

***GUILD***

**Music & Speech Public**

**Examinations...**

**MUSIC THEORY**

**SYLLABUS...**

# **GUILD ADMINISTRATION GUIDE...**

## **GUILD Music & Speech public examinations...**

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**PAYMENTS:** Australian Guild of Music Education Account is:-

### **EFT bank transfer.**

Account: AGME  
BSB: 033050  
Account: 228055

### **Efpos.**

Phone office for processing.

### **Cheques & Money Orders.**

Must be written out to - **Australian Guild of Music Education Inc**

**Page. CONTENTS.**

- 4. GENERAL INFORMATION.**
- 6. PRELIMINARY GRADE.**
- 7. GRADE ONE.**
- 9. GRADE TWO.**
- 11. GRADE THREE.**
- 13. GRADE FOUR.**
- 15. GRADE FIVE.**
- 16. GRADE SIX.**
- 18. GRADE SEVEN.**
- 19. GRADE EIGHT.**
- 20. ASSOCIATE DIPLOMA.**
- 21. LICENCIATE.**
- 22. ASSOCIATE, LICENTIATE TEACHING PRINCIPALS.**
- 23. THEORY ENTRY FORMS FOR PRINTING.**

## **GUILD PUBLIC MUSIC THEORY EXAMINATIONS.**

### **MUSIC. THEORY REQUIREMENTS. PRELIMINARY. GRADES and DIPLOMAS.**

#### **NOTE:-**

- Theory paper answers should be written neatly in either *clear sharp pencil or ink/biro*.
- The student should carefully read the instructions at the beginning of every examination paper.
- The following theory papers are the requirements for all Guild *Full Public Music* examination Syllabi with the exception of the *Recital & Performance* Syllabi.
- Examiner's report summaries are sent to all candidates.
- The English meanings given for the Italian Terms in the various Grades are considered to be satisfactory equivalents.

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**General Music Theory examinations are held on the last Friday in August of each year.**

#### **Theory on demand details. (TOD) Music.**

1. Theory on demand caters for Preliminary up to Grade 8.
2. It will be available any time from the start of February to the end of November each year.
3. A separate entry form is available for the candidate's grade details as well as the supervisor information.
4. Fees will be as listed for each grade in the contact, plus a \$40 surcharge for each student entry. If two or more students are sitting at the same time and grade with the same supervisor, then the additional same grade papers will only incur a fee of \$10 surcharge each. This surcharge will cover the extra cost of producing the individual papers for the candidate. Also these exams do require extra administration and mail costs that need to be covered.
5. Papers will be marked and reports done as soon as the supervisor returns the finished papers. Results should be back within a 2 to 3 week turnaround once they have been received.
6. Copies of the papers will not be available with theory on demand entries.

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**Refer to the Guild Contact & Handbook for all information for entry closing dates & current fees.**

**The general theory examinations in August, require the entries to be submitted by the due date.**

**Theory on demand is available from the start of February and the end of November of each year.**

**Entry forms are found on the last pages of this document for printing.**

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## **GENERAL INFORMATION.**

### **HARMONY REQUIREMENTS. Grade 4 onwards.**

Harmony written in pianoforte style is an option for each candidate. This is similar to four part, except that the top 3 parts are placed in the treble clef in a close chordal format and with a bass part in the bass clef. Generally the rules for 4 part vocal are applied in the same manner but variations are accepted within reason. The 2 or 3 remaining voices are closely placed, just under the melodic line, as if someone were playing a chordal pattern on the piano. However, a more advanced chordal spread over the 2 clefs is acceptable, particularly at grade 7 and 8 examinations, but this is not mandatory.

### **SET WORKS. Grade 7 and 8 only.**

Apart from the permanent set works for Grade 7 or 8, candidates can analyse any suitable Concerto OR Symphony. This must be approved by the director of theory and listed for approval by the Guild office. A *once off* approval will be given. However, this approval can be withdrawn within a 12 month written notice period. The current works will remain permanently as the examination examples. These works will not need approval.

As this section is not a heavily weighted aspect of the examination, only generalized essays will be expected such as: form, analysis, orchestration, style and composer's background. Thematic quotation will be expected. Only the 1st movement is required for study.

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## **GRADE ONE.**

**Paper of One and a Quarter Hours.**

**Minimum Pass C 65 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as **Grade 3** Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination.

### **1. MUSIC TERMS.**

English meanings of the terms listed below.

A knowledge of the abbreviations where applicable.

Adagio.		Slowly.
Lento.		Slowly.
Allegro.		Fast and Lively.
Andante.		At an easy walking pace.
Moderato.		At a moderate speed.
Rallentando.	( <i>Rall.</i> )	Gradually becoming slower.
Ritenuato.	( <i>Rit.</i> )	Held back. Immediately slower.
Crescendo.	( <i>Cresc.</i> )	Gradually becoming louder.
Decrescendo.	( <i>Decres.</i> )	Gradually becoming softer.
Diminuendo.	( <i>Dim.</i> )	Gradually becoming softer.
Forte.	( <i>f</i> )	Loud.
Mezzo Forte.	( <i>mf</i> )	Moderately loud.
Piano.	( <i>p</i> )	Soft.
Mezzo Piano.	( <i>mp</i> )	Moderately soft.
Dolce.		Sweetly.
Legato.		Smoothly. Well connected.
Staccato.		Short, detached.
Da capo al fine.	( <i>D.C.</i> )	From beginning to the word <i>fine</i> .

### **2. NOTATION.**

The Staff or Stave - Treble or G Clef and Bass or F Clef. Letter names including ONE ledger line above and below each staff or stave.

The sharp, flat and natural signs.

The name, shape and relative length of the semibreve, minim, crotchet and quaver.

### **3. RESTS.**

Semibreve, minim, crotchet and quaver. Shape and value.

Regular grouping of rests (and notes) to show beat divisions.

Adding ONE rest to complete a bar or bars of simple time.

### **4. SCALES.**

The writing and recognition of major scales and their key signatures up to **2 sharps** and **2 flats**. Ascending and descending, with the positioning of tones and semitones. **ONE** octave only. The writing of scale degree numbers under the notes of a melody using the keys specified for this grade.

**GRADE ONE. Continued on next page.**

**GRADE ONE. Continued.**

**5. TIME SIGNATURES.**

Simple Duple Time.	2 2	
	2 4	<i>Cut Common Time. Alla Breve.</i>
Simple Triple Time.	3 3	
	2 4	
Simple Quadruple Time.	4 4	
	2 4	<i>or C = Common Time.</i>

Adding bar lines and a time signatures to a given rhythm. Four (4) bars maximum.

**6. SIGNS.**

Bracket, bar lines, double bar lines, slurs.

**7. CHORDS.**

Writing in root position any of the following chords in the treble clef only.

**C G G7 F Am Dm**

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## **GRADE TWO.**

**Paper of One and a Half Hours.**

**Minimum Pass C 65 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as **Grade 4** Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination.

### **1. MUSIC TERMS.**

In addition to Grade One Terms, the English meanings of the terms listed below.

A knowledge of the abbreviations where applicable.

A Tempo.		Return to former speed
Allegretto.		Moderately fast.
Andantino.		Faster or slower than <i>Andante</i> . A walking pace.
Animato.		Animated. Lively.
Largo.		Very slow and broad.
Meno Mosso.		Less movement.
Presto.		Very fast.
Vivace.		Lively, spirited.
Vivo.		Lively, spirited.
Fortissimo.	(ff)	Very loud.
Pianissimo.	(pp)	Very soft.
Sforzando.	(sf) or (sfz)	Increased accent on a single note or chord.
Cantabile.		In a singing style.
Giocoso.		Merrily. Joyfully.
Marcato.		Marked.
Mezzo Staccato.		Moderately short and detached.
Molto.		Much. Very.
Perdendosi.		Dying away.
Poco.		Little.
Scherzando.		In a light playful manner.
Semplice.		Simply.
Sempre.		Always.
Senza.		Without.
Dal Segno.	(D.S.)	From the sign.

### **2. NOTATION.**

The Staff or Stave - Treble or G Clef and Bass or F Clef.

Letter names including TWO Ledger lines above and below each staff or stave.

### **3. NOTES AND RESTS.**

As for Grade One, but including semiquaver and demisemiquaver notes and rests.

The meaning of a dot after a note. Dotted notes and rests.

### **4. SCALES.**

The writing and recognition of major scales and their key signatures up to **3 sharps** and **3 flats**. The writing and recognition of the Harmonic minor scales of **A. E. D.**

The writing of scale degree numbers under the notes of a melody in the keys specified for the grade. All scales ascending and descending. **ONE** or **TWO** octaves with tones and/or semitones to be marked as required.

**GRADE TWO. Continued on next page.**



### **GRADE THREE.**

**Paper of Two Hours.**

**Minimum Pass C 65 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as **Grade 5** Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination.

#### **1. MUSIC TERMS.**

In addition to Grades One and Two Music Terms, the English meanings of the terms listed below. A knowledge of the abbreviations where applicable.

Accelerando.	( <i>Accel.</i> )	Gradually faster.
Con Moto.		With movement.
Prestissimo.		As fast as possible.
Tempo Commodo.		At a comfortable speed.
Allargando.		Becoming broader.
Larghetto.		Slow and broad.
Calando.		Getting softer and slower.
Morendo.		Dying away.
Forte Piano.	( <i>fp</i> )	Loud, then immediately soft.
Rinforzando.	( <i>rfz/rinf</i> )	Reinforcing the tone.
Staccatissimo.		Very short and detached.
Agitato.		Agitated.
Ad Libitum.	( <i>Ad lib</i> )	At liberty. At pleasure. Freely.
Con anima.		With animation. With spirit.
Grazioso.		Gracefully.
Leggiero.		Lightly.
Loco.		At normal pitch after 8va sign.
Main droite.	( <i>M.D.</i> )	Right hand.
Main gauche.	( <i>M.G.</i> )	Left hand.
Maestoso.		Majestically.
Risoluto.		Resolute. Firmly.
Tranquillo.		Tranquil. Calmly.
Tre corde.	( <i>T.C.</i> )	Release the soft pedal.
Una corde.	( <i>U.C.</i> )	Use soft pedal.

#### **2. NOTATION.**

The Staff or Stave. Treble or G Clef. Bass or F Clef. (As in Grade Two.) In addition: Letter names including ANY ledger line above or below each stave or staff.

The recognition, meaning and use of a double sharp and a double flat.

#### **3. SCALES.**

The writing and recognition of major scales and their key signatures up to **4 sharps** and **4 flats**. The writing and recognition of the Harmonic minor scales of **A. E. D. G. B.** The writing of scale degree numbers under the notes of a melody in the keys specified for the grade. All scales ascending and descending.

**ONE** or **TWO** octaves with tones and/or semitones marked as required.

**GRADE THREE.** Continued on next page.

**GRADE THREE. Continued.**

**4. TIME SIGNATURES.**

As for Grades One and Two with the addition of:

Compound Triple Time.	<b>9</b>	
		<b>8 <i>Three dotted crotchet beats.</i></b>
Compound Quadruple Time.	<b>12</b>	
		<b>8 <i>Four dotted crotchet beats.</i></b>

**5. RHYTHM.**

Regular grouping of notes to show beat divisions.

Adding rests to complete bars of simple time. Correct grouping expected.

Adding bar lines and a time signatures to a given rhythm. Four (4) bars maximum.

The semibreve rest as a full bar of silence.

Recognition of an anacrusis.

**6. SIGNS.**

As for Grade One and Grade Two. Bracket, bar lines, double bar lines, slurs.

Signs for loudness, softness, gradation marks, repeat marks, triplet, ties, pause and accent marks.

**PLUS:-**

Signs for Tenuto, Duplet, 8va, 8va bassa and M.M.

**7. TRANSCRIPTION.**

Transcription of a melody from Treble to Bass, or from Bass to Treble, one octave higher or lower.

**8. INTERVALS.**

Recognition and the writing of Major, Minor, and Perfect intervals in the keys specified for this grade. (*See under 'Scales' above*).

**9. CHORDS.**

Writing in root position any of the following chords in the treble clef.

Accidentals may need to be included. Chords from previous grades may be requested.

**A E B Cm Fm Gm D7 Dm7 A7 Am7**

**10. WORD ACCENTING.**

To divide a couplet of words into measured beats by means of an upright line placed before the strong beat(s).

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## **GRADE FOUR.**

**Paper of Two and a Half Hours.**

**Minimum Pass C 70 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as **Grade 6** Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination.

### **1. MUSIC TERMS.**

In addition to Grades One, Two and Three Music Terms, the English meanings of the terms listed below, with knowledge of the abbreviations where applicable.

Allegro non troppo.	Fast, but not too fast.
Attacca.	Go on at once.
Grave.	Very slow, solemn or serious.
Largamente.	Broadly.
L'istesso tempo.	At the same speed.
Stringendo.	Pressing on faster.
Stretto.	Drawn together, tempo increase.
Volante.	Flying.
A Piacere.	At the pleasure of the performer.
Assai.	Very.
Cantando.	In a singing style.
Piacevole.	Pleasant, agreeable.
Pesante.	Heavy. Ponderous. Solid.
Quasi.	Almost, as if.
Smorzando.	Dying away.
Sotto voce.	In an undertone, quietly.
Subito.	Suddenly.
Arco. (Strings)	With the Bow.
Pizzicato. (Strings)	Pluck the string with the finger.
Coda.	A passage ending a section or movement.
Opus.	A work or group of works.

### **2. ORNAMENTS.**

**Recognition only.**

**Turns** - normal and inverted. **Trills.** **Mordents** - upper and lower.

**Acciaccaturas** - crushing notes. **Appoggiaturas** - leaning notes.

### **3. SCALES.**

The writing and recognition of major scales and their key signatures up to **5 sharps** and **5 flats**.

Harmonic minor scales up to **4 sharps** and **4 flats**.

Melodic minor scales up to **3 sharps** and **3 flats**.

Placement of semitones and/or tones as required.

Up to **TWO** octaves will be required.

Knowledge of the technical scale degree names.

**GRADE FOUR. Continued on the next page.**

**GRADE FOUR. Continued.**

**4. CHORDS.**

Writing in root position any of the following chords in the treble clef.  
Accidentals may need to be included. Chords from previous grades may be requested.

**E<sub>b</sub> B<sub>b</sub>7 Cm7 Gm7 C<sub>6</sub> G<sub>6</sub> F<sub>6</sub> B<sub>b</sub>6**

**5. HARMONY.**

Writing and recognition of perfect and plagal cadences in four part Vocal or Pianoforte style.

**6. INTERVALS.**

The writing of simple diatonic or chromatic intervals including perfect, major, minor, diminished and augmented.

**7. TIME SIGNATURES.**

All simple time signatures with top figures, **2, 3, 4**

All compound time signatures with top figures, **6, 9, 12**

**8. RHYTHM.**

Adding bar lines and time signatures to a given rhythm.  
Adding rests to incomplete bars. The use of simple syncopation.  
Correct grouping of notes and rests is expected.  
Adding bar lines and a time signature to a given rhythm. Four (4) bars maximum.

**9. MELODY WRITING.**

To write a melody of four bars in a major key up to TWO sharps or TWO flats to a given rhythmic pattern. Suggested chords will be listed to form your melody upon, if you wish to use them. These chords will not be taken into account in the assessment of your completed melody.

**10. TRANSPOSITION.**

The transposition of a melody to one of the keys specified for the Grade. (See under 'Scales' above.)

**11. GENERAL MUSICAL KNOWLEDGE.**

To recognize or describe: Binary Form, Ternary Form, Rondo Form and Tonal Sequences.  
To write the approximate compass for Soprano, Alto, Tenor and Bass voices.  
To show a general knowledge of the Pianoforte. Simple questions only will be asked.

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## **GRADE FIVE.**

**Paper of Two and a Half Hours.**

**Minimum Pass C 70 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as *Grade 7* Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination.

### **1. SCALES.**

The writing and recognition of all major and minor scales (harmonic and melodic), either using their key signatures or accidentals. In addition to the **Treble** and **Bass** clefs, the **C Alto** clef and the **C Tenor** clef will also be used. A knowledge of enharmonic change.

### **2. INTERVALS.**

The writing of simple diatonic, chromatic and inverted intervals.  
A knowledge of enharmonic change.

### **3. MELODY WRITING.**

To write a melody of four bars in a major or minor key up to **3 sharps** or **3 flats**.  
The opening notes of the melody will be given. Suggested chords will be listed to form your melody upon, if you wish to use them. These chords will not be taken into account in the assessment of your completed melody.

### **4. HARMONY.**

Writing and recognition of the four principal cadences in four part Vocal or Pianoforte style. Adding two inner parts, Alto and Tenor, to a given Treble voice and figured Bass, with chord indications above the treble. To show a knowledge of root position and 1st inversion of major and minor chords and cadential 6/4 chords.

### **5. TRANSCRIPTION.**

The transcription of a melody from Treble or Bass clef to Alto or Tenor clef, either at the same pitch or up or down an octave.

### **6. CHORDS.**

Writing in root position any of the following chords in the treble clef.  
Accidentals may need to be included. Previous grades chords may be requested.

**Ab D6 E6 A6 B6 Bb6 Ab6 Cdim Gdim Ddim Daug Aaug Faug**

**Diminished ( dim ) chords can also be identified by a ( o )**

**Augmented ( aug ) chords can also be identified by a ( + )**

### **7. GENERAL MUSICAL KNOWLEDGE.**

Simple questions on the dance movements of the Baroque Suite and the composers.  
Stringed instruments of the orchestra and their tunings.  
To recognize Tonal and Real Sequences.

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## **GRADE SIX.**

**Paper of Three Hours.**

**Minimum Pass C 70 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as ***Proficiency*** Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination. This examination being a prerequisite to the ***Proficiency*** examination, must be passed within a 3 year period of each other.

### **1. SCALES.**

The writing and recognition of all major and harmonic and melodic minor scales. Enharmonic keys also to be known. The C Alto Clef and the C Tenor Clef may be used.

### **2. INTERVALS.**

The writing of any simple or compound interval; either diatonic or chromatic.

### **3. HARMONY.**

To harmonize a figured bass in four part Vocal or Pianoforte style. Chord indications will be inserted above the Soprano line. The vocabulary to be used includes: root position and 1st inversion of major and minor triads, cadential 6/4 chords, passing 6/4 chords, dominant 7th progressions in root position and inversions, suspended 4ths, and unaccented passing notes.

### **4. MELODY WRITING.**

**EITHER:-** Write an eight bar melody in any major or minor key. The opening notes will be given. Modulation to related keys is expected.

**OR:-** To write an eight bar melodic line in any major or minor key to a given chord progression. The opening notes will be given.

**OR:-** To write a melody to a given four line verse. Modulation to related keys is expected.

### **5. TRANSPOSITION and/or TRANSCRIPTION.**

To ***Transpose*** a passage of your harmony question to a different key. Also you may be asked to ***Transcribe*** the passage from short score to open score using all four clefs: Treble clef, Bass clef and both the C clefs, Alto and Tenor.

### **6. MODULATIONS.**

Recognition in melodies of modulations to the dominant, sub-dominant or to the relative major or minor. (Related Keys.)

**GRADE SIX. Continued on the next page.**



**GRADE SIX. Continued.**

**7. CHORDS.**

Writing in root position any of the following chords in the treble clef.  
Accidentals may need to be included. Previous grades chords can be requested.

**ALL Major and Minor chords.**

**Cmaj7 Gmaj7 Dmaj7 E7 Eb7 Ab7 Em7 Bm7 Fm7 Bbm7**

**8. GENERAL MUSICAL KNOWLEDGE.**

To show a general knowledge of the Woodwind instruments of the symphony orchestra:-  
Piccolo, Flute, Clarinet, Oboe, Cor Anglais, Bassoon, Contra Bassoon.  
Simple questions on form as found in the Sonata:-  
Sonata or 1st movement form, Rondo, Variations, Scherzo, Minuet and Trio and Fugue.  
Some knowledge of the composers of such works is expected.

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## **GRADE SEVEN.**

### **Paper of Three Hours.**

### **Minimum Pass C 70 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as *Associate* Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination. This examination being a prerequisite to the *Associate* examination, must be passed within a 3 year period of each other.

#### **1. SCALES, INTERVALS and RUDIMENTS.**

Questions similar to previous Grades, but of a more advanced character.

#### **2. HARMONY.**

To harmonize a melody or a given un-figured bass in four part Vocal or Pianoforte style. The vocabulary must include major and minor triads and their inversions, cadential and passing 6/4s, diminished triad in the 1st inversion, augmented triad, resolution and use of the dominant 7th in root and all inversions, single suspensions, unaccented passing notes and modulation to related and nearly related keys.

#### **3. FREE COUNTERPOINT.**

Two part counterpoint: The addition of a simple melodious part to a given treble or to a bass. Imitation, and contrapuntal style will be expected.

#### **4. MELODY WRITING.**

**EITHER:-** Write an eight bar melody in any major or minor key without a given opening. Modulation to related keys is expected.

**OR:-** To write an eight bar melodic line in any major or minor key to a given chord progression.

**OR:-** To write a melody to a given four line verse. Modulation to related keys is expected.

#### **5. GENERAL MUSICAL KNOWLEDGE.**

##### **a) ORCHESTRA.**

To show a general knowledge of the Brass instruments of the symphony orchestra:- French Horn, Trumpet, Trombone, Tuba.

##### **b) CONCERTO.**

**Set work:** MENDELSSOHN. Violin Concerto in E minor. Opus 64. 1<sup>st</sup> movement only. Candidates should be able to quote the opening main themes in the Exposition; then write a short essay on the form, analysis, and orchestration of the movement. An *own choice* work is allowable. Approval must be requested and may be gained by submitting a copy of the work as well as an accompanying analysis to the **Theory Director**. The work may be used multiple times once approved. A code will be given for the candidate to write on the examination paper.

##### **c) OPERA AND ORATORIO.**

Questions of a general nature including the most important composers in these art forms.

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## **GRADE EIGHT.**

### **Paper of Three Hours.**

### **Minimum Pass C 70 Marks.**

**NOTE:-** It is recommended that this examination is taken at the same time as *Licentiate* Practical examination. This will allow the student to keep pace for the required prerequisites necessary for each practical examination. This examination being a prerequisite to the *Licentiate* examination. Both examinations must be passed within a 3 year period of each other. It is also the first paper for the *Licentiate Teachers Diploma LAGM(TD)* and pre-requisite for the *Associate in Music A.Mus.Th.AGM. (Theory examination)*.

#### **1. HARMONY.**

To harmonize a melody or a given un-figured bass in four Vocal or Pianoforte style. The vocabulary to include the requirements as detailed for Grade Seven, plus the dominant 9th and the diminished 7th deriving from it, the dominant 11th and 13th, secondary 7ths, accented and unaccented passing notes, auxiliary notes, single and double suspensions, modulation to related and nearly related keys, tonal and real sequences.

#### **2. FREE COUNTERPOINT.**

To add a flowing and rhythmic independent melodic part above or below a given part in the style of the opening provided.

#### **3. MELODY WRITING.**

To complete a four phrase vocal or instrumental melody of which the first phrase will be given. Maximum of 16 bars. Modulations to be included.

**OR:-** Using the given chord progression, complete a four phrase vocal or instrumental melody, of which the first phrase is given.

**OR:-** To write a melody to a given four line verse. Modulation to related keys is expected.

#### **4. TRANSPOSITION.**

The transposition of a melody to a nominated orchestral transposing instrument. Clarinet, Cor Anglais, Trumpet, French Horn, Tenor Trombone.

#### **5. GENERAL MUSICAL KNOWLEDGE.**

##### **a) MUSICAL INSTRUMENTS:**

**Harp, Percussion instruments, All Saxophones.**

The candidate should display a knowledge of these instruments.  
Simple questions only will be asked.

##### **b) SYMPHONY.**

**Set work:** HAYDN. Symphony No 104 in D Major. 1<sup>st</sup> movement only.

Candidates should be able to quote the opening main themes of the Exposition, then write a short essay on the form, analysis, and orchestration of the movement. An *own choice* work is allowable. Approval must be gained by submitting a copy of the work as well as an accompanying analysis to the Theory Director. The work may be used multiple times once approved. A code will be given for the candidate to write on the examination paper.

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**A.Mus.Th.AGM. ASSOCIATE DIPLOMA IN MUSIC THEORY.**

**Two Papers of Three Hours.**

**Minimum Pass. 70 Marks.**

**NOTE:-** The pre-requisite for this examination is ***Grade Eight*** Theory of Music examination and both examinations must be completed within a 3 year period. Minimum Pass mark for each paper is 70 marks.

**REQUIREMENTS.**

- The examination consists of TWO papers of THREE Hours each
- Both papers must be attempted at the first entry.
- Candidates who are successful in only one of these two papers need not sit for that paper again if the re-entry is made within a 12 month period.
- Both papers must be taken again if the 12 month period elapses.
- Strict counterpoint is not required.

**FIRST PAPER. Three Hours.**

**1. HARMONY.**

To harmonize a passage up to four parts, including the harmonization for voice, strings or pianoforte of:-

- a) An un-figured bass.
- b) A melody.

**NOTE:-** Upon application to the Guild, permission MAY be granted to the candidate to submit a folio of compositions as an alternative to the first paper. The folio should consist of varying styles and for a variety of media. Total performing time of the submitted compositions must be a minimum of one and half hours. Video or audio tapes of the works may accompany the submission of the written compositions. An affidavit testifying that the compositions are the sole work of the candidate must be given to the Guild Council at the time of submission.

**SECOND PAPER. Three Hours.**

**1. COUNTERPOINT.**

Two questions will be set.

Two and three part free counterpoint in imitative style for voices or instruments.  
One of the extreme parts will be given, and an opening indicated.

**2. MUSICAL FORM.**

Analysis of an unseen composition.  
A copy will be supplied to the candidate.

**3. HISTORY OF MUSIC.**

A short essay of music from any of the following traditional periods of music.  
Baroque, Classical, Romantic or 20<sup>th</sup> century periods.

***Or*** any of the of the Contemporary Modern styles such as the Jazz, Blues and Rock eras may be chosen. In-depth study will be expected for the periods between **1900 to 1950 or 1950 onwards.**

**Only one period or era needs to be chosen.**

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**L.Mus.Th.AGM. LICENTIATE DIPLOMA IN MUSIC THEORY.**

**Two Papers of Three Hours.**

**Minimum Pass. 70 Marks.**

**NOTE:-** The pre-requisite for this examination is the *Associate* Theory of Music examination and both examinations must be completed within a 3 year period. Minimum Pass mark for each paper is 70 marks.

**REQUIREMENTS.**

- The examination consists of TWO papers of THREE Hours each
- Both papers must be attempted at the first entry.
- Candidates who are successful in only one of these two papers need not sit for that paper again if the re-entry is made within a 12 month period.
- Both papers must be taken again if the 12 month period elapses.
- Strict counterpoint is not required.

**FIRST PAPER. Three Hours.**

**1. HARMONY.**

To harmonize a passage up to five parts, including the harmonization for voice, strings or pianoforte of:-

a) An un-figured bass.      **OR**      b) A melody.

**2. COUNTERPOINT.**

Up to four part free counterpoint in imitative style for voices or instruments. One of the extreme parts will be given and an opening suggested.

**NOTE:-** Upon application to the Guild, permission MAY be granted to the candidate to submit a folio of compositions as an alternative to the first paper. The folio should consist of varying styles and for a variety of media. Total performing time of the submitted compositions must be a minimum of one and half hours. Video or audio tapes of the works may accompany the submission of the written compositions. An affidavit testifying that the compositions are the sole work of the candidate must be given to the Guild Council at the time of submission.

**SECOND PAPER. Three Hours.**

**1. FUGUE.**

Writing an exposition in three or four parts on a given subject, for voice, strings or piano.

**2. ORCHESTRATION.**

Scoring a passage in closed score for a small combination of string and wind instruments.

**3. HISTORY OF MUSIC.**

A short essay of music from any of the following traditional periods of music. Baroque, Classical, Romantic and 20<sup>th</sup> century periods.

**OR** any of the of the Contemporary Modern styles such as the Jazz, Blues and Rock eras may be chosen. In-depth study will be expected for the periods between 1900 to 1950 **or** 1950 onwards.

Only one period or era needs to be chosen.

\*\*\*\*\*

### **ASSOCIATE TD DIPLOMA TEACHING PRINCIPLES.**

**Two Papers of Three Hours.**

**Minimum Pass. 70 Marks.**

**NOTE:-** This examination must be passed within a 3 year period of passing the *Grade Seven* Theory of Music examination for the *Associate TD Diploma*.

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### **LICENTIATE TD DIPLOMA TEACHING PRINCIPLES.**

**Two Papers of Three Hours.**

**Minimum Pass. 70 Marks.**

**NOTE:-** This examination must be passed within a 3 year period of passing the *Grade Eight* Theory of Music examination for the *Associate TD Diploma*.

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### **REQUIREMENTS for both ASSOCIATE and LICENCIATE TP .**

Teaching Principles covers a very wide range of knowledge generally developed through long and extensive experience in the area of teaching or in the pursuit of related activities. The examination endeavors to investigate the candidate's approach and application of acquired knowledge and skills.

The following list of suggestions for the Associate and Licentiate TD examinations and is intended to generate ideas and associated thoughts. It is by no means exhaustive. Since the list being the same for both the Associate and the Licentiate examinations it would be expected that the Licentiate answers would need to be more demanding and informative. It must be recognized by the student that the questions will not always relate to music.

The following List is by no means exhaustive but is intended to generate ideas and associated thoughts.

- List some of the advantages and disadvantages when teaching on a 'one to one' basis.
- How would the learning difficulties encountered in Adult students be overcome?
- What approach would you use?
- What would be the most important responsibility of a teacher of music?
- Express your opinion in reference to the use of scales and exercises for your students.
- The appreciation of good music is one of the great fundamental legacies of mankind. How would you develop this concept in:-
  - Young students?
  - Adults?
- Express an opinion about the advantages and disadvantages of rote learning.
- Develop your argument in reference to the basic philosophical concept when attempting a major developmental exercise with a student.
- Comment on the following argument by Masters in 2001:3.30. "Quality teaching depends on the ongoing development of a teacher's conceptual understanding of subject matter".
- What is your reaction to the following statement by Camp in 1981:2 when he argues "Teaching through imitation of the teacher by the student should be discouraged, for the direct imitative approach never fully develops the student's musical capabilities".

### **REQUIREMENTS. Continued on the next page.**

### **REQUIREMENTS. Continued**

- Write on the advantages and disadvantages of preparing students in music examinations
- What do you understand by *motivation*?
- How would you harness the energy of an enthusiastic student so that you as a teacher would be able to harness this energy to the best advantage?
- What would you consider to be essential qualities for an effective music teacher?
- I deleted this line as it was the same as the next.
- What factors would you take into account if using group lessons as opposed to individual lessons?
- Suggest methods for overcoming boredom in students when much repetitious work is required particularly in examination material preparation.
- How can audio and video equipment benefit or enhance performance development and presentation?
- How would you encourage a disinterested young student? Your answer should not only refer to the method, but also to the content implemented into their lesson and weekly practice.

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### **THEORY ENTRY FORMS FOR PRINTING.**

#### **PRINTING.**

Remember when printing to follow the following procedure.

1. Click on the page you want to print.
2. Activate print on your computer.
3. Select current page. (If you don't all the pages of this file will print).
4. You can select page range if you will if more than 1 page is needed.

#### **PHOTO COPYING.**

If you have already printed out the whole Theory Syllabus you can simply photo copy what forms you want.

#### **OFFICE SUPPLIED OR WEB DOWNLOADED PDFs.**

Both forms are available individually from the Web site or available from the GUILD office either by Email OR Mail.

Contact the GUILD office.

#### **LIST OF THEORY ENTRIES.**

Page.

24. General yearly THEORY entry.
28. Theory On Demand (TOD) entry.



## **GUILD**

AGME. Public Exams - Music & Speech.  
Ph: 03 9822 3111 - Mail: Po Box 8051 Kooyong Vic 3144  
Email: admin@guildmusic.edu.au - Web: guildmusic.edu.au

### EXAMINATIONS IN THEORY – MUSIC & SPEECH

## THEORY ENTRY FORM – MUSIC & SPEECH

PLEASE PRINT CLEARLY. Tick ☒ one of the following. MUSIC ..... SPEECH .....

Year: .....	<b>ONE GENERAL SERIES PER YEAR.</b> <b>MUSIC</b> – Last Friday in August. <b>SPEECH</b> – Third Friday in June. <b>TOD –THEORY ON DEMAND</b> is available from February to December. See Contact – Handbook for more details & separate entry form.		
State: .....	Examination centre: .....		
Teacher OR School. (Use own name if self entry). ..... Title. Name.			
Address: ..... No & Street. Suburb. State. Postcode.			
Contact details: Mobile : ..... Home / Studio: ..... Email : .....			
Number of entries in total:		Total of fees for this entry: \$	
Signature:		Date:        /        /	

### **GENERAL INSTRUCTIONS.**

**PAYMENTS** : It is the teacher's responsibility to make the total payment of entry fees to the **GUILD**.  
Payment can be made by EFT - Credit Card – Cheque / Money order.  
Individual student's or parent's payments are not acceptable.

**LATE ENTRIES** : Late entries may incur a late fee.

**RECIEPTS** : In accordance with normal business practice no receipts will be issued unless requested in writing.

**REFUNDS** : No refunds on examination entries are possible.

**Refer to the Contact – Handbook for all details of fees and procedures.**

**Contact the Guild office for assistance if required.**



**PLEASE PRINT CLEARLY.** Practical candidate details. Teacher Name: .....

Name details will be printed on certificates the way it is entered onto this entry form.

Abbreviations for identifying examination levels etc. Preliminary = PREL Grade? = G?

Check Speech syllabus & Contact - Handbook for higher level indications such as Proficiency & Diplomas.

No.	Given name...	Surname...	Theory level...	FEE.
1				\$
2				\$
3				\$
4				\$
5				\$
6				\$
7				\$
8				\$
9				\$
10				\$
11				\$
12				\$
13				\$
14				\$
15				\$
16				\$
17				\$
18				\$
19				\$
20				\$
Continue to next page if more than 20 students are being enrolled.			<b>Total...</b>	\$

Continued from previous page. Teacher Name: .....

No.	Given name...	Surname...	Theory level...	FEE.
21	.....			\$
22	.....			\$
23	.....			\$
24	.....			\$
25	.....			\$
26	.....			\$
27	.....			\$
28	.....			\$
29	.....			\$
30	.....			\$
31	.....			\$
32	.....			\$
33	.....			\$
34	.....			\$
35	.....			\$
36	.....			\$
37	.....			\$
38	.....			\$
39	.....			\$
40	.....			\$
Total both pages...			\$	

**NOTES & COMMENTS to the GUILD office.**

**Teacher Name:** .....

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**Fill in the SUPERVISOR'S details below if these examinations are being organized locally.**

**Also state the VENUE where the examinations are being held.**

**Supervisors Details.**

**Name:** .....

**Address:** .....

**Phone:** ..... **Mobile:** .....

**Email:** .....

**Venue details.**

**Address:** .....



## **GUILD**

AGME. Public Exams - Music & Speech.  
Ph: 03 9822 3111 - Mail: Po Box 8051 Kooyong Vic 3144  
Email: admin@guildmusic.edu.au - Web: guildmusic.edu.au

### **ENTRY FORM FOR THEORY EXAMINATIONS IN MUSIC & SPEECH.**

# ***THEORY ON DEMAND***

This entry form is to be used for candidates applying for theory on demand examinations.

Theory on demand is only for levels from Preliminary up to Grade 8 and is available from the start of February to the end of November of each year. A \$40 surcharge (SC) must be added to the listed to the initial examination fee as found in Contact - Handbook. Each additional student sitting at the same time and Grade Level will only attract an additional \$10 surcharge on top of the regular fee.

**>Allow up to 3 weeks to receive papers<**

**Syllabus. (Tick one only) MUSIC: ..... SPEECH: .....**

**Teacher OR School Details. (Use own name if self entry)**

**PRINT CLEARLY ALL DETAILS.**

**Name:**

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.....

**Address:** .....

**Phone:** ..... **Mobile:** ..... **Email:** .....

**Supervisors Details.**

**Name:** .....

**Address:** .....

**Phone:** ..... **Mobile:** ..... **Email:** .....

**Summary Details.**

**Number of entries:** ..... **Total amount of all fees: \$** .....

**Teacher OR self entry signature:** ..... **Date:** ..... / ..... / .....

**Important Instructions.**

It is the teacher's OR schools responsibility to make one total payment of entry fees to the GUILD.

This can be done by chq / money order, EFT or Credit card payment.

Contact office for Credit card payments.

Individual payments from candidates are not acceptable unless self entry.

**Please note: No refunds will be possible once entries have been submitted.**

**Continue next page for entries.**

Use a separate page for each Grade Level entered for.

**CANDIDATE DETAILS.** *Grade Level:* ..... **PRINT CLEARLY ALL DETAILS.**

> *Name:* .....

*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

> *Name:* .....

*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

> *Name:* .....

*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

> *Name:* .....

*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

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*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

> *Name:* .....

*Teacher:* ..... *Fee:* \$ ..... *Plus \$40 SC. Total \$* .....

**PLEASE NOTE.**

**Copy this page if you require more entries for the same grade and continue with a \$10 SC.  
Different grades will however require a completely separate page with the initial \$40 SC.**

**NOTES & COMMENTS to the GUILD office.**

**Teacher Name:** .....

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