

# 2003 Manual of Syllabuses

ACCORDION



Australian

Music

Examinations

Board

**2003**

**Manual of  
Syllabuses**

**Accordion**

**ENQUIRIES**

Your local State Office will be pleased to answer any queries you may have regarding the examinations and can provide you with copies of entry forms, information bulletins, past examination papers and so on. You can contact your State Office at the addresses listed on our website..

Enquiries regarding syllabuses and publications can be made to the Federal Office at the address listed below.

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# Accordion

tact your state AMEB office for assistance.

## Prerequisites

From 1993, only AMEB results will be accepted as prerequisites.

## Technical Work

All the work specified in the syllabus is to be prepared for examination.

## Recommended Reference

### Books

- Abbott, Alain. *Regards Sur L'Accordeon de Concert* (UPAC) Paris 1972.
- Brandman, E. M. *The Accordion* (ASA) Charuhas, Toni. *The Accordion*(Deiro) NY 1970.
- Fett, Arnim. *Harmonika*. Basel: Die Musik in Geschichte und Gegenwart.
- Flynn, Davis Chavez. *The Golden Age of the Accordion* (Flynn Publications, 917 Antler Drive, Schertz, Tx 78154)
- La Croix, Fernand. *L'Accordeon Traite Didactique* Geneve, Switzerland 1987.
- Macerollo, Joseph. *Accordion Resource Manual*(Avondale Press) Toronto 1980.
- Maurer, Walter. *Accordion, Handbuch eines Instruments* (Harmonia) Wien 1983.
- Mirek, Alfred. *The Accordion* (in Russian), Moscow 1967.
- Monichon, Pierre. *L'Accordeon*,(Presses Universitaires de France) Paris 1971.
- Noth, Hugo. *Studien zum Akkordeon* (Bundesakademie fur Musikalische Jugendbildung) Trossingen 1980.

## General Notes

### Instruments

There are two Accordion syllabuses. Accordion Stradella; and Accordion Free Bass. The Board accepts any other recognised system, provided that the music score is faithfully reproduced without concessions. Candidates should specify the system of their choice on the entry form. Candidates may present for examination in either syllabus, but under no circumstances may bass systems be interchanged during the course of the examination of the chosen syllabus. Please note that from Fifth Grade in the Free Bass syllabus candidates are expected to present their work on a full-size Accordion. Bass range: 120 to 140 Basses.

### Extra List

Note the requirement stated under each grade, for the number of pieces required.

### Scales And Arpeggios

In all grades these are to be played from memory on middle-reed coupler.

### Fingering

Continental or modern fingering is recommended but no particular fingering is compulsory. Any recognised system will be accepted.

### Important Information

All details relating to aspects of the examinations such as Regulations, time allowed for examination, sight reading, etc. can be found in the first part of the Manual. Consult the Index for details.

### How To Read The Lists

Candidates will find the music specified in each list in the following ways. SMITH, F. Dance or March from 7

Pieces (Gray)

Choose either the Dance or the March here.

Sometimes the list is set out thus:

From *Top of Town*, ed. Brawn (Gray):

BROWN. Dance.

JONES. Gigue.

BLOW. Fantasy.

Here you can choose either the Dance, the Gigue or the Fantasy. If you have a problem with this, con-

# Level 1

BEGINNING  
PRELIMINARY TO FOURTH GRADES

## Objectives

Level 1 will emphasise the development of musical, manipulative, technical and aural skills. At the completion of this level students will have developed their techniques and understandings according to the following criteria.

## Criteria

### 1. Musicality and Technique

Through a well balanced program drawn from the lists, candidates should display:

- Musical, tuneful playing with a sense of proper bellow action, demonstrating appropriate phrasing and articulation;
- Rhythmic control and logical fingering of all work;
- Good posture and well-balanced support of the instrument to enable relaxed finger and hand movement;
- Accurate, correct and logical fingering;
- Correct bellow action, articulation and phrasing;
- Development of a good legato and staccato techniques.

### 2. Knowledge and Understanding

Students should demonstrate:

- Aural awareness and perception;
- The ability to read conventional notation;
- With the exception of the Preliminary grade, the ability to sight read;
- An understanding of the work performed, e.g. the notes, rests, signs, terms, titles and the keys in which the pieces are written, including modulations (from Second Grade) occurring in the pieces, excluding extra lists.

# Accordion – Free Bass

**PRELIMINARY GRADE 0630**

## Section I. Technical Work

### Scales

1. Major: C, G, D, right hand only.
  2. Harmonic Minor: A and E, right hand only.
  3. Chromatic: C, hands separately.
- Compass: one octave ascending and descending.

### Tempo

The minimum metronome speeds for scales –  
Ascending and descending: 100, one note per beat.

### Touch

All scales to be played with clear, even legato.

### Canons

One Canon to be chosen from the following:

- From AMEB *Piano Preliminary Grade Book* (Allans):  
POZZOLI. Any one of No 1, 2, 3 or 5 from 50 small Canons.  
BORGSTROM/CHARLES. Bass Studies No 4 and 5 to count as one work  
from First Steps on the Bassetti Accordion (CASC).

## Section II. Studies and Pieces

Three works required, one from each of Lists A, B and C. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Preliminary Grade Book.

### List A

- ABBOTT, A. 7 petite pieces, any one from *Methode Complete d'Accordeon Classique*, Vol I, page 9 (Leduc).  
ABBOTT, A. *En Rondes et Blanches*, 1 to 8, any two (Leduc).  
BORGSTROM/CHARLES. First steps on Bassetti Accordion page 19 or 22 (Waterloo).  
BRANDMAN, M. S. *Dexter's Easy Piano Pieces* No 6, 7 or 8 (Castle).  
BURNAM, E. *A Dozen a Day*, Book 1, Group I, No 1, 3, 4, 6 or 8 (Chappell).  
NOTH, H. *Zwanzig Spielstuecke*, any two (Ottinger).

### List B

- BRANDMAN, M. S. From *Dexter's Easy Piano Pieces*, *Au Clair de la Lune* (Castle).  
From *Progressive Method for Chromatic Free Bass Accordion, Vol 1*, Borgstrom/Charles (Waterloo):  
Alouette.  
A Tisket, A Tasket.  
Aura Lee.  
Dutch Dance.  
Little Brown Jug.  
Nobody knows the trouble I've seen.  
Skip to my Lou.  
From *The Primer to the Piano Method*, J. Brimhall (Hansen):  
On the bridge (French folksong).  
Down in the Valley.  
Twinkle, twinkle little star.  
Michael, row the boat.  
Merrily we roll along.  
Sleep Baby, sleep.  
Chiapanecas.  
Jingle Bells.

### List C

- BACH, J. S./MERGEL. Chorale (CASC).  
BEETHOVEN/BRIMHALL. Symphonic Theme from *Piano Method, Book 1* (Castle).  
KABALEVSKY, D. Any one of Nrs. 1 to 9 from *24 Little Pieces, Op 39* (Boosey & Hawkes).  
KUNZ, A. Music to be played when sad from *Music to do things by* (Waterloo).  
From AMEB *Pianoforte Series 11 Preliminary Grade* (Allans):  
MOZART, L. Minuet.  
TUERK, D. G. *Spring and Winter*. From *Progressive Method for Free Bass Accordion, Vol 1*, Borgstrom (CASC):  
BRAHMS. Lullaby.  
DVORAK. Largo.  
MOZART. Song.

## Section III. Aural Tests, General Knowledge

**FIRST GRADE 0631**

## Section I. Technical Work

### Scales

1. Major: G, D, A, E, hands separately.
  2. Major: C and G and Harmonic Minor: A and E, hands together.
  3. Harmonic Minor: C, G, D, A, E, hands separately.
  4. Chromatic: C, hands together.
- Compass: two octave ascending and descending.

### Triads

Tonic triads of the major and minor keys given, in root position, hands separately.



### Broken Chords

1. Major: C.
  2. Minor: A.
- Compass: one octave, three note patterns, hands separately.



### Tempo

The minimum metronome speeds for scales –  
Ascending and descending: 100, two notes per beat.  
Broken chords: 48, three notes per beat.

### Touch

All scales and broken chords to be played with a clear, even legato.

### Phrasing

Logical control of the bellows.

## Section II. Studies and Pieces

Four works required, one from each of Lists, A, B, C and D. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 First Grade Book.

### List A

- ABBOTT, A. *Exercices gradues pour l'accordeon*, Vol 1, any two exercises (Salabert).  
BEYNON, I. *Progressive Course for Chromatic Free Bass Accordion*, Book 1, Exercises No 10 and 11 or *Andantino in C* (Hohner).  
BRANDMAN, M. S. *Dexter's easy Piano Pieces*. No 9 or 11 (EMI/Chappell).  
BURNAM, E. From *A Dozen A Day*, Book 1, Group I, No 6 or 12 or Group III, No 6 or 9. (Chappell).  
CATA Graded Studies, Grade 1, any one (Waterloo).

### List B

- BRANDMAN, M. S. *Amazing Grace*, *Frere Jacques* or *The wearing of the Green* from *Dexter's Easy Piano Pieces* (EMI/Chappell).  
BRIMHALL, J. *My Wild Irish Rose*, *The Irish Washerwoman* or *Tourelay* from *Brimhall's Irish Favourites* (Hansen).  
JEHN, W. 48 *Lieder aus aller Welt*, any one (Eres).  
MERGEL, T. *Huron Carol*. (Waterloo).  
From *The Joy of Folksongs* (Yorktown):  
Molly Malone.  
Swiss Yodel Song.  
Cherry Blossom, Sakura.  
Mother Dear.

# Accordion – Free Bass

From *The World's Favorite Folksongs*  
(Ashley):  
Yankee Doodle from Series 14.

### List C

BACH, J. S. A little Air or A song of  
Resignation from Children's Bach.  
(Allans).  
BEETHOVEN, L. van/BRANDMAN.  
Ode of Joy from Dexter's easy Piano  
Pieces (EMI/Chappell).  
KABALEVSKY, D. Waltz (Waterloo).  
KABALEVSKY, D. The little Twins or  
Singing from 24 Little Pieces, Op 39  
(Boosey & Hawkes).  
MOZART, W. A./MACEROLLO.  
Earliest Compositions of Mozart,  
Book 1, No 1b (Waterloo).  
MOZART, W. A./BEYNON. Minuet,  
K1. or Minuet in D, K94 from  
Progressive Course for Chromatic  
Free Bass Accordion (Hohner).  
From *Progressive Course for Chromatic  
Free Bass Accordion* (Waterloo):  
BACH. Chorale.  
BEETHOVEN. Contre Dance.  
HAYDN. Austrian Hymn.  
SCHUBERT. The Brooklet.

### List D

ABBOTT, A. Mosaiques: No I or  
No VIII (SEMI).  
KOLINSKI, M. From Merry-go-round,  
Book 1, any one (Waterloo).  
KUNZ, A. Music for an early evening  
from Music to do things by, Book 1  
(Waterloo).  
MOZZATTI, A. Two pieces: In exile or  
Michele had a little dog, from  
Pianoforte, Series 11, First Grade  
(AMEB).  
RUBINSTEIN, A./BEYNON. Melody in  
F from First Steps to Chromatic Free  
Bass Accordion (Hohner).  
From *Educational Piano Method* ed.  
Brimhall (EMI/Chappell):  
Book 1  
Lightly Row.  
Little Waltz.  
Summer Breeze.  
Book 2  
Boogie in C.  
Merry Minuet.  
Skip to my Lou.  
Red River Valley.

### Section III. Aural Tests, Sight Reading, General Knowledge

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**SECOND GRADE**

**0632**

### Section I. Technical Work

#### Scales

Ascending and descending, hands  
separately and together. Two octaves.  
1. Major: G, D, A, E, F  
2. Harmonic Minor: G, D, A, E, F  
3. Melodic Minor: A, E.  
Melodic Minor: A, Left hand only,  
one octave.  
4. Chromatic: C, F, G, hands sepa-  
rately and together, Similar motion,  
two octaves.

#### Broken Chords

Four note groups:  
1. Major: C, hands separately, one  
octave.  
2. Minor: A, hands separately, one  
octave.  
Reference: *A.S.A Scales and Technical  
Exercises* (Alberts).



#### Triads

Tonic and Dominant Triads of keys  
listed in the scale section to be played  
in root position, hands separately.  
Playing order will be: Tonic-  
Dominant – I–V.



#### Tempo

The minimum metronome speeds for  
scales –  
Ascending and descending: 120, two  
notes per beat.  
Broken chords: 76, two notes per  
beat.

#### Touch

All scales and broken chords to be  
played with a clear, even legato.

#### Phrasing

Logical control of bellows.

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### Section II. Studies and Pieces

Four works required, one from each  
of List A, B, C and D plus the Extra  
List requirement. Candidates may  
choose suitable items from the AMEB  
Pianoforte Series 10, 11 or 12 Second  
Grade Book.

#### List A

ABBOTT, A. Exercises gradues pour  
l'accordeon, Vol II, any two exer-  
cises (Salabert).  
ABBOTT, A. Mains alternees, any  
three exercises from Methode com-  
plete pour l'accordeon classique,  
Vol I (Leduc).  
BRANDMAN, M. S. Animodes No 1, 2  
or 3; any two exercises to count as  
one work (Chappell).  
BURNAM, E. A dozen a Day, Book 1,  
Skipping up a Hill (page 27) or  
Book 2, Group I, No 10 or Group II,  
No 4 or 5 (EMI).  
CATA, Graded Studies, Grade 2, any  
one (Waterloo).  
HARRIS, E. Accordion Miniatures,  
Book 1, Study No 6a, 7 or 8 or Book  
2, Study No 2, 3 or 5 (Waterloo).

#### List B

BURKE, F. Danish Polka or Wooden  
Shoe Dance from Music of Foreign  
Lands, (Willis).

CORRICAN, M. Cockles and Mussels or Tis the last rose of summer from John Brimhall's Irish Favorites (Hansen).

ESPITALIER, G. Folklore Fibel for Free Bass Accordion, any one (Eres).

HARRIS, E. Bulgarian Shepherd's Tune, Celtic Plant or French Dancing Carol from Accordion Miniatures, Book 2 (Waterloo).

From *Progressive Method for Chromatic Free Bass Accordion*, Borgstrom/Charles (Waterloo):  
Book 2  
Song of the Volga Boatmen.  
Book 3  
Arabian Dance.  
Greensleeves.  
Huron Carol.

From *The Joy of Folksongs* (Yorktown Music Press):  
Finnish Polka.  
Per Spelman.  
Slovakian Dance Tune.  
Tum-Balalaika.  
Gruen, gruen, gruen.  
The little Deer.

From *World's Favorite Folksongs, Series 14* (Ashley):  
Auld Lang Syne.  
Comin' thro' the Rye.

### List C

BACH, J. S. Any one from No 3 to 10 from Children's Bach (Allans).

BRANDMAN, M. S. Any one from Simply the Best Classics (Chappell).

MOZART/MERGEL. Minuet in F (Waterloo).

SCARLATTI/MACEROLLO. Minuet and Aria (Waterloo).

From *Early English Music for Accordion*, Borgstrom, Vol 1 (CASC):  
CLARKE. King William's March.  
FARNABY. Gigue.

From *Progressive Method for Chromatic Free Bass Accordion, Vol 2*, Borgstrom/Charles (Waterloo):  
BACH. Chorale.  
LISZT. Dream of Love.  
RUBINSTEIN. Melody in F.  
SCHUBERT. Rosamunde.

From *29 Little Pieces* (Boosey & Hawkes):  
KABALEVSKY. Autumn Song, No 11.  
KABALEVSKY. Country Dance, No 17.

### List D

AVRIL, E. Petite Breakfast Suite (CASC).

BORGSTROM, B. Dance of the Dwarfs or Song (Borg Music).

BRANDMAN, M. S. Brown Bear Boogie from Dexter's First Boogie-Woogie Book (Chappell)

JEHN, W. Zyklus fur Accordion, any one (Eres).

MERGEL, T. Quest (Waterloo).

MESSINA, R. Prelude from Progressive Method Chromatic Free Bass Accordion, Vol 3 (Waterloo).

REICHARD, J. F. Scherzando in D (Waterloo).

From *Brimhall All Gold Easy Piano Book* (EMI):  
JOPLIN. The Entertainer.  
MOLLER. The Happy Wanderer.  
MILLS. The Music Box Dancer.  
SHERMAN. It's a small World.

From *Music to do Things By* (Waterloo):  
KUNZ. Quiet Beauty.  
KUNZ. Strange People One Meets.

**Extra Lists:** Two works required.

### Section III. Aural Tests, Sight Reading, General Knowledge

**THIRD GRADE** **0633**

#### Section I. Technical Work

##### Scales

Ascending adescending

1. Major: Db, hands separately and together. A, E, F, B, Bb, similar motion, two octaves.
2. Harmonic Minor: A, E, F, B, Bb, hands separately and together. Melodic Minor: D, A, E, similar motion, two octaves.
3. Contrary Motion: A, E, F, B, Bb Majors and Harmonic Minors.
4. Chromatic: D, A, E, B, hands together, two octaves.  
F, Hands together, similar motion, two octaves.  
C, Hands together, contrary motion, two octaves.

##### Broken Chords

1. Major: G, Hands separately, four note groups, one octave.
2. Minor: D, hands separately, four note groups, one octave.



##### Arpeggios

1. Major: D, A, E, root position, two octaves.
2. Minor: D, A, E, root position, two octaves.

##### Triads

Tonic, Subdominant and Dominant Triads, hands separately in root position of keys listed in the scale section. Order of playing I, IV, V.



## Accordion – Free Bass

**Tempo**

The minimum metronome speeds for scales –  
 Ascending and descending: 80, four notes per beat.  
 Contrary motion: 54, four notes per beat.  
 Broken chords and arpeggios: 76, two notes per beat.

**Touch**

All scales, broken chords and arpeggios to be played with a clear, even legato.

**Phrasing**

Logical phrasing to be applied in bellow control.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D plus the Extra List requirement. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Third Grade Book.

**List A**

- ABBOTT, A. Exercised gradues pour l'accordeon, No I to IV, any two exercises (Salabert).  
 ABBOTT, A. 54 Technical Exercises, any two exercises (Leduc).  
 ABBOTT, A. Quatre pieces simples, any two exercises, Page 85 from *Metodo Complete d'Accordeon Classique, Vol 2* (Leduc).  
 CATA. Graded Studies, any grade three study (Waterloo).  
 HARRIS, E. Accordion Minatures, Book II, Study No 6, 7 or 8.  
 WILSON, J. Studies in the 20th Century Idioms, Book I, No I, II, III or IV (Waterloo).

**List B**

- BRIMHALL, J. Arr. Come back to Erin (Claribel, C) or I'll take you home again, Kathleen or Londonderry Air from John Brimhall's Irish Favorites (Hansen).  
 DI CAPUA, E. O sole mio from Italian Songbook (Wise).  
 SUTHERLAND, M. The wild Colonial Boy from Australian Souvenir Song Book (Allans).  
 TRADITIONAL. Botany Bay from Slim Dusty Sing-along (Albert).  
 TRADITIONAL/COULTER. Boulavogue (omit 8va to suit keyboard) from Irish Folksong (Wise).  
 TRADITIONAL. Little Mohee or Johnny is my Darling from Folksong Piano Recital, Vol 42 (C.M.P.).  
 From *Music of Foreign Lands* (Willis Music):  
 REISE, V. Mexican Tap Dance.  
 ROBINSON, W. E. Scotch Dance.  
 From *The World's Favorite Folksongs, Series 14* (Ashley):  
 Good night Irene.  
 Grandfather's Clock.  
 Jeanie with the light brown hair.  
 Long, long ago.

**List C**

- BACH, W. F./BORGSTROM. Allegro (Borg Music).  
 PACHELBY/MACEROLLO. Fugue (Waterloo).  
 PLATTI, G./MACEROLLO. Sonata in C Major, 3. Mov. (Waterloo).  
 PURCELL, H./MACEROLLO. Trumpet Tune I or II (C.A.S.C.).  
 SCHUMANN, R./BORGSTROM. The first Sorrow (Borg Music).  
 From AMEB Pianoforte Series 11, Third Grade (Allans):  
 BACH, C. P. E. Polonaise in G minor.  
 HANDEL. Sonatina in B flat.  
 LICHNER. Sonatina in F.  
 From Early English Music, arr. Borgstrom (Waterloo):  
 Vol 1  
 ANON. Coranto in A minor.  
 BYRD. A Gigue.  
 FARNABY. Tell me Daphne.  
 Vol 2  
 BLOW. Prelude.

**List D**

- BORGSTROM, B. Prelude No 3 (Borg Music).  
 KABALEVSKY, D. from 24 Little Pieces, Op 39, any two pieces from No 6 to 18 (Any edition).  
 KUNZ, A. Music to do Things by, Book I, any two pieces. (Waterloo).  
 MERGEL, T. Miniature Dance (Waterloo).  
 PASCAL, C. R. The little King's Grand Ball from Pianoforte, Series 11, Third Grade (AMEB).  
 SCHEIDEMANN/MERGEL. Prelude (Waterloo).  
 SCHMIEDT, S./MACEROLLO. Vivace in G (Waterloo).  
 SICHLER, J. Et si c'etait une ile (Leduc).

**Extra List:** Two works required.

**Section III. Aural Tests, Sight Reading, General Knowledge****FOURTH GRADE****0634****Section I. Technical Work****Scales**

- Ascending and descending  
 1. Major: E, B, F, Bb, Eb, hands separately and together, similar motion, two octaves.  
 2. Harmonic Minor: E, B, F, Bb, Eb, hands separately and together, two octaves.  
 3. Melodic Minor: D, A, E, B, hands separately and together. Two octaves.  
 4. Contrary motion: E, B, F, Bb, Eb, majors and harmonic minors, two octaves.  
 5. Chromatic: E, B, F, Bb, Eb, hands together, similar motion, two octaves.

**Arpeggios**

- Major: E, B, F, Bb, two octaves.
  - Minor: E, B, F, Bb, two octaves.
- G, Left hand only, Root position only, two octaves

**Triads**

Tonic, Subdominant and Dominant Chords of all keys listed in Scale section, hands together. Chord progression as follows:

I, IV, V, I (to be played in that order).

**Tempo**

The minimum metronome speeds for scales –  
 Ascending and descending legato: 92, four notes per beat.  
 Ascending and descending staccato: 60, four notes per beat.  
 Contrary motion: 60, four notes per beat.  
 Arpeggios: 52, four notes per beat.

**Touch**

All scales and arpeggios to be played with a clear, even legato, either piano or forte, as requested by the examiner. Three scales, selected by the candidate, in similar motion, ascending and descending, to be played staccato, either piano or forte, as requested by the examiner.

**Phrasing**

Logical phrasing to be applied in bellow control.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirements. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Fourth Grade Book.

**List A**

- ABBOTT, A. Exercised gradues pour l'accordeon, Vol III, nr. V or VIII (Salabert).  
 AVRIL, E. Studies in the 20th Century Idioms, Book 1, No V, VI, VII or VIII (Waterloo).  
 BRANDMAN, M. S. Animodes, No 5, 12, 16, any two (Chappels).  
 C.A.T.A Graded Studies, any grade 4 study (Waterloo).  
 HARRIS, E. Accordion Minatures, Book II, Study 10, 12, 13 or 14 (Waterloo).  
 PYLE, F. J. From Studies in the 20th Century Idiom, Book II, Etude No 1 (Waterloo).  
 WILSON, J. From Rhythmic Studies in the 20th Century Idiom, Book I, No 4 (Waterloo).

**List B**

- BLOW, J./BORGSTROM. Fugue from Early English Music, Vol 2 (Waterloo).  
 From *Microkosmos*, Book III (Any edition):  
 BART K. In Russian Style.  
 BART K. Hungarian Dance.  
 BART K. Hungarian Song.  
 From *Folksong Piano Recital, Vol 42*:  
 TRADITIONAL. Johnny is my darling.  
 TRADITIONAL. Nobody knows the trouble I've seen.  
 From *New Brazilian Piano Music, Book 1* (Breitkopf & Hartel):  
 LIMA. Riddle.  
 LIMA. Exotic Dance from Two Miniatures.  
 From *New Bulgarian Piano Music, Book 1* (Breitkopf & Hartel):  
 ILIER/PIPKOV. The Hen Laid an Egg.  
 ILIER/PIPKOV. Spring Dance.  
 From *New Israeli Piano Music, Book 1* (Breitkopf & Hartel):  
 SHAPIRA. Good Morning.  
 SHAPIRA. Country Holiday.  
 From *New Yugoslavian Piano Music, Book 1* (Breitkopf & Hartel):  
 RADIC, D. RondiNo  
 TAJCEVIC, M. First Suite, complete.  
 From *New Tschekoslovakian Piano Music, Book 1* (Breitkopf & Hartel):  
 KARDOS, D. Bagatella.  
 From *New Rumanian Piano Music, Book 1* (Breitkopf & Hartel):  
 FELDMAN. The Stubborn One.  
 FELDMAN. Fangspiel.  
 From *New German Piano Music Book 1* (Breitkopf & Hartel):  
 HESSENBERG. Hunting Game.  
 HESSENBERG. Lullaby.

**List C**

- BACH, J. S./MACEROLLO. Sonata I, Op V, 2nd Mov. (Waterloo).  
 FISCHER, J. K. F./ESPITALIER. Sieben (7) Preludes and Fugues any one (Eres).  
 HANDEL, F./MERGEL. Sarabande in D minor (Waterloo).  
 KIRNBERGER, J. P./MACEROLLO. Passetied (Waterloo).  
 KREBS, J. G. Toccata in E flat (C.A.S.C.).  
 LOEILLET, J. B. Minuet and Rondo in D Major (Editio Musica).  
 MOZART, W. A. Andantino (K236) or Allegro Grazioso from Sonata in B Flat (K10) (Any edition).  
 PLATTI/MACEROLLO. Sonata in G Major, 3rd. Mov. (Waterloo).  
 SCHUMANN, R. Hunter's Song, Lullaby, Military March or Wild Rider (Op 68 & 125) (Editio Musica).

**List D**

- ABBOTT, A. Docecaponie, Jeu de Quartes or Jeu de Quintes (Waterloo).  
 BRANDMAN, M.S. Three Sketches – Jazzem Music (Chappell).

- KABALEVSKY, D. 24 little pieces Op 39, No 19 to 24, any two pieces. (Any edition).  
 KUNZ, A. What to do till the Doctor comes A or B from Music to do things by, Book 2 (Waterloo).  
 MELOCCHI, V. Danza Nella Jungla (Berben).  
 SURDIN, M. Accordion Serious I–VIII Album, any one from No 1 to 4 (Boosey & Hawkes).

**Extra list:** Two works required.

### Section III. Aural Tests, Sight Reading, General Knowledge

## Level 2 DEVELOPING FIFTH TO EIGHTH GRADES

**Objectives**

Level 2 will emphasise musical development as demonstrated in performance. At the completion of this level, students will have demonstrated development according to the following criteria

**Criteria****1. Musicality**

Through a well balanced program drawn from the lists, the candidate should demonstrate musical performances of all pieces with phrasing, articulation, dynamics and ornamentation where suited, applicable to the period. Students should demonstrate musical expressiveness in the general artistic sense, and in the specialised task of interpretation.

**2. Technique**

The student should have mastered the full range of the instrument and have demonstrated this in the technical work and pieces, incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production through proper bellow control and registrations;
- Use of appropriate bellow control to give the effect of dynamic range;
- Management of the range of tonal qualities for expressive purposes.

**3. Knowledge and Understanding**

The student will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency and ease;

- A knowledge of the works studied, e.g. As with level 1, with the addition of the broad formal structure and analysis, together with some knowledge of period (where appropriate) and stylistic context;
- Knowledge of the history and construction of the Accordion.

**FIFTH GRADE****0635****Section I. Technical Work****Scales**

1. Major scales; B, F, Bb, Eb, Ab, hands separately and together, ascending and descending, similar motion, three octaves wherever possible
2. Minor (Harmonic and Melodic) scales; B, F, Bb, Eb, Ab, hands separately and together, ascending and descending, similar motion, three octaves wherever possible
3. Contrary motion, (Major and Minor); B, F, Bb, Eb, Ab.
4. Chromatic scale beginning on B, F, Bb, Eb, Ab,, compass two octaves.

**Arpeggios**

Major and Minor keys of B, F, Bb, Eb, Ab, hands separately and together, compass three octaves wherever possible, root position only.

**Triads**

Tonic, subdominant and dominant chords of the major and minor keys, arranged in root position, hands together played in the following succession: I, IV, V, I.

**Tempo**

The minimum metronome speed for scales —  
 Ascending and descending, legato: 100, four notes per beat, staccato: 66, four notes per beat.  
 Contrary motion: 66, four notes per beat.  
 Arpeggios: 60, four notes per beat.

**Touch**

All similar motion scales, ascending and descending, to be played legato, either piano or forte or with crescendo and diminuendo, as requested by examiner.  
 All staccato and contrary motion scales and all arpeggios to be played either piano or forte, as requested by the examiner.

**Phrasing**

Logical phrasing to be applied in bellow control.

## Accordion – Free Bass

## Section II. Studies and Pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Fifth Grade Book.

### List A

ABBOTT, A. From Exercises gradue pour l'accordeon Vol IV, No 1 to IX, any two exercises (Salabert).  
 BRANDMAN, M. S. Animodes, No 6, 9, 10, 11, 19, any two (Chappels).  
 BRANDMAN, M. S. Dreamweaving, No 1 or 5 (Chappels).  
 CATA. Graded Studies, any gr. 5 study (Waterloo).  
 WURTHNER, R. Gradus ad Parnassum, Book 1, any one (Hohner).

### List B

PASCAL, F. Botany Bay from Australian Souvenir Songbook (Allans).  
 From *Music of Foreign Lands, Dealer's Choice No 7* (Willis Music/Chappell):  
 BUSSEY. Spanish Dance.  
 CHRISTENSEN. Swedish Dance.  
 VOVK. Hopak.  
 From *New Bulgarian Piano Music, Book 1* (Breitkopf & Hartel):  
 RAITSCHEV. The Angry Rooster.  
 TAPKOV. Grandfather's Glove.  
 From *New Brazilian Piano Music, Book 1* (Breitkopf & Hartel):  
 SANTORO. Paulistana.  
 From *New Yugoslavian Piano Music, Book 1* (Breitkopf & Hartel):  
 BJELINSKI. Alarm.  
 DESPIC. Waltz, Op43a.  
 From *New Roumanian Piano Music, Book 1* (Breitkopf & Hartel):  
 CASSIAN. Scherzo.  
 From *New Soviet Piano Music, Book 1* (Breitkopf & Hartel):  
 KABALEVSKIJ. Ball Game, Op 37 No 4.  
 SWIRIDOW. Toccata.  
 From *Folksong Piano Recital, Vol 42*:  
 TRADITIONAL. Oh, Them Golden Slippers.  
 TRADITIONAL. When Johnny Comes Marching Home.  
 TRADITIONAL. Dixie.

### List C

BACH, J. S. J. S. Bach for Bassetti Accordion Fughetta No 8 or 9 (EMS).  
 BACH, J. S. Two part inventions, No 4, 8 or 10 (Any edition).  
 CLEMENTI, M. Sonatina in C, Op 36 No 3 from Sonatina Album Op 36 to 38 (Schirmer).  
 KABALEVSKY, D. A Short Story, No 13 from Fifteen Children's Pieces (Boosey & Hawkes).  
 MOZART, W. A. Andante or Rondo from Sonata in C K545 (Any edition).

SCHUBERT, J. Sonata IV, Op 4, Second Movement (Waterloo).  
 From *300 years of Piano Music* (Edition Musica):  
 HANDEL, G. F. Suite VII, Andante or Allegro Movement.  
 SCHUMANN, R. Album Leaves, Op 124, No 3 or Waltz, Op124, No 10.

### List D

BARNETT, D. Six Bagatelles (Waterloo).  
 IBERT, J. Giddy Girl (Any edition).  
 KASLIC. Reminiscence (Supraphon)  
 WARMELL, L. Miniature Divertimento (Trio Forlaget).  
 WUNSCH, G. Mini Suite No 1 (Waterloo).

**Extra List:** Two works required.

## Section III. Aural Tests, Sight Reading, General Knowledge

### SIXTH GRADE

0636

### Section I. Technical Work

#### Scales

1. Major and Minor (Harmonic & Melodic) scales; B, Bb, Eb, Ab, Db, hands together, similar motion, compass three octaves where possible ascending and descending.
2. Major and Minor (Harmonic) scales; B, Bb, Eb, Ab, Db, hands together, contrary motion, compass two octaves.
3. Chromatic scale beginning on B, Bb, Eb, Ab, Db, hands together, similar motion, compass two octaves.
4. Chromatic scale beginning on B, Bb, Eb, Ab, Db, hands together, contrary motion, compass one octave.

#### Arpeggios

1. Major and Minor keys; B, Bb, Eb, Ab, Db, hands together, compass two octaves, root position and their inversions.
2. All Dominant 7th and Diminished 7th; Hands separately, root position only.

#### Triads

Tonic subdominant and dominant chords of the major and minor keys given, arranged in root position chords as illustrated. Candidates will be asked to play the chords in succession in the given order, hands together.



#### Touch

All similar motion scales, ascending and descending, to be played legato or staccato, either piano or forte or with crescendo and diminuendo, as requested by the examiner.  
 Staccato scales to be played either piano or forte as requested by the examiner.

All contrary motion scales, arpeggios, dominant sevenths and diminished sevenths to be played either staccato or with a clear, even legato, either piano or forte, as requested by the examiner.

#### Phrasing

Logical phrasing to be applied in below control.

#### Tempo

The minimum metronome speed for scales –  
 Ascending and descending, legato: 108, four notes per beat for two octaves.  
 Contrary motion: 72, four notes per beat for two octaves.  
 Arpeggios: 72, four notes per beat for two octaves.

## Section II. Studies and Pieces

Four works required, one from each of Lists A, B, C and D, plus Extra List requirement. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Sixth Grade Book.

### List A

ABBOTT, A. Exercises gradues pour l'accordeon, Vol V, any one (Salabert).  
 AVRIL, E. Studies in the 20th Century Idioms, Book 1, No 4 or 5 (Waterloo).  
 CATA. Graded Studies, any Grade 6 Study (Waterloo).  
 HERRMANN, H. Konzert Etuden fur Akkordeon, any one (Hohner).  
 PYLE, F. J. Eight Etudes for Accordion, any one (Waterloo).  
 WILSON, J. From Studies in the 20th Century Idioms, Book 2, any two studies (Waterloo).

### List B

ALBU, S. Valse pour Alice from New Roumanian Piano Music, Book 1 (Breitkopf & Hartel).  
 DE CARVALHO, D. Contemplation from New Brazilian Piano Music, Book 1 (Breitkopf & Hartel).  
 GAGNEBIN, H. The Two Gossips from New Swiss Piano Music, Book 1 (Breitkopf & Hartel).  
 IKONOMOV, B. Horo from New Bulgarian Piano Music, Book [?] (Breitkopf & Hartel).  
 MARGUSTE, A. The Weasel from New Soviet Piano Music, Book 1 (Breitkopf & Hartel).  
 WIJDEVELD, W. Pezzetto from New Netherland Piano Music, Book 1 (Breitkopf & Hartel).

From *New Israeli Piano Music, Book 1* (Breitkopf & Hartel):

AVIDOM. Prologue	From Yementine Wedding Suite
AVIDOM. Come oh Bride	
AVIDOM. Come my Beloved	
AVIDOM. Rejoicing	

### List C

- BACH, J. S. Two part Inventions, any one (except No 4, 8, 10) (Any edition).
- CLEMENTI, M. Sonatina Op 36, No 1 (Allans).
- DAQUIN, L. C./BALESTRIERI. Le Coucou (Deffner).
- HANDEL, G. F. Allemanda or Giga from Suite VIII (Any edition).
- MENDELSSOHN, F. Childrens' Pieces Op 72 No 5 or Presto, Op 102 No 3 (Editio Musica).
- MOZART, W. A. Variations on: Ah, vous dirait je, Maman from Master Series for the Young (Schirmer).
- SCARLATTI, D. Sonata in G minor K347, L126 (Any edition).
- SCHUMANN, R. Knecht Ruprecht, Op 68, No 12 or A Stranger, Op 68, No 29 (Editio Musica).
- WEBER, C. M. Six Ecossaises or Six German Dances (Editio Musica).

### List D

- BENTZON, N. V. In the Zoo (Hohner).
- BRANDMAN, M. S. Badinare No 1, Invention or Mini-Suite from Six contemporary pieces, (EMI).
- MOSSO, C. Sei Pezzi, any two pieces (Berben).
- PASQUET, A. Cactus (Berben).
- STONE, G. Prelude – Arabesque or Valse de Concert (Neofonic).

**Extra List:** Two works required.

### Section III. Aural Tests, Sight Reading, General Knowledge

**SEVENTH GRADE**

**0637**

### Section I. Technical Work

#### Scales

1. Major, Minor (both forms), Bb, Eb, Ab, Db, Gb, hands together and separately, similar motion, compass three octaves where possible, ascending and descending.
2. Major, Minor (harmonic), Bb, Eb, Ab, Db, Gb, hands together, contrary motion, compass three octaves where possible.
3. Chromatic beginning on Bb, Eb, Ab, Db, Gb, similar motion.

#### Arpeggios

1. Major and Minor keys; Bb, Eb, Ab, Db, Gb, hands together, compass three octaves where possible, in root position and their inversions.
2. All Dominant 7th and Diminished 7th; Hands together, compass three octaves where possible, root position only.

#### Triads

Tonic, subdominant and dominant chords of the major and minor keys given, arranged in root position chords as illustrated. Candidates will be asked to play the chords in succession in the given order of I, IV, V, I, hands together.



#### Tempo

The minimum speed for scales – Ascending and descending, legato: 120, four notes per beat for two octaves.

Staccato: 80, four notes per beat, for two octaves.

Contrary Motion: 80, four notes per beat, for two octaves.

Arpeggios: 84, four notes per beat, for two octaves.

#### Touch

All similar motion scales, ascending and descending, to be played either staccato or legato, either piano or forte with crescendo and diminuendo, as requested by the examiner.

All staccato scales to be played either piano or forte, as requested by the examiner.

All contrary motion scales, arpeggios, dominant seventh and diminished seventh to be played either staccato or with a clear, even legato, either piano or forte, as requested by the examiner.

#### Phrasing

Logical phrasing to be applied in bellow control.

#### Bellows Shake

Demonstration of familiarity with simple bellow shake technique through performance of a passage of at least sixteen bars selected by the candidate.

### Section II. Studies and Pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Seventh Grade Book.

#### List A

- ABBOTT, A. Exercises gradues pour l'accordeon, Vol V, No VI to VIII, any one (Salabert).
- PYLE, F. J. Eight Etudes for Accordeon, any one from Studies in the 20th Century Idioms (Waterloo).
- SURDIN, M. Serious, Book 2, any one (Waterloo).

**Accordion –  
Free Bass**

- TODI, J. 6 Studies for free bass accordion, Op 65, any one (Waterloo).  
 WILSON, J. Accordion Rhythmic Studies Book 2, any two studies (Waterloo).  
 WURTHNER, R. Gradus ad Parnassum, Book 3, No 1 or 2 (Hohner).  
 CATA. Any Grade 7 Study (Waterloo).

**List B**

- CONSTANTINIDIS, Y. Greek Island Dance, No 2 from New Greek Piano Music, Book 2 (Breitkopf & Hartel).  
 DE VRIES, K. Toccata Americana from New Netherland Piano Music, Book 2 (Breitkopf & Hartel).  
 PAPANODOPOU, B. Dance Study from New Yugoslavian Piano Music, Book 2 (Breitkopf & Hartel).  
 REPNIKOV, A. Capriccio (Deffner).  
 SCHROEDER, H. Dialogue from New German Piano Music, Book 1 (Breitkopf & Hartel).  
 From *New German Democratic Republic Piano Music* (Breitkopf & Hartel):  
 Book 1  
 THILMAN. Capriccioso.  
 Book 2  
 EISLER. Piano Piece, Op 8.2.

**List C**

- BACH, J. S. No 4 Sarabande, No 5 Passepied or No 6 Gigue from English Suites (Any edition).  
 BACH, J. S. Any one from French Suites (Any edition).  
 BACH, J. S. No 3 or 15 from Three Part Inventions (Any edition).  
 BACH, J. S. Prelude No 2 or 15 from Book 1 (Any edition).  
 BEETHOVEN, L. V. Sonata in F or Sonata in G (Allans).  
 CLEMENTI, M. Sonata, Op 38, No 3 from Selected Sonatas, Bk 1 (Schirmer).  
 CLEMENTI, M. Sonata, Op 36, No 2 (Allans).  
 DEBUSSY, C. Golliwog's Cakewalk from Childrens' Corner Suite (Any edition).  
 KUHLAU, F. Sonata, Op 20, No 1 or Sonata, Op 55, No 1 (Allans).  
 SCARLATTI, D. Sonata 107 K322, Sonata 108 K323, Sonata 109 K335, Sonata 110 K336 (Any edition).

**List D**

- IBERT, J. Le petit Ane blanc (Any edition).  
 LUNDQUIST, T. Botany Play, any two pieces (Waterloo).  
 KUNZ, H. Toccata (Preissler).  
 KENINS, T. Three Fugues, No 2 (Waterloo).  
 MELOCCHI, V. Sketch Burlesco (Berben).  
 WUENSCH, G. No 4 or 5 of Sonata Da Camera Album (Boosey & Hawkes).

**Extra List:** Two works required.

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**Section III. Aural Tests, Sight Reading, General Knowledge**


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**EIGHTH GRADE** **0638**

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**Section I. Technical Work**

All the following are to be prepared.

**Scales**

- For this grade, candidates must prepare all scales and arpeggios in the keys of EITHER Group (1) OR Group (2).  
 Group (1): C, D, E, Gb (F#), Ab and Bb  
 Group (2): Db, Eb, F, G, A and B  
 1. Major and Minor, Harmonic and Melodic, and Chromatic Scales in thirds and sixths, similar motion, ascending and descending, compass two octaves.  
 2. Major, Minor and Chromatic Scales in octaves, staccato, right hand only. Two octaves where possible.

**Arpeggios**

- Hands separate and/or together  
 1. Major and Minor common chords, Dominant Sevenths.  
 2. Diminished Sevenths, in root position and inversions. Compass three octaves where possible.

**Triads And Chords**

- Candidates should show theoretical and practical knowledge (right hand only) of Triads and Chords and their inversions:  
 Major, Minor, Augmented, Diminished,  
 Major 6th, Minor 6th.  
 Major 7th, Minor 7th.

**Tempo**

- The minimum metronome speed for scales –  
 Ascending and descending, legato: 120, four notes per beat for two octaves.  
 Ascending and descending, staccato: 80, four notes per beat for two octaves.  
 Arpeggios: 84, four notes per beat for two octaves.

**Touch**

- All scales and Arpeggios (except Staccato Scales) to be played with a clear even legato, either piano or forte or crescendo and diminuendo, as requested by the examiner.

**Phrasing**

- Logical phrasing to be applied in bellow control.

**Bellows Shake**

- Demonstration of competent and varied bellow shake technique through performance of a passage of at least thirty two bars selected by the candidate.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D. Candidates may choose suitable items from the AMEB Pianoforte Series 10, 11 or 12 Eighth Grade Book.

**List A**

- ABBOTT, A. Exercises Gradues pour l'accordeon (Vol 5, No 6 or 7 (Salabert) CATA. Any Grade 8, 9 or 10 Study (Waterloo)  
 HANON, L. C. Esercizi Scelti No 31 to 39, any one (Ricordi)  
 WURTHNER, R. Gradus Ad Parnassum, Book 3, No 3 to 12, any two studies (Hohner)

**List B**

- ABBOTT, A./WESSMAN. From D'un Continent a l'Autre Vision, Fugitive numero 2 or Je chante la beaute de la solitude (Salabert).  
 BAUR, J. Variations from New German Piano Music, Book 1 (Breitkopf & Hartel).  
 STERNBERG, E. W. Humoresque Macabre from New Israeli Piano Music, Book 2 (Breitkopf & Hartel).  
 VANCEA, Z. Fuga from New Roumanian Piano Music, Book 2 (Breitkopf & Hartel).  
 VINCENTE, G. Choro from New Brazilian Piano Music, Book 2 (Breitkopf & Hartel).

**List C**

- BACH, J. S. Well tempered Clavichord, Book I: No 1, 2, 5, 9, 13 or 14, Book II: No 2, 8, 9 or 14 (Any Edition).  
 BEETHOVEN, L. van. Sonata in D, No 3 of Three Sonatas (Allans).  
 HANDEL, G. F. Prelude and Fugue from Suite VIII (Any edition).  
 HAYDN, E. J. Sonata Hob XVI/10 (Allans).  
 MOZART, W. A. Sonata, No 1, K 279 from Bk 1, Mozart Sonatas (Any edition).  
 SCARLATTI, D. Sonata No 105, K320, Sonata 106, K321, or Sonata 145, K432 (Any edition).

**List D**

- BUCZYNSKI, W. Sonate Belsize or Theme and Variations (C.M.C.).  
 \*GUIDOTTI, T. Autumn in New York (Deiro).  
 JACOBI, W. Sarabande and Allegro (Preisler).  
 LEE, F. Ballade (Preisler).  
 ROMITI, R. Permutations, Agitato Mov. (C.M.C.).  
 SULLIVAN, T. Scherzo Brillante (C.A.S.C.).  
 WILSON, J. Donizetti Variations, any one (Preisler).  
 ZOLOTARIEW, W. Sonata No 2 (Harmonia).

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**Section III. Aural Tests, Sight Reading, General Knowledge**


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# Level 3

ADVANCED DEVELOPMENT  
AMusA AND LMusA

## Objectives

The candidate will demonstrate through performance the achievement of musical maturity and technical mastery.

## Criteria

### 1. Musicality and Technique

Through a well balanced program drawn from the lists, the candidate should demonstrate with musicality, conviction and confidence, the techniques and practices appropriate to the musical periods (where applicable) and styles relevant to the selections presented.

In particular, the candidate should demonstrate:

- An understanding of the musical context, structure and historical, stylistic characteristics of the works presented;
- Skilful rendition of the technical characteristics of the works presented through use of varied dynamics, rhythmic control and the appropriate use of couplers;
- A command of special effects on the accordion such as bellow shake technique;
- A sense of presentation with attention to posture, appearance and normal performance practices.

### 2. Knowledge and Understanding

The candidate will demonstrate at a mature level:

- A knowledge of the repertoire and general understanding of the composers studied;
- A detailed knowledge of the history and construction of the Free Bass Accordion;
- At LMusA, the ability to perform one piece or movement from memory.

## ASSOCIATE

0639

The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability. Candidates are to provide a copy of each work for the use of examiners. These may be photocopies, except where the candidate plays from memory, in which case the original must be provided. Photocopies will be destroyed at the conclusion of the examination. For further information please refer to the General Requirements Practical Examinations section of the Manual of Syllabuses.

## Additional Requirement

Candidates are also required to pass with credit Fifth Grade Theory or Musicianship in order to complete this examination. This additional requirement must be completed by not later than the end of the next calendar year following the successful completion of the licentiate examination. Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a pass in Eighth Grade practical in the instrument.

### Section I

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

#### List A

ARNE, T. Sonata IV, D minor. Any edition  
BACH, C. P. E. Sonata in G, Wq 65/48.  
The entire work is required.  
BACH, J. S. Prelude and Fugue from Book I, No 15. or 19.  
BACH, J. S. Book II, No 1, 3, 6, 11, 12, or 20.  
BACH, J. S. Toccata from Partita No 6 in E minor, BWV 830.  
BACH, J. S. Prelude from English Suite No 3, BWV 808.  
HANDEL, G. F. Suite No 13 in B flat (complete) (Any edition).  
MENDELSSOHN, F. Six Preludes and Fugues, Op 35, any one (Peters).

#### List B

BRANDMAN, M. S. Mini Suite No 2 (Churinga) from D'un Continent a l'autre (Salabert).  
FELD, J. Toccata from D'un Continent a l'autre (Salabert).  
GLIER, R. Song from the East from New Russian Piano Music, Book 1 (Breitkopf & Hartel).  
MOSCHINGER, A. Implacable from New Swiss Piano Music, Book 1 (Breitkopf & Hartel).  
OLEZAK, K. Fine Pluie from D'un Continent a l'autre (Salabert).  
PENNEC, P. le Fantaisie Rhythmique from D'un Continent a l'autre (Salabert).  
SCUKA, L. Two merry pieces, complete, from New Tchecoslovakian Piano Music, Book 1 (Breitkopf & Hartel).  
WAGEMANS, P. J. Two little Piano Pieces from New Netherland Piano Music, Book 2 (Breitkopf & Hartel).

#### List C

BEETHOVEN, L. van Sonata, Op 2, No 1, Sonata, Op 22 or Sonata, Op 90 (Any edition).  
BRAHMS, J. Intermezzo in E minor, Op 119, No 2 (Any edition).  
CHOPIN, F. Tarantelle, Op 43 (Any edition).  
MOZART, W. A. Fantasia K475 or Sonata in C minor (Any edition).  
SCHUBERT, F. Impromptu No 1, Op 90 or Impromptu No 2, Op 90 (Allans).

SCHUMANN, R. Novelette in F,

Op 21, No 1 (Henle).

TSCHAIKOVSKY, P. Carnival, Lily of the Valley or Song of the Reapers from The Seasons, Op 37 (Peters).

## List D

ABBOTT, A. Black and White Toccata (Waterloo).  
FELD, J. Concert Piece for Accordion (Preissler).  
KAYSER, L. Arabesques, any two or Suite Sacra, any two movements (Kayser).  
SCHIMMEL, W. The Spring Street Ritual (Deffner).  
SHISHAKOV, Y. Suite Fantasia (Deffner).

or

Work of Own Choice which may be drawn from Lists A, B or C. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

## Section II. General Knowledge

### LICENTIATE

0640

- (a) A concert standard of performance will be demanded.
- (b) The examination may last for 60 minutes.
- (c) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.
- (d) One work must be played from memory. Any performance from memory beyond this is entirely optional.

Candidates are to provide a copy of each work for the use of examiners. These may be photocopies, except where the candidate plays from memory, in which case the original must be provided. Photocopies will be destroyed at the conclusion of the examination. For further information please refer to the General Requirements Practical Examinations section of the Manual of Syllabuses.

## Additional Requirement

Candidates are also required to pass Sixth Grade Theory or Musicianship in order to complete this examination. This additional requirement must be completed by not later than the end of the next calendar year following the successful completion of the Licentiate examination.

### Section I

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

**List A**

- BACH, J. S. Concerto in the Italian Style complete (Henle).  
 BACH, J. S. 48 Preludes and Fugues, Book 1, No 3, 4, 7, 8 or 12 (Henle).  
 BACH, J. S. 48 Preludes and Fugues, Book 2, No 4, 5, 10 or 13 (Henle).  
 HANDEL, F. Suite I, II, IV or VII, complete (Peters).  
 DONIZETTI/WILSON. Donizetti Variations, complete (Preissler).

**List B**

- KLINIKOV, V. Ricochets from D'un Continent a l'autre (Salabert).  
 PROKOKIEF, S. Toccata in D minor (Any edition).  
 RAPNIKOW, A. Suite Concertante (Harmonia).  
 SHAPIRA, S. Three Miniatures for Piano, complete, from New Israeli Piano Music, Book 1 (Breitkopf & Hartel).  
 SULLIVAN, T. Elan from D'un Continent a l'autre (Salabert).  
 ZELJENKA, I. Three pieces for Piano, complete, from New Tchechoslovakian Piano Music, Book 2 (Breitkopf & Hartel).  
 ZOLOTARIEW, W. Sonata No 2 (Harmonia).  
 ZYTOWITSCH, W. Preludium No 4 from New Russian Piano Music, Book 1 (Breitkopf & Hartel).

**List C**

- BEETHOVEN, L. van. Alla Ingharesi quasi un Capriccio, Op 129 (Henle).  
 BRAHMS, J. Scherzo in E flat minor, Op 4 (Any edition).  
 FRANCK, C./JONES. Prelude, Fugue and Variations, Op 18 (Elizabeth Jones).  
 HAYDN, J. Sonata in D Major, Hob. XVI (Any edition).  
 LISZT, F. Hungarian Rhapsody, No 2 (Any edition).  
 MENDELSSOHN, F. Prelude and Fugue, No 3 (Peters).  
 SCHUBERT, F. Sonata, No 5, Op 143 (Peters).

**List D**

- CAMILLERI, Ch. Fantasia Concertante, No 7 (Waterloo).  
 FREMAR, K. Reflections, complete (Deffner).  
 LUNDQUIST, T. Partita Piccola, complete (Hohner).  
 NORSGARD, P. Unfolding (Hansen).  
 ROMITI, R. Permutations for Accordion (Waterloo).  
 SOLOTAREW, W. Partita (La Croix).  
 TRUHLAR, J. Linzer Monologe (Harmonia).  
 WROBLEWSKI, W. Ballada Sonata, Op 1 (Schmulling).

or

Work of Own Choice which may be drawn from Lists A, B or C. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

**Section II. General Knowledge****Accordion – Stradella**

Please refer to the General Notes at the beginning of the Accordion – Free Bass syllabus for all details relevant to the syllabus.

## Level **I** BEGINNING PRELIMINARY TO FOURTH GRADES

**Objectives**

Level 1 will emphasise the development of musical, manipulative, technical and aural skills. At the completion of this level students will have developed their techniques and understandings according to the following criteria.

**Criteria****1. Musicality and Technique**

Through a well balanced program drawn from the lists, candidates should display:

- Musical, tuneful playing with a sense of proper bellow action, demonstrating appropriate phrasing and articulation;
- Rhythmic control of all work;
- Accurate and logical fingering of all work;
- Good posture;
- Fingers held close to the instrument;
- Correct bellow action;
- Development of a good legato;

**2. Knowledge and Understanding**

Students should demonstrate:

- Aural awareness and perception;
- The ability to read conventional notation;
- With the exception of the Preliminary grade, the ability to sight read;
- An understanding of the work performed, e.g. the notes, rests, signs, terms, titles and the keys in which the pieces are written, including modulations, wherever applicable, occurring in the pieces, excluding extra lists.

**PRELIMINARY GRADE 0610****Section I. Technical Work****Scales**

1. Major: C, G, D, right hand only.
  2. Harmonic Minor: A and E, right hand only.
- Compass: one octave ascending and descending.

**Tempo**

The minimum metronome speeds for scales –  
Ascending and descending: 100, one note per beat.

**Touch**

All scales to be played with a clear, even legato.

**Section II. Studies and Pieces**

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

**List A**

- ANZAGHI, L. O. Complete Method for Accordion No 11 to 18, any one (Ricordi).  
 BERBEN. Metodo per Fisarmonica, No 60 or 61 (Berben).  
 BISHOP, C. Sixteen combined studies No 2, 3, 5 or 6 (Charnwood).  
 BRANDMAN, E. M. Brandman Accordion Tutor, any two of pages 13 and 14 (Brandman).  
 DEIRO, P. Muscle Builder, Page 13 Accordionaires, Book 2 (Deiro).  
 KANTER, G. Kanter Akkordeon Schule, Book 1, No 13 on page 13 (Apollo).

**List B**

- From *Brandman Accordion Tutor*, ed. Brandman:  
 Baa, baa black sheep.  
 Skip to my Lou.  
 Cuckoo Waltz.
- From *Accordionaires, Book 2* (Deiro):  
 Down in the Valley.  
 My friend Pierre.  
 London Bridge.  
 Skip to my Lou.
- From *Recital Book 1, Palmer Hughes* (Alfred):  
 Aura Lee.  
 Beautiful Brown Eyes.  
 I wish I were single again.  
 Oh dear, what can the matter be?  
 The grey goose.  
 A tisket, a tasket.

**List C**

- BALESTRIERI, D. Red Riding Hood Suite, Movt 1 or 4 (Deffner).  
 GAVIANI, F. Emilia Polka (Pagani).  
 HERBERT/GAVIANI. Toyland (Pagani).  
 MATHIS, G. Swinging or Waltzing (Hohner).

- PALMER-HUGHES. Accordion Course, Book 1, Dreaming or The Can Can (Alfred).  
 PALMER-HUGHES. Recital Book 1, The Organ Grinder, Cuckoo Waltz or Hi-Lee Hi-Lo (Alfred).  
 PUCCINI/GAVIANI. Musetta's Waltz (Pagani).  
 TRADITIONAL. Silver Threads amongst the gold (A.M.P.C.O.).

**Section III. Aural Tests, General Knowledge****FIRST GRADE 0611****Section I. Technical Work****Scales**

1. Major scales of C, G, D, A and F, hands separately. Compass two octaves, ascending and descending.
2. The harmonic minor scales of C, G, D, A and E, right hand only, compass two octaves.
3. The scales of C and G major. Hands together, similar motion. Compass of one octave.
4. Chromatic, commencing on C. Right hand only, compass one octave.

**Broken Chords**

Three note groups, Keys of C major and A minor, right hand only, ascending and descending. One octave according to the following pattern

**Triads**

Triads in root position, as per above major and minor scales, right hand only.

**Tempo**

The minimum metronome speeds for scales –  
 Ascending and descending: 100, two notes per beat.  
 Broken chords: 48, three notes per beat.

**Touch**

All Scales and Broken chords to be played with a clear, even legato.

**Phrasing**

Logical control of bellows.

**Section II. Studies and Pieces**

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



## Section II. Studies and Pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

### List A

- ANZAGHI, L. O. Complete Method for Accordion No 74 or 76 (Ricordi).  
 ARETTA, A. The Best of Hanon, any one of No 1 to 10, (Deffner).  
 BERBEN. Metodo per Fisarmonica, Vol I, No 181, 183, 187, 198 or 203 (Berben).  
 CATA. Studies, any Grade 2 Study (Waterloo).  
 CZERNY, C. Op 599, No 4 to 8, any one (Ricordi).  
 KUNZ. Schule der Gelaufigkeit, Book 1, any one of No 1, 2, 3 or 4 (Schott).  
 ZAJEC, E. Lo Studio Dei Bassi, No 128, 129 or 130 (Berben).

### List B

- DE CURTIS/KLICKMANN. Come back to Sorrento (Pagani).  
 \*ESPINOSA/DEIRO. A Gay Ranchero (E. Marks Music).  
 \*GAVIANI, F. Arr. Santa Lucia (Pagani).  
 MERKLING, G. Elsassische Bauertanze, No 1 or 2 (Seifert Apollo).  
 PARTICHELLA/GAVIANI. Mexican Hat Dance (Pagani).  
 PORTEUS, D. Africa Sings (Charnwood).  
 PORSCHMANN, W. Arr. Einsam klingt das Glockchen (Zimmermann).  
 PREISSLER. Chez Rene, Musette Music, any one (Preissler).  
 RICORDI. From Pezzi Celebri, Vol I, Tirolese or Tango delle Rose (Ricordi).  
 \*RODRIGUEZ/GAVIANI. La Cumparsita (Pagani).

### List C

- HAYDN, J./OCCHIPINTI. Theme from Surprise Symphony (Waterloo).  
 MOZART, W. A. Non Piu Andrai (No 5) from Opera Nights (Ricordi).  
 TSCHAIKOVSKY/GAVIANI. March from Nutcracker Suite (Pagani).  
 VERDI, G./ANZAGHI. Libiam ne'lieti calici from Album No 1 (Ricordi).  
 From 30 Pezzi Celebri Album No 2. (Ricordi):  
 CHOPIN, F. Malinconia.  
 HAENDEL. Largo.

### List D

- ANTONELLI, N. Arion Waltz (C.A.S.C.).  
 APOLLO. Akkordeon Standard No 2, any one (Apollo).  
 APOLLO. Akkordeon Standard No 3, any one (Apollo).  
 BORGSTROM, B. Two pieces for Accordion No 1 or Song (Waterloo).

- DRAEGER, J. Der frohe Wanderer (Helbling).  
 \*GAVIANI, F. The grand old Clock (Pagani).  
 KOLZ, G. Hallo Freunde Hasenpfeffer Polka or Party Walzer (SeifertApollo).  
 MERGEL, T. Miniature Dance (Waterloo).  
 ROMANI, G. Little Dance Suite (Charnwood).

**Extra List:** Two works required.

## Section III. Aural Tests, Sight Reading, General Knowledge

### THIRD GRADE

0613

### Section I. Technical Work

#### Scales

1. Major scales of A, E, F, Bb and Eb hands separately and together in similar motion, compass two octaves ascending and descending.
2. The harmonic and melodic minor scales of B, G and C, hands separately and together in similar motion, compass two octaves.
3. Contrary motion scales of D, A, E and F major and the harmonic minor scales of E and D, compass two octaves.
4. Chromatic scales beginning on C, A and Eb. Hands separately. Compass of one octave

#### Arpeggios

Arpeggios in root position of A, E and F major, and B, G and C minor. Right hand only, compass two octaves.

#### Broken Chords

Four note groups. Keys of G major and D minor, right hand only, ascending and descending, one octave according to the following pattern



#### Triads

Tonic, Subdominant and Dominant Triads, right hand only, in Root Position of keys listed in Scale Section.  
 Order of playing: I, IV, V, I.



#### Tempo

The minimum metronome speeds for scales –  
 Ascending and descending: 80, four notes per beat.

Contrary motion: 54, four notes per beat.  
Broken Chords and Arpeggios: 76, two notes per beat.

### Touch

All scales, broken chords and arpeggios to be played with a clear, even legato.

### Phrasing

Logical control of bellows.

### Section II. Studies and Pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

#### List A

ANZAGHI, L.O. Complete Method for Accordion, No 77, 83 or 90 (Ricordi).  
BERBEN. Antologia Didattica, No 1, 2, 3 or 4 (Berben).  
BERBEN. Methodo per Fisarmonica, Vol I, No 168, 169, 172 or 173 (Berben).  
BERBEN. Methodo per Fisarmonica, Vol II, No 1, 2, 3 or 4 (Berben).  
CATA. Graded Studies, any Grade 3 Study (Waterloo).  
CZERNY, C. Op 599, No 9 to 17, any one (Ricordi).  
ZAJEC, E. Lo Studio Dei Bassi No 137, 151, 152, 157 or 158 (Berben).

#### List B

APOLLO. Akkordeon Standards, No 5, any one (Apollo).  
DEIRO, P. Two Guitars (Pagani).  
JEHN, W. (Arr.) Folklore aus Skandinavien, any one from Akkordeon Spiele (Eres).  
MAINZER, H. Wiener Waschermadln (Zimmermann).  
MUNSONIUS/MAHR. Klaenge aus Wien, any one (Apollo).  
PALMER-HUGHES. Gypsy Dance or Hawaiian War Dance from Recital Book 4 (Alfred).  
RAUCH, H. (Arr.) Flohwalzer Variationen or Mein Hut der hat drei Ecken Var. from Neue Musik fur das Akkordeon (Apollo).  
TRANSLATEUR, S./MAHR. Wiener Praterleben (Apollo).  
YOSHITOMO/MAHR. Japanischer Laternentanz (Apollo).

#### List C

HAYDN, J. Theme from 5th Symphony (Deiro).  
MENDELSSOHN/GAVIANI, F. W. Spring Song (Pagani).  
MONTEVERDI, C. Ritornello from Opera Nights (Ricordi).  
PUCCINI, G. E lucevan le stelle – Tosca or Valzer di Musetta – La Boheme from 30 Pezzi Celebri, Vol 1 (Ricordi).  
PURCELL, H./ROMANI. Fear no danger from Opera Nights (Ricordi).  
TSCHAIKOVSKY/BALESTRIERI. Neopolitan Dance (Ars Nova).

#### From Accordion Standard Series 1

(Appollo)  
BEETHOVEN, L. van/MAHR. Fur Elise.  
SCHUBERT, F./HAHR. Ave Maria.  
VERDI, G./RANCH. Chor der Gefangenen.

#### List D

ANTONELLI, A. Progressive Junior or The Happy Student (Waterloo).  
HANDY, W. C./GAVIANI. St. Louis Blues (Pagani).  
LOVELL, H. G. Changing the Guard (Hohner).  
MASCAGNI, P./FUGAZZA. Cavalleria Rusticana Prelude (Ricordi).  
MELOCCHI, V. La Banda Rompitimpani (Berben).  
SCHMITZ, D. Spatzen Parade (Helbling).  
STRAUSS, J. Strauss Waltzes, Book 1 or 2, any one (Apollo).  
VOSSEN, A. Vollgraf So sind Wir or Weisse Mause (Frohlich Apollo).

**Extra List:** Two works required.

### Section III. Aural Tests, Sight Reading, General Knowledge

#### FOURTH GRADE

0614

#### Section I. Technical Work

##### Scales

1. Major scales of B, F# and Bb, Eb and Ab, hands separately and together in similar motion. Compass three octaves where possible, ascending and descending.
2. The harmonic and melodic scales of G, C, F, F#, hands separately and together in similar motion. Three octaves where possible.
3. Contrary motion scales of B, F#, Bb, Eb and Ab major and harmonic minor scales of G, C, F and F#. Compass two octaves.
4. Chromatic scales beginning on C, G, and D. Hands together in similar motion. Compass two octaves.

##### Arpeggios

Major and minor arpeggios beginning on A, B, E and F in root position, right hand only. Compass three octaves where possible.

##### Triads

Hands together.  
Tonic, Subdominant and Dominant chords of keys listed in scale section, Root position, played as I, IV, V, I. Candidates will be asked to play the chords in succession in the given order.



**Tempo**

The minimum metronome speed for scales –  
Ascending and descending, legato:  
92, four notes per beat for two octaves.  
Staccato and Contrary motion scales:  
60, four notes per beat.  
Arpeggios: 52, four notes per beat for two octaves.

**Touch**

All scales and arpeggios to be played with a clear, even legato. At the selection of the candidate one scale in similar motion to be played staccato. All scales to be played either piano or forte, as requested by the examiner.

**Phrasing**

Logical control of bellows.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

**List A**

ANZAGHI, L. O. From Complete method for Accordion, No 79, 84, 88, 94 or 103 (Ricordi).  
BERBEN. From Antologia Didattica, any one from No 5 to 12 (Berben).  
BERBEN. From Metodo per Fisarmonica, Vol 2, any one of No 5, 6, 7, 8, 9, 10 or 11 (Berben).  
CATA. Graded Studies Book 1, any Grade 4 Study (Waterloo).  
CZERNY, C. Op 599, No 18 to 24, any one (Ricordi).  
GRISEY, G. Etude in Fa Majeur (Helbling).  
ZAJEC, E. From Lo Studio Dei Bassi, No 162, 194, 195 or 196 (Berben).

**List B**

LARA, A./MATOS. Granada (Southern).  
MAHR, C. Tarantella (Frohlich).  
\*METALLO, G./DEIRO. Sharpshooters March (Deiro).  
PADILLA, J./DEIRO. El Relicario (Deiro).  
PALMER-HUGHES. Banderas from Recital Book 5 (Alfred).  
PREISLER. Im Lande der Musette Musik, any one (Preissler).  
STRAUSS/MAGNANTE. Storielle del Bosco Viennese from 30 Pezzi celebri, Book 2 (Ricordi).  
TEICH, O. Die Holzauktion, Op 58 from Berliner Lieder, (Apollo).  
\*TEIKE, C./DEIRO. Old Comrades (Deiro).  
TRADITIONAL. Drei Japanesen mit dem Kontrabass from Neue Musik fur Akkordeon (Apollo).

**List C**

ANZAGNI, L. O. 30 Pezzi celebri, Book 2, Boccherini: Celebre Minuetto or Verdi: Rigoletto (Ricordi).  
BACH, J. S./CAMILLERI. Bourree (Waterloo).

DELIBES, L./CAMILLERI. Scarf Dance (Waterloo).  
HANDEL, F./ROMANI. Sinfonia from Opera Nights (Ricordi).  
LISZT, F./DEIRO. Liebestraum (Pagani).  
MOZART, W. A./CAMILLERI. Turkish March (Waterloo).  
From *Fisarmonica alla Ribalta*, Fugazza (Berben):  
MOZART. Marcia alla Turca.  
SCHUBERT. Momento Musicale.  
TSCHAIKOVSKY. Chanson Triste.

**List D**

BORGSTROM, B. From Two pieces for Accordion, Country Dance, No II (Borg Music).  
BRAU, A./Drabek. Klarinetten Komik (Frohlich).  
CORNA, J. Tarantelle Printaniere (Helbling).  
KUBECK, F. Landlicher Tanz from Original Musik fur Akkordeon (Harmonika).  
MUNSONIUS, H. Der Neue Heinz Munsonius, any one (Apollo).  
MUSCAT, C. Tango Triste (Muscat).  
ROMANI, G. Valse Lyrique (Hohner).  
SEVERING, W. Solisten Kunterbunt, any one (Zimmermann).  
STRAUSS, J. Radetzky March (Apollo).  
VOSSEN, A./VOLLGRAF. Springende Punkte (Frohlich).

**Extra List:** Two works required.

**Section III. Aural Tests, Sight Reading, General Knowledge**

## Level 2 DEVELOPING FIFTH TO EIGHTH GRADES

**Objectives**

Level 2 will emphasise musical development as demonstrated in performance. At the completion of this level, students will have demonstrated development according to the following criteria.

**Criteria****1. Musicality**

Through a well balanced program drawn from the lists, the candidate should demonstrate musical performances of all pieces with phrasing, articulation, dynamics and ornamentation where suited, applicable to the period. Students should demonstrate musical expressiveness in the general artistic sense, and in the specialised task of interpretation.

**2. Technique**

The student should have mastered the full range of the instrument and

have demonstrated this in the technical work and pieces, incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production through proper bellow control and registrations;
- Use of appropriate bellow control to give the effect of dynamic range and articulation;
- Management of the range of tonal qualities for expressive purposes.

**3. Knowledge and Understanding**

The student will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency and ease;
- A knowledge of the works studied, e.g. As with level 1, with the addition of the broad formal structure and analysis, together with some knowledge of period (where appropriate) and stylistic context.

**FIFTH GRADE****0615****Section I. Technical Work****Scales**

1. Major scales of F#, C#, Bb, Eb and Ab and minor scales (both forms) of C, F, F# and C# hands separately and together in similar motion. Compass three octaves where possible, ascending and descending.
2. Major scales of F#, C#, Bb, Eb and Ab and harmonic minor scales of C, F, F# and C# in contrary motion, compass two octaves.
3. Chromatic scales beginning on A, E and B, hands together in similar motion. Compass three octaves where possible.
4. The scale of C major in staccato thirds, right hand only, using the second and fourth finger (C and E). Compass two octaves.

**Arpeggios**

Major arpeggios of F#, C#, Bb, Eb and Ab: and minor C, F, F#, C#, right hand only. Compass three octaves where possible.

**Triads**

Tonic, subdominant and dominant chords of the given scales arranged in root position, played in the following succession: I, IV, V, I, as illustrated, hands together.

**Accordion –  
Stradella**

**Bellows Shake**

Demonstration of eight bars of the candidate's choice.

**Tempo**

The minimum metronome speed for scales –

Ascending and descending, legato: 100, four notes per beat for two octaves.

Staccato and Contrary motion scales: 66, four notes per beat for two octaves.

Arpeggios: 60, four notes per beat for two octaves.

**Touch**

All similar motion scales, ascending and descending, to be played staccato or legato, either piano or forte or with crescendo and diminuendo, as requested by the examiner.

All staccato thirds and contrary motion scales and arpeggios to be played either piano or forte, as requested by the examiner.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

**List A**

- ANZAGHI, L.O. From Complete Method for Accordion, No 102, 110, 112, 113 or 142 (Ricordi).  
 BERBEN. From Antologia Didattica, any one of No13, 14, 15, 17, 18 or 19 (Berben).  
 BERBEN. From Metodo Per Fisarmonica, Vol 2, any one of No 12, 13, 14, 16 or 17 (Berben).  
 CATA. From Graded Studies Book 1, any grade 5 study (Waterloo).  
 CZERNY, C. Op 599, No 25 to 33, any two (Ricordi).  
 HANON, L. C. From Exercizi Scelti, No 1 to 9, any two (Ricordi).

**List B**

- ANZAGHI, L.O. I piu bei canti d'amore, any one (Ricordi).  
 BELTRAMI, W. La Doccia (Berben).  
 ESPITALIER, G. Hora-Kolo-Ore any one (Eres).  
 GILIO, L. Tarantelle Capricciosa (Ricordi).  
 MAHR, K. Tango der Welt, Vol I, any one (Apollo).  
 MESSINA, V. Tarantella Capricciosa (Berben).  
 From Musette Karusell (Crescendo/Hohner): any one

**List C**

- BACH, J. S./CAMILLERI. Presto (Waterloo).  
 DELIBES/GALLA-RINI. Persian Dance from Lakme (Deffner).  
 FRIES/MAHR Famous Overtures, Book 1 or 2, any one (Apollo).  
 GOUNOD/GALLA-RINI. Cleopatra's Dance from Faust (Deffner).  
 LISZT, F./FUGAZZA. Sogno D'amore from Fisarmonica alla Ribalta (Berben 440).  
 MOZART, W.A./BORGSTROM. Andante and Variations (Waterloo).  
 MOZART, W.A./GAVIANI Serenade from Kleine Nachtmusik (Pagani).  
 From *Opera Nights Romani*, G. arr. (Ricordi):  
 DONIZETTI. Una Furtiva Lagrima.  
 GLUCK. Che Faro.  
 WAGNER. Pilgrims' Chorus.

**List D**

- APOLLO. Arr. Solisten Klaenge, Vol 1 or 2, any one (Apollo).  
 BELTRAMI, W. 15 Minuti d'allegria (Berben).  
 BUSCH, H. Fleurs de Paris (Preissler)  
 ERRICO, D. Appunti di Viaccio (Berben).  
 FANCELLI, L. Echi della Versilia (Berben).  
 FROSINI, P. Frosini Highlights, any one (Alfred).  
 MELOCCHI, W. Notturmo (Farfisa).  
 NOEL, C. Accordion Ragtime (Ricordi).  
 SUPPE, F. Von. Poet et Contadino (Berben) (Ricordi).  
 VOSSEN, A. Flick Flack (Frohlich).  
 From *Original Music for Akkordeon* (Harmonia):  
 LEE, F. Serenade or Toccata.  
 STANCIK, H. Kleines Konzert in B.

**Extra List:** Two works required.

**Section III. Aural Tests, Sight Reading, General Knowledge**

SIXTH GRADE

0616

**Section I. Technical work****Scales**

- Major scales of Bb, Eb, Ab and Db and minor scales (both forms) of Bb, Eb, Ab and Db in similar motion, hands separately and together ascending and descending. Compass three octaves where possible.
- Major scales of Bb, Eb, Ab, Db and Gb and harmonic minor scales of Bb, Eb, Ab and Db in contrary motion, beginning on the key note.

All similar motion scales to be played staccato or legato, crescendo, ascending and diminuendo descending as requested by the examiner.

3. The scale of C major and A minor in thirds and sixths. Compass of one octave.

Thirds: left hand tonic – right hand third.

Sixths: left hand third – right hand tonic.

4. Chromatic scale beginning on F#, Db, Ab. Similar motion, hands together. Compass of three octaves where possible.

**Arpeggios**

All major and minor common chords and all dominant seventh and diminished seventh chords in root position of the scales set out for the grade, right hand only. Compass three octaves where possible.

**Triads**

Tonic, subdominant and dominant chords of the given scales, arranged in root position, played in the following succession: I, IV, V, I, hands together.



**List A**

- ANZAGHI, L. O. Complete Method for Accordion, any one of Nos. 144, 148, 153, 155, 156, 186, 188, 201 or 257 (Ricordi).  
 BERBEN. Antologia Didattica, any one of No 20, 21 or 22 (Berben).  
 BERBEN. Metodo per Fisarmonica, Vol 2, No 103, 104 or 105 (Berben).  
 CATA. Graded Studies, any Grade Six study (Waterloo).  
 CZERNY, C. Op 599, No 36 to 59, any two (Ricordi).  
 HANON, L. C. Exercisi Scelti, No 10 to 20, any two (Ricordi).  
 KUHN. Schule der Gelaufigkeit, Book 2, No 62, 63, 64, 67, 69 or 70 (Schott).

**List B**

- BELTRAMI, W. La Mazurka di Migliavacca (Berben).  
 BELTRAMI, W. Oci Ciornia (Berben).  
 BEYNON, I. A night in Mexico (Hohner).  
 \*HANDY, W./MECCA. St. Louis Blues (Pagani) (Handy-Deffner).  
 LATTUADA, F. Sulle Rive Dell'oblio (Farfisa).  
 MELOCCHI, V. Sangue Tsigano (Berben).  
 WOOD, H. Hungaria (Hohner).  
 SALIZZUTO, I. 4 Danze Sudamericane, any one (Farfisa).

**List C**

- ENESCO, G./MAGNANTE. Roumanian Rhapsody No 1 (Pagani).  
 KHATCHATURIAN, A./APPARETI. Sword Dance (Pagani).  
 MOZART, W. A./GAVIANI. Il Serraglio (Pagani).  
 \*SAINT-SAENS. C./SCHOLL. Dance Macabre, Op 40 (Pagani).  
 TSCHAIKOVSKY, P./GAVIANI. Romeo and Juliet Overture (Pagani).  
 VON SUPPE, F./GAVIANI. La Burlesque Overture (Pagani).  
 RACHMANINOV, S./GALLA-RINI. Concerto No 2, Op 18 (Theme) (Deffner).

**List D**

- DANNON, T. Valsetto in G Major (Deiro).  
 ERRICO, D. Accordion Fantasy (Berben).  
 FAIOLA, G. Serenata a ninfa (Berben).  
 FANCELLI, L./CECCATO. Temi Da Concerta (Berben).  
 FROSINI, P. Flirtation (Berben).  
 MELOCCHI, V. Battibecco (Farfisa).  
 MELOCCHI, V. Il Giocoliere (Berben).  
 RUIZ, F. Rondo (Berben).  
 VOSSEN, A. Ohne Bedenken (Frohlich).

**Extra List:** Two works required.

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**Section III. Aural Tests, Sight Reading, General Knowledge**
**SEVENTH GRADE****0617****Section I. Technical Work****Scales**

Ascending and descending, compass three octaves where possible.

1. Major scales of Bb, Eb, Ab, C#, F# and minor scales (harmonic and melodic) of Eb, Ab, C#, F# and chromatic scales beginning on Bb, Eb, Ab and C#, hands together in similar motion.
2. Major scales of Bb, Eb, Ab, C#, F# and minor scales (harmonic and melodic) of Eb, Ab, C#, F# and chromatic scales beginning on Bb, Eb, Ab and C#, hands together in similar motion.
3. Major scales of Bb, Eb, Ab, C#, F# and minor (harmonic and melodic) of Eb, Ab, C#, F# and chromatic scales beginning on Bb, Eb, Ab and C#, in staccato octaves, right hand only, compass two octaves where possible.
4. Chromatic scales in contrary motion, beginning and ending on E, F and F#, compass two octaves.
5. The scale of G and F major and E and D harmonic minor in thirds and sixths. Compass of one octave. Thirds: left hand tonic – right hand third.  
Sixths: left hand third – right hand tonic.

**Triads**

All tonic, subdominant and dominant chords of the given scales, to be played in the following succession: I, IV, V, I, hands together.

**Arpeggios**

Major and minor common chords and all dominant and diminished seventh chords of the keys of Bb, Eb, Ab, C# and F# in root position and inversions, right hand only. Compass three octaves, where possible.

**Tempo**

The minimum metronome speed for scales –  
 Ascending and descending, legato: 120, four notes per beat for two octaves.  
 Staccato and Contrary motion scales: 80, four notes per beat for two octaves.  
 Arpeggios: 84, four notes per beat for two octaves.

**Touch**

All similar motion scales, ascending and descending, to be played staccato or legato, either piano or forte or with crescendo and diminuendo, as requested by the examiner.

Staccato octave scales to be played either piano or forte as requested by the examiner.

All contrary motion scales and arpeggios to be played with a clear, even legato or staccato, either piano or forte, as requested by the examiner.

**Phrasing**

Logical control of bellows.

**Bellows Shake**

Demonstration of familiarity with various bellow shake techniques through performance of a passage of at least thirty-two bars selected by the candidate.

**Section II. Studies and Pieces**

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

**List A**

BERBEN. Antologia Didattica No 24, 25, 26, 27, 28 or 30 (Berben).  
CATA. Graded Studies, any Grade 7 Study (Waterloo).  
CZERNY, C. Op 599, No 70 to 75, any one (Ricordi).  
HANON, L. C. Esercizi Scelti, No 21 to 30, any one (Ricordi).  
HELBLING. Etude de Concert (Helbling).

**List B**

BELTRAMI, W. Il Carnevale di Venezia (Berben).  
LIVIABELLA, L. Pasqualino e Sinfiorosa (Farfisa).  
RIMSKI-KORSAKOV, N. Il Volo del Calabrone (Berben).  
ROSSINI, G./NUNZIO. William Tell Overture (Pagani).  
ROSSINI, G. La Gazza Ladra Overture (Berben) (Ricordi).  
ROSSINI, G. Il Babiere Di Siviglia (Colombo) Ricordi).  
STRAUSS, J./ROMANI. The Bat Overture (Hohner).  
LANARO arr. Oci Ciornia (Berben).  
TRECATE, L.F. Scintille (Farfisa).

**List C**

MENDELSSOHN-  
BARTHOLDY/GAVIANI. Capriccio in F sharp Minor (Pagani).  
MENDELSSOHN-  
BARTHOLDY/GAVIANI. Presto from Fantasia (Pagani).  
\*MOZART, W. A./GAVIANI. Magic Flute Overture (Pagani).  
MOZART, W. A./GAVIANI. Marriage of Figaro Overture (Pagani).  
\*ROSSINI, G./GAVIANI. The Silken Ladder Overture (Pagani).  
SAINT-SAENS, C./DESIDERIO. Introduction and Rondo Capriccioso, Op 28 (Pietro).

VIVALDI, A./GAVIANI. Concerto in A minor, Op 3 (Pagani).  
VON WEBER, C. M./GAVIANI. Rondo Brillante, Op 62 (Pagani).  
WAGNER, R./TOIFL. Einzugsmarsch-Tannhauser (Helbling).

**List D**

BELTRAMI, W. Holiday for Accordion (Berben).  
BELTRAMI, W. Quattro Ritmi, any one (Berben).  
ERRICO, D. Suite Breve (Berben).  
\*ETTORE, E. Holiday Caprice (Deiro).  
FANCELLI, L. Stranezze (Berben).  
LEE, F. Poruschka Fantasie (Harmonia).  
LOCHTER, J. Humoreske (Helbling).  
SURINACH, C. Pavana and Rondo (Deffner).  
VOLPI, A. Fileuse (Farfisa) (Berben).

**Extra List:** Two works required.

**Section III. Aural Tests, Sight Reading, General Knowledge****EIGHTH GRADE****0618****Section I. Technical Work**

All the following are to be prepared

**Scales**

For this grade candidates must prepare all major, minor (harmonic and melodic) and chromatic technical requirements of the keys listed either in Group (1) OR Group (2).  
Group (1) C, D, E, F#, Ab, Bb.  
Group (2) Db, Eb, F, G, A, B.

1. Of the chosen group all major and minor, harmonic and melodic, and chromatic scales in thirds and sixths, similar motion, ascending and descending, compass two octaves.  
2. Of the chosen group all major, minor and chromatic scales in octaves, staccato, right hand only. Two octaves where possible.

**Arpeggios**

Of the chosen group all major and minor common chords, dominant sevenths, diminished sevenths, in root position and inversions, right hand only. Compass three octaves where possible.

**Triads And Chords**

Of the chosen group candidates should show theoretical and practical knowledge (right hand only) of triads and chords and their inversions: Major, minor, augmented, diminished, major 6th, minor 6th, major 7th, minor 7th.

**Tempo**

The minimum metronome speed for scales –  
Ascending and descending, legato:

120, four notes per beat for two octaves.  
Ascending and descending, staccato 80, four notes per beat for two octaves.  
Arpeggios: 84, four notes per beat for two octaves.

**Touch**

All scales and arpeggios to be played with a clear even legato or staccato, either piano or forte or crescendo and diminuendo, as requested by the examiner.

**Phrasing**

Logical control of bellows.

**Bellows Shake**

Demonstration of various bellow shake techniques with competent articulation through performance of a passage of at least thirty two bars selected by the candidate.

**Section II. Studies and Pieces**

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

**List A**

BERBEN. Antologia Didattica No 31, 32, 33, 34 or 35 (Berben).  
BREHME, H. Paganiniana, Op 52, part 2 (Hohner).  
CATA. any Grade 8, 9 or 10 study (Waterloo).  
DEIRO, P. Finger Dexterity, No 8, 31, 32, 39, 40, 41, 43, 44 or 45 (Deiro).  
WURTHNER, R. Gradus Ad Parnassum, Book 2, No 7, 8, 9 or 11 (Hohner).

**List B**

FREY, P. Zigeuner Impressionen (Helbling).  
HERMANN, H. Overture alla Zingarese (Hohner).  
LISZT/GAVIANI. Hungarian Rhapsody, No 2 (Pagani).  
MOUSSORSKY/GALLA-RINI. Polonaise from Boris Godunov (Deffner).

**List C**

CHOPIN/GAVIANI. Concerto in E minor, Op 11 (Pagani).  
PONCHIELLI, A. La Gioconda (Ricordi).  
VON WEBER, C. M./MAGNANTE. Concertstueck (Pagani).  
VON WEBER, C. M./BAUSEWEIN. Konzertstuck in F moll, Op 79 (Helbling).

**List D**

\*BRICKMAN, J. L. Prelude and Caprice (Deiro).  
CHIEREGHIN, S. Ciaccona (Berben).  
FRISCHMANN, M. Fantasie in C moll (Harmonia).  
MELOCCHI, V. Suite pour Accordeon (Berben).

SCAPPINI, S. Uomo (Berben).  
TCHAIKIN, N. Concert Suite for  
Accordion (Harmonika)  
(Schmulling).  
TCHAIKIN, N. Humoreske  
(Harmonika) (Schmulling).

### Section III. Aural Tests, Sight Reading, General Knowledge

## Level 3

### ADVANCED DEVELOPMENT

#### AMusA AND LMusA

#### Objectives

The candidate will demonstrate through performance the achievement of musical maturity and technical mastery.

#### Criteria

#### 1. Musicality and Technique

Through a well balanced program drawn from the lists, the candidate should demonstrate with musicality, conviction and confidence, the techniques and practices appropriate to the musical periods (where applicable) and styles relevant to the selections presented.

In particular, the candidate should demonstrate:

- A command of special effects on the accordion such as bellows shake technique;
- An understanding of the musical content, structure, historical context and stylistic characteristics of the works performed;
- A mastery of technical and stylistic elements leading to an expressive interpretation by means of skilful control of tone and rhythmic nuances;
- A sense of presentation with attention to posture, appearance and normal performance practices.

#### 2. Knowledge and Understanding

The candidate will demonstrate at a mature level:

- A knowledge of the repertoire and general understanding of the composers studied;
- The ability to perform one piece or movement from memory at LMusA.

#### ASSOCIATE

0619

The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability. (See Regulations)

Candidates are to provide a copy of each work for the use of examiners. These may be photocopies, except

where the candidate plays from memory, in which case the original must be provided. Photocopies will be destroyed at the conclusion of the examination. For further information please refer to the General Requirements Practical Examinations section of the Manual of Syllabuses.

#### Additional Requirement

Candidates are also required to pass with credit Fifth Grade Theory or Musicianship in order to complete this examination. This additional requirement must be completed by not later than the end of the next calendar year following the successful completion of the associate examination. Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a pass in Eighth Grade practical in the instrument.

#### Section I

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

#### List A

BACH, J. S. Toccata and Fugue in D minor (Berben/Fancelli) (Ricordi)  
BACH, P.H.E./BALLISTRERI.  
Capriccio (Deffner).  
CHOPIN, F./GALLA-RINI. Grande Valse Brillante Op 18 (Deffner).  
CHOPIN, F./GALLA-RINI. Mazurka in A minor, Op 67, No 4 (Deffner).  
MENDELSSOHN, F./GAVIANI.  
Capriccio Brillante, Op 22 (Pagani).  
PAGANINI/MARCOSIGNORI. Moto Perpetuo (Berben).

#### List B

GALLA-RINI, A. Italian Medley (Deffner/Ars Nova).  
HELLMESBERGER, J. Ball-Scene from Top of the Bill (Hohner).  
KHATCHACHURIAN, A. Danza delle Scabole (Ricordi).  
LISZT, F. Second Rapsodia Ungherese (Ricordi).  
PONCHIELLI, A./WURTHNER. Dance of the Hours from Top of the Bill (Hohner).  
STRAUSS, J./GALLA-RINI. The Gypsy Baron Overture (Deffner Ars Nova).

#### List C

DEIRO, P. Concerto in E. First and second or second and third movements are required (Deiro).  
LISZT, F./GALLA-RINI. Concert in E flat Major (Excerpts) or Rhapsody Espagnole (Deffner).  
SAINT-SAËNS, C./GALLA-RINI. Introduction and Rondo Capriccioso, Op 28 (Deffner Ars Nova).  
TSCHAIKOWSKY, I./GALLA-RINI. Scene from Swan Lake Ballet (Deffner).  
WEBER, C. M. von Invitation to the Dance from Top of the Bill (Hohner).

WIENIAWSKI, H./DESIDERIO.  
Polonaise Brillante (Deiro).

#### List D

BELTRAMI, W. Il Crocevia Dei Matti (Farfisa).  
BREHME, H. Divertimento in F (Hohner).  
CATY, J. Triptyque De Concert (Helbling).  
DI MARCO, C. Fantasia in E minor (Berben).  
KRENEK, E. Toccata (Pagani).  
MELOCCHI, V. Leggenda Eroica or Sketch Burlesco (Berben) (Farfisa).  
RADOEW, H. Variationen uber ein Thema von Paganini (Harmonia).  
VOLPI, A. Valzer in La Maggiore, Op 32 (Berben).

or  
Work of Own Choice which may be drawn from Lists A, B or C. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

#### Section II. General Knowledge

#### LICENTIATE

0620

- (a) A concert standard of performance will be demanded.  
(b) The examination may last for 60 minutes.  
(c) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.  
(d) One work must be played from memory. Any performance from memory beyond this is entirely optional.  
Candidates are to provide a copy of each work for the use of examiners. These may be photocopies, except where the candidate plays from memory, in which case the original must be provided. Photocopies will be destroyed at the conclusion of the examination. For further information please refer to the General Requirements Practical Examinations section of the Manual of Syllabuses.

#### Additional Requirement

Candidates are also required to pass Sixth Grade Theory or Musicianship in order to complete this examination. This additional requirement must be completed by not later than the end of the next calendar year following the successful completion of the Licentiate examination.

#### Section I

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

## Accordion – Stradella

**List A**

BACH, J. S. Concerto Nello Stile Italiano (Berben) (Ricordi).  
 BEETHOVEN, L. van. Concerto No 1, 1st mov (Pagani).  
 PAGANINI/WURTHNER. La Campanella (Hohner).

**List B**

FRANCESCHINA, J. Scaramouche (Deffner).  
 LISZT, F. Hungarian Fantasy (Helbling).  
 REPNIKOW, A. Suite Concertante (Harmonia).  
 From *Top of the Bill*, Wurthner (Hohner).  
 BIZET. Carmen Fantasy.  
 KELER-BELA. Hungarian Comedy Overture.  
 STRAUSS. Overture to the Fledermaus.

**List C**

KHATCHACHURIAN, A./GALLA-RINI. Lullaby from Gayne Ballet (Deffner).  
 MENDELSSOHN, F. Rondo Capriccio (Helbling).  
 SAINT-SAENS, C./GAVIANI. Concerto No 2, No. 22, Part II (Pagani).  
 \*SCHUBERT, F./GAVIANI. Wanderer Fantasy, Op 15 (Pagani).  
 TRADITIONAL/WURTHNER. Variations on a Russian Folk Song from Top of the Bill (Hohner).  
 \*TSCHAIKOVSKY, P./GAVIANI. Concerto Op 35, 3rd movement (Pagani).

**List D**

BALESTRIERI, B. Five Pieces, complete (Deffner/Ars Nova).  
 BREHME, H. Herbst Elegie and Capriccio (Hohner).  
 ETTORE, E. Manhattan Concerto (Pagani).  
 MEWS, D. Suite Aotea (Deffner).  
 PINO, C. Sonata Modern, complete (Pagani).  
 SCHIMMEL, W. The Spring Street Ritual (Deffner).  
 TCHEREPNIN, A. Partita (Pagani).  
 TOIFL, H. Variations on a Theme (Helbling).

or

Work of Own Choice which may be drawn from Lists A, B or C. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

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**Section II. General Knowledge**