

Bass Guitar



GuildExam.com

THE PUBLIC MUSIC & SPEECH EXAMINATION BOARD

This official syllabus of the GUILD are purposely designed to meet the needs of Private Teachers, Professional Musicians, Members of the Acting Profession and Education Institutions, as well as to cater for those of the large company, if not the majority, of music and drama lovers whose desire is to pursue the study and practice of their art chiefly for its aesthetic and spiritual values, if not for professional reasons.

Because of the character of its constitution as revealed in the “Article of Association” the GUILD is particularly suited for such a purpose. Therefore, the examination Lists will be found to be comprehensive, catering for the academically minded, the performing artist, and for those who seek recreation, cultured selfexpression and the development of a rewarding and satisfying professional life.

All of the work is carefully graded, and teachers preparing students for GUILD examination will have a very useful outline upon which to develop their lessons. GUILD examinations provide for a wide range of abilities and give an excellent goal for students in their music studies. They develop a sense of purpose and direction and can be undertaken in addition to other activities, as they are not meant to be the only music event in a student’s year.

The report provides a reliable assessment of a candidate’s progress, and contributes, through comments and marks, to the student’s development.

In all GUILD syllabus, teachers will find the requisites of a ready planned system of training for their students, in which due regard to the need for a broadly based knowledge and skill has been carefully integrated throughout the Grades and Diploma areas, so as to encourage personal music development to the limit of the individual.

It is the sincere desire of the GUILD council that the continuing growth of the GUILD national Music & Speech education program, and of these highly developed and often innovative syllabus, will especially aid teachers and their students in the furtherance of their personal studies and interests, thereby enhancing the appreciation of the musical and dramatic arts in the community at large.

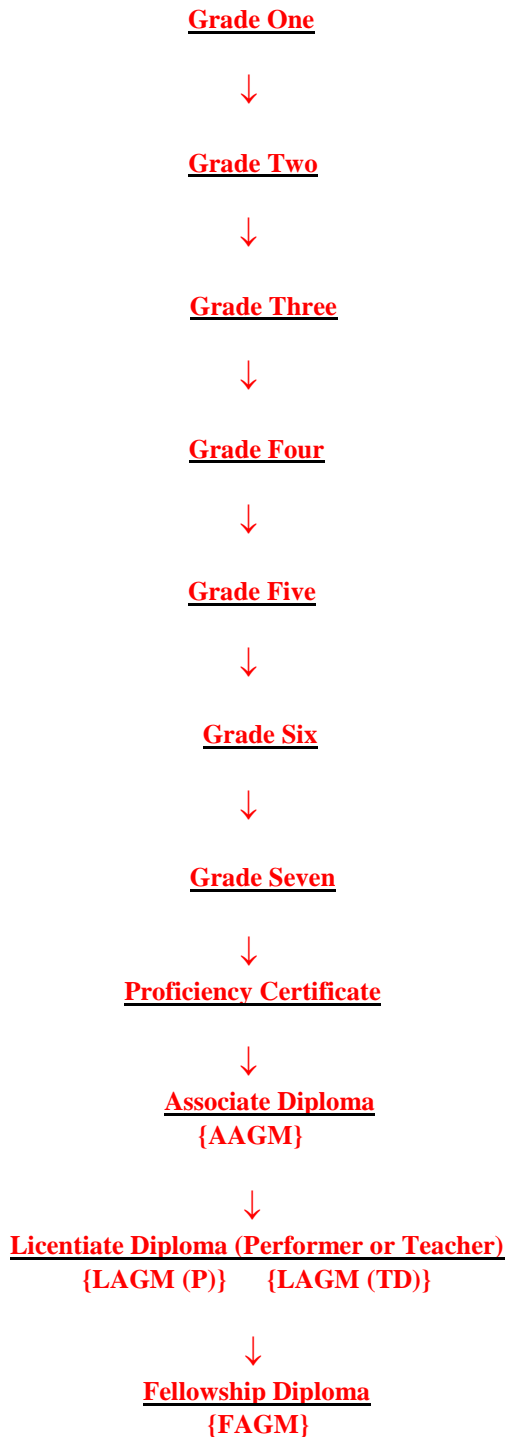
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GUILD PRACTICAL MUSIC EXAMINATION OPTIONS

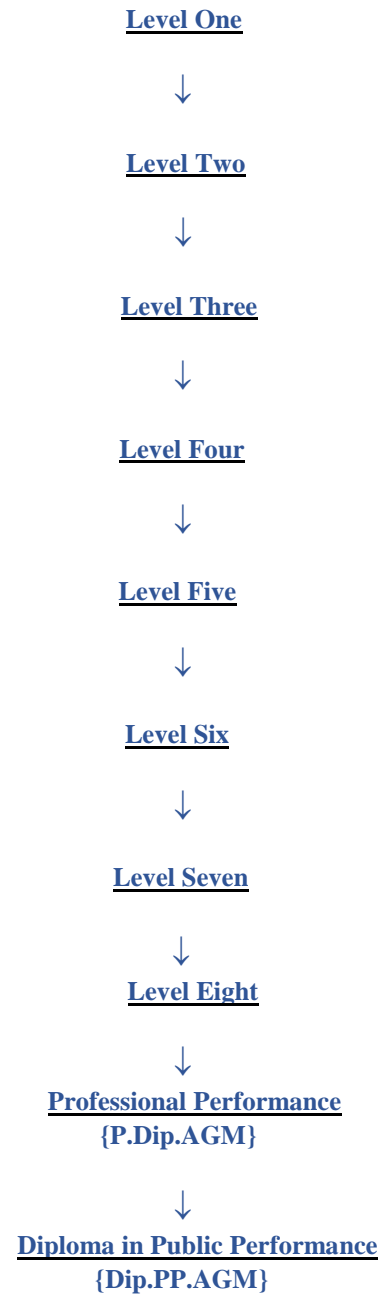
Option 1 : Practical GRADE Examinations

(with Technical works)



Option 2 : Performance LEVEL Examinations

(without Technical works)



Option 1 : GRADE Examinations**Grade 1 to Grade 5**

Technical work	20 Marks
List A	20 Marks
List B	20 Marks
List C	20 Marks
Sight Reading	7 Marks
Ear Test	7 Marks
General Knowledge	6 Marks

Grade 6 to Proficiency Certificate

Technical work	16 Marks
List A	16 Marks
List B	16 Marks
List C	16 Marks
List D	16 Marks
Sight Reading	7 Marks
Ear Test	7 Marks
General Knowledge	6 Marks

Option 2 : LEVEL Examinations**Level 1 to Level 5**

List A	20 Marks
List B	20 Marks
List C	20 Marks
List D	20 Marks
Summary	20 Marks

Level 6 to Level 8

List A	16 Marks
List B	16 Marks
List C	16 Marks
List D	16 Marks
List E	16 Marks
Summary	20 Marks

Examination Information

1. EXAM ENTRIES

Open to public entries from individual, schools, corporations, etc.

Exam are held twice yearly :- May/June (closing date 31st March)
Nov/Dec (closing date 31st August)

Latest exam forms and fees can be obtained @ www.guildexam.com

2. EXAMINATION MUSIC.

This syllabus is based on progressive technical and musical development. The acquisition of a worthwhile repertoire of works and the building of a sound foundation in musicianship. All of the work is carefully graded and teachers preparing students for these examinations are provided with a wide range of pieces which will have a very useful contribution for their students study program outline upon which to develop their lessons.

There is an enormous amount of published bass guitar music available, which relates to all musical styles. This publication has a comprehensive listing and grading of many GUILD recommended publications which can be used with this syllabus to enable suitable music which will appeal to the candidate who is being prepared for examination. All of the chosen music provides a basis for a sound foundation and a pleasing repertoire. Candidates must bring their own music stand to the examination room.

3. “OWN CHOICE”.

As an aid to individual student development, an “Own Choice” section is included in every Grade and Diploma List throughout the entire Syllabus. In Grade 1 and 2, the “Own Choice” selection is left to the discretion of the teacher and/or the candidate. Teachers need not refer to the GUILD for approval of a substituted work in these two grades unless, it is normal procedure to apply to the GUILD for permission to include “Own Choice” works in a candidate’s examination program.

A photocopy of the first page of the work, together with return postage, should be forwarded to the GUILD office. If approved, the “Own Choice” work will be given the GUILD stamp and dated. The candidate’s name and level of examination will be recorded. Teachers who wish to apply substitute works with “Own Choice” selection are advised to apply to the GUILD before preparing the student for examination. This is to avoid any disappointment should the works selected is not approved for the examination. All “Own Choice” approval letters are required to be kept by the teachers/schools and must be presented to the examiner upon request during the exam.

4. MEMORY.

Although not in Grade requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Style, skill and confidence often develop considerably in this way as the student’s attention is not diverted by the need to continually look at the printed page. Memory work is required in the Associate and Licentiate Diploma practical examinations.

5. TEMPO.

The suggested scale tempo for each particular grade is to be interpreted as an approximate speed. Scales and arpeggios must be fluent at all times and clarity control and accuracy should never be sacrificed for excessive tempo. The technical level for each Grade should be duly regarded although reasonable tempo modifications are allowable. All scales and arpeggios must be played from memory.

6. PERFORMANCE.

Teachers and students should not overlook the importance of personal style development. This is in accordance with GUILD philosophy in developing self-esteem and personal skill. But, attention to different styles and accuracy of music in general must not be neglected. It should always be born in mind that the music, which has been chosen for the examination, must be played with absolute precision and accuracy in respect of the demands of the period and of the composer's intention. It is expected that teachers and candidates will give careful consideration to the development of technical skill and musical ability so that the necessary styling demands of the music to be adequately met.

7. ACCOMPANIMENT.

It is important to note that at least one of the pieces throughout the Grades and Levels must be performed with an accompaniment. It can be live or recorded music. If it is recorded music, candidates must bring their own audio equipment which is of a good quality. The examiners will not provide and operate the audio equipment. It is essential that the examiner is able to clearly hear the recorded music. Headphones will not be permitted.

If it is live music, candidates must provide their own accompanist who may remain in the examination room only whilst performing that task. The teacher may act as accompanist, but not the examiner. Candidates should be very sure that their preparation has been thorough for the examination, and they have a reliable pianist. All too often a candidate's performance is marred and spoiled by poor and inefficient accompanying. Remember to allow plenty of time for those very necessary rehearsals with your pianist. Also remember that under the stress and tension of the examination room, poor or inadequate preparations show up very quickly. So, know your work very thoroughly.

8. ASSESSMENT.

Examiners will consider the following points :

Manner of sitting / standing and holding the instrument.

Use of a footstool (Classical Guitar only)

Position of the Hands. Position of the Fingers.

Quality and Clarity of Tone.

Accuracy of Time and Tempo.

Tuning.

Phrasing, Dynamic control and range.

Style.

Fluency.

Presentation.

9. SIGHT READING.

This essential skill will always be tested in an examination. The tests given will generally reflect the key signature and technical requirements of the grade level being examined. Therefore it is necessary for teachers to insist that their students give each day to the development of this skill. Always train the student to look well ahead and to be ready for what is coming along. Candidate will be allowed a time to practise their sight reading prior to being asked to perform it, from which point they will be assessed.

10. ‘SUMMARY’ IN PERFORMANCE EXAM.

Candidates who are taking Performance Exam should prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room and candidates are required to announce the pieces performed and present as if for a performance. In addition, this is also section for examiner to make overall comment of the full examination. This included general musicality, control, presentation etc. The SUMMARY takes all of this into account. Please refer to each specific Level for further details.

11. GRADINGS & PASS MARKS.

100 ~ 96	=	High Distinction
95 ~ 90	=	Distinction
89 ~ 85	=	Honours
84 ~ 80	=	B+ Credit
79 ~ 75	=	B Credit
74 ~ 70	=	C+ Pass
69 ~ 65	=	C Pass
64 ~ 0	=	Not Grade Standard {NGS} (No certificate issued)


Minimum Pass marks are as below:

Grade 1 to 5	=	Minimum Pass of C 65 marks. Grade 6
to Diploma	=	Minimum Pass of C+ 70 marks.

In addition, Examiners sometimes use NGS when marking a particular section in an examination. This is always an indication that much more work remains to be accomplished in that section.

DIPLOMA EXAMINATIONS are either Pass or Not Diploma Standard {NDS}, Minimum Pass 70 marks,

1) Technical Work : 20 marks

	Scales :	Major	C, F, G	One octave
		Harmonic Minor	A, D, E	One octave
		Melodic Minor	A	One octave
		Dorian	G	One octave
		Blues	F	One octave
		Minimum Tempo. Crotchet = MM88		
	Ascending & descending.			

Arpeggios :	Major	C, F, G , C7, F7, G7	One octave
	Minor	A, E, D	One octave
	Minimum Tempo. Crotchet = MM88		
	Ascending & Descending. Note grouping optional.		

2) Sight Reading : 7 marks

A short simple phrase with no note shorter than a crotchet. Either 8 bars in common time, or 8 bars or more in 2/4 or 3/4 time. In the keys of C and G major only.

3) Ear Test : 7 marks

Rhythm : To clap or tap a short two bar phrase played twice by the Examiner. No note value smaller than a quaver.

Intervals : To hum or sing and identify any note of the C Major common chord. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To state which is the higher or lower of any two notes played consecutively by the Examiner. To hum or sing the Tonic at the end of a short unfinished descending melody played by the Examiner.

4) General Knowledge : 6 marks

General questions based upon the music performed. Including note and rest values, staff, clefs, accidentals, time and key-signature. Simple signs and terms found in the examination pieces.

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

5) Performance : 60 marks

Candidates are required to perform THREE contrasting pieces. (3 x 20 marks)

Study No 3, 6, Longer Walk in C Major (*choose one*)

from Bass Position Studies by R.Filiberto [MB93378-Castle]

Daily Drill, Study in 3rds keys of F, More Study of 3rds in F (*choose one*) *from*

Electric Bass Method.Bk 1 by R.Filiberto [MB93234-Castle]

Pattern No 5 & 6 & 9 *from* New Sounds for Electric Bass and Guitar by R.Filiberto [Mel Bay-Castle]

Pattern No 20 and 21 *from* New Sounds for Electric Bass and Guitar by R.Filiberto [Mel Bay-Castle]

An Orchestration Style, Eight Bar Boogie in G & Eight Bar Blues in G, Italian Boat Song (*choose one*)

from Electric Bass Method. Bk 1 by R. Filiberto [MB 93234-Castle]

Amazing Grace, Blues Walk, Down by The Riverside, Lonesome Road, Rocking the Bass,

Wade in the Water, Sometimes I Feel Like a Motherless Child, 12th Street & Delmar (*choose one*)

from Fun With The Electric Bass by Tony Menke [MB93349]

Amazing Grace, Come and Go with Me, Old Joe Clark, Sally Goodin and Midnight Special,

Worried Man Blues (*choose one*) *from* Learn to Play Bluegrass Bass by Earl Gatley [MB93638-Castle]

Walk Before You Run, 1-2-3-4 Boogie, Walking it Home, Cooking Some Shortning Bread (*choose one*)

from E-Z Way. Bass Solos by Earl Gatley [MB63069-Castle]

Own Choice : *Non Approval Required*

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PERFORMANCE EXAM

LEVEL ONE

Examination Time : 10 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform **FOUR contrasting pieces** from any of the above selections. Full marks for each piece are 20 marks. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **6 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 20 marks

	Scales :	Major	D, A	Two octaves
		Harmonic Minor	B, F#	Two octaves
		Melodic Minor	E	Two octaves
		Dorian	D, A	One octave
		Blues	Bb	One octave
		Minimum Tempo. Crotchet = MM92		
	Ascending & descending.			

Arpeggios :	Major	D, G, A7, A, E7	Two octaves
	Minor	B, E, F#7, F#, C#7	Two octaves
	Minimum Tempo. Crotchet = MM92		
	Ascending & Descending. Note grouping optional.		

2) Sight Reading : 7 marks

A short passage with no note shorter than a crotchet and with no accidentals. In the keys of C, G, F major only. In either 4/4, 3/4, or 2/4 time.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar simple passage played twice by the Examiner in 2/4 time. Undotted minims, crotchets and quavers.

Intervals: To hum or sing and identify any two notes of the C Major common chord. The Examiner will first play the chord as an arpeggio before the two notes within the Compass Middle C-C. The candidate can use either letter names, degree names, solfa or intervals (1.3.5.8) when answering.

Pitch : To hum or sing the tonic of a short descending or ascending phrase played by the Examiner

4) General Knowledge : 6 marks

General questions based upon the music performed. Terms, words and signs found in the music. Time and key signatures, staccato, accent and all dynamic signs used in the examination pieces.

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

5) Performance : 60 marks

Candidates are required to perform THREE contrasting pieces. (3 x 20 marks)

- 12 Bar Progression (pg 21) *from* Bass Improving by Earl Gately [MB93491-Castle]
- Ghost Dance in D Minor (pg 17) *from* Bass Position Studies by R. Filiberto [MB93378-Castle]
- Pattern No 7 & 8 & 10 *from* New Sounds for Electric Bass and Guitar by R.Filiberto [Mel Bay-Castle]
- Pattern No 24 & 25 & 27 *from* New Sounds for Electric Bass and Guitar by R.Filiberto [Mel Bay-Castle]
- Pattern No 34 & 35 *from* New Sounds for Electric Bass and Guitar by R.Filiberto [Mel Bay-Castle]
- Boogie Bop, Cindy, Just a Closer Walk with the Three, The Wabash Cannon Ball (*choose one*)
from Fun With The Electric Bass by Tony Menke [MB93349-Castle]
- Bile Them Cabbage Down, Cripple Creek, Mama don't Low (*choose one*) *from*
Learn to Play Bluegrass Bass by Tony Menke [MB93349-Castle]
- Study in 2 beat Style (pg 33) & Solo (pg95) *from* Bass Improving by Earl Gately MB63069-Castle]
- A Different Kind of Blues, Chicago Traffic Jam, Cute Stuff, Jazz Walking, Just a Little Bit Funky,
Some Tasty Jazz, The Cripple Creek Get Down (*choose one*) *from* E-Z Way Bass Solos by
Earl Gately [MB 63069-Castle]
- Own Choice : *Non Approval Required*

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PERFORMANCE EXAM

LEVEL TWO

Examination Time : 10 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections). The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **6 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 20 marks

	Scales :	Major	Bb, Eb	Two octaves
		Harmonic Minor	C, G	Two octaves
		Melodic Minor	C, G	Two octaves
		Chromatic Scales on	F	Two octaves
		Dorian	Bb	One octave
		Mixolydian	G	One octave
		Minimum Tempo. Crotchet = MM96		
	Ascending & descending. Group of four notes.			
Arpeggios :	Major	Bb, Eb, F7, Ab, Bb7	Two octaves	
	Minor	C, F, G7, G, D7	Two octaves	
	Minimum Tempo. Crotchet = MM116			
	Ascending & Descending. Note grouping optional.			

2) Sight Reading : 7 marks

A short passage up to 8 bars in 4/4, 3/4, 2/4, or 2/2 time, in selected easy keys including C, G or F Major To be played at a moderate speed. Some accidentals to be expected. Phrasing must be observed.

3) Ear Test : 7 marks

Rhythm : To clap or tap a simple four bar passage played twice by the Examiner in $\frac{3}{4}$ time. Crotchets, quavers and dotted minims will be used.

Intervals : To hum or sing and identify any of the first FIVE notes of the major scales. The Examiner will first play the tonic chord of the scale selected, then the five notes of the scale. (Not more than 3 sharps or 3 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5) when answering.

Tonality : To hum or sing and then identify as major or minor, a short diatonic phrase of 5-7 notes played twice by the Examiner. No dotted rhythms used.

4) General Knowledge : 6 marks

General questions based on the music performed. All terms, signs, time signatures and key signatures used in the chosen examination music. In addition, questions on scale information, tetrachords, tones and semitones. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 60 marks

Candidates are required to perform THREE contrasting pieces. (3 X 20 marks)

- New Sounds for Electric Bass and Guitar by R. Filiberto [Mel Bay-Castle]
- Pattern No 38 & 39 & 40 *from* New Sounds for Electric Bass and Guitar by R. Filiberto [Mel -Castle]
- Bay Classical Walk in 5th position (pg 11), Slur Study no 1 (pg 14) (*choose one*)
from Bass Position Studies by R. Filiberto [MB 93378-Castle]
- Long Walk in E Flat (pg 7) & 16 Bar Walk in D minor (pg 8)
from Bass Position Studies by R. Filiberto [MB 93378-Castle]
- F & J Blues (Country Blues Style) & Hold Up (Soul Bass Styles)
from Fun With the Electric Bass by Tony Menkle [MB93349-Castle]
- Walking Bass Blues (pg 18) & Honky Tonk Blues (pg 23)
from Fun With the Electric Bass by Tony Menkle [MB93349-Castle]
- When the Saints Goes Marching In *from* Fun With the Electric Bass by Tony Menkle [MB93349-Castle]
- Won't You come Home Bill Bailey? *from* Fun With the Electric Bass by Tony Menkle [MB93349-Castle]
- Alla Boppa, A Throng of Lotus, Fall Colors, Just Coasting (*choose one*)
from Contemporary Bass Solos by Earl Gately [MB93765-Castle]
- Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL THREE

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 20 marks

	Scales :	Major	E, Ab	Two octaves
		Harmonic Minor	F, C#	Two octaves
		Melodic Minor	F, C#	Two octaves
		Chromatic	G	Two octaves
		Dorian	E	Two octaves
		Blues	F#	Two octaves
		Mixolydian	C	Two octaves
		Pentatonic	C, G	Two octaves
		Minimum Tempo. Crotchet = MM120		
		Ascending & descending. Group of four notes.		
Arpeggios :	Major	E, A, B7, Ab, Db, Eb7	Two octaves	
	Minor	C#, F#, G#7	Two octaves	
	Dominant 7 th	D	Two octaves	
	Minimum Tempo. Crotchet = MM120			
	Ascending & Descending. Note grouping optional.			

2) Sight Reading : 7 marks

A short passage demonstrating aspects of technique in either the keys of G, D, F Major or A Minor in 3/4, 4/4, 2/4 or 6/8 time. Quavers and occasional accidentals will be used.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar phrase played by the Examiner in 3/4, or 4/4 time. Dotted minims and dotted crotchets may be used.

Intervals: To hum or sing and identify any note of first SIX notes of the major scales. The Examiner will first play the tonic chord of the scales selected, then the six notes of the scale. (Not more than 4 sharps or 4 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6) when answering.

Tonality : To hum or sing and then identify as major or minor, a short chromatic phrase 5-7 notes played twice by the Examiner. Dotted rhythms may be used.

4) General Knowledge : 6 marks

General questions covering scale formation, tetrachords, tones and semitones, notation, rests, main keys of the chosen pieces. Binary Form. Easy intervals above C. G and F (Major 3rd and Perfect). The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 60 marks

Candidates are required to perform THREE contrasting pieces. (3 X 20 marks)

Chromatic Walk (pg 17) & Jumping with Plevel (pg 16)

from Bass Position Studies by R. Filiberto [MB93378-Castle]

Latin Beat Progressive Style (pg 16) *from* Bass Position Studies by R. Filiberto [MB93378-Castle]

Pentaonic Scale Studies in C (pg 61and pg 62) *from* The Literate Bassist by F.Paterno [MB93822-Castle]

Walking Line (pg 71) *from* The Literate Bassist by F.Paterno [MB93822-Castle]

Odalisque, Circus, Night Thoughts, The Garden of Gethsemane, Golden G & Abdullah Slamdunkus

(choose one) *from* Contemporary Bass Solos by Earl Gately [MB93765-Castle]

Prepared Improvisation :

- a) Audio tape accompaniment may be used if desired.
- b) Candidate will discuss with the Examiner the outline of the prepared improvisation.
- c) Candidate to use the listed Grade 4 Dorian, Pentatonic, and / or Blues Scales, 16 bars required.

Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL FOUR

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 20 marks

	Scales :	Major	B, Db	Two octaves
		Harmonic Minor	Bb, G#	Two octaves
		Melodic Minor	Bb, G#	Two octaves
		Chromatic	E (low)	Two octaves
		Dorian	B	Two octaves
		Blues	G	Two octaves
		Mixolydian	D	Two octaves
		Pentatonic	D	Two octaves
		Minimum Tempo. Crotchet = MM120		
		Ascending & descending. Group of four notes.		
Arpeggios :	Major	B, Eb, F# 7, Db, Gb, Ab7	Two octaves	
	Minor	G#, C#, D#7	Two octaves	
	Minimum Tempo. Crotchet = MM120			
	Ascending & Descending. Note grouping optional.			

2) Sight Reading : 7 marks

A short passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Introducing dotted crotchets, quaver rhythmic patterns, tied notes, chords, simple modulations.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time. No note shorter than a quaver.

Intervals: To hum or sing and identify any degree of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 5 flats), before playing one note and requesting the answer. The test will be given twice. The candidate can use letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8.) when answering.

Pitch : To hum or sing the higher of two notes played simultaneously by the Examiner within the Diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadences: To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (IV-V) or Perfect (V-I).

4) General Knowledge : 6 marks



General questions covering terms and signs found in the examination pieces, keys and modulations, intervals including diminished and augmented above the notes D, A and B Flat. Time and accent. Binary and Ternary form. To be able to demonstrate these forms in the examination pieces. Scale formation and tetrachords. To recognize Perfect and Plagal cadence examples in the examination music presented. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 60 marks

Candidates are required to perform THREE contrasting piece. (3 X 20 marks)

Crazy Quilt, Multi position study (pg 41), Moderato (pg40), More Syncopation (pg 25), Breezy (pg 42), Spanish Ballad (pg20) (*choose one*) from Bass Position Studies by Earl Gatley [MB93378-Castle]

Claude The Noctambulist, Madison Avenue Jazz, Sweet Dreams & Nightmares, The First Sunrise, The Breakfast of Champions, (*choose one*) from Contemporary Bass Solos by Earl Gatley [MB 93765-Castle]

No 5, 6, 8 (*choose one*) from 18 Modern Compositions and Etudes for Electric Bass by James Norton [MB93997-Castle]

Prepared Improvisation :

- a) Audio tape accompaniment may be used if desired.
- b) Candidate will discuss with the Examiner the outline of the prepared improvisation.
- c) Candidate to use the listed Grade 5 Dorian, Pentatonic, and / or Blues Scales, 24 bars required.

Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL FIVE

Examination Time : 15 minutes

Minimum Pass : 65 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform a minimum of **FOUR contrasting pieces** from the above list of selections. The FOUR chosen pieces have a total of 20 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **10 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.10 marks each to make a total of 20 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare a short information segment in a small folio about each piece being played. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 16 marks

	Scales :	Major	F#, C#	Two octaves
		Harmonic Minor	Eb, Ab	Two octaves
		Melodic Minor	B, F#	Two octaves
		Major in 3 rd	C, G	Two octaves
		Harmonic Minor in 3 rd	G	Two octaves
		Chromatic	C, G	Three octaves
		Blues	D	Two octaves
		Mixolydian	Bb	Two octaves
		Pentatonic	A	Two octaves
		Minimum Tempo. Crotchet = MM120		
	Ascending & descending. Group of four notes.			

Arpeggios :	Major	F#, B, C#7, Cb, Gb7	Two octaves
	Minor	Eb, Ab, Bb7, Ab, Db, Eb7	Two octaves
	Minimum Tempo. Crotchet = MM120		
	Ascending & Descending. Note grouping optional.		

2) Sight Reading : 7 marks

A passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

3) Ear Test : 7 marks

Rhythm : To clap or tap a four bar passage played twice by the Examiner in simple or 6/8 time with no note shorter than a quaver. Moderate tempo.

Intervals: To hum or sing and identify any two notes of the major scale. The Examiner will first play the tonic chord of the scale selected, then the entire scale. (Not more than 6 sharps or 6 flats), before playing the two notes and requesting the answer. The test will be given twice. The candidate can use either letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower of two notes played simultaneously by the Examiner within the diatonic scale octave C-C. The key may be changed to accommodate voice range.

Tonality and Cadence: To identify whether a phrase played by the Examiner is in a major or a minor key, and if the end cadence is Plagal (IV-V), Perfect (V-I) or Interrupted (V-VI)

Harmony : To identify as MAJOR or MINOR, triads played in root position by the Examiner. These will be played twice if necessary

4) General Knowledge : 6 marks



Questions covering the form and structure of the selected pieces. Advanced questions on intervals, including compound, inverted, diatonic or chromatic. Ornaments and abbreviations, terms, keys and modulations found in the chosen examination music. Knowledge of, and recognition of Plagal, Perfect and Interrupted cadences within the examination music performed. The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 64 marks

Candidates are required to perform FOUR contrasting pieces. (4 x 16 marks)

Moon Walk (pg 32), Keep Moving (pg46) (*choose one*)

from Bass Position Studies by Earl Gately [MB93378-Castle]

Diminished Passing Chords Study (Pg 32/33) *from* The Literate Bassist by F.Paterno [MB93822-Castle]

Workshop Duets (pg 47/48, 56, 57, 73) (*choose one*) *from* The Literate Bassist by F.Paterno [MN93822-Castle]

Prepared Improvisation :

- a. Audio tape accompaniment may be used if desired.
- b. Candidate will give the Examiner a written outline of the improvisation and discuss it.
- c. Candidate to use the listed Grade 6 Mixolydian, Pentatonic and Blues Scales.
- d. The performance to be of two and a half to three minutes duration.

Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL SIX

Examination Time : 25 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks


Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections.. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **15 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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1) Technical Work : 16 marks

	Scales :	Major	Gb, Cb	Two octaves
		Harmonic Minor	D#, A#	Two octaves
		Melodic Minor	D#, A#, D	Two octaves
		Major in 3 rd , 6 th , 8 ^{ve}	C, F, G, D, Bb	One octave
		Har Minor in 3 rd , 6 th , 8 ^{ve}	C, F, G, D, Bb	One octave
		Whole Tone Scale	F	Three octaves
		Chromatic	F	Three octaves
		Minimum Tempo. Crotchet = MM120		
	Ascending & descending. Group of four notes.			
Arpeggios :	Major	C#, F#, G#7, Gb, Cb, Db7	Two octaves	
	Minor	D#, G#, A#7, Bb, Eb, F7	Two octaves	
	Diminished 7 th	E, C	Two octaves	
	Minimum Tempo. Crotchet = MM120			
	Ascending & Descending. Note grouping optional.			

2) Sight Reading : 7 marks

A short passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time. Modulations and accidentals must be expected.

3) Ear Test : 7 marks

Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted crotchet, quavers and semiquavers used .

Intervals: The Examiner will play the Tonic chord of a suitable key and then play three notes consecutively within the scale octave. The test will be given twice before the answer is requested. The candidate can use letter names, degree names, solfa or intervals (1.2.3.4.5.6.7.8) when answering.

Pitch : To hum or sing the higher or lower notes of a Major or Minor Triad played in Root position by the Examiner. To hum or sing a phrase of 7-9 notes, either diatonic or chromatic after it has played twice by the Examiner.

Harmony : To identify as Major, Augmented or Diminished, Triads played in Root position by the Examiner.

4) General Knowledge : 6 marks



Background of the composers and of the works performed. Questions covering the form and structure of the pieces played, keys and modulations. Advance questions on intervals including compound, inverted, diatonic and chromatic. Cadences, Perfect, Plagal, Imperfect and interrupted.

Knowledge of, and recognition within the examination music performed. The outline given is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 64 marks

Candidates are required to perform FOUR contrasting pieces. (4 X 16 marks)

No VIII Capriccio & No IX Grandioso *from* 20 Guitar Preludes by Al Viola [MB 94032-Castle]

No X Appassionato & No XII Grave *from* 20 Guitar Preludes by Al Viola [MB 94032-Castle]

No 1, 4, 7, 9 (*choose one*) *from* Op 29 Twelve Studies GA78 by F.Sor [Schott]

Etude in Gb (pg26) & Triplet Study (pg27) *from* Guitar Method Book 7 [Mel Bay- Caslte]

Evergreen, Theme from “ A Star is Born”, Arthur’s Theme (*choose one*)

from Great Movies Themes arranged by Phillips [Warner-Ladd-Caslte]

What a Shame, Chord Sols, Wine & Rosses (*choose one*) *from* Jazz Guitar Solos by J.Pass [Gwyn Pub-Caslte]

Feelings, Jamaica Farewell, Satin Doll, Music Box Dancer(*choose one*)

from Popular Songs For Classical Guitar by M.Abrill [Hansen-Castle]

The Easy Winner by S.Joplin, Spartacus, To a Wild Rose, Strawberry Fair (*choose one*)

from Another 10 for Guitars arranged by M.Criswick [F109-Castle]

Tiarna Mhaigheo & Airde Chuain *from* 5 Celtic Pieces by G.Garcia [Castle]

The Way We Were, We’ve Got Tonight, Up Where We Belong (*choose one*)

from Contemporary Standards for Solo Guitar arranged by S. Ayeroff [Warner]

Taking a Chance on Love, Lullaby of Birdland, Far Away Places, When Sunny Gets Blue,

Stormy Weather, Fly Me to the Moon, (*choose one*) *from* Jazz & Popular Songs arranged by

Duarte [Wise Pub]

Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL SEVEN

Examination Time : 35 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks

Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **20 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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PROFICIENCY CERTIFICATE

This exam is a pre-requisite examination for entry into the Associate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL


All candidates must obtain a minimum pass of C+ 70 marks in AGMS Grade 6 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 45 minutes

Minimum Pass : 70 marks

1) Technical Work : 16 marks

	Scales :	Major	Any keys	Two octaves
		Harmonic Minor	Any keys	Two octaves
		Melodic Minor	Eb, Ab, Bb, C#	Two octaves
		Major in 3rd, 6th, 10th, 8ve	E, B, Eb, Ab	Two octaves
		Minor in 3rd, 6th, 10th, 8ve	E, B, Eb, Ab	Two octaves
		Whole Tone Scale	E, F, G	Two octaves
		Chromatic	Any keys	Two octaves
		Minimum Tempo. Crotchet = MM120		
	Ascending & descending. Group of four notes.			
Arpeggios :	Major	Any keys	Two octaves	
	Minor	Any keys	Two octaves	
	Dominant 7 th	Any keys	Two octaves	
	Diminished 7 th	Any keys	Two octaves	
	Minimum Tempo. Crotchet = MM120			
	Ascending & Descending. Note grouping optional.			

NOTE: The student must be capable in all technical areas and can be asked to present technical material from previous grades.

2) Sight Reading : 7 marks



A substantial modulatory passage of up to four flats, either in a Major or a Minor key. In any simple or compound time. Fluency expected.

3) Ear Test : 7 marks



Rhythm : To clap or tap a substantial four bar passage played twice by the Examiner. Dotted rhythms and semiquavers will be used.

Pitch : To hum or sing the middle or lower note of a major or minor triad played in Root position by the Examiner. To hum or sing a two bar phrase played twice by the Examiner in a key to suit the candidate. Either chromatic or diatonic, including one or two quaver groups.

Harmony : To identify a Triad as a Major or Minor when played in root position or 1st inversion by the Examiner.

Cadences : To name the cadences in a passage in a major key, played by the Examiner, with slight pauses at the cadence points. The passage will consist of a four phrase melody of which only the four cadences will be harmonised.

4) General Knowledge : 6 marks



Background of the composers and of the works performed. Period from which the music derives. Questions on Form, Keys, Modulation, Cadences and the Musical Characteristics of the examination music performed. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

5) Performance : 64 marks

Candidates are required to perform FOUR contrasting piece. (4 X 16 marks)

- No 2, 3, 5, 6, 10, 11, 12 (*choose one*) from Op 29 Twelve Studies GA78 by F.Sor [Schott]
- No XVI Scherzando & No XIX Leggiero from 20 Guitar Preludes by Al Viola [MB94032-Castle]
- No XVII Giocoso & No XVIII Tranquillo from 20 Guitar Preludes by Al Viola [MB94032-Castle]
- Venetian Boat Song op 19 no 6 by G.Mizzi from Two Romantic Pieces Guitar Series no 7 [Cramer-Castle]
- American Tune, Theme from “Mahogany”, Here You Come Again (*choose one*)
from Contemporary Standards for Solo Guitar arranged by.S.Ayeroff [Warner Pub]
- Melodic Moments no 1 from Melodic Moments Guitar Series no 4 by R.Parfrey [Cramer-Castle]
- Valse no 1 from 3 Lyric Pieces Vol 3 Guitar Library by Grieg [Faber]
- Basin Street Blues, On the Sunny Side of the Street, What a Wonderful World, I Fall in Love Too Easily,
Sophisticated Lady (*choose one*) from Jazz & Popular Songs arranged Duarte [Wise Pub]
- Forward Pass from Jazz Guitar solos by J.Pass [Gwyn Pub-Castle]
- Own Choice : *Approval Required*

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PERFORMANCE EXAM

LEVEL EIGHT

Examination Time : 40 minutes

Minimum Pass : 70 marks

In addition to the normal grade examination, performance exam is also available for candidates who prefer purely performance only, no other technical works required.

1) Performance : 80 marks

Candidates are required to perform a minimum of **FIVE contrasting pieces** from the above list of selections. The FIVE chosen pieces have a total of 16 marks each and will form a list to be submitted for the examination. If the total performance time of the chosen pieces do not meet the minimum requirement of **25 minutes**, the candidate is allowed to choose additional pieces but the marks will be shared i.e.8 marks each to make a total of 16 marks for that section.

2) Summary : 20 marks

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Proficiency Certificate of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Licentiate Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 7 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 50 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks



At a standard commensurate with this Diploma.

2) Ear Test : 7 marks



Rhythm : To clap or tap a substantial four bar phrase played twice by the Examiner. Dotted rhythms, semiquavers and triplets will be used. Simple time signatures or in 6/8 time. Candidate will also be asked to state the time signature and to name the notes in any portion of the passage played separately.

Interval : To recognise and name intervals formed by two notes played together within the compass of an octave.

Harmony : To recognise and name Major, Minor, Augmented and Diminished Triads played by the Examiner in Root position or on 1st Inversion.

Candences : To recognise and name the four cadences in a passage in simple chordal form, played twice by the Examiner with short pauses at the end of each cadence point. The key will be stated and the tonic chord will be sounded before the passage is played.

3) General Knowledge : 6 marks



Background of the composers and of the works performed. The Period from which they derive. Questions on the Form, Key, Modulation and the musical characteristics of the examination music performed. The outline given, is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the grade in order to reach an assessment.

4) Performance : 80 marks

Minimum of four pieces is required. Lists A, B, C, D.

No Lists have been provided for this Diploma examination as the Bass Guitar Syllabus is based upon the essential development of individual style, and therefore the choice of music has been left to the individual performer to select.

It is necessary to submit the planned ASSOCIATE program to GUILD for approval at least THREE MONTHS before the anticipated examination date. The full program should represent the styles of four different composers and a concert standard of performance will be expected. Complete works must be performed.

A recital program of at least 30 minutes of playing is mandatory. It is therefore possible that the candidate will find it necessary to play more than four works to provide a program of sufficient length.

At least ONE LIST is to be performed from memory, but any additional memory work by the candidate is optional.

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| LIST A | 20 marks |
| LIST B | 20 marks |
| LIST C | 20 marks |
| LIST D | 20 marks |

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PROFESSIONAL PERFORMANCE DIPLOMA - "P.Dip.AGM"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Level 8 of the GUILD in the same subject.*

Examination Time : 50 minutes

Minimum Pass : 70 marks

1) Performance : 80 marks

- The full program must be representative of FIVE Lists (5 x 16marks), different composers and styles. Complete works must be performed. A concert standard of performance will be expected.
- Minimum performance time of 30 minutes is mandatory. It is possible that the candidate may find it necessary to select more than one work from the FIVE Lists to provide a program of the required length.
- Candidate can choose from the works of a similar standard and style of Associate Diploma. It is necessary to submit the planned Professional Performance program to the GUILD for approval.
- At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

2) Summary : 20 marks

Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.

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LICENTIATE PERFORMER DIPLOMA- "LAGM(P)"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the GUILD Grade 8 (or higher) theory of music examination.

PART TWO :- PRACTICAL

Examination Time : 60 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks



At a standard commensurate with this Diploma

2) Ear Test : 7 marks



Rhythm : To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

Pitch : To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

Harmony : To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

Cadences : To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

Modulation : To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Associate Diploma of the GUILD in the same subject.*

This exam is a pre-requisite examination for entry into the Fellowship Diploma. This examination consists of TWO parts – (Part One : Theoretical & Part Two : Practical). Candidates are allowed to take each part in a separate exam but must complete within the span of 3 years.

PART ONE :- THEORETICAL

All candidates must obtain a minimum pass of C+ 70 marks in the following papers :-

1. *PAPER ONE* : The Guild Grade 8 (or higher) Theory of Music Examination
2. *PAPER TWO* : The Principle of Teaching Theory of Music Examination

PART TWO :- PRACTICAL

Examination Time : 60 minutes

Minimum Pass : 70 marks

1) Sight Reading : 7 marks



At a standard commensurate with this Diploma

2) Ear Test : 7 marks



Rhythm : To clap or tap a substantial four bar phrase, with or without an anacrusis, played twice by the Examiner. Dotted rhythm, triplets and any time signature will be used. The candidate will also be asked to state the time signature and to name the note values in any portion of the passage played separately.

Pitch : To sing or play from memory the lower part of a passage in two part harmony consisting of four bars in simple time. The key will be stated and the key chord sounded before being played not more than three times by the Examiner.

Harmony : To recognise and name Major or Minor Triads played in Root position, 1st inversion and 2nd inversion by the Examiner.

Cadences : To recognise and name the four cadences in a passage played by the Examiner in Pianoforte style. The key will be stated and the tonic chord sounded before the passage is played. Occasional inversion of cadences will be used

Modulation : To recognise and name the modulations to related and nearly related keys in a passage in four part harmony played by the Examiner with a short pause at the end of each modulatory phrase. The passage will consist of 6 to 8 phrases, the tonic key will be stated and the key chord sounded. The test will not be played more than three times.

3) General Knowledge : 6 marks



Background of the composers and of the works performed. The Period from which they derive. Questions on the Form, Key, Modulations and the musical characteristics of the examination music performed. The outline give is a guide to the candidate. The Examiner may choose to ask any reasonable question relative to the diploma in order to reach an assessment.

4) Practical Demonstration of Teaching Principles (Viva Voce) : 20 marks

- This section of the LAGM(TD) examination requires that a candidate has a wide, active and general musical background and has the ability to demonstrate the various skills required in relation to the teaching of the chosen instrument.
- The candidate will be required to give a demonstration lesson to the Examiner using material from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate
- Candidates will be expected to demonstrate any technical work and exercises prescribed for the particular instrumental examination in the Guild syllabus. Also to discuss common student errors and to suggest means for their correction
- Candidates will be asked to explain and demonstrate methods for the teaching of phrasing, interpretation and style, to further discuss these aspects in relation to the use of the chosen instrument.
- Candidate will be aurally examined in the basic theoretical principles of teaching and performance.
- Candidate will be expected to discuss and demonstrate the various techniques and control used on the chosen instrument
- Candidate will be asked to outline the reasons for Music Education and to discuss with the Examiner the philosophy inherent in this concept.
- General questions on the History of Music, musical styles and different techniques used on the chosen instrument in the performance of these styles.
- To demonstrate to the Examiner a comprehensive knowledge of the history and construction of the chosen instrument and its relationship to music and to the repertoire
- Candidates must submit to the Examiner a comprehensive teaching folio listing their teaching repertoire from the particular Syllabus from and inclusive of Grade One through Proficiency Certificate. Written comments attached to each work must clearly give an indication that the candidate is aware of the musical requirements and technical difficulties in the listed works. Written comments must include practise methods to overcome both observed and potential faults.

Note : The Teaching Principle paper is a written extension of the above Viva Voce examination.

5) Performance : 60 marks

Minimum of four pieces is required. Lists A, B, C, D.

No Lists have been provided for this Diploma examination as the Bass Guitar Syllabus is based upon the essential development of individual style, and therefore the choice of music has been left to the individual performer to select.

It is necessary to submit the planned LICENTIATE program to GUILD for approval at least THREE MONTHS before the anticipated examination date. The full program should represent the styles of four different composers and a concert standard of performance will be expected. Complete works must be performed.

A recital program of at least 40 minutes of playing is mandatory. It is therefore possible that the candidate will find it necessary to play more than four works to provide a program of sufficient length.

At least ONE LIST is to be performed from memory, but any additional memory work by the candidate is optional.

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|--------|----------|
| LIST A | 15 marks |
| LIST B | 15 marks |
| LIST C | 15 marks |
| LIST D | 15 marks |

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DIPLOMA IN PUBLIC PERFORMANCE - “Dip.PP.AGM”

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Professional Performance Diploma of the GUILD in the same subject.*

1. Application for this exam must be made in writing to the GUILD Council by the candidate. From the date of approval, the candidate has 12 months to present the performance.
2. The candidate should have the ability to publicly present each item of the proposed program at high level of professionalism.
3. The performance program must favourably compare with the standard required for the GUILD Licentiate Performance Diploma Examination and should be performed at that minimal standard. Candidates can choose the pieces from Licentiate Diploma or replaced with works of a similar standard.
4. A recital program of One hour duration is mandatory inclusive of short break in between pieces, with a minimum performance time of 40 minutes.
5. Candidates are required to prepare an information segment in a folio about each piece being played, evidence of research and give details as to the Composers/ Style/ Period/ Formal Analysis/ Keys and Key Modulations, etc. This is given to the examiner when entering the examination room. Candidates are required to announce the pieces performed, special features of the pieces performed may be mentioned and present as if for a performance. Presentation, clarity of voice, suitable dress, musicality, control, presentation etc. all these take into account.
6. The examination will be a public performance either in a Hall or suitable examination room with a minimum audience of eight persons present.
7. An associate artist will be permitted to perform to allow a small break in the program of the candidate. It is recommended that this artist performs in a different instrument.

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FELLOWSHIP DIPLOMA - "FAGM"

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Licentiate Diploma of the GUILD in the same subject.*

GUILD Council approval is necessary for entry to the Fellowship Diploma. The candidate must be able to demonstrate a long association with the GUILD and an empathy with its philosophy.

This advanced qualification will be awarded in the following areas for proven excellence OR as an Honour for outstanding services to the GUILD.

1. Research Theses 50,000 words.
2. One major composition work.
3. A full concert performance.
4. A long and outstanding teaching career.
5. An original and unique innovation of outstanding importance within the framework of the GUILD.
6. Any sustained area of excellence in Music by which teachers and students will benefit.

Note : It is mandatory in section 2, 3, 4, 5, 6 above for a supporting Thesis to be written

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