**GENERAL REQUIREMENTS – WRITTEN EXAMINATIONS**

**Introduction**
The Music Craft syllabus is available for examination in the theoretical and aural aspects of music. Music Craft provides a graded series of examinations from Preliminary to Grade 6.

**Aural**
This examination is administered by means of a recording. Before the commencement of the examination candidates will be given a short listening time in order to become familiar with the sound to be used on the examination CD.

**Presentation of Written Work**
Candidates are encouraged to write neatly and clearly on examination papers.

**Marks**
For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

**AMEB Publications**
The following are available and may be used in conjunction with this syllabus:
1. Student Workbooks
   Music Craft Student Workbooks (Preliminary to Grade 4)
2. Teacher's Guides
   Music Craft Teacher's Guides (Preliminary to Grade 4)
3. Essential Exercises Grade 5
   Essential Exercises Grade 6

**LEVEL 1**

**Terminology**
**Note and rest values**
Music Craft will refer to note and rest values using both the traditional British/Australian terms – semibreve, minim, crotchet, quaver etc. and the corresponding American terms – whole note, half note, quarter note, eighth note etc.

**Other terms**
There is a similar flexibility in relation to other significant regional differences, for example the use of the term ‘passing tone’ as opposed to ‘passing note’, ‘voice leading’ as opposed to ‘part writing’, ‘neighbour tone’ as opposed to ‘auxiliary’, ‘leger line’ or ‘ledger line’.

**Pitch – specific pitch naming**
The system of octave recognition used in Music Craft is based on the Helmholz Pitch Notation System as follows:

- `C`, `B`, `c`, `g`, `b`, `f`, `f` (Great C, small c)
- `B`, `b`, `f`, `f` (Great B, small g)

**Scale degrees**
The method of writing scale degree numbers in Music Craft is as follows:
- Scale degree numbers above the notes of the scale or melody
- Carets `^` to be written over scale degree numbers.

**Harmonisation nomenclature**
The nomenclature in Music Craft for describing tonal harmonic materials is a mixed notation consisting of figured bass and Roman numerals (upper case for major triads; lower case for minor).

- Example 1 shows a style which is not acceptable for use with the Music Craft Syllabus.
- Example 2 shows mixed notation consisting of figured bass and Roman numerals, the notation for Music Craft.

**Cadences**
The nomenclature in Music Craft for describing cadences is the following:
- `V` – `I` Authentic cadence
- `V` – `I` Perfect authentic cadence (scale degree 1^ is soprano of I)
- `V` – `I` Imperfect authentic cadence (scale degree 3^ or 5^ are the soprano of I)
- `IV` – `I` Plagal cadence
- `IV` – `I` Deceptive cadence
- `I` – `V`, `II` – `V`, `IV` – `V`, `VI` – `V` Half cadence
- `iv` – `V` Phrygian cadence
Set Works and Integrated Questions

Set Works will be assigned to each grade level from Grade 1 onwards. The Set Works will be included in each Student Workbook, covering a wide range of music including diatonic or modal folk songs, contemporary popular music and melodic extracts from late 18th and early 19th century concert works. These works will track with the scale types and the harmony content of the grade. They will provide the stimulus for a series of questions that will integrate skill and knowledge areas as stipulated for the grade. Students should familiarise themselves with these pieces by singing and playing them and by seeking out the various musical features pertinent to the requirements of their grade level. For Grades 1 and 2, the pieces will be melodies only. Two-staff pieces and extracts will begin to appear in Grades 3 and 4 as harmonic materials assume greater importance. Extended works in Grades 5 and 6 are intended to help build an understanding of form and the contrapuntal models enrich the candidate’s conception of usual contrapuntal practice.

AMEB Music Craft Study Packages

Study packages for each grade in Level 1, consisting of a Teacher’s Guide and Student Workbook and interactive aural materials, have been developed by the AMEB. Thorough preparation using these materials will promote successful outcomes in the exam and help students to ‘own’ the knowledge and skills acquired.

Grades 5 and 6 are supported through AMEB’s publications, Essential Exercises Grade 5 and Essential Exercises Grade 6.

Length of Examinations

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For Music Craft, both Aural and Written form the one examination and will be held on the one day.

Learning Outcomes by the completion of Level 1

1. Aural Work

Students will be able to recognise and write:
- all major and minor scale forms and several modal scale forms
- all diatonic intervals
- triads and their inversions
- authentic, plagal, deceptive, Phrygian and half cadences
- instrumental timbres

In addition, students will be able to:
- notate simple rhythms and short melodies in dictation
- recognise and differentiate register, texture, and timbre in music
- recognise and notate standard articulation and dynamic markings.

2. Rudiments of Music

Students will have a strong foundation in music notation rudiments related to elements of:
- pitch and rhythm notation
- metrical organisation
- scales (including tonal and several modal scales)

- the cycle of fifths in major and minor keys up to and including seven sharps and flats
- tempo
- expression
- articulation
- basic musical forms and structures
- standard presentation of music manuscript conventions
- concepts of diatonic, chromatic and enharmonic.

3. Melody, Harmony and Voice Leading

Students will be able to:
- recognise (visually) modulations to the dominant and relative major keys;
- realise figured basses and harmonise four-bar melodies using diatonic root position and first inversion triads, the dominant 7th and its first inversion (V7);
- demonstrate convincing linear relationships between each chord in a progression or short piece;
- recognise standard non-chord tones in a four-voiced progression.

4. Musical Instruments

Students will be able to recognise all standard orchestral instruments and instruments familiar in contemporary music practice, and the standard ensemble categories in which those instruments are used.

They will be able to:
- use many of the music notation conventions for these instruments (including clefs and transposition)
- classify them according to their usual registers and families

Lastly, students will be able to integrate and synthesise the elements of these four learning areas through their musical understanding of the Set Works.

List of Recommended References

PRELIMINARY

Preliminary Grade is designed as a positive and achievable first experience at Music Craft exams. The aural course and examination allow candidates to demonstrate their ability in hearing changes and differences in pitch, rhythm, dynamic levels and instrumental timbre. The written test covers simple skills in music rudiments and writing.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Preliminary Book A and Book B
Music Craft Teacher’s Guide Preliminary Book A and Book B

Candidates will be asked questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

Rhythm
To recognise and write the note values and rests:
- semibreve (whole note),
- minim (half note),
- crotchet (quarter note) and
- quaver (eighth note).
To recognise and write the note value of:
- dotted minim (dotted half note).

Metre
- To recognise, write and use the time signatures $\frac{2}{4}$ and $\frac{3}{4}$ (without anacrusis);
- To recognise the difference and/or the similarity between two short notated melodies.

2. Pitches, scales and keys

Pitch notation
- To recognise and write the treble clef;
- To recognise and write the names of the notes occupying the lines and spaces of the treble staff, extending to one leger line below the staff;
- To recognise and write the sharp and flat.

Scales
To recognise and write scales and key signatures of the following:
Major: C, G, F
Candidates are required to:
- Recognise and write scales in the treble clef;
- Write scales in one octave ascending only;
- Mark scale degrees with carets above the notes 1, 2, 3, 4, 5, 6, 7, 1(8);
- Recognise and write the key signatures of the scales for Preliminary; and
- Understand the concept of diatonic.

3. Triads and intervals

Intervals
To recognise and write with or without key signature the following intervals by number only:
- Major third and minor third
- Perfect fourth, perfect fifth and perfect octave

Triads
To recognise and write the root position tonic (I) triads on treble staff with or without key signature of:
Major: C, G and F

4. Terms
Candidates are required to recognise and write the English meanings of the following terms with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:
- Adagio, Andante, Moderate and Allegro

Dynamic level:
- pianissimo (pp), piano (p), mezzo forte (mf), forte (f)

Other terms: stacatto and legato

Signs: bar lines, and double bar lines

5. Instruments

The four major orchestral families:
- string,
- woodwind,
- brass,
- percussion; and
- keyboard instruments (piano, harpsichord and pipe organ).

The candidate will be required to identify, from a picture of an instrument, the family to which the instrument belongs.

Aural Section (15 minutes)

1. Pitch

Higher/lower
To distinguish the higher and lower of two pitches. (No more than 2 tests. Each test will be played 3 times.)

Pitch range
To recognise pitches as high-, mid-, or low-range sounds by writing high, mid or low as appropriate. (No more than 1 test. The test will be played 3 times.)

2. Rhythm

To choose the correct rhythm from a selection of rhythms of two bars’ length. The rhythm will consist of minims (half notes) and crotchet (quarter notes) in either $\frac{2}{4}$ or $\frac{3}{4}$ metre. (No more than 2 tests. Each test will be played 4 times.)

3. Dynamics

To indicate loud and soft by writing the signs $f$ and $p$ on a melody of approximately four bars, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

4. Articulation

To write the word staccato or legato on a given musical phrase. (No more than 1 test. The test will be played 3 times.)

5. Timbre

A short phrase will be played in which an instrument from the string, wind, brass, percussion or keyboard family will be featured. Candidates to identify the instrument family from which the featured instrument comes. (No more than 1 test. The test will be played 3 times.)

GRADE 1

Grade 1 builds on the firm foundation for elementary music studies begun in Preliminary. Significant developments in this grade include recognising scales and intervals, simple rhythmic dictation, triads on tonic and dominant, and an introduction to woodwind instruments. In addition to activities focusing on individual elements from the list below, there will be collections of questions based on a piece of music selected from the Set Works for the Grade.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Grade 1 Book A and Book B
Music Craft Teacher’s Guide Grade 1 Book A and Book B

In addition to the previous grade’s requirements, candidates will be required to answer questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

In addition to the previous grade’s requirements:

Rhythm
- To recognise and write correct groupings of quavers (eighth notes) and rests according to the metre given;
- To recognise and write the dotted crotchet (quarter note);
- To recognise and indicate syncopation within the bar.

Other terms: stacatto and legato

Signs: bar lines, and double bar lines
Metre
To recognise, write and use the time signatures $\frac{3}{4}$ and $\frac{6}{8}$ with or without anacruses (writing the time signature on a barred melody, or adding bar lines to an unbarred melody with time signature, or adding notes or rests to complete a bar).

2. Pitches, scales and keys
In addition to the previous grade’s requirements:

Pitch notation
• To recognise and write the bass clef;
• To recognise and write the names of the notes occupying the lines and spaces, including one leger line above and below the treble staff, and one leger line above and below the bass staff;
• To understand the concepts: enharmonic, and chromatic; and
• To recognise and write the sharp, flat and natural signs.

Scales
In addition to the previous grade’s requirements:
To recognise and write scales and key signatures of the following:

| Major: C, G, D, F, B♭ |
| Harmonic minor: A, E, D, G |

Candidates are required to:
• Recognise and write scales on treble and/or bass staves
• Recognise and write scales through one octave ascending and/or descending
• To mark the position of tones, semitones and tone-and-a-half on the scales of the keys specified for the grade.

3. Triads and intervals
In addition to the previous grade’s requirements:

Intervals
To recognise and write (by number only) all diatonic intervals within the range of an octave, with or without key signatures on both the treble and bass staves.

Triads
To recognise and write, on both the treble and bass staves with or without key signatures the following triads for the major and minor keys specified for this grade.
The root position of: I(i) tonic, and V dominant.

4. Terms
In addition to the previous grade’s requirements:
Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

| Speed: Lento, Allegretto, Vivace and Presto |
| Speed modifiers: accelerando, rallentando, ritardando, risiuto, a tempo |
| Intensity of sound: mezzo piano (mp), fortissimo (ff), crescendo (cresc.), decrescendo (decresc.) |
| Accents: sforzando, ritenuto |

Candidates will recognise and write the following:
• Accents, phrasing signs, slurs and ties; and
• Repeat signs.

To recognise and mark repetition and contrast in:
• a previously unseen written melody of eight bars; and
• the Set Works for the grade.

5. Instruments
In addition to the previous grade’s requirements:

Woodwind instruments
Candidates will be required to be familiar with the woodwind instruments:
• flute,
• oboe,
• clarinet, and
• bassoon.

Candidates will be required to describe:
• How the instrument produces its sound (i.e. single reed, double reed or embouchure hole); and
• The instrument as capable of high-, mid-, or low-range sounds.

6. Set Works
There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 1
Bailey: Scoobie du wup
Mozart: Birdcatcher’s song (from Die Zauberflöte)
Traditional: Sleep, baby, sleep
Traditional: Botany Bay
Traditional: Jamaican rumba

Aural Section (20 minutes)
Candidates may be asked questions on the following topics in addition to topics set in the previous grade:

1. Pitch
Higher/lower
To recognise and identify as either ‘higher’ or ‘lower’ from a short phrase that will be played at two different octave placements. (No more than 2 tests. Each test will be played 3 times.)

Scales
To recognise and name scale forms of major and harmonic minor, one octave ascending and descending. (No more than 1 test. The test will be played 3 times.)

Intervals
To distinguish between major and minor thirds. (No more than 1 test. The test will be played 3 times.)

2. Rhythm and metre
Rhythm
To write from dictation a two-bar rhythm of minims (half notes) or crotchets (quarter notes) in $\frac{3}{4}$ or $\frac{6}{8}$ metre. Rests, dotted notes, anacruses and syncopation will not be used.

The examination process will be as follows:
• The time signature and the speed of the pulse will be given
• The phrase will be played four times and the candidate may begin writing at any time
• One minute will then be given for the candidate to complete writing
• The phrase will be played once more for checking.

(No more than 2 tests. Each test will be played 5 times.)

Metre
To recognise and write the time signature of a given rhythmic phrase between two and four bars’ length as simple duple or simple triple. (No more than 1 test. The test will be played 4 times.)

3. Melodic contour
To make a simple line drawing reflecting the high and low points of a melodic contour the student will hear. (No more than 1 test. The test will be played 4 times.)

4. High-, mid- and low-range sounds
To recognise high-, mid- and low-range sounds. After hearing a short phrase comprising high-, mid- and/or low-range sounds, the candidate will identify those sounds as high-, mid- and low-range. (No more than 1 test. The test will be played 3 times.)
5. Dynamics and tempo

**Dynamics**

To indicate dynamics by writing $f$ and $p$, crescendo and diminuendo on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

**Tempo**

To indicate tempo as either allegro or adagio by writing the appropriate speed direction on a short melody up to eight bars in length, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

6. Phrasing and articulation

To mark on a melody up to eight bars in length the following articulation signs: slurs over two and three notes and staccato. (No more than 1 test. The test will be played 4 times.)

7. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 1 test. The test will be played 3 times.)

- flute
- oboe
- clarinet
- bassoon

8. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

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**GRADE 2 1542**

Grade 2 increases knowledge and skill in musical rudiments. An important feature of this grade is the introduction of basic harmony skills, including writing triads I, ii, IV and V in the keys of the grade, adapting those triads to individual four-voice SATB chords. Many of the categories below will be tested in a series of questions based on the Set Works for the grade.

The following are available and may be used in conjunction with this grade:

* Music Craft Student Workbook Grade 2 Book A and Book B
* Music Craft Teacher’s Guide Grade 2 Book A and Book B

In addition to the previous grades’ requirements, candidates will be required to answer questions on any of the following:

**Written Section (40 minutes)**

1. **Rhythm and metre**

In addition to the previous grades’ requirements:

**Rhythm**

- To recognise and write correct groupings of semiquavers (sixteenth notes) and their rests according to the metre given;
- To recognise and write the note values and rest values of triplets and duplets.

**Metre**

- To recognise, write and use the time signatures of $\frac{3}{8}$ and $\frac{12}{8}$

2. **Pitches, scales and keys**

In addition to the previous grades’ requirements:

**Pitch**

- To recognise and write the notes up to three leger lines above and below the treble staff, and up to three leger lines above and below the bass staff;
- To recognise and write the alto clef and the names of the notes occupying the lines and spaces, including one leger line above and below the staff.

**Harmony**

- To recognise and write four-part vocal style chord progressions in root position with appropriate spacing and doubling based on:
  - tonic (I or i),
  - supertonic (ii),
  - subdominant (IV or iv), and
  - dominant (V).

**Cadence**

- To recognise and write an authentic cadence (V – I or V – i) in four voices using a common retained note in one of the voices.

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**4. Terms**

In addition to the previous grades’ requirements:

* Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

**Speed:**

- Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso

**Speed modifiers:**

- Allargando, Più mosso, Meno mosso

**Other terms:**

- sostenuto, sempre, poco, molto, senza, cantabile, leggero, espressivo, mezzo, staccato
Signs indicating octave displacement: 8\#, 8\%, and lace

Other terms relating to performance: first/second time bars, dal segno, al fine, da capo, arco, pizzicato

Motion
To recognise and name similar, contrary and oblique motion between two parts.

Form
• The definition of phrase and motif.
• To recognise binary and ternary form and to mark the main divisions in a provided melody using the letters A and B.

5. Instruments
In addition to the previous grades’ requirements:

Bowed instruments and the human voice
Candidates will be required to be familiar with bowed instruments, and the human voice.

Bowed instruments
To write the approximate range using the appropriate clefs of:
• violin,
• viola,
• violoncello, and
• double bass
To describe the violin, viola, violoncello and double bass as capable of high-, mid- or low-range sounds.

Human voice
To write the approximate range using treble or bass clefs of the four main human voice categories:
• soprano,
• alto,
• tenor, and
• bass.

6. Set Works
In addition to the previous grades’ requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 2
Mozart: Theme from 1st movement of Sonata K331
Williams: Star wars
Traditional: Green bushes
Traditional: Slane
Traditional: Little David, play on your harp

Aural Section (20 minutes)
Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch
Scales
To recognise and name the following scales: major and/or harmonic minor scale, major pentatonic scale, one octave ascending and descending. (No more than 2 tests. Each test will be played 3 times.)

Intervals
To recognise and name intervals of a major third and minor third, perfect fourth and perfect fifth. These intervals will be played within a limit of 4 octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads
To recognise and name major and minor triads in root position. (No more than 2 tests. Each test will be played 3 times.)

Melodic dictation
To write from dictation a two-bar melody in \( \frac{3}{4} \) metre of crotchets (quarter notes) and minims (half notes). Melodic movement up to and including a third will be used. Rests, dotted notes, and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:
• The key signature, first note, and the pulse will be given;
• The phrase will be played four times and the candidate may begin writing at any time;
• One minute will then be given for the candidate to complete writing;
• The phrase will be played once more for checking.

2. Rhythm and metre
Rhythm
To write from dictation a three-bar rhythm of minims (half notes) and crotchets (quarter notes) in \( \frac{2}{4}, \frac{3}{4} \) or \( \frac{4}{4} \). Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:
• The time signature and the speed of the pulse will be given;
• The phrase will be played four times and the candidate may begin writing at any time;
• One minute will then be given for the candidate to complete writing;
• The phrase will be played once more for checking.

Metre
To recognise and write the time signature of a given rhythmic phrase between two and four bars’ length as simple duple, simple triple, compound duple, or compound triple metre.

3. Motion
To recognise similar, contrary and oblique motion between two parts. (No more than 2 tests. Each test will be played 3 times.)

4. Dynamics and tempo modification
Dynamics
To indicate dynamics by writing \( f \) and \( p \), crescendo and diminuendo on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo
To indicate tempo modifications by writing accelerando or rallentando on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

5. Phrasing and articulation
To articulate the indications staccato, accents, two-note slurs and phrase marks by writing on a given four-bar melody. A copy of the melody will be provided. (No more than 1 test. The test will be played 4 times.)

6. Timbre
To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)
• violin
• violoncello
• double bass
• acoustic guitar
• electric guitar

To identify the difference between pizzicato and arco on a stringed instrument from a short melody. (No more than 1 test. The test will be played 3 times.)

7. Aural recognition of Set Works
To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)