



SUPPORTING LEARNING AND RECOGNISING ACHIEVEMENT



Conferring of Diplomas Ceremony

Hawthorn Arts Centre, 5 June 2022

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Conferring of Diplomas Ceremony

Warmest congratulations to the candidates, parents, teachers and accompanists who magnificently rose to the challenges of preparing for and presenting for an AMEB examination under the difficult circumstances that we all experienced throughout the past three years.

Traditionally, the highest achievers are celebrated in our annual Conferring of Diplomas Ceremony. Whilst the 2022 ceremony was initially deferred for health and safety reasons, we were pleased to be able to present 124 Associate and Licentiate diplomas, in person, at a distinguished ceremony held in the magnificent Main Hall at the Hawthorn Arts Centre on Sunday 5 June.

Diplomas were presented by the Chair of AMEB Victoria, Professor Ian Holtham, who is one of the most distinguished and highly regarded pianists and pedagogues in Australia.

We were delighted to welcome the Vice-Chancellor of the University of Melbourne, Professor Duncan Maskell to give the Occasional Address. (Professor Maskell's inspirational address to the diplomates is printed in full, later in this newsletter.)

Several of the finest candidates for AMEB examinations in 2021 were invited to perform at the Ceremony. Outstanding performances were given by: Angela Yin, LMusA with Distinction (Piano), who performed Poulenc's *Caprice Italien*; Matthew Wu, LMusA with Distinction (Viola), who performed Britten's *Lachrymae*; and Ryan Li, LMusA with Distinction (Saxophone), who performed Milhaud's *Scaramouche*.

The Melbourne Conservatorium of Music Brass Ensemble provided magnificent music for the procession of the Official Party and Examiners, and the recession of the Official Party and Diplomates at the conclusion of the Ceremony.

The Board of Directors was pleased to have the opportunity to acknowledge the outstanding contribution by retiring Examiner, Mr Ian Morgan, at a gathering of the Board and Examiners, following the Ceremony.



Left to right: Professor Ian Holtham, Chair of the Board of Directors, Professor Duncan Maskell, Vice Chancellor of the University of Melbourne, Associate Professor Joel Brennan, Deputy Chair of the Board of Directors



Left to right: Retiring examiner Ian Morgan with examiner Alan Hardy



The Melbourne Conservatorium of Music Brass Ensemble



Diplomates and families listening to the Occasional Address

Occasional Address

I begin by acknowledging the traditional owners of the land on which we meet today. I pay my respects to Indigenous elders, past, present, and emerging, and I acknowledge all Indigenous musicians, teachers, colleagues and friends.

I am tremendously pleased to be invited to speak at today's ceremony.

The reason for that is simple.

I believe passionately in the importance of music and therefore of musical education.

In fact, I would go so far as to say that a musical education is fundamental to unlocking our own potential and that of our fellow human beings, and serves to address a fundamental human need.

Everybody, everywhere should ideally receive a strong education in the arts at some time in their life, particularly in the performing arts, and, though I am biased, especially in music.

This is not an opinion that everyone in the world shares. But I hold it, very strongly.

I am biased by having been lucky to have been exposed to an eclectic range of music as a young person, and then to have been in a school system where access to learning to play a musical instrument was provided at the expense of the local authority. Otherwise, my family wouldn't have been able to afford it.

Being provided with this opportunity changed my life, and I hope we can continue to prevail upon politicians and also generous donors to help to provide these opportunities for all our young people today.

In speaking here today, I am delighted to have the chance to congratulate you all, young musicians certainly, but also your families and supporters, your teachers, and not forgetting, of course, your examiners.

You are all contributing to one of the most important things in our world – and also to your own enrichment in a very significant way.

You might wonder what leads me to be so enthusiastic about music, when I am a professor of microbiology, and when my professional life has been about the natural and physical sciences, and the application of scientific knowledge to making practical improvements in people's lives.

Quite simply, I know that my life would have been significantly poorer without its musical accompaniment. Music helps me to think, to reflect, to wind down but also to wind up. It even helps me to relieve the boredom on occasion as I 'listen' to some music that has been playing in the background of my consciousness. There is something primal and essential about how music affects us, and how we respond to music.

My primary instrument is clarinet, and I hope you don't mind me indulging myself a little when I tell you that I also went through the rigours of musical examination as a youngster. I achieved Grade 8 – with distinction – in the Associated Board of the Royal Schools of Music system, back in England at about the age of 15.

Before my voice broke, I could also sing a bit, and as an 11-year-old, I was simultaneously astonished and terrified when I was chosen to perform the boy treble solo part in the cantata Saint Nicolas, singing at the composer Benjamin Britten's sixtieth birthday concert at the Queen Elizabeth Hall in London.

This was a life-changing experience, allowing me to understand that fear-inducing prospects can be overcome, and that new situations of all kinds can be faced with some confidence. These are the kinds of knock-on effects that learning to perform can have. Even if you do not go on to have a career in performance, these effects can stand you in good stead for many other situations in life.

I loved performing in a symphony orchestra, and that is definitely the best way to get 'under the skin' of a piece of music. I also loved learning saxophone and playing in a jazz big band, as well as in small jazz groups. I even played my sax in a rock band for a while. That is hard to envisage, I am sure, when you see this old bloke in front of you today.



Professor Duncan Maskell, Vice Chancellor of The University of Melbourne, delivers the Occasional Address



Professor Ian Holtham, Chair, Board of Directors, AMEB Victoria

Occasional Address continued...

These experiences led to memorable friendships, and also to a living appreciation for, and enjoyment of, the skill and genius of so many musical greats.

So what about musical examinations?

I think that it is essential that we measure and track our ability and our improvement as we learn the deep technical and artistic business of mastering a musical instrument. So I am a great supporter of music exams.

The experience can seem difficult at the time, and the tedium of practicing yet another group of scales and arpeggios can seem completely pointless and certainly not exciting in any way.

But the benefits of this musical grounding are huge – far greater, I would suggest, than may seem apparent to you today.

There is no way that I would have been able to approach the improvisation that I did for many years in both the jazz and rock formats without having learned ALL my scales and arpeggios, along with the music theory that goes with them, for my Grade 8 exam.

Both in the performance of music – which brings its own special joys – and in appreciation and thoughtful understanding of music, your musical grounding, which has now been certified by the expert and dedicated examiners of the AMEB, will serve you well throughout your lives, and careers.

Throughout my life, and most importantly, during the past two hard years of lockdowns and disruptions in our world, music has sustained me. Talking to many friends and colleagues, they say the same thing.

How great it is for us, today, not only that we can still enjoy the musical legacy of so many brilliant musicians who have gone before us, but also, that we can be part of musical families, and educational institutions, that nurture this legacy in us, and help us to become part of the larger musical culture of the world. Every time you play or sing, every time you hear a new composer, or a new band, you are reinventing the world, and generating a uniquely new experience, even if it is just for yourself.

I stopped playing for performance many years ago, and it is one of my great regrets in life. I still play at home occasionally for myself, but I miss immensely that thrill of playing for someone else. I hope that you all don't make that mistake, that you keep practising, keep playing, keep enjoying performing, and remember that, even if you don't become someone who plays music for a living, there is so much richness that your music will continue to bring into your life.

Musical culture, and the musical education that supports it – including examinations – is one of the most important things in life.

Congratulations again, and please don't stop your musical journey here. Thank you.

Professor Duncan Maskell
Vice-Chancellor
The University of Melbourne
5 June 2022

Performers



Angela Yin, LMusA with Distinction
(Piano)



Matthew Wu, LMusA with Distinction
(Viola)



Ryan Li, LMusA with Distinction
(Saxophone)

Special Awards

A number of Special Awards and Prizes were presented to acknowledge outstanding performances in the AMEB examinations of 2021.



Left to right:

Aria Chen, AMusA with Distinction (Flute) and **Dennis Wang**, AMusA with Distinction (Flute), recipients of the Leslie Barklamb Flute Award for demonstrating exceptional performance skills at Associate level.

Nonzhang Li, winner of the VMTA Theory of Music Award for the best Grade 6 Theory result.

Joshua Choong, LMusA with Distinction (Viola) and **Matthew Wu**, LMusA with Distinction (Viola), who received the AUSTA Viola Award for the candidate who achieves the best result in a Licentiate examination.

The Elizabeth Stainkamp Memorial Prize is awarded for the best combined result in Eighth Grade Piano and Fifth Grade Theory of Music. Unfortunately, the recipient, **Elena Man**, was not able to attend the Ceremony.

AMEB Victoria acknowledges the generous support of the Special Awards by the Victorian Music Teachers' Association (VMTA) and the Australian String Teachers' Association (AUSTA).

Double Diplomates

Special congratulations to the musicians who received multiple diplomas during the Ceremony.



Left to right:

Chantelle Yin, AMusA (Violin) and LMusA (Violin); **Audrey Liuk**, AMusA with Distinction (Violin) and LMusA (Violin); **Janice Lim**, AMusA (Violin) and LMusA (Violin); **Yoshie Shanhuey Koh**, AMusA (Piano) and AMusA (Violin); **Sophie Yaxuan Han**, AMusA (Viola) and LMusA (Piano); **Yijun Cai**, AMusA (Piano) and AMusA with Distinction (Violin); **Aaron Chengchen Chuah**, AMusA (Piano) and LMusA with Distinction (Violin); **Faith Ha**, AMusA (Piano) and AMusA (Violin)

From the General Manager

Looking forward to 2023

In 2023, we are planning to offer face-to-face Practical examinations in the usual sessions: 4 Metropolitan, 2 Regional, 2 Special Subjects, 2 Rockschoool and 2 Licentiate sessions. (2023 session dates are published on the back page of this newsletter.)

Practical examinations by pre-recorded video submission will continue to be available in 2023, in all Music Repertoire grades and selected Rockschoool subjects.

Written examinations in most subjects will be available online. Theory of Music grades will be offered in online and paper-based examination formats, on application.

New syllabuses and publications for 2023

New Flute and Trumpet publications will provide additional repertoire for examinations:

- New Flute Series 4 publications.
- New Trumpet Series 2 Grade 5 and Grade 6 publications.

The Oboe and Clarinet syllabuses have been refreshed:

- The Oboe Level 2 and Level 3 syllabus has been revised: works have been added and the number of movements required for longer works has been reduced.
- The Clarinet Level 3 syllabus has been revised: works have been added and the number of movements required for longer works has been reduced.

The revised syllabuses are published in the *2023 Manual of Syllabuses - Music Syllabuses*, which is available for purchase in the traditional hard copy format or as a digital file (PDF); and digital syllabuses are available for individual instruments and instrument families. All AMEB and Rockschoool teaching and learning resources may be purchased on AMEB Connect at discounted prices for AMEB Victoria clients.

New syllabuses and publications introduced in 2022 included:

- New Violin syllabus and Series 10 publications.
- New Horn syllabus and Series 2 publications.
- New Trombone and Euphonium Series 2 publications.
- New technical work for Piano for Leisure.

As usual, the syllabuses introduced in 2022 will co-exist alongside the superseded (2021) syllabuses for a period of two years and will be withdrawn from examination at the end of 2023. Please visit the AMEB Victoria website for further information.

We look forward to supporting you and your students as they endeavour to achieve their musical aspirations in 2023.

Alwyn Mott
General Manager
AMEB Victoria



Natural disaster support

We sympathise with the communities who have been caught up in the recent floods, and we offer our support to past and present AMEB candidates who have been affected by a natural disaster.

The following items can be replaced at no charge:

- AMEB certificates.
- AMEB publications required for exam preparation.

There's no urgency. When you are ready, simply use the Contact Us form on the AMEB Victoria website to provide the candidate's details, a list of the items to be replaced, and a mailing address. We'll take care of the rest.

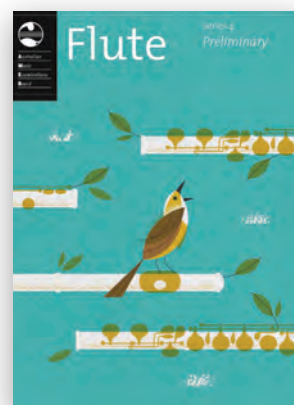
New Flute teaching and learning resources

AMEB *Flute Series 4* grade books Preliminary to Grade 4 are available for examination in 2023. The works featured in Flute Series 4 have been added to the current Flute syllabus. (No works have been removed).

Repertoire for each grade has been researched and selected by the grade book consultant, acclaimed Australian flautist and educator Jocelyn Fazzone. Accessible and diverse pieces are available in each grade book to introduce students to various skills, techniques and musical styles.

AMEB Flute Teachers' Workshop

Teachers are invited to an online workshop to be presented by the Series 4 consultant, Jocelyn Fazzone, on **Sunday 26 February 2023, at 2pm AEDT**. Jocelyn will explore the repertoire contained in each of the grade books and outline the benefits and technical advantages of each piece in Flute Series 4. Registration details may be found in the *New Flute teaching and learning resources* news story on the AMEB Victoria website.



New Trumpet Level 2 grade books

The range of AMEB *Trumpet Series 2* grade books has been expanded to include Grades 5 and 6. The works featured in *Trumpet Series 2* Grade 5 and *Trumpet Series 2* Grade 6 will be added to the repertoire section of the current Trumpet syllabus. (No works have been removed). Exciting new pieces provide ample technical and skill-building opportunities for developing trumpeters. Ensemble playing and practice opportunities are encouraged through the inclusion of duets.

Additional orchestral excerpts for Grades 5 and 6 are included in the new publications.

AMEB Trumpet Teachers' Workshop

Teachers are invited to an online workshop to be presented by the Series 2 grade book consultant, Suzanne Wedding, on **Sunday 12 February 2023, at 2pm AEDT**. Suzanne will discuss the repertoire contained in the books, with a focus on the techniques required by each piece. Registration details may be found in the *New Trumpet Level 2 Grade Books* news story on the AMEB Victoria website.



Revised Clarinet Syllabus Level 3

New pieces have been added to the Clarinet Level 3 (Associate and Licentiate) syllabuses, and the number of movements required for some of the longer works has been reduced. No List pieces have been removed entirely.

The timing of performances for Level 3 (Associate and Licentiate) examinations has been reduced to make them consistent with other AMEB woodwind syllabuses.

From 2023:

- the Associate exam will require a programme with a minimum of 25 minutes and a maximum of 40 minutes (including gaps between the pieces);
- the Licentiate exam will require a programme with a minimum of 35 minutes and a maximum of 50 minutes (including gaps between the pieces).

From 2023, only the version of the Clarinet syllabus published in the *2023 Manual of Syllabuses* or the *2023 Clarinet syllabus* digital download will be available for examination.



Revised Oboe Syllabus Levels 2 and 3

Additional repertoire for Oboe Grades 6, 7, 8 and Certificate of Performance will be available for examination from 2023.

New pieces have been added to the Oboe Level 3 (Associate and Licentiate) syllabuses, and the number of movements required for some of the longer works has been reduced. No List pieces have been removed entirely.

From 2023, only the version of the Oboe syllabus published in the *2023 Manual of Syllabuses* or the *2023 Oboe syllabus* digital download will be available for examination.



Key dates in 2023

The Conferring of Diplomas Ceremony will be held in the Hawthorn Arts Centre on 26 March 2023.

January							February							March							April							May											
Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su					
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30	31																																						

June							July							August							September							October							
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							31																			30	31								

November							December						
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		1	2	3	4	5					1	2	3
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20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

Metropolitan Practical Sessions		Closing date
1 st Metropolitan	1 May – 28 May	24 February
2 nd Metropolitan	29 May – 21 June	24 March
As term 2 is shorter than usual, the 3 rd Metropolitan Session is not offered in 2023.		
4 th Metropolitan	7 August – 2 September	9 June
5 th Metropolitan	2 October – 12 November	21 July
Regional Practical Sessions		Closing date
1 st Regional	24 July – 5 August	19 May
2 nd Regional	13 November – 8 December	11 August

Licentiate Diplomas (Melbourne only)		Closing date
1 st Licentiate	22 June – 24 June	28 April
2 nd Licentiate	13 September – 21 September	23 June
Special Subjects (Melbourne Only)		Closing date
1 st Special Subjects	17 July – 30 July	19 May
2 nd Special Subjects	13 November – 10 December	25 August
Rockschool (Melbourne Only)		Closing date
1 st Rockscool	17 July – 30 July	19 May
2 nd Rockscool	13 November – 10 December	25 August

Music Repertoire grade examinations and selected Rockscool examinations available by video submission from 1 April until 30 November. Enrolments close 15 September.



AMEB Victoria

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Visit the AMEB Victoria website to

- Obtain information about our wide range of services
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- Purchase AMEB and Rockscool teaching and learning resources at discounted prices for AMEB Victoria clients