

**INTERNATIONAL  
MUSIC  
EXAMINATIONS  
BOARD**

# **VIOLIN SYLLABUS**

## CONTENTS

<u>SECTION</u>	<u>PAGE</u>
Introduction to IMEB	4
Introduction to Violin Syllabus	6
Examination Information	7-8
Grades 1-8	9-16
Associate Diploma	17
Licentiate Diploma	18
Violin Performance Syllabus	19-21

# INTERNATIONAL MUSIC EXAMINATIONS BOARD

## INTRODUCTION

The syllabi of the **IMEB** are designed to meet the needs of those teaching and learning *music, speech, drama* and *theatre arts*. The examinations will be found to be comprehensive and catering for those interested academically or as a performer. The lists contain works ranging from early times to up-to-date contemporary examples, plus own choice options.

All work is carefully and sequentially graded. Teachers preparing students for **IMEB** examinations will have a very sound outline on which to develop their lessons. **IMEB** examinations make provision for many abilities and give a goal for students in their studies. They provide a sense of purpose and direction and can be taken in addition to other activities, as they are not intended to be the only studies in a student's year. Examination reports reflect a reliable assessment of progress and, by comments and marks, assist individual development.

In each **IMEB** syllabus, teachers will find the requisites of a system of training for their students through the **Grades** to the **Diploma** levels. The aim is to encourage personal development in *music, speech, drama, theatre arts* and *performance* in each individual. It is the wish of the **IMEB** to help teachers and their students in the development of their skills, acquisition of knowledge and enhanced self-confidence according to age and experience, not to discourage and set impossible or unrealistic standards.

At every **IMEB** examination level, selections are made from each section list of specified works or own choice. **Own Choices** give an opportunity for teachers and candidates to explore the repertoire appropriate for individual grade level, age, interest and experience and thereby have some ownership of their examination program. It is expected that all **Own Choice** items will be thoughtfully and responsibly selected and provide challenge and motivation for individuals in order to assist personal development. Examiners will expect standards of achievement commensurate to the candidate's age and grade level, and to show thorough preparation for each examination component and section.

An exciting section is the '**Performance Examinations**'. Many students wish to learn *music, speech, drama* and *theatre arts* as a leisure activity and would like to receive recognition of their progress – these examinations are the answer as the assessment is based on the candidate's performance, not the technical or theoretical aspects. Students may present a wide variety of items in the **Performance Examination** as the syllabus allows for the teacher and candidate to choose the performance pieces. Candidates in this area may progress to the Diploma of Performance.

The **IMEB** was formed in response to many requests from teachers of *music, speech, drama* and *theatre arts* looking for an alternative examination system. **IMEB** examinations are perceived to be more flexible and user-friendly than some other examination systems. All examiners are highly qualified and experienced teachers and therefore have a good understanding of the problems faced by both teachers and students.

# INTERNATIONAL MUSIC EXAMINATIONS BOARD

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# VIOLIN SYLLABUS

## Introduction

This sequence of grades is designed to foster individual development in the art of violin playing as a form of artistic expression and communication. Related skills, knowledge and enhanced self-confidence should be gained by progressing through the grades according to age and experience.

Examinations are arranged into sections. Total 100 marks each grade examination.

Where particular works have been specified, substitution may be made of works of equal standard if preferred. It is expected that such substituted items will be thoughtfully and responsibly selected by teachers and candidates, and provide challenge and motivation in order to assist personal development in the art of violin performance. This provides opportunity for exploration of the repertoire which would reflect interests and experience of the performer, and to have some ownership of the examination program.

The selection of music items presented should provide a well-balanced and contrasting program. Examiners will expect levels of achievement commensurate to the individual candidate's age and grade level and to show thorough preparation and rehearsal of each examination component and section. Specified time durations should be adhered to reasonably closely, but not exceeded.

All components of technical work, ear tests, sight reading and general knowledge are specified.

An accompanist must be provided. Backing tapes will not be accepted.



## **Examination durations**

Grade One	15 minutes
Grade Two	15 minutes
Grade Three	20 minutes
Grade Four	20 minutes
Grade Five	25 minutes
Grade Six	30 minutes
Grade Seven	35 minutes
Grade Eight	40 minutes
Associate Diploma in Violin	45 minutes
Licentiate Diploma in Violin	60 minutes

## GRADE 1

One item is to be selected from each List

### List 1

COHEN, M Saturday Night Stomp  
De KEYSER, P Two pieces from 2,3,4,5,6 *Violin Study Time* (Faber)  
WOHLFAHRT, F 1, 2 or 3 from *60 Studies*, Op 45, Bk 1 (Stainer & Bell)  
MOZART, W Minuet, K.315g, No 7  
De KEYSER, P (Ed) Slovak Song or Morris Dance No 11 or No 22  
from *Violin Playtime Book 2*

### List 2

COLLEDGE, K & H No 11 from *Fast Forward* (Boosey & Hawkes)  
CARROLL The Silver Stream from *The Enchanted Isle* (Forsyth)  
BEETHOVEN Ode to Joy from Symphony No 9 Op 25 arr. Huws Jones  
Airs and Graces No 1 or No 5 (Boosey & Hawkes)  
BARRETT St Catherine and Sarabande (Vol 1) Chester String Series  
THE CORRS The Minstrel Boy (Wise)

### List 3

De KEYSER and WATERMAN (ed) No 12 Divertimento  
from *Young Violinist's Repertoire Book 2*  
TCHAIKOVSKI, P Sharmanka, No 10  
WEDGEWOOD, P Hungarian Stomp from *Jazzin' About*  
*Fiddle Tunes for the Young Violinist* The Irish Washerwoman (Amsco)

**NB** Other pieces of a similar standard may be substituted in all violin grade examinations, but the responsibility for choosing appropriate pieces rests with the teacher.

## GRADE 2

One item is to be selected from each List

### List 1

CARSE, A No 9 or 12 from *Progressive Studies*, Bk 1 (Stainer & Bell)  
DANCLA, C No 1 from *15 Etudes*, Op 68 (Peters)  
KAYSER, H No 3 or 5 from *Studies*, Op 20 (IMC)  
WOHLFAHRT, F No 32 from *40 Studies*, Op 54(Fischer)(Peters)(Schirmer)  
CHEDEVILLE, E Gavotte No 1 or HANDEL, G Rigaudon from 'Almira'  
from *Young Violinist's Repertoire*, Book 2, De Keyser & Waterman (Faber)  
TELEMANN, G Minuet, p 20 from *Essential String Method*, Violin Bk 3  
Nelson (ed) (Boosey & Hawkes: piano accomp. published separately)

### List 2

ELGAR, E Andante, Op 22 No 3, No 10 from *The Young Violinist's  
Repertoire*, Book 3, De Keyser & Waterman (ed) (Faber)  
KABALEVSKY, D Marchen (Fairy Tale), Op 27 no 20 arr. Sorokin, No 11  
from *Kabalevsky Album Pieces* (Peters EP 4783)  
arr TCHAIKOVSKI, P Russian Folksong, No 26 from *Violin Playtime*, Bk 3  
De Keyser (ed) (Faber)  
BACH, J S Minuet, No 17 from *Building Technique with Beautiful  
Music*  
Vol 3, arr Applebaum (Belwin)  
COLLEDGE, K & H Stiffkey Blues from *Shooting Stars* (Boosey & Hawkes)  
LLOYD-WEBBER, A Memory from *Going Solo Violin* (Faber)  
NORTON, C Swan Song from *Microjazz*, Bk 2 (Boosey & Hawkes)

### List 3

DANBE, J Minuet in D, No 7 from *First Solo Pieces* (Schott)  
HANDEL, G Gavotte with variations, No 17 from *Building Technique with  
Beautiful Music*, Vol 2, arr Applebaum (Belwin)  
JONES, E Got those 3<sup>rd</sup> Position Blues and Hard Rock Café, or  
Banana Skin from *Got Those Position Blues?* (Faber)  
JOPLIN & HAGER The Entertainer, Sycamore or The Strenuous Life  
WATERFIELD, P Through the Rainbow from *Gypsy Jazz* (Faber)  
Trad. Skye Boat Song No 3 from *Moving Up Again* (Boosey & Hawkes)

Trad. The Wise Man's Song, (violin melody p 24) *The Klezmer Fiddler*

arr. Huws Jones (Boosey & Hawkes)

### **GRADE 3**

One item is to be selected from each List

#### List 1

CARSE, A No 3 or 5 from *Progressive Studies*, Bk 3 (Stainer & Bell)  
COHEN, M No 3, 4, 7 or 8 from *Technique Takes Off* (Faber)  
DANCLA, C No 2, 8 or 9 from *15 Etudes*, Op 68 (Peters)  
CORELLI, A Allegro from *Violin of Bygone Days* (Universal 10582/MDS)  
attrib. BACH, J S Minuet in B $\flat$  from 'Anna Magdalena Bach Notebook'  
No 126 from *Eta Cohen's Violin Method*, Bk 2 (Novello)  
MOZART, W Duport's Menuet from K.573, p 28 from  
*The Essential String Method*, Violin Bk 4, Nelson (ed) (Boosey & Hawkes)

#### List 2

CORELLI, A Allegro from *Die Alte Geige* (UE)  
HOLLAND, On Safari (use must be made of positions other than 1<sup>st</sup>)(AMC)  
HOTTETERRE, J Gavotte from *Sheila Nelson's Baroque Violinist*  
(Boosey & Hawkes)  
RIEDING Concerto in B min, Op 35 1st movt. Allegro moderato (Bosworth)  
STONE, D Pastorale No 7 from *Eight Pieces in 3<sup>rd</sup> Position* (Novello)  
SCHUBERT, F German Dance (from Op 18, D.145) No 8 from  
*Young Violinist's Repertoire*, Book 4, De Keyser & Waterman (ed) (Faber)

#### List 3

ALBRECHTSBERGER, J Minuetto from *Die Alte Geige* (UE)  
BRUMBY, C Aria (AMC)  
LIADOV, A Berceuse & Dance the Mosquito from *First Solo Pieces*, Bk 2  
(Schott)  
NORTON, C Snow Dance, Gentle Ride or Out West from *Microjazz*, Bk 2  
(Boosey & Hawkes)  
STONE, D Interrmezzo from *Eight Pieces in 3<sup>rd</sup> Position* (Novello)

TCHAIKOVSKI, P

Waltz from 'Serenade for Strings'

## **GRADE 4**

One item is to be selected from each List

### List 1

BAKLANOVA Perpetuum Mobile, No 5 from *Eight Easy Pieces* (Peters)  
ROSE, M Nocturne, No 5 from *A Sketchbook for Violin* (Assoc. Board)  
SCHUMANN, R Intermezzo, 2<sup>nd</sup> movt. from 'F.A.E.' Sonata (Peters)  
CARSE, A No 9 or 12 from *Progressive Studies*, Bk 3 (Stainer & Bell)  
COHEN, M No 9 or 13 from *Technique Takes Off* (Faber)  
DANCLA, A No 3, 5, 6, 12 or 14 from *15 Etudes*, Op 69 (Peters)  
KREUTZER, R No 2 or 5 from *42 Studies*  
(IMC)  
WOHLFAHRT, F No 38, 39 or 57 from *60 Studies*, Op 45, Book 2  
(Stainer & Bell)

### List 2

MOZART, W Ave Verum, K.618, arr. Palaschko (Schott)  
BIZET, G The Spinning Top from *First Solo Pieces*, Bk 2 (Schott)  
BRIDGE, F Meditation or Country Dance (Stainer & Bell)  
BRUMBY, C Parisian Waltz (AMC)  
HYDE, M Serenade, (AMC)  
JARNEFELT, A Berceuse (Chester)  
JONES, E Adrienne from *Got Those Position Blues?* (Faber)  
LEEK, S Goombungee (AMC)  
PAPINI, G Un Soir a Portico, Op 86 (Bosworth)  
RUEGGER, C 1<sup>st</sup> movt of Sonata Miniature (Rubank)  
SCHUMANN Romance & Harvest Song from *Chester String Series* Bk 3  
SEITZ, F 1<sup>st</sup> movt of Student's Concerto, Op 13 in G (Bosworth)  
STOCK (ed) Bamboo Stem and Jasmine Flower, Song of Happiness  
from *Chinese Violin Solos* (Schott)

### List 3

CORELLI, A 3<sup>rd</sup> and 4<sup>th</sup> movts of Sonata in E min, Op 5 No 8 (IMC)  
HANDEL, G 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonata in F, Op 1 No 12, HWV 370  
HAYDN, J Serenade : String Quartet in F, Hob III:17, Op 3 No 5 (Schott)  
LENNON & McCARTNEY Yesterday : *Making the Grade:Violin*, Grade 3

KABALEVSY, D Clowns, No 11 from *Young Violinist's Repertoire*, Bk 3  
 SCHUBERT, F The Brook from *Sheila Nelson's Classical Violinist*  
 TELEMANN, G Largo & Allegro from *Sheila Nelson's Baroque Violinist*  
 VIVALDI, A 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonata in G, Op 2 No 8 (Schott)

## **GRADE 5**

One item is to be selected from each List

### List 1

BEETHOVEN, L Minuet in G, No 2 from  
*Fourth Book of Classical and Romantic Pieces*, arr. Forbes (O.U.P.)  
 COHEN, M No 1 from *Technique Flies High* (Faber)  
 DANCLA, C No 4, 5, 7, 11 or 15 from *15 Etudes*, Op 68 (Peters)  
 HAYDN, J Rondo from String Quartet, Op 33 No 3, from  
*Masterworks for the Young Violinist*, arr. Applebaum and Stein (Schirmer)  
 KAYSER, H No 2, 14, 16 or 17 from *Studies*, Op 20 (IMC)  
 MAZAS, J-F No 6, 8, 9, 15 or 21 from *Studies*, Op 36 (Peters)

### List 2

BEETHOVEN, L Scherzo from *Sheila Nelson's Classical Violin*  
 BOHM, C Spanish Dance from '*Tone Sketches*' (Boosey & Hawkes)  
 CORELLI, A 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonata in A, Op 5 No 9 (Stainer & Bell)  
 GOSSEC Tambourin from *Sheila Nelson's Classical Violin*  
 HANDEL, G 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonata in E, Op 1 No 15 (Barenreiter)  
 KREISLER, F Aucassin und Nicolette (Schott)  
 TCHAIKOVSKI, P Barcarolle, Op 37a No 6, arr. Forbes (Chester)  
 TELEMANN, G Sonatina No 4 (Schott)  
 VANHAL, J 3<sup>rd</sup> movt of Sonata in G, Op 30 No 3 (Doblinger)  
 VERACINI, F 1<sup>st</sup> and 2<sup>nd</sup> movts Sonata in G No 2 from *3 Violin Sonatas*  
 VIVALDI, A Concerto in G min, Op12 No 1 (IMC)

### List 3

ALBENIZ, I Tango, arr. Forbes (O.U.P.)  
 BAXTER, T Jota from *The Well-Tuned Fiddle*, Book 2 (Assoc. Board)  
 CUI, C Orientale, Op 50 No 9 (Schauer)  
 MOZART, W Rondo in D, from *Solos for the Violin Player* (Schirmer)  
 SENAILLE Allegro Spiritoso from *Solos for the Violin Player* (Schirmer)



RIXNER, J Ragamuffin from *Recital Pieces : Violin and Piano* (Bosworth)  
SHOSTAKOVICH, D Romance in D, No 7 from *Albumstucke* (Peters)

## **GRADE 7**

**One** item is to be selected from both List 1 & 2, and **two** items from List 3.

### List 1

COHEN, M No 4, 5 or 6 from *Technique Flies High* (Faber)  
FIORILLO, F No 11, 12, 13, 19 or 31 from *36 Caprices* (IMC)  
GEMINIANI 1<sup>st</sup> movt Sonata in C min  
from *Eighteenth Century Violin Sonatas*, Book 2 (Assoc. Board)  
HAYDN, J Concerto in G, Hob. VIIa/4: 2<sup>nd</sup> movt without cadenzas (Peters)  
LECLAIR Sonata in E min, Op 2 No 1, 4th movt Allegro and Altro from  
*Sonatas by Old Masters* (Universal)  
KAYSER, H No 30, 32, 34 or 35 from *Studies*, Op 20 (Breitkopf)  
MAZAS, J-F No 45, 50, 51 or 53 from *Studies*, Op 36 (Peters)  
VIEUXTEMPS, H No 1, 2 or 3 from *32 Studies*, Op 48 Vol 1 (EMB)

### List 2

ALARD, D Brindisi from *Sheila Nelson's Romantic Violinist*  
BACH, J S 3<sup>rd</sup> and 4<sup>th</sup> movts of Sonata in A, BWV 1015 (Barenreiter)  
BEETHOVEN, L any movt of Sonata in D, Op 12 No 1 (Henle)  
BRAHMS, J Hungarian Dance No 2 in D min, arr. Huby (Stainer & Bell)  
CORELLI, A 4<sup>th</sup> and 5<sup>th</sup> movts of Sonata In B<sub>b</sub>, Op 5 No 2 (EMB)  
DVORAK, A No 2 and 3 from *Romantic Pieces*, Op 75 (Barenreiter)  
FRANCOEUR/KREISLER Siciliano and Rigaudon (Schott)  
GLAZUNOV/KREISLER Serenade Espagnole (Schott)  
HANDEL, G 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonata in A, Op 1 No 3, HWV 361  
RAFF, J Kavatine, Op 85 No 3 (Peters)  
SARASATE, P Playera, Op 23 No 1 (Simrock)  
TEN HAVE, W Allegro Brillante (Bosworth)  
WIENIAWSKI, H 2<sup>nd</sup> movt of Concerto in D min, Op 22 No 2 (IMC)

### List 3

BARTOK, B 1<sup>st</sup> and 2<sup>nd</sup> movts of Sonatina, arr. Gertler (EMB)  
CASTELNUEVO-TEDESCO Capitan Fracassa (Forlivesi)

PENBERTHY, J Romance (AMC)  
 PROKOFIEV, S March from *Love of Three Oranges*, (Fischer)  
 REGER, M Three Pieces, Op 79d (Sikorski)  
 SHOSTAKOVICH, D Fruhlingswalzer from *Albumstucke* (Peters)  
 STRAVINSKI, I Chanson Russe (Boosey & Hawkes)  
 WILLIAMS, J Theme from Schindler's List from *Three Pieces* (M.C.A.)

## **GRADE 8**

**One** item is to be selected from both List 1 & 2, and **two** items from List 3.

### List 1

BACH, J S 1<sup>st</sup> movt of Sonata No 3 in E, BWV 1016, Adagio, from *Bach Six Sonatas for violin and obbligato harpsichord*, Vol 1 (Barenreiter)  
 CORELLI, A 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> movts of Sonata in B<sub>b</sub>, Op 5 No 2, Vivace, Adagio (optional ornamentation) and Vivace from *Corelli 12 Sonatas*, Op 5 Vol 1 (Schott)  
 DONT, J No 2, 3, 5 or 13 from *Caprices*, Op 35 IMC  
 FIORILLO, F No 26, 28 or 29 from *Caprices* IMC  
 HANDEL, G 1<sup>st</sup> & 2<sup>nd</sup> movts, Sonata in D, Op 1 No 13, HWV 371 from *Handel Complete works for Violin and Basso Continuo* (Barenreiter)  
 KREUTZER, R No 26, 30, 34 or 35 from *42 Studies* (Peters)  
 MOZART, W 3<sup>rd</sup> movt, Concerto No 3 in G, K.216 (Barenreiter)  
 RODE, P No 1, 2, 4, 5, 6, 8, 9, 22 or 24 from *24 Caprices* (IMC)  
 VIVALDI, A 1<sup>st</sup> movt, Allegro, Concerto in E, 'La Primavera' ('Spring') Op 8 No 1, RV 269 from *The Four Seasons* (Barenreiter)

### List 2

BACH, J S Sarabande and Gigue from *Partita in D min, No 2 for Solo Violin*, BWV 1004, (Barenreiter)  
 BACH, J S 1<sup>st</sup> & 2<sup>nd</sup> movts of Sonata in A, No 2, BWV 1015, (Barenreiter)  
 FAURE, G Andante, Op 75 from *Anthology of Original Pieces for Violin and Piano* (Peters)  
 KREISLER, F Liebesfreud (Schott)  
 KREISLER, F Praeludium and Allegro in the style of Paganini (Schott)  
 LEONARD, H No 1 or 2 from *Six Solos*, Op 41 (Billaudot)  
 WIENIAWSKI Dudziarz ('The Bagpipe Player') Op 19 No 2 (P.W.M.)

### List 3

BARTOK, B First Rhadsody: Prima parte (Lassu) (Boosey & Hawkes)  
 BRITTEN, B Lullaby: No 2 from *Three Pieces from the Suite*. Op 6

HINDEMITH, P	1 <sup>st</sup> movt : Sonata for Solo Violin, Op 31 No 2 (Schott)
KABALEVSKY, D	Improvisation, Op 21 No 1 (Boosey & Hawkes)
MILHAUD, D	Le Printemps (Durand. U.M.P.)
TARTINI, G	Variations on a Theme of Corelli, arr. Kreisler (Schott)
VIEUXTEMPS, H	Reverie, Op 22 No 3 (Peters)
WIENIAWSKI, H	Legende (Billaudot)

## **ASSOCIATE DIPLOMA - VIOLIN**

Candidates must pass a musical knowledge paper and also attain a PASS in the GRADE 8 Practical Examination.

Candidates will be required to present a programme of 45 minutes in length. Items chosen should come from the different periods in music composition and marks will be awarded for choice. It is the candidate's responsibility to select pieces of appropriate difficulty and challenge for this level. The time must not exceed 45 minutes and must not be less than 40 minutes.

If the candidate wishes, an audience may be present for the performance of the prepared program, but in this case the candidate must provide a suitable venue.

Two examiners will be present.

## **LICENTIATE DIPLOMA - VIOLIN**

Candidates must pass a musical knowledge paper and also attain a PASS in the GRADE 8 Practical Examination.

Candidates will be required to present a program of 60 minutes in length. Items chosen should come from the different periods in music composition and marks will be awarded for choice. It is the candidate's responsibility to select pieces of appropriate difficulty and challenge for this level. The time must not exceed 60 minutes and must not be less than 55 minutes.

If the candidate wishes, an audience may be present for the performance of the prepared program, but in this case the candidate must provide a suitable venue.

Two examiners will be present.

**MUSIC  
PERFORMANCE  
SYLLABUS**

# MUSIC PERFORMANCE : SYLLABUS

## Introduction

These examinations are designed for candidates who wish to concentrate on the art of performing rather than the more academic side of music.

**Preparatory Levels 1-3** require the performance of *three* different and contrasting music items.

**Levels 1-5** require the performance of *three* different, contrasting brackets of performance items to take up the specified time.

**Levels 6 and 7** require the performance of *four* different and contrasting brackets of items to take up the specified time.

**Level 8** requires an appropriate 45 minute program of varied and contrasting music performance items, divided into *four* brackets.

**Diploma in Music Performance** requires appropriately varied and contrasting performance items to comprise a thoughtfully conceived program of music, divided into *four* brackets, to reflect a range of styles, periods and cultures.

Candidates may wish to invite an audience to this performance, and whilst this is optional it is strongly recommended in order to give the **Music Performance** a genuine sense of occasion, purpose and achievement. A suitable venue must be provided and a printed program available for audience members.

**NB** In each level, the candidate will be required to submit a suitably presented written program containing brief notes relating to the items selected for performance, and indicating research appropriate to age and stage of development.

Candidates in each level will also be required to verbally introduce the performance to be presented and to announce each individual item to the examiner.

Extra pieces *may* be included in each bracket if desired/necessary to make up the allotted examination time in all levels up to Level 7.

Memorization of performance items is optional.

## **EXAMINATION INFORMATION**

### **Examination Times**

Preparatory Level 1:	15 minutes
Preparatory Level 2:	15 minutes
Preparatory level 3:	15 minutes
Level 1:	15 minutes
Level 2:	20 minutes
Level 3:	20 minutes
Level 4:	20 minutes
Level 5:	30 minutes
Level 6:	35 minutes
Level 7:	40 minutes
Level 8:	45 minutes
Diploma:	60 minutes

### **Assessment**

Each examination has 100 marks

#### Preparatory Levels 1-3

* each item	25 marks
* general impression and written program	25 marks

#### Levels 1-5

* each bracket	25 marks
* general impression and written program	25 marks

#### Levels 6 and 7

* each bracket	20 marks
* general impression	20 marks

#### Level 8 and Diploma

* each bracket	20 marks
* general impression	20 marks

Items presented in each level should be suitable for age and stage of development in music performance. Items selected should contain elements of challenge and motivation for the candidate. Marks will be allocated for choice of

content, the skill in devising the program and the overall quality of the performance presented. All time limits must be observed.

## **INTERNATIONAL MUSIC EXAMINATIONS BOARD**