

Grades 1-5 extend the preparatory tests and gradually introduce the students to Campanella pieces (to be played on re-entrant tunings), as well as provide some additional linear tuning tests and repertoire. The same areas receive focus with greater emphasis on tone and musicianship as the grades progress. Some repertoire is specifically written for linear tuning.

1. Technical tests will include more complex scales and modes, as well as multiple octaves and corresponding arpeggios. Students will be tested on these in linear as well as in broken patterns.
2. Repertoire is divided into more distinct set lists where each set provides a mix of styles or genres. Fingerstyle (classical and modern), Campanella, and chord melodies are in the repertoire. Students may replace any one, and only one, of the set pieces with their own choice of work to a standard equivalent to the Grade.

PRACTICAL MUSIC EXAMINATION OUTLINES



UKULELE: STEP ONE (PREPARATORY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK

20 Marks

(All Technical Work from memory)

Scales: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major Pentatonic: C



Minor Pentatonic: A (both High and Low G to start on 4th String)



Chords: 1-finger chords. Fadd9, C, C6 (Am7), C7, Am

F^(add9)



C



C6



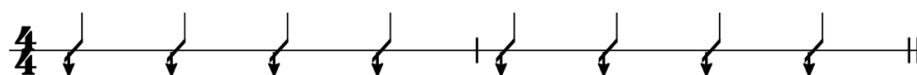
C7



Am



Strumming down only, with either thumb or index finger 8x



Teacher note: arrows indicate direction from strings 4 to 1, in this instance. This differs from TAB where the arrows would be in the opposite direction

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of **full notation**, and **strum & sing**.
- There must be at least **one piece** that is **full notation**.
- Candidates may be **accompanied by another person** playing underlying chords to a chosen popular piece, except for chord melody and 'classical' works.
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform

20 Marks

LIST B: Choose any one piece from the given repertoire list to perform

20 Marks

LIST C: Choose any one piece from the given repertoire list to perform

20 Marks

REPERTOIRE LIST

Ukulele Method Book 1 – Lil’Rev	halleonard.com
<i>Ode to Joy, Twinkle Twinkle Little Star, Oh Susanna</i>	
Australian Bush Ballads – Ian Porter	ianportermusic.com.au
<i>Little Fish, The Dying Stockman, The Stockman’s Lament</i>	
The Ukulele Way Book 1 – James Hill	empiremusic.com
<i>Lesson 5: Shortnin’ Bread (second Variation), Acadian Lullaby (melody)</i>	
Ukulele Solo and Duo 1 book – Sally Carter	sallycartermusic.com
<i>Exit Left, Island Dream, Flight of Fancy</i>	

SIGHT READING**7 Marks**

The candidate will be asked to orally read notes for up to four bars from the Treble Stave. The examiner will use one of the pieces presented and will point to each note. Note values not required. Pieces will NOT include Tablature.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a short two-bar phrase played twice by the examiner. No note value shorter than a crotchet.
PITCH	State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C. Not less than an OCTAVE apart.

GENERAL KNOWLEDGE**6 Marks**

The candidate will be asked to identify and name the Brace, Bar lines, Double Bar Line, Stave or Staff, Clefs, Semibreves, Minims and Crotchets as found in the examination pieces.
Knowledge of the parts of the ukulele.

UKULELE: STEP TWO (ELEMENTARY)

Examination Time: 10 minutes

Minimum pass mark 65%

TECHNICAL WORK

20 Marks

(All Technical Work from memory)

Scales: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: C



Natural Minor: A (starting on 4th String)



Arpeggios: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: C



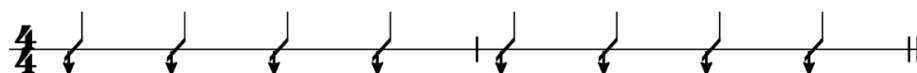
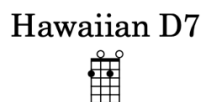
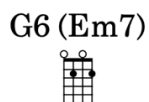
Minor: A (starting on 4th String)



Chords: Down Strummed only with thumb or finger

Tempo: ♩ = 80 MM 8 x per chord.

2-finger chords F, G6 (Em7), D7 (Hawaiian), A



Teacher note: arrows indicate direction from strings 4 to 1, in this instance. This differs from TAB where the arrows would be in the opposite direction

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of **full notation**, and **strum & sing**.
- Candidates may be **accompanied by another person** playing underlying chords to a chosen popular piece, except for chord melody and 'classical' works.
- There must be at least **one piece** that is **full notation – Tablature** to be covered.
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform **20 Marks**

LIST B: Choose any one piece from the given repertoire list to perform **20 Marks**

LIST C: Choose any one piece from the given repertoire list to perform **20 Marks**

REPERTOIRE LIST

Discovering Fingerstyle Ukulele – Colin Tribe ED13873 <i>When the Saints; Westminster Chimes</i>	schott-music.com
Easy Classical Uke – Paul Mansell <i>Rigadoon, Basse Dance</i>	kevinmayhew.com
Australian Bush Ballads – Ian Porter <i>The Buffalo Shooter's Song, The Fenian's Escape</i>	ianportermusic.com.au
Ukulele Method Book 1 – Lil'Rev <i>Amazing Grace, Aura Lee, Wildwood Flower</i>	halleonard.com
The Ukulele Way Book 1- James Hill <i>Acadian Lullaby (Chord melody version)</i>	empiremusic.com
The Ukulele Way Book 2- James Hill <i>Buffalo Gals, Carnival of Venice (Interlaced)</i>	empiremusic.com

SIGHT READING

7 Marks

Sight read a short simple phrase of 2 bars in $\frac{4}{4}$ time OR 4 bars in $\frac{3}{4}$ time.

Consisting of minims and crotchets. Pieces will NOT include Tablature.

EAR TESTS

7 Marks

RHYTHM	Clap or tap a short two-bar phrase played twice by the examiner. No note value shorter than a crotchet.
PITCH	State which is the higher or lower of two notes played consecutively by the examiner in the immediate range above middle C. Not less than a fifth apart.

GENERAL KNOWLEDGE**6 Marks**

The Candidate will be asked general questions based upon the music performed including braces, bar lines, double bar lines, staff or stave, clefs, semibreves, minims crotchets, accidentals, simple time signatures, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*) as found in the examination pieces.

UKULELE: STEP THREE (PRELIMINARY)

Examination Time: 15 minutes

Minimum pass mark 65%

TECHNICAL WORK

20 Marks

(All Technical Work from memory)

Scales: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: G (starting on 4th string).



Harmonic Minor: A



Natural Minor: C



Arpeggios: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: D



G (low G)



Minor: D



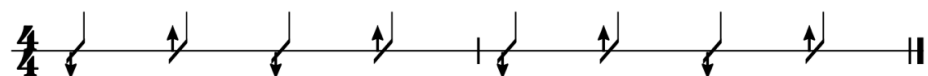
C



Chords: Strummed down and up with finger in quavers

Tempo: ♪ = 120 MM 8x

3-finger chords G, Gm, G7, Dm, E7, Em, B7



Note: down arrow = down strum, up arrow = up strum

This differs from TAB where the arrows would be in the opposite direction

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of **full notation**, and **strum & sing**.
- There must be at least **one piece** that is **full notation** - any **Tablature** should be covered.
- Candidates may be **accompanied by another person** strumming underlying chords to a chosen popular piece, except for chord melody and 'classical' works.
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform

20 Marks

LIST B: Choose any one piece from the given repertoire list to perform

20 Marks

LIST C: Choose any one piece from the given repertoire list to perform

20 Marks

REPertoire LIST

List A

Modern Pieces for Ukulele – Paul Mansell

paulmansell.co.uk

Simple Things, My Hammock by The Stream

Booster Uke – James Hill

empiremusic.com

Aloha 'Oe (Melody only), Oh Mary Don't You Weep (Melody only)

Graded Repertoire for Ukulele: Classical (Low G) – Jeff Peterson

ukulelecorner.com

Study No.1, OR Study No.2 Op. 60 (Sor), Waltz (Carulli)

List B

Australian Bush Ballads – Ian Porter

ianportermusic.com.au

The Fisherman's Ball, Click Go the Shears

Ukulele Solo and Duo 1 book – Sally Carter

sallycartermusic.com

Blue and White Dog, Bright Pink Geraniums

For Four Fingers – Choan Galvez

theukulelebookshop.com

Dance of the Zeros, One

List C**Easy Classical Uke – Paul Mansell**

kevinmayhew.com

*Ode to Joy, Siciliano, Waltz, Simple Gifts***Discovering Fingerstyle Ukulele ED 13873**

schott-music.com

*Renaissance Dance, Melody of Blues in C**** Ukulele Modern 4 (Five Weekday Workouts) -David John Roche**

ukulelemodern.com

*Tuesday, Wednesday or Thursday*** For the advanced student***SIGHT READING****7 Marks**

Sight read a short simple phrase of 2 bars in $\frac{4}{4}$ time or 4 bars in $\frac{3}{4}$ time. Consisting of minims and crotchets. Tablature is not permitted in sight reading tests at this level.

EAR TESTS**7 Marks****RHYTHM**

Clap or tap a short two bar phrase played twice by the examiner.
No note value shorter than a crotchet.

PITCH

State which is higher or lower of two notes played consecutively by the examiner. Not less than a THIRD apart.
Within the octave around Middle C.

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

The candidate will be asked to identify and name the following items as found in their chosen pieces: Braces, bar-lines, double bar-lines, staves, clefs, semibreves, minims, crotchets, accidentals, time signatures, terminology, triplets, key signatures, tone and semitone intervals, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

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.

UKULELE: GRADE ONE

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK

20 Marks

(All Technical Work from memory)

Scales: One octave; ascending and descending

Tempo: ♩ = 76 MM

Major: D

F (starting on 5th fret, C-string)

Natural Minor: D

G (starting on 4th String)

Major Pentatonic: F

Arpeggios: One octave; ascending and descending

Tempo: ♪ = 76 MM

Major: F, A

Minor: G

Chords: Strummed down and up with finger

Tempo: ♪ = 120 MM 8x

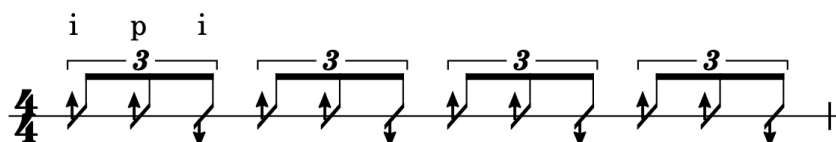
All in home (1st) position

A7, B♭, Cm, D7 (Barre), F7



Triple Strumming on any of the above chords or chords from preceding grades.

Tempo: $\overset{3}{\text{♪}} = 60$ MM where ♪ = 60 MM



Note: arrows are consistent with those used in **TAB** therefore:

- a **down arrow** represents an **up-strum** and **vice versa**.
- **i** & **p** follow the **pima** fingering system also used in guitar literature.

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of classical, pop, and strum & sing.
- Chords in Chord Melodies should be strummed (preferably with thumb) where possible rather than picked
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform.

20 Marks

LIST B: Choose any one piece from the given repertoire list to perform.

20 Marks

LIST C: Choose any one piece from the given repertoire list to perform.

20 Marks

REPERTOIRE LIST**LIST A:**

- Pop and Rock Ukulele Hawaii Etudes – Elisabeth Pfeiffer** elisabethpfeiffer.de
Rainy Mountain Side, Revolving Doors
- Booster Uke – James Hill** empiremusic.com
Oh Mary Don't You Weep (off-beat chord strumming, singing encouraged),
- The Chord Melody Book – Guido Heistek** ukuleleinthedark.com
Abide With Me (Version 1)
- For Four Fingers – Choan Galvez** theukulelebookshop.com
 Three, Five

List B:

- Graded Repertoire for Ukulele Hawaiian – Jeff Peterson** ukulelecorner.com
Ahe Lau Makani, E Lili'u E, Hawai'i Pono'i,
- Classical Uke – Paul Mansell** kevinmayhew.com
Masquerade, Canario; Andante; Andante Op. 35 No. 1
- Classical Gems – Paul Mansell** melbay.com
Waltz in F (Carulli), Poco Alegretto (Op.246, Carulli)

List C:

- Australian Bush Ballads – Ian Porter** ianportermusic.com.au
Jim Jones at Botany Bay, The Buck Jumper
- Simple Songs for Ukulele** halleonard.com
Can't help Falling in Love; Day-O; Deep in the Heart of Texas; Green Green Grass of Home
- Ukulele Solo and Duo 1 book – Sally Carter** sallycartermusic.com
Colours of Autumn, Shooting Stars Come Along with Me

SIGHT READING**7 Marks**

Sight read a short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in $\frac{2}{4}$ or $\frac{3}{4}$ time. In the keys of C or G Major only.

Sight reading may be presented in TAB or notation, or both.

EAR TESTS**7 Marks**

- RHYTHM** Clap or tap a short two bar phrase played twice by the examiner.
 No note value smaller than a quaver.
- INTERVALS** Identify intervals (Perfect Unison, Major 3rd & Perfect 5th), starting on Middle C.

PITCH	State which is the higher or lower of any two notes played consecutively by the examiner.
PITCH	Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner.

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Braces, bar-lines, double bar-lines, terminology, rests, accidentals, time signatures, note values, clefs, staves, key signatures, dynamics (crescendo, diminuendo, *p*, *mp*, *f*, *mf*).

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

UKULELE: GRADE TWO

Examination time: 15 Minutes.

Minimum pass mark 65%

TECHNICAL WORK

20 Marks

(All Technical Work from memory, see previous grades for examples of rhythms where not shown here)

Scales: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: A (Starting on 4th String)

C# Major

Scales in
broken 3rds:

C



Minor: E natural
E harmonic
D melodic

Chromatic: C

Arpeggios: One octave; ascending and descending

Tempo: ♩ = 80 MM

Major: E, B♭

Minor: E, Bm

Chords: Strummed down and up with finger

Tempo: ♩ = 120 MM 8x

On-beat, off beat, triple strummed.

D, Bm, Cm7 (E♭6), Gm7 (B♭6), Gmaj7

D



Bm



Cm7



Gm7



Gmaj7



PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of full notation/TAB, and strum & sing.
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform. **20 Marks**

LIST B: Choose any one piece from the given repertoire list to perform. **20 Marks**

LIST C: Choose any one piece from the given repertoire list to perform. **20 Marks**

REPERTOIRE LIST**LIST A**

Pop and Rock Ukulele Hawaii Etudes – Elisabeth Pfeiffer <i>Sunny South Pier, Farewell Waltz</i>	elisabethpfeiffer.de
Graded Repertoire for Ukulele Hawaiian – Jeff Peterson <i>Aloha 'Oe, Ke Aloha O ka Haku, Ka 'Oiwī Nani</i>	ukulelecorner.com
Grand Ukulele – Jake Shimabukuro <i>Missing Three</i>	halleonard.com

LIST B

Classical Gems – Paul Mansell <i>Andante in A Major (Carulli), Waltz in D Minor (Carcassi), Andantino in F (Carcassi)</i>	melbay.com
Modern Pieces for Ukulele – Paul Mansell <i>Autumn Falls; Tumbling down the Stairs</i>	paulmansell.co.uk
20 Fingerstyle Uke Tunes – Rob McKillop <i>Blarney Pilgrim, The Liltin' Banshee</i>	melbay.com
50 Studies for Ukulele – Choan Galvez <i>No. 1, No. 5, No. 7</i>	theukulelebookshop.com

LIST C

Ukulele Chord Melody Solos - Cutshall <i>Eight Days a Week, Unchained Melody, Love Me Tender</i>	halleonard.com
Australian Bush Ballads – Ian Porter <i>The Wild Colonial Boy (Melody), Waltzing Matilda (Melody), Botany Bay</i>	ianportermusic.com.au
The Ukulele Way Book 2- James Hill <i>Carnival of Venice (synchronous), All Night Long (synchronous)</i>	empiremusic.com

SIGHT READING**7 Marks**

Sight read a short passage with no note shorter than a crotchet and with no accidentals.

In the keys of C, G and F Majors only. In $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time.

Sight reading may be presented in TAB or notation, or both.

EAR TESTS**7 Marks**

- | | |
|------------------|--|
| RHYTHM | Clap or tap a four-bar simple passage played twice by the examiner in $\frac{2}{4}$ time. Quavers, crotchets and minims may be used. |
| INTERVALS | Identify intervals (Perfect Unison, Major 3rd, Perfect 4th & Perfect 5th), starting on Middle C. |
| PITCH | Hum or sing the TONIC at the end of a short unfinished descending melody played by the examiner. |

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Note and rest values, staff or staves, clefs, accidentals, articulations, time signatures, key signatures, terminology, signs.

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

UKULELE: GRADE THREE

Examination time: 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

The AGMS recommends the Preliminary Grade Theory Examination (or higher) be passed in conjunction with Grade Three practical.

TECHNICAL WORK**20 Marks**

(All Technical Work from memory, see previous grades for examples of rhythms where not shown here)

Scales: One octave; ascending and descending

Tempo: ♪ = 84 MM

Major: D, E \flat , E

Harmonic minor: D, G

Pentatonic: E

Chromatic: E

Arpeggios: One octave; ascending and descending

Tempo: ♪ = 84 MM

Major: D, E \flat , E

Minor: D, G

Chords: Strummed down and up with finger

Tempo: ♪ = 120 MM 8x

E, Fm, Dm7 (F6), E \flat , B, B \flat maj7

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of full notation & TAB, and strum & sing.
- Candidates should choose no more than 1 piece which is strummed and sung
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform.

20 Marks

LIST B: Choose any one piece from the given repertoire list to perform.

20 Marks

LIST C: Choose any one piece from the given repertoire list to perform.

20 Marks

REPERTOIRE LIST**LIST A**

- Discovering Fingerstyle Ukulele – Colin Tribe** schott-music.com
*Swing Low Sweet Chariot, Sloop John B, Suo Gan, The Eagle, Jupiter,
 Joshua Fought the Battle of Jericho*
- Graded Repertoire for Ukulele Hawaiian – Jeff Peterson** ukulelecorner.com
Hawai'i Aloha, Koni Au I Ka Wai, Maika'i Ka Makani O Kohala
- Simple Songs for Ukulele – to be strummed and sung** halleonard.com
King of the Road, la Bamba, Release Me, Supercalifragilisticexpialidocious
- Graded Repertoire for Ukulele Classical Low G – Jeff Peterson** ukulelecorner.com
Minuet (Petzold p65), Etudio in F Major (Tarrega), Prelude (Handel p60)

LIST B

- The Little Book of Sor – Samantha Muir** samanthamuir.com
No. 1 Allegretto in C Major, No. 2 Andante in C Major, No. 5 Andante in C Major
- Modern Pieces for Ukulele – Paul Mansell** paulmansell.co.uk
Amongst the Trees, Happy Haiku Beyond the Mountains
- 50 Studies for Ukulele – Choan Galvez** theukulelebookshop.com
No. 8, No. 11, No. 13
- The Chord Melody Book – Guido Heistek** ukuleleinthedark.com
Peg o' My Heart (Ver 2), St James Infirmary (Ver 2), You Made me Love you (Ver 2)

LIST C

- The Classical Ukulele – John King** halleonard.com
An Air from a County Derry (Danny boy), Greensleeves
- Pop and Rock Ukulele Hawaii Etudes – Elisabeth Pfeiffer** elisabethpfeiffer.de
Ghostly Procession, Graceful Aviation
- Duets For One – James Hill** halleonard.com
Freight Train, I Saw the Light

SIGHT READING**7 Marks**

Sight read a passage of 8 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{2}{4}$ time in the keys of C, G or F Major.

To be played at the moderate speed of one crotchet = MM 100.

Phrasing must be observed.

Sight reading may be presented in TAB or notation, or both.

EAR TESTS**7 Marks**

- RHYTHM** Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ time. Crotchets, quavers, minims and dotted minims may be used.
- INTERVALS** Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th & Perfect 5th), starting on any note around middle C.
- TONALITY** Hum or sing and then identify as major or minor, a short diatonic phrase of 5 to 7 notes played twice by the examiner. No dotted rhythms used.

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Terms, time signatures, key signatures, scale formation, tetrachords, tones and semitones, signs.

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

UKULELE: GRADE FOUR

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

The AGMS recommends the Grade One Theory Examination (or higher) be passed in conjunction with Grade Four practical.

TECHNICAL WORK

20 Marks

(All Technical Work from memory)

Scales: Two octaves; ascending and descending

Tempo: ♩ = 92 MM

Major: G



C



Minor: A Harmonic, C Harmonic

Modes: One octave; ascending and descending

Tempo: ♩ = 92 MM

D Dorian, F Lydian, G Mixolydian

Arpeggios: Two octaves; ascending and descending

Tempo: ♩ = 92 MM

Major: G, C

Minor: A, D,

Chords: Strummed

C# (D \flat), Fm7 (A \flat 6)

C7, G7, F7 in more than one position on the fretboard.

PERFORMANCE

Choose 3 contrasting pieces from the list below.

- Candidates should prepare a combination of full notation & TAB, and strum & sing.
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform. **20 Marks**

LIST B: Choose any one piece from the given repertoire list to perform. **20 Marks**

LIST C: Choose any one piece from the given repertoire list to perform. **20 Marks**

REPERTOIRE LIST**LIST A**

- Scottish Folk Tunes for Ukulele – Samantha Muir** schott-music.com
Annie Laurie, Ye Banks and Braes, Cock O’the North, Auld Lang Syne
- Discovering Fingerstyle Ukulele – Colin Tribe** schott-music.com
Mango Walk, Wooden Heart, Coventry Caol, La Paloma, All Things Bright and Beautiful
- Graded Repertoire for Ukulele Classical Low G – Jeff Peterson** ukulelecorner.com
Pavane (Milan, p67), Etude N1 op 60 (Carcassi), Green Sleeves (p78)

LIST B

- Modern Pieces for Ukulele – Paul Mansell** paulmansell.co.uk
Caught in the Headlights, Floating By, Sardana
- Classical Uke – Paul Mansell** kevinmayhew.com
Kemp’s Jig, Minuet (Carcassi), Romance d’Amour, Allegro Op. 40 No. 6
- The Little Book of Carulli (Vol2) – Samantha Muir** samanthamuir.com
Andante (p6), Andante (p8), Polonaise (p19)

LIST C

- Famous Solos & Duets – John King** melbay.com
Hone A Ka Wai, Banjo Schottiche, Spanish Fandango
- Duets For One – James Hill** halleonard.com
Georgia On My Mind, Summertime (may be sung as well), Sweet Sue Just you
- Australian Bush Ballads – Ian Porter** ianportermusic.com.au
*The Wild Colonial Boy (Chord Melody), Botany Boy (Chord Melody),
 Waltzing Matilda (Chord Melody)*
- Ukulele Modern 3 – David Roche** ukulelemodern.com
Three Studies in the rotation of Diatonic Cells: Any one piece

SIGHT READING**7 Marks**

Sight read a passage of 12 bars in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time in the keys of G, D, F Major, or A minor.

Quavers and occasional accidentals will be used.

Phrasing must be observed.

Sight reading may be presented in TAB or, notation (not campanella), or both.

EAR TESTS**7 Marks****RHYTHM**

Clap or tap a simple four bar passage played twice by the examiner in $\frac{3}{4}$ or $\frac{4}{4}$ time. Quavers, crotchets, dotted crotchets, minims and dotted may be used.

INTERVALS

Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th & Major 6th), starting on any note around middle C.

TONALITY

Hum or sing and then identify as major or minor, a short chromatic phrase of 5 to 7 notes played twice by the examiner. Dotted rhythms may be used.

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Scale formation, tetrachords, notation, rests, key signatures, time signatures, accents, syncopation, terminology, signs, binary form, intervals, tones and semitones.

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

UKULELE: GRADE FIVE

Examination time. 20 Minutes.

Minimum pass mark 65%

Suggested co-requisite:

The AGMS recommends the Grade Two Theory Examination (or higher) be passed in conjunction with Grade Five practical.

TECHNICAL WORK**20 Marks**

(All Technical Work from memory)

Scales:	Two octaves; ascending and descending Tempo: ♪ = 100 MM
Major:	F#, A \flat
Harmonic minor:	F, F#
Modes:	One octave; ascending and descending Tempo: ♪ = 100 MM C Major: Phrygian, Locrian
Arpeggios:	Two octaves; ascending and descending Tempo: ♪ = 100 MM
Major:	F#, A \flat
Minor:	F, F#
Chords:	Strummed, include examples of 'chucking / chunking' B \flat m7 (D \flat 6), F#m7 (A6), E \flat m7 (G \flat 6), Fmaj7, Amaj7, C#maj7

PERFORMANCE

Choose three (3) contrasting pieces from the list below.

- Candidates should prepare a combination of full notation, and strum & sing.
- Only one piece may be strum and sung. (Rhythm part).
- Candidates may replace any one (1) piece, only, with a choice of their own of comparative standard

LIST A: Choose any one piece from the given repertoire list to perform

20 Marks

LIST B: Choose any one piece from the given repertoire list to perform

20 Marks

LIST C: Choose any one piece from the given repertoire list to perform

20 Marks

REPERTOIRE LIST**LIST A**

Graded Repertoire for Ukulele Classical Low G – Jeff Peterson <i>Etude No. 7 Op. 60 (Carcassi p86), Andantino (Ferrer p95), Tarantella (p99)</i>	ukulelecorner.com
Modern Pieces for Ukulele – Paul Mansell <i>Deckchairs and Waffles, Hailstorm, The Ravenscrag Rag, Falling Coconuts</i>	paulmansell.co.uk
Ukulele Modern 1 (Introductory Tremolo Classics) – David John Roche <i>Any one piece</i>	ukulelemodern.com

LIST B

Graded Repertoire for Ukulele Hawaiian – Jeff Peterson <i>E Nihī Ka Hele, He Aloho No 'O Honolulu, I Ka Po Me Ke Ao</i>	ukulelecorner.com
50 Studies for Ukulele – Choan Galvez <i>No. 15, No. 18, No. 21</i>	theukulelebookshop.com

LIST C

The Little Book of Sor – Samantha Muir <i>No. 4 Andante in C Major, No. 6. Allegretto in A Major</i>	samanthamuir.com
Grand Ukulele – Jake Shimabukuro <i>Gentle Mandolin, Music box</i>	halleonard.com
Scottish Folk Tunes for Ukulele- Samantha Muir <i>The Jig of Slurs, Atholl Highlanders, The Sky Boat Song</i>	schott-music.com

SIGHT READING**7 Marks**

Sight read a passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, chords and simple modulations.

Sight reading may be presented in TAB or notation, or both.

EAR TESTS**7 Marks**

RHYTHM	Clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
INTERVALS	Identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C.

PITCH	Hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
HARMONY	Identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.
TONALITY & CADENCE	Identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I) or Perfect (V-I).

GENERAL KNOWLEDGE**6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.

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

REFERENCE BOOKS

RUDIMENTS

A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

GENERAL

A Method of Aural Training – 3 Books	Taylor	OUP
A Music Course for Students	Williams	OUP
Australian Composition in the Twentieth Century		OUP
Elementary Studies in Transposition	Newton	Williams
Harvard Dictionary of Music	Apel	H.E.B.
Lives of Great Composers	Pelican	
Music For the Handicapped Child	Alvin	Oxford
Music Therapy for Handicapped Children	Nordoff & Robins	George
Orchestral Technique	Jacob	OUP
Piano School Work Books All Grades		agms.edu.au
Pocket Dictionary of Music		Collins
Practical Transposition	H. Chambers	Allans
The Book of Modern Composers	Ewen	Knopf
The Great Conductors	Schonberg	Schuster
The Inner Game of Music	Barry Green	Pan Books
The Instruments of the Orchestra	Evans/Hind	B & H
The New Oxford Companion to Music	Arnold	OUP
The Progress of Music	Dyson	OUP
Transposition at the Keyboard	Rees-Davies	Curwen 8334

REPERTOIRE

20 Fingerstyle Uke Tunes	Rob McKillop	melbay.com
50 Studies for Ukulele	Choan Galvez	theukulelebookshop.com
Australian Bush Ballads	Ian Porter	ianportermusic.com.au
Booster Uke	James Hill	empiremusic.com
Classical Gems	Paul Mansell	melbay.com
Classical Uke	Paul Mansell	kevinmayhew.com
Discovering Fingerstyle Ukulele	Colin Tribe	ED13873 schott-music.com
Duets For One	James Hill	halleonard.com
Easy Classical Uke	Paul Mansell	kevinmayhew.com

Famous Solos & Duets	John King	melbay.com
For Four Fingers	Choan Galvez	The Ukulele Bookshop
Graded Repertoire for Ukulele Classical(Low G)	Jeff Peterson	ukulelecorner.com
Graded Repertoire for Ukulele Hawaiian	Jeff Peterson	ukulelecorner.com
Grand Ukulele	Jake Shimabukuro	halleonard.com
Introductory Tremolo Classics	David John Roche	ukulelemodern.com/music
Modern Pieces for Ukulele	Paul Mansell	Paulmansell.co.uk
Pop and Rock Ukulele Hawaii Etudes	Elisabeth Pfeiffer	www.elisabethpfeiffer.de
Ukulele Solo and Duo 1 book	Sally Carter	sallycartermusic.com
Scottish Folk Tunes for Ukulele	Samantha Muir	schott-music.com
Simple Songs for Ukulele	n/a	halleonard.com
The Chord Melody Book	Guido Heistek	www.ukuleleinthedark.com
The Classical Ukulele	John King	halleonard.com
The Little Book of Carulli (Vol2)	Samantha Muir	samanthamuir.com
The Little Book of Sor	Samantha Muir	samanthamuir.com
The Ukulele Way Book 1	James Hill	empiremusic.com
The Ukulele Way Book 2	James Hill	empiremusic.com
Ukulele Chord Melody Solos	Cutshall	halleonard.com
Ukulele Method Book 1	Lil' Rev	halleonard.com
Ukulele Modern Series	David John Roche	www.ukulelemodern.com/music



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