

CPM *Manual*

*Contemporary Popular Music Courses
Manual of Syllabuses 2001*



Australian
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E*xaminations*
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Contemporary Popular Music (CPM) courses are presented by the AMEB to provide goals and standards for the developing contemporary popular musician. They consist of carefully graded printed material, backing recordings and an assessment program that can lead candidates from beginning to tertiary entrance levels.

The CPM courses were written by highly regarded musicians in this field. Course writing was guided by extensive consultation with specialist musicians and teachers across Australia. This process has ensured the provision of a relevant, high quality Australian product. The consultation process will continue throughout the life of the course and we value the input of teachers and candidates.

The Australian Music Examinations Board has a long history as the most widely used assessment body in Australia for music and speech and drama. Since 1918 the AMEB has offered syllabuses in various music areas including piano, singing, brass, strings and woodwind. Both in Australia and overseas, the AMEB provides a benchmark for musical standards. The AMEB is established by the following educational institutions and authorities: the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania through the University of Tasmania.

CPM courses are carefully graded to provide contemporary popular musicians with goals and standards.

Examinations are also available at the end of each Step in order to provide candidates with a measure of achievement against these standards. After each examination, a report is provided with an overall result. A certificate of achievement confirms completion of each Step.

CPM courses are available in Keyboard, Vocal, Drum Kit, Guitar and Bass. The Keyboard course encompasses two levels: Fundamental and Advancing. There are four Steps in each level.

The Keyboard Fundamental course covers basic music skills over four Steps. This course is also relevant to other instrumentalists and vocalists. Fundamental Step 1 is designed for candidates of any age who have been learning for about one year.

Keyboard, Vocal, Drum Kit, Guitar and Bass courses are available at Advancing level. Advancing Step 1 is geared to candidates who have already acquired some basic music skills. Then Advancing courses progress through to Step 4, which is designed to meet the entrance requirements of tertiary institutions offering contemporary popular music.

COURSE OUTLINE

The CPM Course is divided into a number of sections:

Performance

- Technical Work
- Set Works
- Free Choice
- Creative

Materials

- Knowledge and Understanding
- Aural Skills
- Reading Skills

KEYBOARD

The Keyboard Course encompasses two levels: Fundamental and Advancing. There are four steps in each level.

FUNDAMENTAL

STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of examination.

General performance

- The ability to set up for the examination within the 5 minute time-limit
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 10 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work piece
- Systematic fingering
- Fluent, well phrased and articulated playing
- An understanding of the style of the piece
- Tonal control

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A clear performance of the melody, harmony and bass-line
- Appropriate chord voicings
- Stylistic integrity
- A range of styles

Free choice

- A steady sense of time and rhythm
- An appropriate tempo

- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A clear performance of the melody, harmony and bass-line
- Appropriate chord voicings
- Stylistic integrity
- A range of styles
- Chosen pieces at an appropriate level of difficulty

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures
- Naming of notes
- A knowledge of intervals
- A knowledge of scale construction
- A knowledge of chord construction
- A knowledge of the musical features of pieces
- The ability to play the standard repertoire piece from memory

Aural skills

- Interval recognition
- Chord recognition
- Chord progression recognition
- Scale recognition
- The ability to sing the higher or lower of two notes
- The ability to clap the beats of a passage and identify it as duple or triple time

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style
- In the chord chart — appropriate style and accurate progression

FUNDAMENTAL — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Fundamental Step 1*.

Technical Work (One Technical piece)

In this section candidates prepare technical material relevant to the contemporary popular musician. For this step, the technical work is presented in the form of a piece — *Blues* — which is to be performed for the assessment. *Blues* is based on the chord progression of the 12 bar blues. Like its name, the progression has 12 bars, and it is made up of the I, IV and V7 chords.

The following technical and musical skills are covered in the performance of *Blues*:

- Five finger hand positions in the keys of C, F and G
- Staccato and legato touch
- 12 bar blues progression
- Quarter notes, eighth notes, half notes and whole notes
- Playing in 4/4
- Playing *mf*

Left hand chord positions may be altered to suit the keyboard used, and rhythm and fingered chords may be used. The chords in bars 13 to 16 may be played with the left hand, and the melody transferred to the right hand. It is not necessary for candidates to perform *Blues* exactly note for note as it is printed. They may want to improvise a little around the piece. If candidates decide to do this for their assessment, they should ensure that they maintain the technical standard to the piece, and that they are still demonstrating the 12 bar blues, the five finger positions of C, F and G and some legato and some staccato playing.

In addition to the performance of *Blues* in the key of C (as printed), candidates need to be able to transpose the first 12 bars of this piece into the keys of F and G for their examination.

For the examination, candidates will be required to:

- play *Blues*
- be able to play the first 12 bars of *Blues* transposed to the keys of F and G

The examiner may ask candidates to perform all or just part of the technical work prepared.

SET WORKS (Two selections)

For examination, candidates need to choose and prepare TWO set works for performance.

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 1 Fundamental Course and Assessment Kit.

1. Jump

by Jermaine Dupri, *Totally Krossed Out*, Kris Kross (Sony, 1984)

2. The Power of Love

by C de Rouge, G Mende, J Rush and S Applegate, *Jennifer Rush*, Jennifer Rush, (International, 1985)

3. La Bamba

traditional, originally adapted and arranged by Ritchie Valens, *La*

Bamba Soundtrack, Los Lobos (Polygram, 1987)

4. Chariots of Fire

by Vangelis, *Chariots of Fire*, Vangelis (Polydor, 1981)

5. Suburbia

by Christopher Lowe and Neil Tennant, *Discography*, Pet Shop Boys (EMI Records, 1991)

6. In the Mood

by Joe Garland and Andy Razaf, *In the Mood*, Joe Garland (Charly Records, 1992)

FREE CHOICE (Three Selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided as a guide.

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the examination, the examiner will choose one of these.

CPM creative backings

Each of the backings on the CPM recording is based on familiar chords — I, IV, and V7. One is in a swing style, and the other is in a rock style. So, although the backings are based on the same chords, the way candidates improvise (for example the rhythm etc) will be different because the style is different. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:
C, G and F major

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves including two ledger lines above or below each staff.

Intervals

Be able to show the following features as they occur in the student's technical work piece:

- any two repeated notes in the melody
- any step (either a major or minor 2nd) in the melody
- any skip (either a major or minor 3rd) in the melody

Scale construction

On the keyboard, demonstrate an understanding of the major scale by playing one octave of C major ascending and identify the semitones between the 3rd and the 4th, and the 7th and 8th notes. Use either hand, and play at a comfortable speed.

Chord construction

On the keyboard, demonstrate an understanding of the following:

- **major triad**
Play a C major triad with either hand. Identify and describe the notes included as either: root note, major 3rd and perfect 5th; or 4 semitones and 3 semitones apart.
- **dominant 7th**
Play a G7 chord with either hand. Identify and describe the notes included as either: root note, major 3rd, perfect 5th and minor 7th; or 4 semitones, 3 semitones and 3 semitones apart.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords, I, IV and V7 as they occur in the pieces
- names of notes and rests
- time values (any naming system)
- time signatures
- signs
- terms

Standard repertoire

Demonstrate ability to perform a set piece from memory. For this Step, candidates will be required to play their own or a published arrangement of *Chopsticks* in 3/4 in C major.

AURAL SKILLS

Intervals

- Sing the tonic note at the end of a short unfinished melodic phrase played by the examiner in a major key.
- Name, by number only (not major or minor), a 2nd or a 3rd. The examiner may play each interval in any of the following three ways:
 - upward melodically (ie two notes separately)

- harmonically (ie two notes simultaneously)
- downward melodically (ie two notes separately)

Chords

Two chords built on the same root note will be played by the examiner. Recognise the sound of the chords and identify each of them as:

- a major triad in root position
- a minor triad in root position

Chord progression

Recognise the sound of two chords played in root position in a major key and identify them as being:

- I–I
- or
- I–a different chord

Scales

Recognise the sound of two scales beginning on the same note and identify them as being

- major
- or
- not major

Melody

Sing or hum the higher or lower of any two notes, played separately by the examiner, within the range of middle C to a perfect 5th above middle C (C, D, E, F, G).

Rhythm

Clap the beats of a simple chordal passage, played by the examiner, in two or three beat time. Continue clapping after the music finishes and then identify the music as being in either two beat or three beat time.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

A short melody written in standard notation will be presented for reading in this section. The melody will be:

- four bars long
- written with either a treble or bass clef
- in the key of C or G
- in 4/4

Reading from a chord chart

Candidates need to be able to read a four-bar chord chart, and to play the chords indicated with the left hand while the examiner plays the melody. The examiner will give a four-beat count-in. The chord chart will:

- be four bars long
- be in the key of C
- be in 4/4
- include some or all of the C, F and G7 chords

FUNDAMENTAL — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Fundamental Step 2*.

TECHNICAL WORK (One Technical Piece)

In this section, candidates prepare technical material relevant to the contemporary popular musician. For this step, the technical work is presented in the form of a piece — *One Six Two Five Rock* — which is to be performed at the examination. *One Six Two Five Rock* is based on the I–vi–ii–V chord progression. *One Six Two Five Rock* is in a basic slow 12/8 rock rhythm. The introduction is a walking bass in a style typical of the slow rock rhythm, and the piece includes repeated chords against the walking bass line. Left hand broken chords have also been used in *One Six Two Five Rock* as an accompaniment pattern under a smooth singing style melody. Finger extensions and wider intervals have also been introduced into the melody line.

The following technical and musical skills are covered in the performance of *One Six Two Five Rock*:

- Five finger hand positions including finger extensions, wider intervals and passing the thumb under
- Independence between the hands — staccato in one hand and legato in the other
- I–vi–ii–V progression
- Walking bass
- Broken chords
- Repeated chords
- Dotted quarter notes (as well as quarter notes, eighth notes and dotted half notes)
- Playing in 12/8
- Playing *mp*

Variations on the piece are acceptable for assessment. Candidates could play repeated chords in the right hand for the introduction. Or, electronic keyboard candidates may want to hold chords in the left hand and play the bass riff with the right hand. The piece may be continued using sustained left hand chords instead of the broken chord accompaniment. The fingered chord and rhythm function may also be used: dotted crotchet = 80 (6/8 rock or ballad). It is not necessary to perform *One Six Two Five Rock* exactly note for note as it is printed. Candidates may want to improvise a little around the piece. If candidates decide to do this for their assessment, they should ensure that they maintain the technical standard of the piece, and that they are still demonstrating the technical and musical skills outlined above.

In addition to the performance of *One Six Two Five Rock* in the key of G (as printed), candidates need to be able to transpose the first 16 bars of this piece into the keys of C and F for their examination. A transposition guide is printed after the piece in the CPM course book.

For the examination, candidates will be required to:

- play *One Six Two Five Rock*
- be able to play the first 16 bars of *One Six Two Five Rock* transposed to the keys of C and F

The examiner may ask candidates to perform all or just part of the technical work they have prepared. Candidates may use the music in the examination. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose, as long as they facilitate the performance of the music.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

Six set works have been chosen for this Step. These are printed in the course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 2 Fundamental Course and Assessment Kit.

- 1. Lullaby Of Birdland**
by George Shearing and George David Weiss, *Round Midnight*, Volume 40, Jamey Aebersold (Aebersold, 1987)
- 2. The Wind Beneath My Wings**
by Larry Henley and Jeff Silbar, *Beaches*, Bette Midler (Atlantic Records, 1988)
- 3. New Orleans Instrumental No 1**
by Bill Berry, Peter Buck, Mile Mills and Michael Stipe, *Automatic for the People*, REM (Warner, 1992)
- 4. I Still Haven't Found What I'm Looking For**
by Adam Clayton, Laurence Mullen, David Evans and Paul David Hewson, *Rattle and Hum*, U2 (Island Records, 1988)
- 5. Early Warning**
by De Marchi, Parise and Leslie, *Baby Animals*, Baby Animals, (Imago Records, 1991)
- 6. St Thomas**
by Sonny Rollins, *Sonny Rollins 1956*, Sonny Rollins (Giants of Jazz, 1990)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

For further information refer AMEB publication: *CPM Keyboard Fundamental Step 2*.

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording.

Two backings are provided on the CPM recording for practice (included with the CPM course book). In the examination, the examiner will choose one of these for improvisation.

CPM creative backings

Each of the backings on the CPM recording is based on familiar chords — I, IV, and V7 — the same chords that are used in the 12 bar blues progression; and the I, vi, ii and V7 chords — which are used in the technical piece *One Six Two Five Rock*. The first backing is in a swing style, and is based on the I–vi–ii–V progression. The other backing is in a rock style and uses the I, IV and V chords. Apart from the variation in the chords used for each of these backings, they are each in a different style.

The examples listed in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- C, G and F major
- A harmonic minor

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves including two ledger lines above or below each staff.

Intervals

Be able to show the following features as they occur in the melodic lines and chords of the technical work piece:

- 2nd (major or minor)
- 3rd (major or minor)
- 4th (perfect)
- 5th (perfect)

Scale construction

- On the keyboard, demonstrate an understanding of the major scale by playing one octave of C major ascending and identify the semitones between the 3rd and the 4th, and the 7th and 8th notes. Use either hand, and play at a comfortable speed.
- On the keyboard, demonstrate an understanding of the harmonic minor scale by playing one octave of A harmonic minor ascending and identify the semitones between the 2nd and 3rd, 5th and 6th, and 7th and 8th notes, together with the 1½ tones between the 6th and 7th notes. Use either hand, and play at a comfortable speed.

Chord construction

On the keyboard, demonstrate an understanding of the following:

- **major triad**
Play a G major triad with either hand. Identify and describe the notes included as either: root note, major 3rd and perfect 5th; or 4 semitones and 3 semitones apart.
- **dominant 7th**
Play a D7 chord with either hand. Identify and describe the notes included as either: root note, major 3rd, perfect 5th and minor 7th; or 4 semitones, 3 semitones and 3 semitones apart.
- **minor triad**
Play an E minor triad with either hand. Identify and describe the notes included as either: root note, minor 3rd and perfect 5th; or 3 semitones and 4 semitones apart.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords, I, ii, IV, V, V7 and vi as they occur in the pieces
- names of notes and rests
- time values (any naming system)
- time signatures
- signs
- terms

Standard repertoire

Demonstrate ability to perform a set piece from memory.

For this Step, candidates will be required to play their own or a published arrangement of *When The Saints Go Marching In* in C major.

AURAL SKILLS

In the examination, the examiner will ask questions and assess skills in any of the areas listed below.

Intervals

- Sing the tonic note at the end of a short unfinished melodic phrase played by the examiner in a major or minor key.
- Name, by number only (not major, minor or perfect quality), a 2nd, 3rd or 5th. The examiner may play each interval in any of the following three ways:
 - upward melodically (ie two notes separately)
 - harmonically (ie two notes simultaneously)
 - downward melodically (ie two notes separately)

Chords

Two chords in root position, built on the same root note will be played by the examiner. Recognise the sound of the chords and identify each of them as:

- major followed by major
- minor followed by minor
- major followed by minor
- minor followed by major

Chord progression

Recognise the sound of two chords played in root position in a major key and identify them as being:

- I–I
- or
- I–V

Scales

Recognise the sound of two scales beginning on the same note and identify them as being

- major
- or
- harmonic minor

Melody

Sing or hum back, one at a time, the notes of a short five-note phrase in a major key played by the examiner.

Rhythm

Clap the first beats of the bars of a simple chordal passage played, by the examiner, in two or three beat time. Continue clapping after the music finishes and then identify the music as being in either two beat or three beat time.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner

will provide an extract in either or both forms for reading in the examination.

Reading from a written score

A short melody written in standard notation will be presented for reading in this section. The melody will be:

- four bars long
- written with either a treble or bass clef
- in the key of C or G
- in 4/4

Reading from a chord chart

Candidates need to be able to read a four-bar chord chart, and to play the chords indicated with the left hand while the examiner plays the melody. The examiner will give candidates a four-beat count-in. The chord chart will:

- be four bars long
- be in the key of C
- be in 4/4
- include some or all of the following chords: I, ii, IV, V7 and vi

FUNDAMENTAL — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Fundamental Step 3*.

TECHNICAL WORK**(One Technical Piece)**

For this step, the technical work is presented in the form of a piece — *Aeolian Rock* — which is to be performed for the assessment. *Aeolian Rock* is based on the Aeolian mode, or natural minor scale and has been written in a pop/rock style. The rhythm of *Aeolian Rock* is syncopated throughout. Contrary motion scale passages are featured at bars 13–14 and 35.

The following technical and musical skills are covered in the performance of *Aeolian Rock*:

- Five finger hand positions including finger extensions, wider intervals and passing the thumb under and scalic passages.
- Independence between the hands
- Pop/rock in a modal key
- Descending chord progression
- 36-bar form
- Contrary motion
- Accents and tenuto
- Playing quarter notes and eighth notes with syncopation
- Playing in 4/4
- Playing *p*, *f*, *crescendo* and *diminuendo*

Variations on *Aeolian Rock* are acceptable for assessment. It is not necessary for candidates to perform the piece exactly note for note as it is printed. If candidates decide to do

this for their assessment, be sure that they maintain the technical standard of the piece, and that they are still demonstrating the technical and musical skills outlined above.

In addition to the performance of *Aeolian Rock* in the key of A (natural) minor (as printed), candidates need to be able to transpose the first 12 bars of this piece into the (natural) minor keys of D and E for their examination.

For the examination, candidates will be required to:

- play *Aeolian Rock*
- be able to play the first 12 bars of *Aeolian Rock* transposed to the (natural) minor keys of D and E

The examiner may ask candidates to perform all or just part of the technical work prepared. Candidates may use the music in the examination. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose, as long as they facilitate the performance of the music.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 3 Fundamental Course and Assessment Kit.

1. The Girl From Ipanema

by Antonio Carlos Jobim, Vinicius De Moraes and Norman Gimbel, *The Antonio Carlos Jobim Songbook*, Norman Gimbel (PolyGram Records, 1995)

2. Like A Virgin

by Billy Steinberg and Tom Kelly, *Immaculate Collection*, Madonna (Warner, 1985)

3. Dust 'N' Bones

by Izzy Stradlin', Duff McKagan, Slash and Axl Rose, *Use Your Illusion I*, Guns 'N' Roses (Geffen Records, 1985)

4. Bedroom Eyes

by Raymond Jones and Sam McKinney, *Brave*, Kate Ceberano (Regular Records, 1989)

5. Marble Halls

traditional — arranged by Enya, Nicky Ryan and Roma Ryan, *Shepherd Moons*, Enya (Warner, UK, 1991)

6. Moanin'

by Bobby Timmons and Jon Hendricks (no recording available)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

For further information refer AMEB publication: *CPM Keyboard Fundamental Step 2*.

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording.

Two backings are provided on the CPM recording for practice (included with the CPM course book). In the examination, the examiner will choose one of these.

CPM creative backings

The first CPM backing recording for creative is in a swing style and is based on the I–vi–ii–V7 progression. The second backing is in a slow rock style and the progression uses the I, vi, iii, IV and V7 chords. The way candidates improvise to each of these backings will be different (for example the rhythm etc) because the style is different.

The examples listed in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:
C, G and F major
A harmonic minor
A natural minor (aeolian mode)

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves including two leger lines above or below each staff.

Intervals

Be able to show the following features as they occur in the melodic lines and chords of the technical work piece:

- 2nd (major, minor)
- 3rd (major, minor)
- 4th (perfect)
- 5th (perfect)
- 6th (major)

Scale construction

On the keyboard, demonstrate an understanding of the following scales by playing one octave of the scale ascending. Use either hand, and play at a comfortable speed.

- C major:
identify the semitones between the 3rd and 4th, and 7th and 8th notes
- A harmonic minor:
identify the semitones between the 2nd and 3rd, 5th and 6th, and 7th and 8th notes, together with the 1½ tones between the 6th and 7th notes
- A natural minor (aeolian mode):
identify the semitones between the 2nd and 3rd, and 5th and 6th notes

Chord construction

On the keyboard, demonstrate an understanding of the following:

- **major triad**
Play an F major triad with either hand. Identify and describe the notes included as either: root note, major 3rd and perfect 5th; or 4 semitones and 3 semitones apart.
- **dominant 7th**
Play a C7 chord with either hand. Identify and describe the notes included as either: root note, major 3rd, perfect 5th and minor 7th; or 4 semitones, 3 semitones and 3 semitones apart.
- **minor 7th**
Play a Dm7 chord with either hand. Identify and describe the notes included as either: root note, minor 3rd, perfect 5th and minor 7th; or 3 semitones, 4 semitones and 3 semitones apart.

Chord Progression

Describe in letter names the I–IV–V7–I progression in the keys of C, F and G major. For example, in C major: C–F–G7–C.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords, I, ii, IV, V, V7, vi, i and vi as they occur in the pieces
- names of notes and rests
- time values (any naming system)
- time signatures
- signs
- terms

Standard repertoire

Demonstrate ability to perform a set piece from memory.
For this Step, candidates will be required to play their own or a published arrangement of *The Addam's Family* in C major.

AURAL SKILLS

In the examination, the examiner will ask questions and assess skills in any of the areas listed below.

Intervals

- Name, by number only (not major, minor or perfect quality), a 2nd, 3rd, 5th, 7th or octave. The examiner may play each interval in any of the following three ways:
 - upward melodically (ie two notes separately)
 - harmonically (ie two notes simultaneously)
 - downward melodically (ie two notes separately)

Chords

Two chords in root position, built on the same root note will be played by the examiner. Recognise the sound of the chords and identify each of them as:

- major followed by major
- minor followed by minor

Chord progression

Recognise the sound of two chords played in root position in a major key and identify them as being:

- I-I
- I-V
- I-IV

Scales

Recognise the sound of two scales beginning on the same note and identify them as being

- major
- harmonic minor
- natural minor (aeolian mode)

Melody

Sing or hum back, one at a time, the notes of a short five-note phrase in a major key played by the examiner.

Rhythm

Clap back a rhythmic phrase of not more than two bars in either 3/4 or 4/4 played by the examiner. The phrase may include rhythmic values up to, but not shorter than a quarter note. Candidates may also be asked to identify the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide an extract in either or both forms for reading in the examination.

Reading from a written score

A short passage written in standard notation will be presented for reading in this section. The passage will be:

- four bars long
- written with both treble and bass clefs
- in the key of C, G or F major; or A minor
- in 4/4 or 3/4

Reading from a chord chart

Candidates need to be able to read a four-bar chord chart, and to play the sustained chords indicated with the left hand while also playing the melody. The chord chart will:

- be four bars long
- be in the key of C, G or F major; or A minor
- be in 4/4
- include some or all of the following chords: I, ii, IV, V7 and vi

FUNDAMENTAL — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Fundamental Step 4*.

TECHNICAL WORK**(One Technical Piece)**

For this step, the technical work is presented in the form of a piece — *Riding On A Riff* — which is to be performed for the assessment. *Riding On A Riff* is a swing style piece. Both eighth note triplets and quarter note triplets are found in this piece. *Riding On A Riff* is written in D dorian mode — modulating to F major in bars 17–20, and back to D dorian mode at bar 25. The following technical and musical skills are covered in the performance of *Riding On A Riff*:

- Five finger hand positions including finger extension, wider intervals and passing the thumb under
 - Independence between the hands
 - Swing in a modal key
 - 32-bar form
 - Stylistic articulation
 - Playing triplets and syncopation
 - Playing in 4/4
 - A range of dynamic levels
- Variations on *Riding On A Riff* are acceptable for assessment. It is not necessary for candidates to perform the piece exactly note for note as it is printed. If candidates decide to do this for their assessment, they should ensure that they maintain the technical standard of the piece, and that they are still demonstrating the technical and musical skills outlined above. In addition to the performance of *Riding On A Riff* in D dorian mode (as

printed), candidates need to be able to transpose the first 16 bars of the piece into A dorian mode and E dorian mode for their examination.

For the examination, candidates will be required to:

- play *Riding On A Riff*
- be able to play the first 16 bars of *Riding On A Riff* transposed to A dorian mode and E dorian mode

The examiner may ask candidates to perform all or just part of the technical work prepared. Candidates may use the music in the examination. All fingerings are suggestions only, and candidates are free to use other fingerings, as long as they facilitate the performance of the music.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 4 Fundamental Course and Assessment Kit.

- 'Round Midnight**
by Cootie Williams, Thelonious Monk and Bernie Hanighen, *'Round Midnight*, Volume 40, Thelonious Monk (Aebersold, 1987)
- Precious**
by Annie Lennox, *Diva*, Annie Lennox (BMG, 1992)
- Being Boring**
by Christopher Lowe and Neil Tennant, *Discography*, Pet Shop Boys (EMI Records, 1991)
- Yesterdays**
by West Arkeen, Del James, and W Axl Rose, *Use Your Illusion II*, Guns 'N' Roses (Geffen Records, 1991)
- Uptown Girl**
by Billy Joel, *An Innocent Man*, Billy Joel (CBS Records, 1983)
- Four**
by Miles Davis and Jon Hendricks, *The Complete Concert 1964*, Miles Davis (Sony Music, 1992)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the

CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording.

Two backings are provided on the CPM recording for practice (included with the CPM course book). In the assessment, the examiner will choose one of these for improvisation.

CPM creative backings

The first CPM backing recording for creative is in a swing style and is based on the 12 bar blues progression. The second backing is in a rap style and the progression uses the I, ii, IV and V7 chords. The way candidates improvise to each of these backings will be different (for example the rhythm etc) because the style is different.

The examples listed in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- C, G and F major
- D natural minor (aeolian mode)
- D melodic minor
- D dorian mode

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves including three ledger lines above or below each staff.

Intervals

Be able to show the following features as they occur in the melodic lines and chords of technical work piece:

- 2nd (major, minor)
- 3rd (major, minor)
- 4th (perfect)
- 5th (perfect)
- 6th (major, minor)
- 7th (minor)
- octave (perfect)

Scale construction

On the keyboard, demonstrate an understanding of the following scales by playing one octave of the scale ascending. Use either hand, and play at a comfortable speed.

- F major: identify the semitones between the 3rd and 4th, and 7th and 8th notes
- D natural minor (aeolian mode): identify the semitones between the 2nd and 3rd, and 5th and 6th notes
- D harmonic minor: identify the semitones between the 2nd and 3rd, 5th and 6th, and 7th and 8th notes, together with the 1½ tones between the 6th and 7th notes
- D melodic minor: when ascending identify the semitones between the 2nd and 3rd, and 7th and 8th notes; and when descending identify the semitones between the 6th and 5th, and 3rd and 2nd notes
- D dorian mode: identify the semitones between the 2nd and 3rd, and 6th and 7th notes

Chord construction

On the keyboard, demonstrate an understanding of the following diatonic 7th progression in C major. Identify each chord by letter name and quality. Use either hand, and arpeggiate each chord if candidates can't comfortably play all notes simultaneously.

Chord progression

Describe in letter names the I–IV–V7–I progression in the keys of C, F and G major; and in A, E and D minor. For example, in C major: C–F–G7–C; and in D minor: Dm–Gm–A7–Dm.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords, I, ii, IV, V, V7, vi, i and vi as they occur in the pieces
- names of notes and rests
- time values (any naming system)
- time signatures
- signs
- terms

Standard repertoire

Demonstrate the ability to perform a set piece from memory.

For this Step candidates will be required to play their own or a published arrangement of *Rock Around The Clock* in C major or *In The Mood* — 12 bars in C major.

AURAL SKILLS

In the examination, the examiner will ask questions and assess skills in any of the areas listed below.

Intervals

Name, by number only (not major, minor or perfect quality), a 2nd, 3rd, 4th, 5th, 6th, 7th or octave. The examiner may play each interval in any of the following three ways:

- upward melodically (ie two notes separately)
- harmonically (ie two notes simultaneously)
- downward melodically (ie two notes separately)

Chords

Two chords in root position, built on the same root note will be played by the examiner. Recognise the sound of the chords and identify the two chords as one of these combinations:

- major followed by major
- minor followed by minor

Chord progression

Recognise the sound of two chords played in root position in a major key and identify them as being:

- I–I
- i–i
- I–V
- i–V
- I–IV
- i–iv

Scales

Recognise the sound of two scales beginning on the same note and identify them as being one of the following:

- major
- harmonic minor
- melodic minor

Melody

Sing or hum back, one at a time, the notes of a short five- to eight-note phrase in a major key played by the examiner.

Rhythm

Clap back a rhythmic phrase of not more than two bars in either 3/4 or 4/4 played by the examiner. The phrase may include rhythmic values up to, but not shorter than a quarter note. Candidates may also be asked to identify the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

A short passage written in standard notation will be presented for reading in this section. The passage will be:

- four bars long
- written with both treble and bass clefs
- in the key of C, G or F major; or A minor
- in 4/4 or 3/4

Examples are provided in the CPM course book as an indication of the standard of sight reading expected for the Step.

Reading from a chord chart

Candidates also need to be able to read a four-bar chord chart, playing the melody with the right hand while playing the sustained chords with the left hand. Repeat the four-bar chord chart and introduce an appropriate left hand accompaniment style on the repeat. The chord chart will:

- be four bars long
- be in the key of C, G or F major; or A minor; or D dorian
- be in 4/4
- include some or all of the following chords: I, ii, IV, V7, vi and i

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work
- Systematic fingering
- Fluent, well phrased and articulated playing
- Tonal control

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A clear performance of the melody, harmony and bass-line
- Appropriate chord voicings
- Stylistic integrity
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 & 3 only)

- The ability to play with other musicians (Advancing Step 3 & 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advancing Step 4 only)
- Individual style (Advancing Step 4 only)
- Convincing performance presentation (Advancing Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A clear performance of the melody, harmony and bass-line
- Appropriate chord voicings
- Stylistic integrity
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 & 3 only)
- The ability to play with other musicians (Advancing Step 3 & 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advancing Step 4 only)
- Individual style (Advancing Step 4 only)
- Convincing performance presentation (Advancing Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures
- A knowledge of the musical features of the pieces
- Musical features of styles
- A knowledge chord progressions
- Naming of notes
- The ability to play the standard repertoire piece from memory

Aural skills

- Interval recognition
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style
- In the chord chart — appropriate style and accurate progression

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The technical work for Keyboard Advancing consists of different scale forms and chords, arpeggios and chord progressions. For the purposes of assessment, all technical work is to be performed in one key area. Candidates should choose their key area from the following three keys: C, G or A.

The technical work examples in the CPM course book are presented in the key area of C. If candidates have chosen the G or A key areas for their technical work, they will need to transpose the examples accordingly. All fingerings on the printed technical work are suggestions. Candidates are free to use other fingerings if they choose, as long as they facilitate performance of the music. Candidates may also present technical work in a different octave range to that printed in the CPM course book.

For the examination, candidates will be required to:

- choose C, G or A as a key area and prepare all technical work in this key area
- prepare all scale forms and chords from the table in each of the three outlined ways
- prepare two contrary motion scales
- prepare the arpeggios
- prepare the two patterns
- prepare the ii–V–I progressions in each of the four voicings

Scale forms and chords

The following table lists the chords and scale forms for this Step in the key area of C. If candidates have chosen the G or A key areas, they will need to transpose the information presented in the table below.

Key area: C

Scale forms	Chords
C major	C Δ
C harmonic major	Cm Δ
C melodic minor	Cm Δ
C natural minor (aeolian)	Cm7
C dorian	Cm7
C major pentatonic	C6
C blues	Cm7 or C7

Each scale form has been matched with an appropriate chord. Perform all of the chords and scale forms in each of the following ways:

- LH plays chord together with RH playing scale form one octave ascending and descending
- RH plays chord together with LH playing scale form one octave ascending and descending
- RH and LH play scale form hands together one octave ascending and descending

Play all scale forms and chords evenly without using the sustain pedal.

Candidates may perform the scale form straight up and down, or they may perform a riff up and down the scale form. Two examples of scale form riffs are provided in the CPM course book, however candidates are free to make up their own. Each of the chords and corresponding scale forms have been printed in C. Transpose these to G or A if candidates have chosen either of these key areas for their technical work.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 1 Advancing Course and Assessment Kit.

1. **The Man From Snowy River**
by Bruce Rowland — *Man From Snowy River Soundtrack* (Festival, 1982)
2. **Song For Guy**
by Elton John — *The Very Best of Elton John* (Happenstance, 1991)
3. **Autumn Leaves**
by Joseph Kosma and Johnny Mercer — *Back In The Swing* (Polydor Records [Aust], 1993)
4. **The Greatest Love Of All**
by Michael Masser and Linda Creed — *Whitney Houston*, Whitney Houston (Arista Records, 1985)
5. **Imagine**
by John Lennon — *Imagine* (EMI, 1971)
6. **St Elmo's Fire**
by David Foster — *St Elmo's Fire Soundtrack* (Atlantic Records, 1985)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression — one is in a swing style, and the other is in a rock style. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. The examiner will talk with candidates about any or all of the following areas.

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the five key signatures most closely related to the key area chosen for technical work. For example, as well as the tonic major key signature, candidates will need to know: the relative minor; the dominant and its relative minor; and the subdominant and its relative minor.

The appropriate keys are demonstrated in the following table for each of the three key areas for this Step. Candidates will be assessed on the key signatures relating to the key area they chose for their technical work.

Key area	Related key signatures
C	C, Am, G, Em, F, Dm
G	G, Em, D, Bm, C, Am
A	A, F#m, E, C#m, D, Bm

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- basic rock styles

Chord progressions

- Describe the 12 bar blues chord progression
- Describe the ii–V–I chord progression and be able to state the names of the chords in this progression in any of the keys listed above.

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves.

Standard repertoire

Demonstrate ability to perform a set piece from memory. For this Step, candidates will be required to play their own or a published arrangement of *Happy Birthday* in F major.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position

Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4 or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

Candidates will be presented with a short (eight-bar) piece of music for performance at the examination. Examples are provided in the CPM course book to indicate the standard to expect.

Reading from a chord chart

Candidates will also need to be able to improvise to a given melody and chord progression in either of the following styles:

- swing jazz
- basic rock

The progression will be eight bars long and will be in any of the following major keys: C, G, D, F or B \flat . The following reference is an example of the standard of chord chart reading candidates will receive in the assessment.

- **Banks Of The Ohio** printed in *101 Hits for Buskers Book 2* (Wise)

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination. The technical work for Keyboard Advancing consists of different scale forms and chords, arpeggios and

chord progressions. For the purposes of assessment, all technical work is to be performed in one key area.

Candidates should choose their key area from the following three keys: F, D or E.

The technical work examples in the CPM course book are presented in the key area of F. If candidates choose the D or E key areas for their technical work, they will need to transpose the examples accordingly.

All fingerings on the printed technical work are suggestions. Candidates are free to use other fingerings if they choose, as long as they facilitate performance of the music. Candidates may also present technical work in a different octave range to that printed in the CPM course book.

For the examination, candidates will be required to:

- choose F, D or E as a key area and prepare all technical work in this key area
- prepare all scale forms and chords from the table in each of the three outlined ways
- prepare the chromatic scale
- prepare two contrary motion scales
- prepare the arpeggios
- prepare the two patterns
- prepare the ii–V–I progressions in each of the four voicings

Scale forms and chords

The following table lists the chords and scale forms for this Step in the key area of F. If candidates have chosen the D or E key areas, they will need to transpose the information presented in the table below.

Key area: F

Scale forms	Chord
F major	F Δ
F harmonic minor	Fm Δ
F melodic minor	Fm Δ
F natural minor (aeolian)	Fm7
F dorian	Fm7
F major pentatonic	F6
F blues	Fm7 or F7
F phrygian	Fm7
F lydian	F Δ

Each scale form has been matched with an appropriate chord. Perform all of the chords and scale forms in each of the following ways:

- LH plays chord together with RH playing scale form
- two octaves ascending and descending
- RH plays chord together with LH playing scale form
- two octaves ascending and descending
- RH and LH play scale form hands together

- two octaves ascending and descending

Play all scale forms and chords evenly without using the sustain pedal.

Candidates may perform the scale form straight up and down, or they may perform a riff up and down the scale form. Two examples of scale form riffs are provided, however candidates are free to make up their own.

Each of the chords and corresponding scale forms have been printed in F. Transpose these to D or E if candidates have chosen either of these key areas for their technical work.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works or the free choice pieces. Six set works have been chosen for this Step. These are printed in the CPM course book which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 2 Advancing Course and Assessment Kit.

1. Jessica's Theme

by Bruce Rowland, *Man From Snowy River Soundtrack* (Festival, 1982)

2. I Could Be So Good For You

by Patricia Waterman and Gerard Kenny, *Eighties Chart Toppers Vol 1* (EMI, 1990)

3. Li'l Darlin'

by Neal Hefti, *The Atomic Mr Basie* (Roulette, 1959)

4. Driving Miss Daisy

by Hans Zimmer, *Driving Miss Daisy Soundtrack* (Warner Bros, 1989)

5. I Just Called To Say I Love You

by Stevie Wonder, *Woman In Red* (Motown Records, 1984)

6. Basin Street Blues

by Spencer Williams, *Louis Armstrong's Greatest Hits* (BMG Records, 1996)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the

CPM course. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a common chord progression. One track is in a blues style, and the other is a swing track. The examples in the CPM course book are a guide to what is expected for improvisation. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

This section deals with candidates' understanding of music and their knowledge of areas relevant to the contemporary popular musician. Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the five key signatures most closely related to the key area chosen for technical work. For example, as well as the tonic major key signature, candidates will need to know: the relative minor; the dominant and its relative minor; and the subdominant and its relative minor.

The appropriate keys are demonstrated in the following table for each of the three key areas for this Step. Candidates will be assessed on the key signatures relating to the key area they chose for their technical work.

Key area	Related key signatures
F	F, Dm, C, Am, B \flat , Gm
D	D, Bm, A, F \sharp m, G, Em
E	E, C \sharp m, B, G \sharp m, A, F \sharp m

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key

- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- basic rock styles
- latin (bossa nova, samba, mambo, cha-cha)
- 12/8 blues

Note names

Demonstrate knowledge of the names of all of the notes on the treble and bass staves.

Standard repertoire

Demonstrate ability to perform a set piece from memory.

For this Step, candidates will be required to play their own or a published arrangement of *For He's A Jolly Good Fellow* in F major.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord

Recognise the sound of the following cadences played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8.

The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and may include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

Candidates will be presented with a short (12-bar) piece of music for performance at the examination. Examples are provided in the CPM course book to indicate the standard to expect.

Reading from a chord chart

Candidates will need to be able to improvise to a given melody and chord progression in either of the following styles:

- swing jazz
- basic rock
- latin (bossa nova, samba, mambo, cha-cha)
- 12/8 blues

The progression will be 12 bars long and will be in any of the following major keys: C, G, D, A, E, B \flat and E \flat . The following reference is an example of the standard of chord chart reading candidates will receive in the assessment.

- *Chanson D'Amour* printed in *101 Hits for Buskers Book 2* (Wise)

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The technical work for Keyboard Advancing consists of different scale forms and chords, arpeggios and chord progressions. For the purposes of assessment, all technical work is to be performed in two key areas. Choose the key areas from the following six keys: B \flat , E \flat , A \flat , B, F \sharp and C \sharp .

The technical work examples in the CPM course book are presented in the

key area of B \flat . Transpose the technical work into the two key areas chosen.

All fingerings on the printed technical work are suggestions. Candidates are free to use other fingerings if they choose, as long as they facilitate performance of the music. Candidates may also present their technical work in a different octave range to that printed in the CPM course book.

For the examination, candidates will be required to:

- choose two key areas from the following six keys: B \flat , E \flat , A \flat , B, F \sharp and C \sharp . Prepare all technical work in this key area
- prepare all scale forms and chords from the table in each of the three outlined ways
- prepare the chromatic scale
- prepare the contrary motion scales
- prepare the arpeggios
- prepare the pattern
- prepare the ii–V–I progressions in each of the four voicings

Scale forms and chords

The following table lists the chords and scale forms for this Step in the key area of B \flat .

Key area: B \flat

Scale forms	Chords
B \flat major	B \flat Δ
B \flat harmonic major	B \flat m Δ
B \flat melodic minor	B \flat m Δ
B \flat natural minor (aeolian)	B \flat m7
B \flat dorian	B \flat m7
B \flat major pentatonic	B \flat 6
B \flat blues	B \flat m7 or B \flat 7
B \flat phrygian	B \flat m7
B \flat lydian	B \flat Δ
B \flat mixolydian	B \flat 7
B \flat locrian	B \flat ^o

Each scale form has been matched with an appropriate chord. Perform all of the chords and scale forms in each of the following ways:

- LH plays chord together with RH playing scale form
- three octaves ascending and descending
- RH plays chord together with LH playing scale form
- three octaves ascending and descending
- RH and LH play scale form hands together
- three octaves ascending and descending

Play all scale forms and chords evenly without using the sustain pedal. Candidates may perform the scale form straight up and down, or they may perform a riff up and down the scale form. Two examples of scale

form riffs are provided, however candidates are free to make up their own.

Each of the chords and corresponding scale forms have been printed in B \flat for information purposes. Transpose each of the two chosen key areas.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works or free choice pieces.

Six set works have been chosen for this Step. These are printed in the CPM course book which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 3 Advancing Course and Assessment Kit.

1. **Don't Go Breaking My Heart**
by Carte Blanche and Ann Orson, *The Very Best of Elton John* (Happstance, 1991)
2. **Honesty**
by Billy Joel, *Billy Joel's Greatest Hits, Volume 2* (CBS Records, 1985)
3. **Kansas City Keys**
by Count Basie, Milton Ebbins and Buster Harding (no recording available)
4. **Mornin'**
by Al Jarreau, David Foster and Jay Graydon, *Best of Al Jarreau* (Warner Bros, 1996)
5. **12th Street Rag**
by Euday Bowman, *Early Ellington* (MCA Records, 1994)
6. **No More Blues**
by Antonio Carlos Jobim, Jon Hendricks and Jessie Cavanaugh, *The Antonio Carlos Jobim Songbook* (PolyGram Records, 1995)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard

- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their five pieces with backing musician(s).

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression — one is in a swing/jazz waltz style, and the other is in a rock style. The examples in the CPM course book are a guide to what is expected for improvisation.

These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the five key signatures most closely related to the key area chosen for technical work. For example, as well as the tonic major key signature, candidates will need to know: the relative minor; the dominant and its relative minor; and the subdominant and its relative minor.

The appropriate keys are demonstrated in the following table for each of the three key areas for this Step. Candidates will be assessed on the key signatures relating to the key area chosen for technical work.

Key area	Related key signatures
B \flat	B \flat , Gm, F, Dm, E \flat , Cm
E \flat	E \flat , Cm, B \flat , Gm, A \flat , Fm
A \flat	A \flat , Fm, E \flat , D \flat , B \flat m
B	B, G \sharp m(A \flat m), F \sharp , D \sharp m(E \flat m), E, C \sharp m
F \sharp	F \sharp , D \sharp m(E \flat m), C \sharp , A \sharp m(B \flat m), B, G \sharp m(A \flat m)
C \sharp	C \sharp , A \sharp m(B \flat m), (G \sharp)A \flat , (E \sharp m)Fm, F \sharp , D \sharp m(E \flat m)

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- basic rock styles
- latin (bossa nova, samba, mambo, cha-cha)
- 12/8 blues
- funk
- reggae

Chord progressions

- Describe the ii–V–I chord progression and be able to state the names of the chords in this progression in any of the keys learned in the key signatures section
- Explain the chord relationship in the cycle of 5ths

Scales

Demonstrate knowledge of the whole tone scale.

Standard repertoire

Demonstrate ability to perform a set piece from memory.

For this Step, candidates will be required to play their own or a published arrangement of *Auld Lang Syne* in F major.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord
- major 7th
- minor 7th

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are a part of a ii–V–I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii–V7–I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

Candidates will be presented with a short (16-bar) piece of music for performance at the examination. Examples are provided in the CPM course book to indicate the standard to expect.

Reading from a chord chart

Candidates need to be able to improvise to a given melody and chord progression in either of the following styles:

- swing jazz
- basic rock
- latin (bossa nova, samba, mambo, cha-cha, tumbao)
- 12/8 blues
- funk
- reggae

The progression will be 16 bars long and will be in any of the following major keys: C, G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat . The following reference is an example of the standard of chord chart reading candidates will receive in the assessment.

- **Perdido** printed in *The New Real Book Volume 2* (Sher)

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The technical work for Keyboard Advancing consists of different scale forms and chords, arpeggios and chord progressions. For the purposes of assessment, all technical work is to be performed in three key areas. Candidates should choose the key areas from any of the twelve keys. The technical work examples in the CPM course book are presented in the key area of C \sharp . Transpose the technical work into the three key areas chosen.

All fingerings on the printed technical work are suggestions. Candidates are free to use other fingerings if they choose, as long as they facilitate performance of the music. Candidates may also present technical work in a different octave range to that printed in the CPM course book.

For the examination, candidates will be required to:

- choose any three key areas and prepare all technical work in these three key areas
- prepare all scale forms and chords from the table in each of the three outlined ways
- prepare the chromatic scale
- prepare the contrary motion scales
- prepare the arpeggios
- prepare the pattern
- prepare the ii–V–I progressions in each of the four voicings

Scale forms and chords

The following table lists the chords and scale forms for this Step in the key area of C \sharp .

Key area: C \sharp

Scale forms	Chords
C \sharp major	C \sharp Δ
C \sharp harmonic major	C \sharp m Δ
C \sharp melodic minor	C \sharp m Δ
C \sharp natural minor (aeolian)	C \sharp m7
C \sharp dorian	C \sharp m7
C \sharp major pentatonic	C \sharp 6
C \sharp blues	C \sharp m7 or C \sharp 7
C \sharp phrygian	C \sharp m7

Key area: C# (continued)

Scale forms	Chords
C# lydian	C# [♯]
C# mixolydian	C#7
C# locrian	C# [♭]
C# lydian dominant	C#7 or C#7(b5) or C#9(♯11/13)
C# whole tone	C#7(b5)
C# diminished (whole/half)	C# [◦]
C# dominant (half/whole)	C#7 or C#7(b5)

Each scale form has been matched with an appropriate chord. Perform all of the chords and scale forms in each of the following ways:

- LH plays chord together with RH playing scale form
- three octaves ascending and descending
- RH plays chord together with LH playing scale form
- three octaves ascending and descending
- RH and LH play scale form hands together
- three octaves ascending and descending

Play all scale forms and chords evenly without using the sustain pedal.

Candidates may perform the scale form straight up and down, or they may perform a riff up and down the scale form. Two examples of scale form riffs are provided, however candidates are free to make up their own.

Each of the chords and corresponding scale forms have been printed in C# for information purposes. Transpose these to each of the three chosen key areas.

SET WORKS (Two selections)

For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform two of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Keyboard Step 4 Advancing Course and Assessment Kit.

1. Maple Leaf Rag

by Scott Joplin, Dixieland to Swing: *Gold Collection* (Retro Records, 1996)

2. Rising Sun

by Jimmy Barnes, *Barnestorming* (Mushroom Records, 1988)

3. Evergreen

by Barbra Streisand and Paul Williams *Just for the Record* (Song Records, 1992)

4. Up Jumped Spring

by Freddie Hubbard and Abbey Lincoln (no recording available)

5. Shaker Song

by Jay Beckenstein, David Lasley and Allee Willis — recorded by Manhattan Transfer and Spyro Gyra

6. Body And Soul

by Johnny Green, Edward Heyman, Robert Sour and Frank Eyton, *The Lady Sings*, Billie Holiday (Charly Records, 1992)

FREE CHOICE (Three selections)

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided in the CPM course book. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their five pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a common chord progression. One track is a jazz-bop style, and the other is funk-rock track. The examples in the CPM course book are a guide to what is expected for improvisation. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all key signatures, and ability to explain the cycle of 5ths.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- basic rock styles
- latin (bossa nova, samba, mambo, cha-cha, tumbao)
- 12/8 blues
- funk
- reggae

Chord progressions

Demonstrate ability to describe a given chord progression — for example *Anthropology* by Charlie Parker. Identify keys, the chord relationships within the keys and modulations. Show an understanding of the use of roman numerals to identify diatonic chords as well as a knowledge of basic chord substitutions.

Standard repertoire

Demonstrate ability to perform a set piece from memory.

For this Step, candidates will be required to play their own or a published arrangement of *Advance Australia Fair* by P D Mc Cormick (Allans).

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- diminished 5th
- perfect 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad

- diminished triad
- augmented triad
- dominant 7th chord
- major 7th
- minor 7th
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I
- ii^o-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian
- diminished
- locrian

Melody

Sing back a melodic phrase between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

This section covers reading from a standard written score and reading from a chord chart. The examiner will provide candidates with an extract in either or both forms for reading in the examination.

Reading from a written score

Candidates will be presented with a short (16-bar) piece of music for performance at the examination. Examples are provided in the CPM course book to indicate the standard to expect.

Reading from a chord chart

Candidates need to be able to improvise to a given melody and chord progression in either of the following styles:

- swing jazz
- basic rock
- latin (bossa nova, samba, mambo, cha-cha, tumbao)
- 12/8 blues
- funk
- reggae

The progression will be 16 bars long and will be in a major key. The following reference is an example of the standard of chord chart reading candidates will receive in the assessment.

- **Cherokee** printed in *The New Real Book* Volume 2 (Sher)

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of examination. The objective of the examination is to demonstrate:

General performance

- The ability to set up for the assessment within the 5 minute time-limit
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced singing posture
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work piece
- Fluent singing
- Each note clearly articulated
- Tonal control

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of all pieces
- Ensemble awareness (Advancing Step 3 and 4 only)
- Individual style (Advancing Step 3 and 4 only)
- Convincing performance presentation (Advancing Step 4 only)
- Range of vocal textures (Advancing Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo

- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of all pieces
- Ensemble awareness (Advancing Step 3 and 4 only)
- Individual style (Advancing Step 3 and 4 only)
- Convincing performance presentation (Advancing Step 4 only)
- Range of vocal textures (Advancing Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone
- Use of appropriate scat syllables

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition (major and minor triads)
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to sing any of these. Perform scales with a clear, steady tone.

The tempo for scales is MM crotchet = 120

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination.

The tempo for arpeggios is MM crotchet = 132

- Major: one octave ascending and descending as printed
- Minor: one octave ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Soft and breathy *p*
- Simultaneous onset of sound and breath *mf*
- Glottal attack (hard/ harsh sound) *f*

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 1 Advancing Course and Assessment Kit.

1. What I Did For Love

by Marvin Hamlisch and Edward Kleban from 'A Chorus Line' printed in *50 Broadway Shows; 50 Broadway Songs* (Hal Leonard)

2. The Girl From Ipanema

by Antonio Carlos Jobim and Norman Gimbel printed in *The Busker's Fake Book — 1001 All-Time Hit Songs* (Wise)

3. I'm Still Standing

by Elton John and Bernie Taupin printed in *Elton John Anthology* (Hal Leonard)

4. Down Under

by Colin Hay and Roy Stakert printed in *Top Aussie Pops* (Warner/Chappell)

5. The Rose

by Amanda McBroom printed in *Bumper Book of Popular Music* (IMP)

6. Autumn Leaves

by Johnny Mercer and Joseph Cosma printed in *The New Real Book* (Sher)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on the familiar 12 bar blues chord progression. The

examples in the CPM course book are a guide to what is expected. Elaborate on the repeat rather than sing the same melody lines twice. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures.

Major — C, G, D, F, B \flat

Minor — A, E, B, D, G

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position

Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of

between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4 or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapters 1 and 2
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 9 to 29 in chapter 1, section 1
- **The Folk Song Sight Singing Series** Book 1 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 1 to 59

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform scales with a clear, steady tone. The tempo is printed above each scale.

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Melodic minor: one octave ascending and descending as printed
- Chromatic: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed
- Major pentatonic: one octave ascending and descending as printed
- Blues: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major: one octave ascending and descending as printed
- Minor: one octave ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Soft and breathy *p*
- Simultaneous onset of sound and breath *mf*
- Glottal attack (hard/harsh sound) *f*

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 2 Advancing Course and Assessment Kit.

1. Sorry Seems To Be The Hardest Word

by Elton John and Bernie Taupin printed in *Elton John Anthology* (Hal Leonard)

2. Slightly Out Of Tune

by Antonio Carlos Jobim, Jon Hendricks and Jessie Cavanaugh printed in *The Busker's Fake Book — 1001 All-Time Hit Songs* (Wise)

3. Fame

by Michael Gore and Dean Pitchford from 'Fame' printed in *Movie Showstoppers* (Hal Leonard)

4. Nine To Five

by Dolly Parton from 'Nine to Five' printed in *Movie Showstoppers* (CCP/Belwin)

5. Holiday

by Lisa Stevens and Curtis Hudson printed in *Immaculate Collection* (Warner/Chappell)

6. Just The Way You Are

by Billy Joel printed in *101 Hits for Buskers Book 2* (Wise)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required.

Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord progression — the 12 bar blues; and the ii-V pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures.

Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
 Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble and bass clefs.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad
- augmented triad
- dominant 7th

Cadences

Recognise the sound of the following cadences played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 3
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 30 to 41 in chapter 1, section 1
- **The Folk Song Sight Singing Series** Book 1 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 81 to 110

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in their examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales

and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform scales with a clear, steady tone. The tempo is printed above each scale.

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Melodic minor: one octave ascending and descending as printed
- Chromatic: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed
- Major pentatonic: one octave ascending and descending as printed
- Blues: one octave ascending and descending as printed
- Whole tone: one octave ascending and descending as printed
- Aeolian mode (natural minor): one octave ascending and descending as printed
- Dorian mode: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major and minor: legato ascending and descending as printed
- Major and minor: staccato ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed
- Minor 7th: one octave ascending and descending as printed
- Major 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Aspirate onset: *p*
Soft and breathy sound, air before sound
ie: 'H'eee.
- Simultaneous onset: *mf*
Sound and breath beginning at the same time
ie: eee.
- Glottal attack (hard/harsh sound): *f*

- Build up of air behind the vocal folds as if saying 'Oh oh' (ie Eeee).

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 3 Advancing Course and Assessment Kit.

1. **'Round Midnight**
by Cootie Williams, Thelonious Monk and Bernie Hanighen, *'Round Midnight* Vol 40, Bernie Hanighen, (Jamey Aebersold, 1987)
2. **Lullaby of Birdland**
by George Shearing and David Weiss, *'Round Midnight* Vol 40, George Shearing (Jamey Aebersold, 1987)
3. **The Wind Beneath My Wings**
by Larry Henley and Jeff Silbar, *Beaches*, Bette Midler (Atlantic Records, 1988)
4. **Evergreen**
by Barbra Streisand and Paul Williams, *Just For The Record*, Barbra Streisand (Sony Music, 1992)
5. **All I Wanna Do**
by Sheryl Crow, Wyn Cooper, Kevin Gilbert, Bill Bottrell and David Baerwald, *Tuesday Night Music Club*, Sheryl Crow (PolyGram Records, 1995)
6. **September Song**
by Kurt Weill and Maxwell Anderson, *All Time Standards* Vol 25, Kurt Weill (Jamey Aebersold, 1981)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section

- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a frequently used chord progression — the 12 bar blues; and a 32 bar form. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of these styles. Be able to verbally describe them and demonstrate the sounds of these styles.

Chords

- In both major and minor keys, demonstrate knowledge of the chord relationships in the Cycle of Fifths.
- Demonstrate understanding of the notes making up each of the scale tone 7th chords.

Scale form

Demonstrate knowledge of the dorian mode.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords:

- major triad in root position
- minor triad in root position
- diminished triad
- augmented triad
- dominant 7th
- major 7th
- minor 7th

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume Two by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 4
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 57 to 79 in chapter 1, section 1
- **The Folk Song Sight Singing Series** Book 2 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 59 to 100

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform scales with a clear, steady tone. The tempo is printed above each scale.

- Major: ascending and descending as printed
- Harmonic minor: ascending and descending as printed
- Melodic minor: ascending and descending as printed

- Chromatic: ascending and descending as printed
- Minor pentatonic: ascending and descending as printed
- Major pentatonic: ascending and descending as printed
- Blues: ascending and descending as printed
- Whole tone: ascending and descending as printed
- Aeolian mode (natural minor): ascending and descending as printed
- Dorian mode: ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major and dominant 7th: ascending and descending as printed
- Major and minor: ascending and descending as printed
- Dominant 7th: ascending and descending as printed
- Minor 7th: ascending and descending as printed
- Major 7th: ascending and descending as printed
- Diminished 7th: ascending and descending as printed
- ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Aspirate onset: *p*
Soft and breathy sound, air before sound ie: 'H'eee.
- Simultaneous onset: *mf*
Sound and breath beginning at the same time ie: eee.
- Glottal attack (hard/ harsh sound) *f*
Build up of air behind the vocal folds as if saying 'Oh oh' (ie Eeee).

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 4 Advancing Course and Assessment Kit.

1. **My Funny Valentine**
by Richard Rodgers and Lorenz Hart, *My Funny Valentine*, Chet Baker (Capital Records Inc, 1994)
2. **The Greatest Love Of All**
by Michael Masser and Linda Creed, *Whitney Houston*, Whitney Houston (Arista Records, 1985)
3. **Stardust**
by Hoagy Carmichael and Mitchell Parish, *Stardust*, Willie Nelson (CBS Inc, 1978)
4. **Hero**
by Walter Afanasieff and Mariah Carey, *Music Box*, Mariah Carey, (Sony Music, 1993)
5. **Don't Let The Sun Go Down On Me**
by Elton John and Bernie Taupin, *Very Best of Elton John*, Elton John (Happstance, 1990)
6. **Mornin'**
by Al Jarreau, David Foster and Jay Graydon, *Best of Al Jarreau*, Al Jarreau (Warner Bros, 1996)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose

one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord progression — the 12 bar blues; and the ii-V pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of songs:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Candidates need to be able to demonstrate their knowledge of these styles.

Chords

Demonstrate knowledge of the chord construction of the following chords:

- minor 7ths
- major 7ths
- dominant 7ths
- half diminished 7ths
- diminished 7ths
- alterations and extensions of the chords listed above

PA systems

Demonstrate knowledge of PA systems:

- how to set up and plug in a PA
- how to set a PA level suitable to the venue

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- diminished 5th
- minor 6th

- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major or minor key. Recognise the sound of the following cadences and/or progressions at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I
- ii-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian
- diminished
- locrian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 5
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 166 to 181, and 298 to 300 in chapter 1, section 2
- **The Folk Song Sight Singing Series** Book 3 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 31 to 80

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit
- Playing at an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Holding sticks to facilitate performance (traditional or match grip)
- An appropriate tempo as indicated
- A steady, even rhythm and sound
- An accurate performance of the technical work piece
- Relaxed execution of strokes
- Fluent playing
- Clear articulation

Set works

- A steady sense of time and rhythm
- Even sound
- An appropriate tempo
- An accurate performance of the pieces
- Dynamic control
- Relaxed execution of rhythms, fills etc
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 and 3 only)
- The ability to play with other musicians (Advancing Step 3 and 4 only)
- A convincing presentation as a performer (Advancing Step 3 and 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- Even sound
- An appropriate tempo
- An accurate performance of the pieces
- Dynamic control
- Relaxed execution of rhythms, fills etc
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 and 3 only)
- The ability to play with other musicians (Advancing Step 3 and 4 only)
- A convincing presentation as a performer (Advancing Step 3 and 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Creativity in rhythms and fills
- A steady sense of time and rhythm
- Effective use of dynamics

Knowledge and understanding

- A knowledge of rhythms
- A knowledge of notation
- A knowledge of time signatures

Aural skills

- Identification and duplication of basic feels
- Identification and duplication of basic rhythms
- Oral reproduction of a four-bar rhythmic phrase in 4/4 time

Reading skills

- Accuracy in time and rhythm
- Dynamic control
- A steady and appropriate tempo

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 1*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the first page of basic rudiments from memory — single stroke (both hand starts), double stroke (both hand starts), single paradiddle, inward paradiddle, reverse paradiddle and outward paradiddle. Be able to play each of these exercises for at least one minute using sticks or brushes.

Bass drum and hi-hat control with accents

Candidates need to be able to play these exercises in four different ways for assessment.

1. Play the exercises as written (bass drum alone)
2. Play the exercises as written and add hi-hat — four beats to each bar
3. Play the exercises with the hi-hat alone (instead of bass drum)
4. Play the exercises with the hi-hat and add bass drum — four beats to each bar.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 1 Advancing Course and Assessment Kit.

1. **Rhythmic Summary Two**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
2. **Rhythmic Summary Six**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
3. **Kosciusko**
by Rob Hirst and Jim Moginie — *Midnight Oil* — printed in *Oil Drums!* (Warner/Chappell)
4. **Beds Are Burning**
by Rob Hirst, Jim Moginie and Peter Garrett — *Midnight Oil* — printed in *Oil Drums!* (Warner/Chappell)
5. **Don't Lose My Number**
by Phil Collins printed in *Drum Phil* (Warner/Chappell)
6. **Hang Fire**
by Mick Jagger and Keith Richards — *Rolling Stones* — printed in *Drum Superstar Series — Rolling Stones* (Warner/Chappell)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Rhythms

Demonstrate ability to perform any of the following rhythms from memory. The examiner will choose one of these in the assessment.

- rock
- shuffle
- blues
- country
- jazz
- waltz
- cha-cha
- bossa nova

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in pieces presented.

Time signatures

Demonstrate understanding of the following signatures:
2/4, 3/4, 4/4, 12/8

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Basic feels

Aurally identify and physically duplicate the following basic feels:

- quarter note
- 8th-note
- 16th-note
- triplet

Basic rhythms

Aurally identify and physically duplicate the following basic rhythms:

- rock
- blues
- shuffle
- jazz

Rhythm imitation

The examiner will sound a 4/4 four-bar rhythmic phrase. Orally reproduce this from memory. The phrase will consist of a combination of quarter notes, 8th notes, 16th notes and their rests. It will not include triplets. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) pages 5–28 at MM crotchet = 60–80
- **Basic Drumming** by Joel Rothman (J.R. Publications) pages 7–19 at MM crotchet = 60–80
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise 1a, page 8 (add HH 2 and 4) and solo exercise 1b, page 15 (add HH 2 and 4)

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 2*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises

continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the first page of basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 140 and each in-between tempo.

Snare, bass drum and hi-hat control

Candidates need to be able to play these exercises in four different ways for assessment.

1. Play the exercises as written (bass drum and snare drum)
2. Play the exercises as written and add hi-hat — four beats to each bar
3. Play the snare drum as written while playing all bass drum notes with the hi-hat
4. Play the snare drum as written while playing all bass drum notes with the hi-hat, and add four bass drum beats to a bar

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set work pieces, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB *CPM Drum Kit Step 2 Advancing Course and Assessment Kit*.

1. **Rhythmic Summary Eight**
by Frank Corniola from Rhythm Section Drumming (Musos Publications)
2. **Bon Voyage**
by Frank Corniola from Rhythm Section Drumming (Musos Publications)
3. **Fly Me To The Moon**
by Irv Cottler, arranged by Torrie Zito — printed in *I've Got You Under My Skins* (Alfred)

4. No Time For Games

by Rob Hirst and Jim Moginie —
Midnight Oil — printed in *Oil
Drums!* (Warner/Chappell)

5. I Don't Wanna Know

by Phil Collins and Daryl Stuermer
— printed in *Drum Phil*
(Warner/Chappell)

6. Rhythmic Summary Five

by Frank Corniola from *Rhythm
Section Drumming* (Musos
Publications)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Song structure

Demonstrate knowledge of the song forms performed in the set work and free choice pieces.

Rhythms

Demonstrate ability to perform any of the following rhythms from memory. The examiner will choose one of these in the assessment.

- samba
- mambo
- mozambique
- bolero
- beguine
- 6/8 latin
- reggae
- calypso
- ragtime

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

Time signatures

Demonstrate understanding of compound time signature.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Latin feels

Aurally identify and physically duplicate any four latin rhythms.

Basic rhythms

Aurally identify and physically duplicate the following basic rhythms:

- quintolets
- sextolets
- septolets

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 3/4 time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) pages 29–60 at MM crotchet = 60–110
- **Basic Drumming** by Joel Rothman (J.R. Publications) pages 20–40 at MM crotchet = 60–110 and for 6/8 exercise: MM dotted crotchet = 60
- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) Pages 37–44 at MM crotchet = 60–110. Swing the 8th notes.
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise 1c, page 22 (add HH 2 and 4) and solo exercise 1d, page 29 (add HH 2 and 4)

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 3*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the following basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 160 and each in-between tempo.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 3 Advancing Course and Assessment Kit.

1. **Oakland Drive**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
2. **Highway To Funk**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

3. New York, New York

by Irv Cottler, arranged by Torrie Zito — printed in *I've Got You Under My Skins* (Alfred)

4. Behind The Lines

by Tony Banks, Phil Collins and Mike Rutherford — printed in *Drum Phil* (Warner/Chappell)

5. The Funky Shuffle

by Saul Feldstein from *Drum-set Artistry* (Alfred)

6. Rhythmic Summary Seven

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least two of their five pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Brush rhythms

Demonstrate knowledge and understanding of brush rhythms for jazz and latin grooves.

Odd time rhythms

The resource book for this section is Frank Corniola's *Rhythm Section Drumming* (Musos Publication). Learn all of the odd time rhythms from Chapter 5 in 2/4, 3/4, 5/4, 6/4 and 7/4 from memory. The examiner will choose some of these for performance in the examination.

Latin rhythms

The resource book for this section is Frank Corniola's *Rhythm Section Drumming* (Musos Publications). Learn all of the latin rhythms on pages 72 to 81 from memory. The examiner will choose some of these for performance in the examination.

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Standard rudiments

Aurally identify and physically duplicate any of the 40 standard rudiments. These are published in *Percussive Arts Society's Official International Drum Rudiments* compiled by Jay Wanamaker and Rob Carson with the Percussive Arts Society Drum Rudiment Committee (Alfred). Know the 40 rudiments in their basic form as shown in the CPM course book.

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 5/4 time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Modern Reading Text in 4/4** by Louis Bellson & Gil Breines (Belwin Mills) pages 14-25 at MM crotchet = 60–100. Swing the 8th notes.
- **Modern Reading Text in 4/4**

by Louis Bellson & Gil Breines (Belwin Mills) pages 39-59 at MM crotchet = 60–100

- **Odd Time Reading Text** by Louis Bellson and Gil Breines (Belwin Mills) pages 6–30 at MM crotchet = 60–100
- **Advanced Techniques for the Modern Drummer** Volume 1 by Jim Chapin (Jim Chapin) solo exercise IVa, page 36 (add HH 2 and 4) and solo exercise IVb, page 39 (add HH 2 and 4)

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 4*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the solos in the CPM course book for their assessment. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the following basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 184 and each in-between tempo.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance. In the assessment session, candidates need to perform two of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 4 Advancing Course and Assessment Kit.

1. Odd Time Journey

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

2. Fusion Boulevard

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

3. Yo Me Songo

by Lincoln Goines, Robby Ameen and Bill O'Connell from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

4. Complex City

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

5. Blue Cha-Cha

by Lincoln Goines, Robby Ameen, Mike Stern and Oscar Hernandez from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

6. Metal Mozambique

by Lincoln Goines, Robby Ameen, Mike Stern and Oscar Hernandez from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

Candidates are required to play at least two of their five pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the

CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Repertoire

Demonstrate knowledge and understanding of the repertoire performed in set work and free choice pieces. In particular, focus on the formal structures, social context and any special effects or characteristics of the music.

Swiss rudiments

Demonstrate an understanding of the Swiss Rudiments as found in *Corps Style Snare Drum Dictionary* by J A Wanamaker (Alfred).

Lead sheets

Demonstrate ability to read lead sheets, specifically in terms of phrasing and forms.

Pre-learnt rhythms

Learn all of the rhythms in 3/8, 5/8, 7/8, 9/8 and 11/8 from chapter 5 of *Rhythm Section Drumming* by Frank Corniola (Musos Publications) from memory. The examiner will choose some of these for performance in the examination.

Grooves

Learn all of the grooves on pages 9 to 34 of *Future Sounds* by David Garibaldi (Alfred). The examiner may choose any of these for performance at the examination.

Note reading

Demonstrate ability to name all of the notes on the treble and bass staves.

Notation

Identify all signs, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Time sign identification

The examiner may play one or more excerpts in 3/8, 5/8, 7/8 and/or 9/8 time. Identify the time signature of the excerpt.

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 4/4 swing time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Modern Reading Text in 4/4** by Louis Bellson & Gil Breines (Belwin Mills) pages 59–91 at MM crotchet = 60–100.
- **Odd Time Reading Text** by Louis Bellson and Gil Breines (Belwin Mills) pages 31–70 at MM crotchet = 60–100 or MM quaver = 132 where appropriate
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise IVc, page 42 (add HH 2 and 4) and solo exercise IVd, page 45 (add HH 2 and 4)
- **Contemporary Drumset Solos** by Murray Houllif (Kendor Music Inc) *Ain't It Rich* and MM crotchet = 120–160, and *Philly* at MM crotchet = 110–132

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit, including tuning the guitar
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work piece
- Systematic fingering
- Fluent playing
- Each note clearly articulated
- Tonal control
- Effective pick technique

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)

- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination.

The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these. The tempo for scales is MM crotchet = 92.

- C major: one octave ascending and descending, in 1st position, including open strings
- C major: one octave ascending and descending, in 2nd position, from the 5th string
- G major: one octave ascending and descending, in 2nd position, from the 6th string
- G major: two octaves ascending and descending, including open strings
- F major: two octaves ascending and descending, including open strings
- E minor pentatonic: two octaves ascending and descending, including open strings
- E chromatic: two octaves ascending and descending, in 1st position

Exercises

Prepare the following exercises for performance in the examination. The tempo for the ligados is MM crotchet = 92.

- Hammer-ons and Pull-offs (ligados): two octaves ascending and descending, on E minor pentatonic scale as shown
- Bend and release: Semitone on 3rd string — A to B \flat as shown

Chords

Prepare the following chords for performance in the examination.

- Major: C, F and G
- Minor: A, D and E
- Power chords: E, F and G on 6th string; A, B and C on 5th string

Arpeggios

Prepare the following arpeggios for performance in the examination. The tempo for arpeggios is MM crotchet = 60.

- C major: one octave ascending and descending
- F major: two octaves ascending and descending

- G major:
two octaves ascending and descending
- D minor:
one octave ascending and descending
- A minor:
two octaves ascending and descending
- E minor:
two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set work pieces, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 1 Advancing Course and Assessment Kit.

1. Guitar Boogie

by Arthur Smith printed in *Dare to Be Different* by Tommy Emmanuel (Warner/Chappell)

2. Autumn Leaves

by Joseph Kosma and Johnny Mercer printed in *The New Real Book* (Sher)

3. St Thomas

by Sonny Rollins printed in *The New Real Song Book* (Sher)

4. Lily Was Here

by Dave Stewart printed as a single sheet (BMG)

5. Marble Halls

arranged by Enya, Nicky Ryan and Roma Ryan printed in *Shepherd Moons* (Hal Leonard)

6. Right Here Waiting

by Richard Marx printed in *Classic Hits of the Eighties* (Wise)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible

free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord pattern — the 12 bar blues progression; and the I–vi–ii–V progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, F, B \flat
- Minor — A, E, B, D, G,

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major triads in root position
 - minor triads in root position
- Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

- **Modern Method for Guitar** Volume 1 by William Leavitt (Berklee Press) — pages 4 to 14
- **Progressive Guitar Method** Volume 1 edited by Turner/White (Koala Publications) — anything from this book
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 1–11 on pages 2–9

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination.

The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these. The tempo for scales is MM crotchet = 138.

All scales except chromatic scales to be played two octaves ascending and descending.

Pattern 1 — starting on the 5th string

- C major: 2nd and 5th position
- D major: 4th and 7th position
- E major: 6th and 9th position

Pattern 2 — starting on the 6th string

- G major: 2nd position
- A major: 4th position

Pattern 3 — starting on the 6th string

- F minor pentatonic: 1st position
- F blues: 1st position
- A \flat major pentatonic: 1st position
- G minor pentatonic: 3rd position
- G blues: 3rd position
- B \flat major pentatonic: 3rd position
- A minor pentatonic: 5th position
- A blues: 5th position
- C major pentatonic: 5th position

Chromatic scales — using 1st, 5th and 9th positions for each scale; ascending and descending one octave from open string to 12th fret and descending to open string

- E on 1st string
- B on 2nd string
- G on 3rd string
- D on 4th string
- A on 5th string
- E on 6th string

Exercises

Prepare the following exercises for performance in the examination. The tempo for the ligados is MM crotchet = 138.

Four-note hammer-ons and pull-offs (ligados): two octaves ascending and descending on G minor pentatonic scale in 3rd position as shown.

Tone bend and release in 3rd position as shown:

- C to D on 3rd string
- F to G on 2nd string
- B \flat to C on 1st string

Demonstrate and name the harmonics on the 12th fret.

Chords

Prepare the following chords for performance in the examination.

- Major — using open strings: D, A and E
- Major — in 3rd position: C and G
- Minor — in 3rd position: C and G
- Dominant 7ths — in 3rd position: C and G

- Triads
 - B \flat in root position: 1st position
 - F in 1st inversion: 1st position
 - D in 2nd inversion: 2nd position

Arpeggios

Prepare the following arpeggios for performance in the examination.

The tempo for arpeggios is MM crotchet = 92.

- C major: two octaves ascending and descending
- C minor: two octaves ascending and descending
- C7: two octaves ascending and descending
- G major: two octaves ascending and descending
- G minor: two octaves ascending and descending
- G7: two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 2 Advancing Course and Assessment Kit.

- 1. You Shook Me All Night Long (Solo)**
by Angus Young (AC/DC) printed in *Dr Licks* Volume IV (Hal Leonard)
- 2. Slightly Out Of Tune (Desafinado)**
by Antonio Carlos Jobim, Jon Hendricks and Jessie Cavanaugh printed in *The New Real Book* (Sher)
- 3. Wonderful Land**
by Jerry Lordan printed in *Hits of the Shadows: Off the Record* (IMP)
- 4. All I Wanna Do**
by Sheryl Crow, Wyn Cooper, Kevin Gilbert, Bill Bottrell and David Baerwald printed in *Sheryl Crow: Tuesday Night Music Club* (Warner/Chappell)
- 5. Rush You**
by De Marchi, Parise and Leslie (Baby Animals) printed in *Baby Animals: Five of the Best* (EMI)

6. Come As You Are

by Kurt Cobain (Nirvana) printed in *Nirvana: Nevermind* (EMI/Hal Leonard)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the examination, the examiner will choose one of these for improvisation. Extensive preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
- Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key

- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad
- augmented triad
- dominant 7th

Cadences

Recognise the sound of the following chords played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase played by the examiner in a major or minor key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase played by the examiner of not more than two bars in either 3/4 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and may include dotted quavers. Candidates

will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

- **Modern Method for Guitar** Volume 1 by William Leavitt (Berklee Press) — pages 4 to 14
- **Progressive Guitar Method** Volume 1 edited by Turner/White (Koala Publications) — anything from this book
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 1–11 on pages 2–9

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Progressive Rhythm Guitar** by Turner/White (Koala Publications) — lessons 1–13.

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Play all of this technical work with a pick. Music may be used in the examination. The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these. The tempo for scales is MM minim = 126.

Major scales: two octaves

- C, C \sharp , D, E \flat , E and F starting on the 5th string using pattern 1
- F \sharp , G, A \flat , A, B \flat and B starting on the 6th string using pattern 2

Mixolydian scales: two octaves

- C starting on the 5th string
- G starting on the 6th string

Dorian scales: two octaves

- C starting on the 5th string
- G starting on the 6th string

Minor pentatonic scales: three octaves

- E starting on the 6th string
- F starting on the 6th string

Exercises

Prepare the following exercises for performance in the examination.

- Demonstrate and name the natural harmonics on the 12th, 9th, 7th, 5th and 4th frets
- Sweep picking arpeggio exercise moving through F major in 1st position; F \sharp major in 2nd position; G major in 3rd position; A \flat major in 4th position; A major in 5th position; B \flat major in 6th position; B major in 7th position and C major in 8th position
- Right hand tapping exercise

Chords

Prepare the following chords for performance in the examination.

- C Δ , Cm7, C \circ , C+, C9, C7(\sharp 9)
- G Δ , Gm7, G \circ , G+, G7(\sharp 9)
- Four dominant chord shapes: E7, C7, A7 and F \sharp 7

Arpeggios

Prepare the following arpeggios for performance in the examination.

The tempo for arpeggios is MM crotchet = 138

- C Δ : two octaves ascending and descending
- Cm7: two octaves ascending and descending
- G Δ : two octaves ascending and descending
- Gm7: two octaves ascending and descending

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 3 Advancing Course and Assessment Kit.

1. Stairway To Heaven

by Jimmy Page and Robert Plant, *Led Zeppelin*, Jimmy Page (Atlantic Records, 1971)

2. **Sweet Child O' Mine**
by W Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler, *Appetite for Destruction*, Guns 'N' Roses (Geffen Records, 1987)
3. **'Round Midnight**
by Thelonious Monk, Cootie Williams and Bernie Hanighen, *'Round Midnight*, Volume 40, Thelonious Monk (Jamey Aebersold, 1987)
4. **Hearts Grow Fonder**
by Tommy Emmanuel, *Dare To Be Different*, Tommy Emmanuel (Sony Music, 1990)
5. **Still Got The Blues**
by Garry Moore, *Blues Alive*, Garry Moore (Virgin Records, 1993)
6. **Malam (Evening)**
by Jan Gold (no recording available)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the

CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Scale tone 7th chords

- Demonstrate knowledge of the ii-V-I progression; the Cycle of Fifths chord relationships; and the scale tone seventh chords.

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Modes

Demonstrate understanding of the structure of the seven modes: ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord

- major 7th chord
- minor 7th chord

Progressions and cadences

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)

- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

• Modern Method for Guitar

Volume 2 by William Leavitt (Berklee Press) — anything from this book excluding ornaments, chordal examples and examples containing sixteenth-notes

- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — melodies 65–71 on pages 49–53

- **Sight Reading on Guitar** by Leigh Powers (PMP Publications) — anything from this book except melodies containing sixteenth-notes

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Rock Guitar Style** by Mike Ihde (Berklee Press) — pages 15–29.
- **Rhythm Blues** by Robben Ford (Hal Leonard) — pages 1–3; 6–8; 13–15.

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Guitar Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

Play all of this technical work with a pick. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these. The tempo for scales is MM minim = 176.

Modes in all keys: two octaves

- ionian
- dorian
- phrygian
- lydian
- mixolydian
- aeolian
- locrian

Minor scales: two octaves

- C harmonic minor
- C melodic minor
- G harmonic minor
- G melodic minor

Exercise

Be able to demonstrate the artificial harmonics on the 1st string.

Chords

Prepare the following chords for performance in the examination.

- C7sus, C13, C7(#5), C7(b5), C7(b9), C7(#9,#5), C7(b9,#5), C7(#9,b5), C7(b9,b5)
- G7sus, G13, G7(#5), G7(b5), G7(b9), G7(#9,#5), G7(b9,#5), G7(#9,b5), G7(b9,b5)
- FΔ, F7, F6, Fm7, Fm6, F♯, F°

Arpeggios

Prepare the following arpeggios two octaves ascending and descending for performance in the examination.

The tempo for arpeggios is MM crotchet = 148

- C♯ Starting in the 5th string
- C° Starting on the 5th string
- C+ Starting on the 5th string
- G♯ Starting on the 6th string
- G° Starting on the 6th string
- G+ Starting on the 6th string

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment section, candidates need to perform two of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Guitar Step 4 Advancing Course and Assessment Kit.

1. **On Green Dolphin Street**
Jazz Guitar Style: *Rhythm Guitar Book 1* with recording, Don Andrews (Alberts)
2. **November Rain**
Use Your Illusion I, Guns 'N' Roses (Geffen Records, 1991)
3. **Anthropology**
New Real Book Volume I: Jazz Classics, Charlie Parker (Sher Music, 1989)
4. **Getaway**
Talk to your Daughter, Robben Ford (Warner Bros Records, 1988)
5. **How High The Moon**
Bird Lives, Lewis/Hamilton (Charly Records, 1992)
6. **'Cause We Ended As Lovers**
Blow by Blow, Jeff Beck (CBS Records, 1975)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is

in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a basic chord pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Chord progressions

Demonstrate ability to analyse a given chord progression (for example, *Anthology* by Charlie Parker). Be able to:

- show the keys and the chord relationship within keys
- identify diatonic chords by roman numerals
- understand and explain basic substitutions
- identify modulations in the music.

Harmonics

Demonstrate knowledge of the natural harmonics on each string up to the eighth harmonic.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- diminished 5th
- perfect 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)

- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I
- ii^ø-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian
- diminished
- locrian

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Reading from a written score

- **Modern Method for Guitar** Volume 2 by William Leavitt (Berklee Press) — anything from this book
- **Modern Method for Guitar** Volume 3 by William Leavitt (Berklee Press) — anything from this book that contains semiquavers
- **Sight Melodies** Volume 1 by Brent Block (PMP Publications) — anything from this book
- **Sight Reading on Guitar** by Leigh Powers (PMP Publications) — anything from this book
- **Simplified Jazz Guitar Solos** by Don Andrews (Alberts) — anything from this book

Reading from a chord chart

Candidates also need to be able to play the chords through a given chord progression. The following reference gives an idea of the standard of reading expected in this part of the course.

- **Rock Guitar Style** by Mike Ihde (Berklee Press) — pages 30–39.
- **Rhythm Blues** by Robben Ford (Hal Leonard) — pages 5; 10–12; 16.

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit, including tuning the instrument
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Hand and finger positions that facilitate performance
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work
- Systematic fingering
- Fluent playing
- Each note clearly articulated
- Tonal control
- A knowledge of the notes on the fingerboard

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)

- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advanced Step 2 and 3 only)
- The ability to play with other musicians (Advanced Step 3 and 4 only)
- A convincing presentation as a performer (Advanced Step 3 and 4 only)
- Individual style (Advanced Step 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style
- In the chord chart — appropriate style and accurate progression

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

E major, E harmonic minor, E melodic minor, F major and F melodic minor contain open strings and these scales appear first. The G major, G harmonic minor and G melodic minor scales are then presented and the fingering for these scales can be transposed to all of the remaining keys.

Similarly, the E major, E minor and F major arpeggios are presented separately. The G major and G minor arpeggios can be transposed to all of the other keys.

Double bass players

If candidates are playing the double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 7th fret.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these.

- Major scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Harmonic minor scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Melodic minor scales: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending

Notation

Candidates need to be able to name the notes of the following scales as they are playing them in the examination:

- C, G, D, F, and B \flat major
- A, E, B, D, and G harmonic and melodic minor

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

- Major arpeggios: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending
- Minor arpeggios: E, F, F \sharp , G, A \flat , A, B \flat , B, C, C \sharp , D one octave ascending and descending

Tempo

The tempo for scales and arpeggios is MM crotchet = 144

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original printed source for information purposes.

From the AMEB CPM Bass Step 1 Advancing Course and Assessment Kit.

1. Slow Rock

Track 16 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. The Nips Are Getting Bigger

by Martin Plaza — Mental As Anything — printed in *Bass Straight: Let's Talk Straight Bass* (Warner/Chappell)

3. Rhythmic Summaries Two & Six

by Pasquale Monea and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. This Old Heart Of Mine

by Holland, Dozier and Holland, originally recorded by the Isley Brothers on *This Old Heart Of Mine* printed in *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing)

5. Another One Bites The Dust

by John Deacon — Queen — printed in *Bass Straight: Let's Talk Straight Bass* (Warner/Chappell)

6. Autumn Leaves

by Joseph Kosma and Johnny Mercer printed in *The New Real Book* (Sher)

Double bass players

The following set works are appropriate for double bass players:
This Old Heart Of Mine
Autumn Leaves

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is

in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give candidates an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation. Extensive pre-preparation of this section is not intended and written out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The bass lines in the CPM course book are a guide to what is expected.

These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

- Major — C, G, D, F, B \flat
- Minor — A, E, B, D, G

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz

- latin (bossa)
- basic rock styles

Note names

Demonstrate knowledge of all the notes on the bass clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major third
- minor third
- perfect 5th

Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4 or 4/4. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract in either or both forms for sight reading in the examination.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 17, exercise 21, 22, 23 or 24; p 18,

exercise 25, 26 or 28; and others of the same standard.

- **New Method for String Bass**
Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 13, exercise 4 or 5; and others of the same standard.

Reading from a chord chart

Candidates will need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa)
- basic rock styles

The progression will be in any of the following major keys: C, G, D, F, B \flat , and will contain only I, IV and V chords.

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Keyboard Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys. Some scales — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 12th fret.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these

One octave scales ascending and descending:

- All major scales:

- C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All harmonic minor scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor pentatonic scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Two octave scales ascending and descending

- Major scales: E, F, F \sharp , G
Harmonic minor scales: E, F, F \sharp , G
- Melodic minor scales: E, F, F \sharp , G

Notation

Candidates need to be able to name the notes of the following scales as they are playing them in the examination:

- Major scales: C, G, D, A, E, F, B \flat , E \flat , A \flat
- Harmonic minor scales: A, E, B, F \sharp , C \sharp , D, G, C, F
- Melodic minor scales: A, E, B, F \sharp , C \sharp , D, G, C, F

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

One octave arpeggios in root position ascending and descending:

- All major arpeggios: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios: C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ): C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7): C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7): C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All half diminished 7th arpeggios (\circ): C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All diminished 7th arpeggios (\circ): C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Two octave arpeggios in root position ascending and descending:

- Major arpeggios: E, F, F \sharp , G
- Minor arpeggios: E, F, F \sharp , G

Tempo

The tempo for scales and arpeggios is MM crotchet = 176

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be any one of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 2 Advancing Course and Assessment Kit.

1. Hard Rock

Track 19 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. Black Dog

by Jimmy Page/Robert Plant/John Paul Jones from *Led Zeppelin* (IMP)

3. Rhythmic Summary Eight

by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. Four

by Miles Davis from *The New Real Book* (Sher)

5. Just The Way You Are

by Billy Joel from *Billy Joel Rock Score* (Wise)

6. Pride (In The Name Of Love)

by U2 from *Rockscore Single: Pride (In The Name Of Love)* (Wise)

Double bass players

The following set works are appropriate for double bass players:

- **Four**
Just The Way You Are

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures:

Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
 Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Scale tone 7th chords

Demonstrate knowledge of scale tone 7th chords.

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues

Note names

Demonstrate knowledge of all the notes on the bass and treble clefs.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord

Recognise the sound of the following cadences played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major or minor key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 18, exercise 27; p 19, exercise 31; p 21, exercise 36, 37 or 38; p 27, exercise 53; and others of the same standard.
- **New Method for String Bass** Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 18, exercise 3 or 4; and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example: p 83, etude X (top of the page); and others of the same standard.

Reading from a chord chart

Candidates also need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues

The progression will be in any of the following major keys: C, G, D, A, F, B \flat , E \flat , and will contain only I, II, IV, V and VI chords.

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingerings indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys. Some scales and arpeggios — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is up to and including the 19th fret.

Scales

Learn all of the following scales for the examination. Candidates may be asked to play any of these.

Two octave scales ascending and descending:

- All major scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All harmonic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

- All minor pentatonic scales
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All chromatic scales:
C, C \sharp , D, D \sharp , E, F, F \sharp , G, A \flat , A, B \flat , B

Touch

Be able to play each of the scales both legato and staccato.

Notation

Candidates need to be able to name the notes of each scale as they are playing it in the examination.

Fingerings

Be able to demonstrate two different fingerings for each of the major, harmonic minor and melodic minor scales.

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

Two octave arpeggios in root position ascending and descending:

- All major arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Tempo

The tempo for scales and arpeggios is MM crotchet = 208.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 3 Advancing Course and Assessment Kit.

1. Hip-Hop

Track 17 from *Essential Styles for the Drummer and Bassist*, Book Two by Steve Houghton and Tom Warrington (Alfred)

2. Modadji

by Dave Grusin from *The New Real Book Volume 1* (Sher)

3. Highway To Funk

by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)

4. Come 'Round Here (I'm The One You Need)

by Holland, Dozier and Holland from *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing). Originally recorded by Smokey Robinson and The Miracles on *Away We A Go-Go*.

5. Anthropology

by Charlie Parker and Dizzy Gillespie from *The New Real Book Volume 1* (Sher)

6. Metal Mozambique

by Lincoln Goines, Robby Ameen and Mike Stern from *Funkifying the Clave — Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Bobby Ameen (Manhattan Music)

Double bass players

The following set works are appropriate for double bass players:

Come 'Round Here Anthropology

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose

one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Candidates may find the following text a useful reference in the preparation of this section of the course: *Blues Plus (Bass)* by Steve Vertigan and Jack Risos (Educational Music Systems).

Each backing is a repeated 12 bar form. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures:

C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Chord progressions

Demonstrate knowledge of the ii–V–I progression and the Cycle of 5ths chord relationships.

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Modes

Demonstrate knowledge of the structure of the seven modes: ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad in root position
- augmented triad
- dominant 7th chord
- major 7th
- minor 7th

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are a part of the ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

Please note that the use of different positions is an assessment criterion for reading skills in this Step.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 32, exercise 66 or 67; and others of the same standard.
- **New Method for String Bass Part 1** by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 59, exercise in 4ths; and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example the third exercise of Etude X (bottom of the page, G major blues); and others of the same standard.

Reading from a chord chart

Candidates also need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

The progression will be in any of the following major keys: C, G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat , and may contain I, II, III, IV, V, VI and VII chords.

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Bass Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed. Music may be used in the examination.

The scales and arpeggios for this Step are written out with fingering indicated above the notes, and strings below. Picks are not to be used for technical work assessment. All fingerings are suggestions only, and candidates are free to use other fingerings if they choose.

Most of the scales and arpeggios are presented starting on G, as the fingering is transposable to all other keys.

Some scales and arpeggios — such as E and F major — which use open strings, are presented separately.

Double bass players

If candidates are playing double bass in the assessment, perform all of the technical work with a bow. The fingering provided here is intended for electric bass. For further information, texts such as *The Evolving Bassist* by Rufus Reid may be useful.

Range

The playing range for this Step is the entire range of the student's instrument. The minimum range is 19 frets and four strings. Candidates with 19 fret instruments are to play the E \flat scales and arpeggios one octave only.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to play any of these.

Two octave scales ascending and descending:

- All major scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All harmonic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All melodic minor scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor pentatonic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All blues scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All chromatic scales:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

One octave scales ascending and descending:

- All modes in C:
C ionian
D dorian
E phrygian
F lydian
G mixolydian
A aeolian
B locrian
- All modes in B \flat :
B \flat ionian
C dorian
D phrygian
E \flat lydian
F mixolydian
G aeolian
A locrian

Touch

Be able to play each of the scales both legato and staccato.

Notation

Candidates need to be able to name the notes of each scale as they are playing it in the examination.

Fingerings

Be able to demonstrate four different fingerings for each of the major scales and two different fingerings for each of the harmonic and melodic minor scales.

Arpeggios

Learn all of the following arpeggios for the examination.

Candidates may be asked to play any of these.

Two octave arpeggios in root position ascending and descending:

- All major arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor arpeggios:
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All major 7th arpeggios (Δ):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All dominant 7th arpeggios (7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All minor 7th arpeggios (m7):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All half diminished 7th arpeggios ($^{\circ}$):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat
- All diminished 7th arpeggios ($^{\circ}$):
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat

One octave arpeggios in root position ascending and descending:

- Diatonic 7ths around the cycle of 5ths in C
- Diatonic 7ths around the cycle of 5ths in B \flat

Tempo

The tempo for scales and arpeggios is MM mimim = 138, or crotchet = 138 when written in quavers.

SET WORKS

Six set works have been chosen for this Step. These are printed in the course, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform two of the pieces without using the music — from memory. This could be any two of the set works or free choice pieces. The set works for this Step are listed here, together with the original source for information purposes.

From the AMEB CPM Bass Step 4 Advancing Course and Assessment Kit.

1. **Fusion Boulevard**
by Steve Morgan and Frank Corniola from *Rhythm Section Drumming* by Frank Corniola (Musos Publications)
2. **St Thomas**

by Sonny Rollins from *The New Real Book* (Sher)

3. How Long Has That Evening Train Been Gone

by Frank Wilson and Pam Sawyer originally recorded by Diana Ross and the Supremes on 'Love Child' printed in *Standing in the Shadows of Motown — The Life and Music of the Legendary Bassist James Jamerson* edited and transcribed by Dr Licks (Dr Licks Publishing)

4. Blue Cha Cha

by Lincoln Goines, Bobby Ameen and Mike Stern from *Funkifying the Clave — Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Bobby Ameen (Manhattan Music)

5. Rush Hour

by Russell Ferrante and Robben Ford (as played by The Yellowjackets) from *The New Real Book* (Sher)

6. Boogie Down

by Al Jarreau and Michael Omartian from *The New Real Book* (Sher)

Double bass players

The following set works are appropriate for double bass players:

- **St Thomas**
- **Blue Cha Cha**

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least TWO of their 5 pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the

CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Candidates may find the following text a useful reference in the preparation of this section of the course: *Blues Plus (Bass)* by Steve Vertigan and Jack Risos (Educational Music Systems).

Each backing is a repeated 12 bar form. The bass lines in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures:

- C, C \sharp , D, D \sharp , E, F, F \sharp , G, A \flat , A, B \flat , B

Pieces

Demonstrate knowledge of the musical features of the pieces played:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Demonstrate knowledge of, and ability to verbally describe the musical features of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

Demonstration of style sounds

Drawing from the styles of the two set work pieces, candidates need to be able to perform and demonstrate their basic feels.

Natural harmonics

Demonstrate knowledge of the natural harmonics on each string up to the 8th harmonic.

Chord progressions

Demonstrate ability to describe a given chord progression — for example, *Anthropology* by Charlie Parker. Identify keys, the chord relationships within the keys and modulations.

Show an understanding of the use of roman numerals to identify diatonic chords as well as a knowledge of basic chord substitutions.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise all intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- diminished 5th
- perfect 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major or minor key. Recognise the sound of the following cadences and/or progressions at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are a part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progressions

- ii-V7-I
- ii^ø-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

- diminished
- locrian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination.

Please note that the use of different positions is an assessment criterion for reading skills in the Step.

Reading from a written score

The following examples indicate the standard of sight reading that candidates will perform in the assessment. Ignore double bass bow markings and fingerings unless playing an acoustic double bass.

- **Practical Tutor for the Double Bass** by Adolf Lotter (Boosey and Hawkes) — for example: p 40, exercise 83 and others of the same standard.
- **New Method for String Bass** Part 1 by Franz Simandl, edited by Stuart Sankey (IMC) — for example: p 75, exercise 3 and others of the same standard.
- **The Evolving Bassist** by Rufus Reid (Myriad Limited) — for example the fifth example of etude X (top of the page, C blues utilising 10ths); and others of the same standard.

Reading from a chord chart

Candidates need to be able to improvise a bass line through a given chord progression in any of the following styles:

- swing jazz
- latin (bossa, samba, mambo, cha-cha, tumbao)
- basic rock styles
- 12/8 blues
- funk/slap
- reggae

The progression will be in a major key, and will contain diatonic chords including basic substitutions. The CPM course book provides an example of the standard to be expected at the examination.