

ST CECILIA EXAMINATIONS



Singing Syllabus

Examination centres throughout Australia, New Zealand, Asia and Europe

Email: info@st-cecilia.com.au

Web: www.st-cecilia.com.au

Australia Freecall: 1800 675 292

New Zealand Freecall: 0800 151 661

International: +613-63317343

6th Imprint May 2021

© 2021 St. Cecilia School of Music ABN 13 074 307 172

Published by Jayday Music Education Pty Ltd ABN 74 065 432 260

Official Publisher to St. Cecilia School of Music

Email: music@jayday.com Web: www.jayday.com

CONTENTS

Introduction	3
Concert Certificate	8
Recital Certificate.....	10
Preliminary Grade.....	12
Grade 1	14
Grade 2	16
Grade 3	18
Grade 4	20
Grade 5	23
Grade 6	26
Grade 7	30
Grade 8	33
Certificate of Music Teaching	36
Associate Diploma (Performance)	38
Licentiate Diploma (Performance).....	40
Associate Diploma (Teaching).....	42
Licentiate Diploma (Teaching)	44
Fellowship Diploma (Teaching & Performance). ...	47

St. Cecilia Music Examinations

St. Cecilia Music Examinations was established in 1974 by music teachers and performers who recognised the need for a new approach to the examining of music students.

Our examinations have been carefully designed to provide developing musicians of all ages and stages with an assessment which examines performance and technical skills whilst ensuring an enjoyable and valuable learning experience.

Each examination follows naturally to the next stage of development and for this reason we advise that grades not be missed or skipped. We are endeavouring to provide students with a positive ***examination experience*** as well as an accurate and fair assessment of their skills.

Students who demonstrate that they know the requirements and who perform accurately and confidently will always be successful. It is essential that teachers ensure that all students who enter for our examinations are therefore thoroughly prepared. Students who go beyond a technically accurate performance and who demonstrate sincere artistry and musicianship will naturally achieve higher results.

All our syllabuses draw from the latest repertoire and are designed to suit varying styles and tastes without compromising the need to master the fundamental requirements.

The technical requirements are developmental and are designed to give students a sound and secure technique. A strong technique allows for more opportunity to approach a broader repertoire.

We are confident that you will enjoy working with this syllabus and consequently experience the many benefits and rewards associated with it.

Welcome to St. Cecilia!

Matthews Tyson

Director



NOTES ON THE SYLLABUS

The St. Cecilia Singing Syllabus provides a structured course of development for vocal students, encouraging good technical skills from the earliest grades, whilst also exposing them to a repertoire of varied and interesting material.

A sound technical foundation is vital to any successful performer, hence, in this syllabus, the technical exercises set from Preliminary to Grade 4 will promote the establishment of a well-placed voice, clear diction, legato and staccato singing, and good breath control. These exercises are to be sung with accompaniment. The technical work set for Grades 5 and 6 requires greater flexibility, fluency and articulation. An own choice unaccompanied traditional song replaces the technical work in Grades 7 and 8. Clarity, articulation, intonation and expression will be assessed.

It is an expectation that classical singing students become familiar with songs in Italian, German and French as well as in English, and it is with this need in mind that the earliest grades provide an opportunity for these languages to be explored. This will enable the student greater scope in the later grades to interpret texts more equivalently and sincerely. Songs in languages other than the above are also encouraged.

The final section of each examination – “Program Notes” – requires the student to be aware of certain aspects of their songs. From Preliminary to Grade 4, this is directly related to the score of any of the songs and exercises chosen by the examiner, and will consist of a question-and-answer format. For the remaining grades, candidates are to present information about ONE of their songs including an analysis of the work and stylistic characteristics in relation to the historical period in which it was written. The information is to be presented orally, with reference to written notes of which the examiner will be given a copy. With this rather different approach to the “General Knowledge” section of examinations, it is hoped that students will research and then retain the relevant information, presenting it as it might be found in the program notes at a concert.

SYLLABUS CONSTRUCTION

Preliminary and Grade 1

Introducing basic vocal and breathing techniques, and establishing confidence in solo major and minor tonalities. Includes the option to sing in a language other than English.

Grades 2, 3 and 4

The candidate should demonstrate both sustained legato singing and more animated interpretation; i.e. a folk song which relates a story or evokes a mood or attitude. One song is required in a language other than English.

Grades 5, 6, 7 and 8

Division of songs into musical periods. The candidate should demonstrate the ability to perform in various styles, including one song in a language other than English.

Performance and Teaching Diplomas

Diplomas are offered in both performance and teaching at three levels; Associate, Diploma, Fellowship. The Certificate of Teaching is also available. A high degree of musicianship is required. For all performance diplomas the voice should be developed in order to manage the requirements of a professional quality program. Candidates taking the teaching diplomas must demonstrate a confident, imaginative, professional and knowledgeable approach to teaching.

AGE LIMITS

No age limits apply to this syllabus. However, teachers are reminded that care be taken to ensure that the level of vocal development and maturity of each candidate is taken into consideration in the choice of repertoire before entering for an exam.

TECHNICAL WORK

All technical work is to be sung from memory. Exercises may be transposed to suit the compass of the candidate's voice. Scales and arpeggios in the lower grades are to be sung in an even legato, at a tempo suitable for the candidate. However, in the upper grades, tempos and articulations are specified.

At all grades the candidate may choose the keys for scales and arpeggios, appropriate for their voice range. Whilst not necessarily demonstrating outer boundaries, a variety of keys, which sit comfortably within the candidate's register, should be presented. These should be clearly listed on the appointment form under "Technical".

VOCALISES AND SONGS

The candidate is required to demonstrate the following points according to the grade being examined:

- a) accuracy of notation and rhythm
- b) accuracy of intonation
- c) well-balanced posture
- d) good breath control
- e) clear diction and pronunciation
- f) loose and relaxed jaw
- g) clear, even tone throughout the vocal range, with attention to correct vowel placement
- h) observation of phrasing and musical indications
- i) expressive interpretation of music and text

LANGUAGES

All songs are required to be sung in their original language, and candidates are encouraged to be familiar with the translation of foreign texts from the earliest grades.

KEYS

Any songs, EXCEPT arias from opera and oratorio, may be transposed to a key suitable to the compass of the candidate's voice.

MEMORISATION

Singing from memory is encouraged from the earliest grades. However, this is not compulsory until Grades 5 and 6 when at least TWO works (in addition to the chosen Vocalise) will be required to be sung from memory. In Grades 7 and 8 in addition to the unaccompanied folksong, at least THREE works are to be sung from memory. It is suggested (but not compulsory) that the Recitative and Aria if chosen from an Oratorio, be sung from a score as is customary in public performance.

ACCOMPANIMENT

All works with a written accompaniment must be accompanied, and candidates are required to provide their own accompanist.

OWN CHOICE ITEMS

Teachers and candidates may choose alternative pieces (of an equivalent standard) to those listed, for Items B, C and D. Details of selected pieces MUST be forwarded in writing to: info@st-cecilia.com.au for approval before the entry is submitted.

CODE FOR ALBUMS OF SONGS

For the early grades, editions are suggested for some titles and identified in the syllabus by a code number. Any standard edition of the listed songs will be accepted. Care should be exercised that editions are not simplified or too far removed from the original.

**CODE
NO.**

TITLE OF ALBUM

1. A World of Folk Songs – Sophie Lin and Harold Behr (Encore Music)
 2. Fifty Folk Songs – Hugh Brandon
 3. International Folk Songs for Solo Singers- Medium High - Jay Althouse
 4. International Folk Songs for Solo Singers - Medium Low - Jay Althouse
 5. English Songs Renaissance to Baroque - High voice
 6. English Songs Renaissance to Baroque - Low voice
- **Exercises and Vocalises for Vocal Development** - Elizabeth Bouman, is available from:

Bouman Studios
273 York Place
Dunedin 9016 New Zealand.
E-mail: bouman@xtra.co.nz

Or

St. Cecilia Examinations Intl.
PO Box 938
Launceston Tasmania 7250 Australia

E-mail: info@st-cecilia.com.au

Concert Certificate Examinations

St. Cecilia's Concert Certificate examinations are available for all instruments and voice at all levels i.e. Beginner through to Grade 8. These examinations provide students with the opportunity to prepare and present an interesting program in a formal concert-style environment.

An audience may be present but the hiring of venues including conditions of hire i.e. insurance, cleaning etc. remains the responsibility of the teacher or candidate.

EXAMINATION REQUIREMENTS:

- **A minimum of four** items must be presented which reflect an interesting and balanced program. A particular theme may be incorporated e.g. music of one composer; a reflection of a scene or mood; music from a particular country or culture. Imagination is encouraged.
- Items should be chosen from the current St. Cecilia syllabus e.g. for Concert Certificate Four, items must be chosen from anywhere within the St. Cecilia Grade Four syllabus. Alternative pieces may be presented with prior approval.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc..) are also assessed. School uniform is not considered appropriate.
- An imaginatively set out written program containing interesting and informative details on all the chosen performance pieces must be presented to the examiner. Relevant biographical details about the performer are appropriate. An accurate timing of each piece must also be indicated.
- Technical work (scales etc..) is not a requirement for these examinations.

Concert Certificate examinations must fit into the following time limits. These time limits represent actual performance times with a maximum 20-second break between items included. If necessary, repeats should be played. It is acceptable to include more than one song within an item e.g. combining two songs of similar character, title, text or by the same composer.

Beginner, Junior Concert Certificate	-	2 to 10 minutes
Preliminary Concert Certificate	-	3 to 10 minutes
Concert Certificate 1	-	5 to 10 minutes
Concert Certificate 2	-	6 to 10 minutes
Concert Certificate 3	-	7 to 10 minutes
Concert Certificate 4	-	9 to 12 minutes
Concert Certificate 5	-	10 to 15 minutes
Concert Certificate 6	-	12 to 18 minutes
Concert Certificate 7	-	14 to 20 minutes
Concert Certificate 8	-	16 to 22 minutes

CRITERIA FOR ASSESSMENT & HINTS TO PERFORMERS

- **The manner of dress.** As for a public performance. Students who do not dress formally must accept their low assessment in this area. Attention to footwear should be considered. School uniforms are not considered appropriate. It is better to be over-dressed rather than under-dressed.
- **Confident and dignified stage presentation.** Students should observe professional performers in action and endeavour to emulate good stage etiquette and presentation. Half-hearted bowing etc. will attract few marks as will apologetic, immature and insecure stage manners. The performer may address the audience if relevant and appropriate.
- **An impressive performance.** Technical fluency is expected for a public concert/recital and audiences (examiners) are unsympathetic with second rate or unprepared presentations. All notes, rhythms, dynamics etc. must be mastered perfectly. A musical and artistic rendition is expected even at the elementary levels. Performances from memory earn additional marks.
- **A smart program.** The program must be printed accurately with attention to correct grammar and spelling. Examiners will not accept amateurish presentations which imply very little care or effort. Proper use of computer programs to deliver a smart-looking and imaginative program is part of the assessment in this section.
- **Attitude.** The performer must maintain a dignified and controlled attitude throughout the entire performance. Disorganised, apologetic or uncontrolled performances will not be acceptable and will not constitute a pass standard.
- **Page turners & stage managers.** Performers are ultimately responsible for their entire performance including page turning and equipment usage. A stage manager and/or page tuner (who may be the teacher or parent) may assist in a professional and discreet manner. They must not address the examiner or audience. Stage managers and page tuners should be attired appropriately.
- **Accompanied items.** At least three of the four items must be accompanied for songs where the chosen music includes a written accompaniment. One song may be unaccompanied. The accompanying instrument may not necessarily be restricted to piano. (e.g. guitar or small ensemble may accompany if appropriate) Electronic backing tracks may be used with prior approval.

Recital Certificate Examinations

St. Cecilia's First Recital Certificate and Advanced Recital Certificate examinations are available for all instruments and voice. The Recital Certificate allows students to present a full recital in a formal environment. Additional time is allocated for this examination allowing the student greater flexibility with program choice.

An audience may be present but the hiring of venues including conditions of hire i.e., insurance, cleaning etc. remains the responsibility of the teacher or candidate.

EXAMINATION REQUIREMENTS:

- **A minimum of four** items must be presented which reflect an interesting and balanced program. A particular theme may be incorporated e.g., music of one composer; a reflection of a scene or mood; music from a particular country or culture. Imagination is encouraged.
- Items may be chosen from any recognized examination board syllabus but at least one item must be chosen from the St. Cecilia Grade syllabus. For the First Recital Certificate one item must be from the St. Cecilia Grade Five syllabus. For the Advanced Recital Certificate one item must be chosen from the St. Cecilia Grade Eight syllabus.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc.) are also assessed. School uniform is not considered appropriate.
- An imaginatively set out written program containing interesting and informative details on all the chosen performance pieces must be presented to the examiner. Relevant biographical details about the performer are appropriate. An accurate timing of each piece must also be indicated.
- Technical work (scales etc.) is not a requirement for these examinations.
- The examination must fit within a time restriction.
 - *First Recital Certificate 20 – 25 minutes*
 - *Advanced Recital Certificate 25 – 30 minutes*
- It is acceptable to include more than one song within an item e.g., combining two songs of similar character, title, text or by the same composer. If artistically appropriate, repeats may be observed.

CRITERIA FOR ASSESSMENT & HINTS TO PERFORMERS

- **The manner of dress.** As for a public performance. Performers who do not dress formally must accept their low assessment in this area. Attention to footwear should be considered. School uniforms are not usually considered appropriate. It is better to be over-dressed rather than under-dressed.
- **Confident and dignified stage presentation.** Performers should observe professional performers in action and endeavour to emulate good stage etiquette and presentation. Half-hearted bowing etc. will attract few marks as will apologetic, immature and insecure stage manners. The performer may address the audience if relevant and appropriate.
- **An impressive performance.** Technical fluency is expected for a public concert/recital and audiences (examiners) are unsympathetic with second rate or unprepared presentations. All notes, rhythms, dynamics etc. must be mastered perfectly. A musical and artistic rendition is expected even at the elementary levels. Performances from memory earn additional marks.
- **A smart program.** The program must be printed accurately with attention to correct grammar and spelling. Examiners will not accept amateurish presentations which imply very little care or effort. Proper use of computer programs to deliver a smart-looking and imaginative program is part of the assessment in this section.
- **Attitude.** The performer must maintain a dignified and controlled attitude throughout the entire performance. Disorganised, apologetic or uncontrolled performances will not be acceptable and will not constitute a pass standard.
- **Page turners & stage managers.** Performers are ultimately responsible for their entire performance including page turning and equipment usage. A stage manager and/or page tuner (who may be the teacher or parent) may assist in a professional and discreet manner. They must not address the examiner or audience. Stage managers and page tuners should be attired appropriately.
- **Accompanied items.** At least three of the four items must be accompanied for songs where the chosen music includes a written accompaniment. The accompanying instrument may not necessarily be restricted to piano. (e.g. guitar or small ensemble may accompany if appropriate) Backing tracks may be accepted with prior approval.

PRELIMINARY GRADE

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. **Preliminary Exercises 1 - 5** from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an innovative interpretation.
2. **Scales** – (refer page 5 “Technical Work”) to be sung on “aw” “ah” and “oo”
The FIRST 5 NOTES ASCENDING & DESCENDING of any 3 MAJOR scales, the tonic chord and key-note for each having first been sounded.
One breath for each scale. Legato.
- 3 **Sustained vowels** held on any one note within the candidate’s range, with one breath for the count of at least TWO dotted minims (i) “ah” (ii) “oo”
(Crotchet = 60)

SECTION 2: VOCALISES AND SONGS – FOUR works required – ONE work from each ITEM list.

ITEM 1 – Vocalise (10 marks)

To be sung on “aw” or “ah” (Examiner’s choice).

Preliminary No. 1 **or** 2 (Candidate’s choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman.

Or

No. 1 from Concone Fifty Lessons Op. 9.

ITEM 2 (20 marks)

Kum ba ya

Traditional

Voici l’hiver bientôt passé

Traditional (1)

Fais do-do

Traditional (1)

Bobbie Shaftoe

Traditional

Away in a Manger

Christmas Carol

ITEM 3 (20 marks)

Twilight

Allen

My Grandfather’s Clock

Work

Edelweiss (from *The Sound of Music*)

Rodgers

The Inchworm (from *Hans Christian Anderson*)

Loesser

Any song from Nature Lyrics for Children

Schneider

ITEM 4 - One verse unaccompanied (20 marks)

The Carol Singers (2)
Il Etait un Bérger (2)
Lavender's Blue (2)
Morning Has Broken
Silent Night

PROGRAM NOTES (10 marks)

All Candidates will be asked **five** questions relating to the songs performed. Reference will be made to the piano and/or vocal score. A prompt and correct response is expected in order to achieve full marks.

- (a) To name letter/pitch names of notes from the vocal line
- (b) To name note values using any correct terminology, and state the numerical value of the notes
- (c) To recognise, name and explain the treble clef, bass clefs and the time signature.
- (d) To recognise, name and explain sharps, flats, naturals.
- (e) To explain staccato, legato and the purpose of phrase marks in the vocal line.

EAR TESTS (10 marks)

The Examiner will play all Ear Tests twice.

- (a) To reproduce by clapping a simple three-bar phrase in 2/4 time as played by the examiner at a moderate tempo.
- (b) To sing any three notes within the range of an octave correctly in tune.
- (c) To recognise the mode of a chordal passage as Major or Minor.



GRADE ONE

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. **Grade One Exercises 1 – 5** from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an innovative interpretation.
2. **Scales** – (refer Page 5 “Technical Work”) to be sung on “aw”, “ah” or “ee” (Examiner’s choice) ONE octave ASCENDING & DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each, having first been sounded. Two breaths for each scale (one ascending and one descending) Legato.
3. **Sustained vowels** held on one note within the candidate’s range with one breath for the count of at least THREE dotted minim beats. (i) “ah” (ii) “oo” (Crotchet = 60)
4. **Major Triads** - to be sung on “aw”, “ah” or “oo” (Examiner’s choice) ASCENDING & DESCENDING (1st, 3rd & 5th notes) of any TWO major tonic triads. One breath. (Crotchet = 60)

SECTION 2: VOCALISES AND SONGS.

FOUR works required. ONE work from each ITEM list.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw” or “ah” (Examiner’s choice).

Grade One No. 1 or 2 (Candidate’s choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman.

Or

No. 2 from Concone Fifty Lessons Op. 9.

ITEM 2 - (20 marks)

Spinn, spinn

Traditional (1)

Fi la nana

Traditional (1)

Guter Mond

Traditional (3) (4)

Autumn Comes, The Summer is Past

Traditional (1)

The Lady Bird

Brahms

Rio Grande

Sea Shanty

Any song from Nature Lyrics for Children

Schneider

Cuckoo

Martin Shaw

ITEM 3 - (20 marks)

Who Will Buy (*from Oliver*)

I Whistle a Happy Tune (*from The King and I*)

Rainbow Connection (*from The Muppet Movie*)

Feed the Birds (*from Mary Poppins*)

Sunrise, Sunset (*from Fiddler on the Roof*)

My Favourite Things (*from The Sound of Music*)

O What a Beautiful Morning (*from Oklahoma*)

Love Me Tender

Walking In The Air

Bart

Hammerstein

William & Ascher

Sherman

Bock

Rodgers

Rodgers

Presley

Howard Blake

ITEM 4 – 1 verse unaccompanied (20 marks)

Rocking (2)

British Grenadiers (2)

All Through the Night (2)

Alle Vögel sind schon da (2)

Polly Oliver (2)

We Three Kings of Orient Are (Christmas Carol)

SECTION 3: PROGRAM NOTES (10 marks)

This section will require an accurate response to questions related to the content of the musical score. The following areas must be covered in preparation:

- (a) Key signatures
- (b) Time signatures
- (c) Notation (from the vocal line only)
 - pitch
 - duration
- (d) All terms and signs on the score
- (e) Explanation of the title of the piece

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).



GRADE TWO

SECTION 1: TECHNICAL WORK – from memory (10 marks)

- 1 **Grade Two Exercises 1 – 5** from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an innovative interpretation

2. **Scales** – (refer Page 5 “Technical Work”) to be sung on “aw”, “ah” or “ee” (Examiner’s choice)
 - (1) ONE octave ASCENDING & DESCENDING of ONE MAJOR scale, the tonic chord and key-note having first been sounded. Two breaths required. (One ascending, one descending.) Legato *mf*.
 - (2) ONE octave ASCENDING of TWO HARMONIC MINOR scales, the tonic chord and key-note having first been sounded. One breath only. Legato *mf*.
 - (3) ONE octave ASCENDING & DESCENDING of TWO MAJOR ARPEGGIOS, the tonic chord and key-note having first been sounded. One breath. Legato *mf*.
 - (4) ONE octave ASCENDING & DESCENDING of TWO MINOR tonic triads (1st, 3rd & 5th notes), the tonic chord and key-note for each having first been sounded. One breath for each triad. Legato *mf*.

SECTION 2: VOCALISES AND SONG.

FOUR works required. ONE work from each ITEM list. ONE song from either ITEM 2, 3 or 4 is required to be in a language other than English.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw”, “ah”, or “ee” (Examiner’s choice) Grade Two No.1 **or** 2 (Candidate’s choice) from Exercises and Vocalises for Vocal Development, by Elizabeth Bouman

or

No. 3 or 4 (Candidate’s choice) from Concone Fifty Lessons Op. 9

ITEM 2 (20 marks)

Westering Home	Traditional
Cockles and Mussels	Traditional
Juanita	Traditional
Searching for Lambs	Traditional (1)
Swing Low Sweet Chariot	Spiritual
Hine e Hine	Te Rangī Pahi
I Dream of Jeanie with the Light Brown Hair	Foster

ITEM 3 (20 marks)

Kuckuck! Kuckuck!	Traditional (1)
Der Mai ist gekommen	Traditional (1)
Komoriuta	Traditional (1)
O ma tendre musette	Traditional (1)
L'inverno è passato	Traditional (1)
Waltzing Matilda	Traditional
I Know Where I'm Goin'	Traditional

ITEM 4 (20 marks)

Cradle Song	Mozart
The Dormouse's Carol	Poston
Food	Crawley
A Nightingale Sang in Berkeley Square	Sherman
Consider Yourself (<i>from Oliver</i>)	Bart
I'm Getting Married in the Morning (<i>from My Fair Lady</i>)	Loewe
Let's Go Fly a Kite (<i>from Mary Poppins</i>)	Sherman
Part of your World (<i>from The Little Mermaid</i>)	Menken
The Sound of Music (<i>from The Sound of Music</i>)	Rodgers
Getting to Know You (<i>from The King and I</i>)	Rodgers

SECTION 3: PROGRAM NOTES (10 marks)

This section will require an accurate response to questions related to the content of the musical score. The following areas must be covered in preparation:

- Key signatures
- Time signatures
- Notation (from the vocal line only)
 - pitch
 - duration
- All terms and signs on the score
- Translation and explanation of the song titles

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).

GRADE THREE

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. Grade Three Exercises 1- 5 from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an innovative interpretation.
2. Scales and Arpeggios - (refer Page 5 “Technical Work”) to be sung on “aw”, “ah”, or “ee” (Examiner’s choice)
 - (1) ONE octave ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded.
One breath for each scale. Legato *mf*
 - (2) ONE octave ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded.
One breath for each scale. Legato *mf*
 - (3) ONE octave ASCENDING AND DESCENDING of any THREE MAJOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded.
One breath for each arpeggio. Legato *mf*
 - (4) ONE octave ASCENDING AND DESCENDING of any THREE MINOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded.
One breath for each arpeggio. Legato *mf*

SECTION 2: VOCALISES AND SONGS. FOUR works required – ONE work from each ITEM list. ONE song is required to be in a language other than English.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw”, “ah”, or “ee”. (Examiner’s choice) Grade Three No. 1 or 2 (Candidate’s choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman.

Or

No. 6 or 8 (Candidate’s choice) from Concone Fifty Lessons Op. 9.

ITEM 2 (20 marks)

Amid the New Mown Hay	Traditional (1)
The Spring is Coming	Traditional (1)
Shenandoah	Traditional
She's Like the Swallow	Traditional
Auprès de ma blonde	Traditional (1)
Schlaf in guter Ruh	Traditional (3) (4)
Simple Gifts	Traditional

ITEM 3 (20 marks)

Silent Worship	Handel
Caro mio ben	Giordani
Das Rosenband	Schubert
An die Laute	Schubert
Heiden röslein	Schubert
Wiegenlied	Brahms
Sonntag	Brahms
Santa Lucia	Traditional (3)
A Legend	Tchaikovsky

ITEM 4 (20 marks)

'Orrible Little Blue-Eyes	Betty Roe
When Rooks Fly Homeward	Rowley
Bali Ha'i (<i>from South Pacific</i>)	Rodgers
Some Enchanted Evening (<i>from South Pacific</i>)	Rodgers
Bright Eyes (<i>from Watership Down</i>)	Batt
Over the Rainbow (<i>from The Wizard of Oz</i>)	Arlen
Wouldn't it be Luvly (<i>from My Fair Lady</i>)	Loewe
If I Were a Bell (<i>from Guys and Dolls</i>)	Lesser

SECTION 3: PROGRAM NOTES (10 marks)

This section will require an accurate response to questions related to the content of the musical score. The following areas must be covered in preparation:

- (a) Key signatures
- (b) Time signatures
- (c) Notation (from the vocal line only)
 - pitch
 - duration
- (d) All terms and signs on the score
- (e) Translation and explanation of the song titles

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).

GRADE FOUR

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. **Grade Four Exercises 1 – 5** from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an innovative interpretation.
2. **Scales and Arpeggios** - (refer Page 5 “Technical Work”) to be sung on “aw”, “ah”, or “ee” (Examiner’s choice)
 - (1) ONE octave + 1 note ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale. Legato Dynamics: < >
M.M. = 112: 2 notes per beat.
 - (2) ONE octave + 1 note ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale. Legato Dynamics: < >
M.M. = 112: 2 notes per beat.
 - (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale. Legato. Dynamics: < >
M.M. = 112: 2 notes per beat.
 - (4) ONE octave ASCENDING AND DESCENDING of any TWO DOMINANT SEVENTHS. The V7 chord and key-note for each having first been sounded. One breath for each arpeggio.
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: < >
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*
 - (4) ONE octave + a third ASCENDING AND DESCENDING of any two MAJOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded. One breath for each arpeggio.
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: < >
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*

- (5) ONE octave + a third, ASCENDING AND DESCENDING of any TWO MINOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded. One breath per arpeggio.
- (a) Legato. M.M. = 112: 1 note per beat. Dynamics: < >
- (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*

SECTION 2: VOCALISES AND SONGS. FOUR works required – ONE work from each ITEM list.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw”, “ah”, or “ee” (Examiner’s choice)

Grade Four No. 1 or 2 (Candidate’s choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman. *Tempi, staccato* and slurs are indicated. Candidates may apply other dynamics (e.g. *cresc, decresc, rall*) to create an Innovative interpretation

Or

No. 11 or 16 (Candidate’s choice) from Concone Fifty Lessons Op. 9.

ONE song choice is required to be in a language other than English

ITEM 2 (20 marks)

Bound for Botany Bay	Traditional
O Danny Boy	Traditional
My Love is Like a Red Red Rose	Traditional
The Last Rose of Summer	Traditional (3) (4)
The Lark in the Clear Air	Traditional
Le Jardin d’amour	Traditional
Sah ein Knab ein Röslein stehn	Traditional (1)
Il grillo e la formica	Traditional (1)
Were You There When They Crucified My Lord?	Spiritual
Since First I Saw Your Face	Thomas Ford

ITEM 3 (20 marks)

It Was a Lover and his Lass	Morley
Bois Epais	Lully
Nymphs and Shepherds	Purcell
When Laura Smiles	Rossiter (5) (6)
Where’er You Walk	Handel
My Lovely Celia	Munro
Lachen und Weinen	Schubert
Die Vögel	Schubert
Panis Angelicus	Franck
O Holy Night	Adam

ITEM 4 (20 marks)

The Little Road to Bethlehem	Head
The Fuchsia Tree	Quilter
Linden Lea	Vaughan Williams
Spring Goeth all in White	Caskie
The Way We Were	Hamlisch
As Long as He Needs Me (<i>from Oliver</i>)	Bart
I Feel Pretty (<i>from West Side Story</i>)	Bernstein
Close Every Door	
(<i>from Joseph and the Amazing Technicolour Dreamcoat</i>)	Lloyd Webber
Goodbye (<i>from White Horse Inn</i>)	Stolz
Lara's Theme (<i>from Dr Zhivago</i>)	Jarre

SECTION 3: PROGRAM NOTES (10 marks)

This section will require an accurate response to questions related to the content of the musical score. The following areas must be covered in preparation:

- (a) Key signatures
- (b) Time signatures
- (c) Notation (from the vocal line only)
 - pitch
 - duration
- (d) All terms and signs on the score
- (e) Translation and explanation of the song titles

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).



GRADE FIVE

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. Scales and Arpeggios - (*refer Page 5 "Technical Work"*) to be sung on "aw", "ah", or "ee" (Examiner's choice)
 - (1) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 112: 2 notes per beat. Legato Dynamics: *p, f* or *<>*
 - (2) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 112; 2 notes per beat. Legato Dynamics: *p, f* or *<>*
 - (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 112: 2 notes per beat. Legato Dynamics: *p, f* or *<>*
 - (4) ONE octave + a third ASCENDING AND DESCENDING of any TWO MAJOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded. One breath for each arpeggio
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: *<>*
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*
 - (5) ONE octave + a third, ASCENDING AND DESCENDING of any TWO MINOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded. One breath for each arpeggio.
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: *<>*
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*
 - (6) ONE octave, ASCENDING AND DESCENDING of any DIMINISHED SEVENTH. The Diminished 7th chord and key-note having first been sounded. One breath for each arpeggio.
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: *<>*
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*

SECTION 2: VOCALISES AND SONGS. FOUR works required – ONE work from each ITEM list.

ONE song from either ITEM 2, 3 or 4 is required to be in a language other than English. Two items (other than the Vocalise) to be performed from memory.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw”, “ah”, or “ee” (Examiner’s choice)

No. 8 or 9 (Candidate’s choice) from Marchesi Twenty-Four Vocalises Op.2

or

Any one of Nos. 30 to 50 from Concone Fifty Lessons Op. 9

ITEM 2 (20 marks) Up to and including Eighteenth Century repertoire.

Have You Seen but a White Lily Grow?	Anon (5) (6)
Nymphs and Shepherds	Purcell (5) (6)
Vieni, vieni o mio diletto	Vivaldi
Alma del Core	Caldara
Art thou Troubled?	Handel
When A Maiden Takes Your Fancy (<i>Il Seraglio</i>)	Mozart

ITEM 3 (20 marks) Nineteenth Century repertoire.

Ich Liebe Dich	Beethoven
Seligkeit	Schubert
An die Musik	Schubert
But the Lord is Mindful of His Own (<i>St. Paul</i>)	Mendelssohn
O Rest in the Lord	Mendelssohn
O könnt ich fliegen	Mendelssohn
Wiegenleid	Reger
Solveig’s Song	Grieg
Die Prinzessin	Grieg
Songs My Mother Taught Me	Dvorak

ITEM 4 (20 marks) 20th and 21st Century Repertoire including works from Stage and Film presentations. Simple props, costume and movement may be used to enhance the performance if deemed appropriate.

The Vagabond	Vaughan Williams
The Little Horses	Copland
Silver	Armstrong Gibbs

Matin Song	Caskie
Sweet Chance	Head
Exodus	Gold
The Sentry's Song (<i>from Iolanthe</i>)	Sullivan
Whistle Down the Wind (<i>from Whistle Down the Wind</i>)	Lloyd Webber
I Could Have Danced all Night (<i>from My Fair Lady</i>)	Loewe
The Man I Love (<i>from Lady Be Good</i>)	Gershwin
I Got Plenty O' Nuttin' (<i>from Porgy and Bess</i>)	Gershwin

SECTION 3: PROGRAM NOTES (10 marks)

This section of the examination is vitally important and should reflect thorough research and knowledge of the music performed in the examination.

A well-presented and detailed written report on *one of the performed examination pieces* must be handed to the examiner at the commencement of the examination. The candidate, with the aid of palm notes if necessary, will present a structured and confident oral delivery of the main points in the written report. A mere reading of the report will not be accepted. The examiner may discuss various points with the candidate.

Successful candidates will have covered all aspects of the chosen piece in their research including, but not confined to the following areas:

1. All details on the score as for the previous grades *i.e. keys, modulations, terms, note and rest values, time signatures, metronome markings, signs etc.*
2. A detailed explanation and description of the title of the piece whether it be specific (*e.g. The Snake Charmer*) or more generic (*e.g. Cantata*)
3. The formal structure of the piece with bar numbers to clearly show the main sections.
4. The nationality and dates of the composer with interesting and relevant biographical information. Details of the composer's other major works.
5. Any unique or special characteristics associate with the piece *e.g. its place in music history.*

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).

GRADE SIX

SECTION 1: TECHNICAL WORK – from memory (10 marks)

1. Scales and Arpeggios – (refer Page 5 “Technical Work”) to be sung on “aw”, “ah”, or “ee” (Examiner’s choice)
 - (1) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 120: 2 notes per beat. Dynamics: *p*, *f* or *<* *>*
Legato, staccato or “two slurred - two staccato”.
 - (2) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 120; 2 notes per beat. Dynamics: *p*, *f* or *<* *>*
Legato, staccato or “two slurred - two staccato”.
 - (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
M.M. = 120: 2 notes per beat. Dynamics: *p*, *f* or *<* *>*
Legato, staccato or “two slurred - two staccato”.
 - (4) ONE octave DESCENDING ONLY of any chromatic scale M.M. = 100; One note per beat.
 - (5) ONE octave + a third ASCENDING AND DESCENDING of any TWO MAJOR ARPEGGIOS, the tonic and key-note chord for each having first been sounded. One breath for each arpeggio.
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: *<* *>*
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*
 - (6) ONE octave + a third, ASCENDING AND DESCENDING of any TWO MINOR ARPEGGIOS, the tonic and key-note chord for each having first been sounded. One breath for each arpeggio
 - (a) Legato. M.M. = 112: 1 note per beat. Dynamics: *<* *>*
 - (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*

- (7) ONE octave, ASCENDING AND DESCENDING of any DOMINANT SEVENTH. The V7 chord and key-note having first been sounded. One breath for each arpeggio.
 (a) Legato. M.M. = 112: 1 note per beat. Dynamics: < >
 (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: p
- (8) ONE octave, ASCENDING AND DESCENDING of any DIMINISHED SEVENTH. The Diminished 7th chord and key-note having first been sounded. One breath for each arpeggio.
 (a) Legato. M.M. = 112: 1 note per beat. Dynamics: < >
 (b) Staccato. M.M. = 76: 2 notes per beat. Dynamics: p

SECTION 2: VOCALISES AND SONGS. FOUR works required – ONE work from each ITEM list.

ONE song from either ITEM 2, 3 or 4 is required to be in a language other than English. Two items (other than the Vocalise) to be performed from memory.

ITEM 1 – Vocalise (20 marks)

To be sung on “aw”, “ah”, or “ee” (Examiner’s choice)

No. 10 or 11 (Candidate’s choice) from Marchesi Twenty-Four Vocalises op.2

or

Any one of No. 31 - 40 from Concone Forty Lessons Op. 17

ITEM 2 (20 marks) Up to and including Eighteenth Century repertoire.

Come Again Sweet Love doth now invite	Dowland
By Thy Banks, Gentle Stour	Boyce
When Daisies Pied	Arne
Nina	Pergolesi
Come Let Us All This Day	J.S. Bach
Amarilli, mia bella (26 Italian Songs)	Caccini
Per la gloria d’adorarvi (from 26 Italian Songs)	Bononcini
My Mother Bids Me Bind My Hair	Haydn

ITEM 3 (20 marks) Nineteenth Century repertoire.

Der Schmied Op.19 no.4	Brahms
Der Nussbaum Op.25 no.3	Schumann
Auf Flügeln Gesanges	Mendelssohn
Chanson de Florian	Godard
Die Forelle	Schubert
Ich liebe dich	Grieg
Ah! Weep No More	Tchaikovsky

ITEM 4 (20 marks) 20th and 21st Century Repertoire including works from Stage and Film presentations. Simple props, costumes and movement may be used to enhance the performance if deemed appropriate.

The Vagabond	Vaughan Williams
The Ploughman	Rowley
Like to a Linden Tree Am I	Dvorak
The Ships of Arcady	Head
Weep You No More, Sad Fountains	Quilter
If it's Ever Spring Again	Le Fleming
Sea Fever	Ireland
Oh, Lady Be Good (<i>from Lady Be Good</i>)	Gershwin
Tonight (<i>from West Side Story</i>)	Bernstein
Wishing You Were Somehow Here Again (<i>from Phantom</i>)	Lloyd Webber
I Dreamed a Dream (<i>from Les Miserables</i>)	Schoenberg

SECTION 3: PROGRAM NOTES (10 marks)

This section of the examination is vitally important and should reflect thorough research and knowledge of the music performed in the examination.

A well-presented and detailed written report on *one of the performed examination pieces* must be handed to the examiner at the commencement of the examination. The candidate, with the aid of palm notes if necessary, will present a structured and confident oral delivery of the main points in the written report. A mere reading of the report will not be accepted. The examiner may discuss various points with the candidate.

Successful candidates will have covered all aspects of the chosen piece in their research including, but not confined to the following areas:

- 1 All details on the score as for the previous grades *i.e. keys, modulations, terms, note and rest values, time signatures, metronome markings, signs etc.*
- 2 The formal structure of the piece with bar numbers to clearly show the main sections
- 3 A detailed explanation and description of the title of the piece whether it be specific (*e.g. The Snake Charmer*) or more generic (*e.g. Cantata*)

- 4 The nationality and dates of the composer with interesting and relevant biographical information. Details of the composer's other major works.
- 5 Any unique or special characteristics associate with the piece *e.g. its place in music history*.

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).



GRADE SEVEN

SECTION 1: UNACCOMPANIED TRADITIONAL / FOLK SONG – from memory (10 marks)

This section replaces the Technical Work established in the previous grades. Candidates must choose a traditional song from any culture which lasts no less than one minute but no longer than three minutes. Languages other than English are encouraged but a written translation into English must be presented to the examiner. The candidate will also be expected to discuss the choice with the examiner, including any background details prior to performing the song.

SECTION 2: FOUR works required – ONE work from each ITEM list.

ONE song from either ITEM 1, 2, 3 or 4 is required to be in a language other than English. THREE items (in addition to Section One above) are to be performed from memory. It is suggested (but not compulsory) that the Recitative and Aria, if chosen from an Oratorio, be sung from a score as is customary in public performance.

ITEM 1 (20 marks) Recitative and Aria from opera or oratorio.

The candidate will choose an aria from any opera or oratorio which must include an example of recitative. The piece chosen should not appear in any other list within this syllabus. Credit will be especially given for clarity, conviction, diction and presentation.

Suggested works:

Recit & Aria: Lascia ch'io pianga - from Rinaldo - Handel

Recit & Aria: He shall feed His flock - from Messiah - Handel

Recit & Aria: Ombra mai fu - from Xerxes - Handel

Recit & Aria: Lord God of Abraham - from Elijah - Mendelssohn

Recit & Aria Love in her eyes sits playing - from Acis and Galatea - Handel

ITEM 2 (20 marks) Up to and including Eighteenth Century Repertoire.

Come Calm Content	Arne
O cessate	A Scarlatti
Se tu m'ami	Parisotti
Come raggio di sol	Caldara
Bist du bei mir	Bach
Sailor's Song	Haydn
An Chloe	Mozart
Das Veilchen	Mozart
Danza danza fanciulla gentile	Durante
The Mermaid	Haydn
The Song of the Flea	Beethoven

ITEM 3 (20 marks) Nineteenth Century repertoire.

Aufenthalt	Schubert
Lied der Mignon	Schubert
Ständchen	Brahms
Mondnacht	Schumann
Du bist wie eine Blume	Schumann
Le secret	Faure
Drop me a Flower	Stanford
Elégié	Massenet
None But the Lonely Heart	Tchaikovsky
Ein Schwan	Grieg

ITEM 4 (20 marks) 20th and 21st Century Repertoire including works from Stage and Film presentations. Simple props, costumes and movement may be used to enhance the performance if deemed appropriate.

The Roadside Fire (<i>Songs of Travel</i>)	Vaughan Williams
April Love	Roger Quilter
To Daffodils	Delius
The Rat (<i>from Three Songs</i>)	Ireland
Foxglove	Head
Sleep	Warlock
Somewhere (<i>from West Side Story</i>)	Bernstein
I Got Rhythm	Gershwin
Summertime (<i>from Porgy and Bess</i>)	Gershwin
If I were a rich man (<i>from Fiddler on the Roof</i>)	Bock
A Wand'ring Minstrel I (<i>from the Mikado</i>)	Sullivan
Vilia (<i>from The Merry Widow</i>)	Lehar
Mr Snow (<i>from Carousel</i>)	Rodgers

SECTION 3: PROGRAM NOTES (10 marks)

This section of the examination is vitally important and should reflect thorough research and knowledge of the music performed in the examination.

A well-presented and detailed written report on *one of the performed examination pieces* must be handed to the examiner at the commencement of the examination. The candidate, with the aid of palm notes if necessary, will present a structured and confident oral delivery of the main points in the written report. A mere reading of the report will not be accepted. The examiner may discuss various points with the candidate.

Successful candidates will have covered all aspects of the chosen piece in their research including, but not confined to the following areas:

- 1 All details on the score as for the previous grades *i.e. keys, modulations, terms, notes and rest values, time signatures, metronome markings, signs etc.*
- 2 The formal structure of the piece with bar numbers to clearly show the main sections
- 3 A detailed explanation and description of the title of the piece whether it be specific (*e.g. The Snake Charmer*) or more generic (*e.g. Cantata*)
- 4 The nationality and dates of the composer with interesting and relevant biographical information. Details of the composer's other major works.
- 5 Any unique or special characteristics associate with the piece *e.g. its place in music history.*

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).



GRADE EIGHT

SECTION 1: UNACCOMPANIED TRADITIONAL / FOLK SONG – from memory (10 marks)

This section replaces the Technical Work established in the previous grades. Candidates must choose a traditional song from any culture which lasts no less than one minute but no longer than three minutes. Languages other than English are encouraged, in which case a written English translation must be presented to the examiner. The candidate will also be expected to discuss the choice with the examiner, including any background details prior to performing the song.

SECTION 2: FOUR works required – ONE work from each ITEM list.

ONE song from either ITEM 1, 2, 3 or 4 is required to be in a language other than English. THREE items (in addition to Section One above) are to be performed from memory. It is suggested (but not compulsory) that the Recitative and Aria, if chosen from an Oratorio, be sung from a score as is customary in public performance.

ITEM 1 (20 marks) Recitative and Aria from opera or oratorio.

The candidate will choose an aria from any opera or oratorio which must include an example of recitative. The piece chosen should not appear in any other list within this syllabus. Credit will be especially given for clarity, conviction, diction and presentation.

Suggested works:

Recit & Aria: Farewell ye limpid springs - from Jephtha - Handel

Recit & Aria: Prepare thyself, Zion - from Christmas Oratorio Part 1 - Bach

Recit & Aria: Rolling in foaming billows - from The Creation - Haydn

Recit & Aria: When I am laid in earth - from Dido and Aeneas - Purcell

ITEM 2 (20 marks) Up to and including Eighteenth Century repertoire.

Now Phoebus Sinketh in the West	Arne
Nymphs and Shepherds	Purcell
Le Violette	A Scarlatti
Vittoria, vittoria!	Carissimi
When Winds are Fiercely Raging	Handel
Ah! Poor Heart	Haydn
The Spirit's Song	Haydn
The Wanderer	Haydn
Non più andrai	Mozart

ITEM 3 (20 marks) Nineteenth Century repertoire.

Per pietà, bell'idol mio	Bellini
Widmung Op 25 No 1	Schumann
Wanderlust Op 35 No.3	Schumann
Im Frühling	Schubert
Der Wanderer	Schubert
Liebestreu	Brahms
Verborgenheit	Wolf
O mio babbino caro	Puccini
Villanelle	Berlioz
Seguidilla (<i>from Carmen</i>)	Bizet

ITEM 4 (20 marks) 20th and 21st Century Repertoire including works from Stage and Film presentations. Simple props, costume and action may be used to enhance the performance if deemed appropriate.

Youth and Love	Vaughan Williams
Silent Noon	Vaughan Williams
Barbara Song	Becht-Weill
Spring	Grieg
The Owl and the Pussycat	Hely-Hutchinson
Après un rêve	Fauré
Maria (<i>from West Side Story</i>)	Bernstein
Hello Young Lovers (<i>from The King and I</i>)	Rodgers
It Ain't Necessarily So (<i>from Porgy and Bess</i>)	Gershwin
Empty Chairs and Empty Tables	Schonberg
Soliloquy (<i>from Carousel</i>)	Rodgers

SECTION 3: PROGRAM NOTES (10 marks)

This section of the examination is vitally important and should reflect thorough research and knowledge of the music performed in the examination.

A well-presented and detailed written report on *one of the performed examination pieces* must be handed to the examiner at the commencement of the examination. The candidate, with the aid of palm notes if necessary, will present a structured and confident oral delivery of the main points in the written report. A mere reading of the report will not be accepted. The examiner may discuss various points with the candidate.

Successful candidates will have covered all aspects of the chosen piece in their research including, but not confined to the following areas:

- 1 All details on the score as for the previous grades *i.e. keys, modulations, terms, notes and rest values, time signatures, metronome markings, signs etc.*
- 2 The formal structure of the piece with bar numbers to clearly show the main sections
- 3 A detailed explanation and description of the title of the piece whether it be specific (*e.g. The Snake Charmer*) or more generic (*e.g. Cantata*)
- 4 The nationality and dates of the composer with interesting and relevant biographical information. Details of the composer's other major works.
- 5 Any unique or special characteristics associated with the piece *e.g. its place in music history.*

(Candidates may be exempted from the Program Notes section of this examination if they produce an original St. Cecilia report or certificate to the examiner for the equivalent (or higher) grade in the Theory of Music).



Certificate of Music Teaching

CMT (Singing)

General:

The Certificate of Music Teaching is designed to assist and prepare teachers to learn and understand the skills of teaching at the elementary levels with special reference to the St. Cecilia Singing Examinations. The qualification is ideally suited to teachers who may still be students themselves but who are embarking on a teaching career.

Requirements:

There are **THREE** parts to the examination. All parts must be completed at the time of the examination. 60 minutes are allocated for this examination.

1. Practical Performance Demonstration:

This demonstration should reflect careful preparation with emphasis on accuracy, control, musicianship, security and skill. Candidates who produce a St Cecilia Certificate as evidence of their success for the practical Grade Six or higher Singing examination are exempt from this section.

- A demonstration of **ONE** accompanied item from the St Cecilia Grade Seven (or higher) Singing Syllabus **PLUS** any unaccompanied folk or traditional song.

2. Discussion on Teaching Principles:

In relation to Singing, the candidate will discuss with the examiner the following topics:

- The teaching studio. General marketing and business strategies in setting up a teaching studio. Managing and maintaining a professional environment with emphasis on health and safety, essential and appropriate equipment and the practical and aesthetic layout.
- The first three lessons with the beginner singer - aims, structures and expected outcomes. The foundations of good technique.
- Repertoire. Knowledge of suitable repertoire and teaching material for beginners of all age levels.
- Motivation. The value of examinations, competitions, concert performances and participation in choirs and music theatre.

3. Written Requirements

The candidate must present **THREE** written papers. Credit will be given for imaginative and creative ideas as well as their practical application.

Paper One is compulsory

The candidate will prepare a structured, succinct and well-presented document on the teaching of singing to a beginner pupil (child or adult – candidate’s choice). This may (but not necessarily) take the form of lesson plans and should cover aspects such as posture, breathing, vowel placement, formation of consonants, interpretation of text, teaching resources & repertoire, aural training & sight-singing.
Minimum 3000 words.

Paper Two and Paper Three

The candidate will choose TWO topics from the list below and produce a structured, succinct and well-presented written document on each, using wording appropriate for teaching a singing pupil. Include diagrams where appropriate.
Minimum 1500 words for each document.

- (a) The Voice - anatomy and explanation of “how the singing voice works.”
- (b) Posture and Breathing - diaphragmatic breathing and “body mapping.”
- (c) Vowels for the Singer- formation and placement. Passaggio.
- (d) Consonants and articulation - formation through use of tongue, lips, etc.

Associate Diploma (Performance)

A.Dip.SCSM (Performance)

General Information

The *Associate Diploma of the St. Cecilia School of Music* represents a high level of musicianship and technical skill. The requirements, whilst not as demanding as the Licentiate Diploma of the St. Cecilia School of Music, are still a reflection of careful preparation, a mature musical awareness and a high degree of technical mastery.

Appropriate performance dress, as for a formal recital, is expected. There are no numerical marks for this examination. The result will be assessed as *either* (a) Pass (b) Pass with Honours or (c) Not Diploma Standard.

Associate Diploma Requirements

The examination comprises *two* sections. Both sections must be successfully completed in order to receive the Associate Diploma of the St. Cecilia School of Music.

SECTION 1: (*Recital*)

The candidate must design and perform a balanced and interesting program of at least four items with a total actual performance duration of between 32-38 minutes. At least one item must be from an opera or oratorio. One or more items must be in a language other than English. Care should be taken to ensure items chosen are not already listed in the grade syllabus.

Three items must be performed from memory. Whilst not compulsory, the Recitative and Aria if chosen from an Oratorio may be sung from the score as is customary in public performance. Simple props, costumes and movement may be incorporated to enhance the performance if deemed appropriate in 20th and 21st Century music theatre repertoire.

As a general guide, the works chosen must demonstrate a level of proficiency which would be expected at a concert performance. One item only may be the candidate's own composition (of equivalent standard to the other works in the program).

All music performed must be brought to the examination for the examiners' reference.

SECTION 2: *(Concert Program)*

This section gives the candidate the opportunity to explain the choice of works for the examination.

Upon entering the examination, the candidate will hand the examiner a printed Program which gives informative notes about the works chosen, background details of the composers, and interesting and relevant details which place the work in a significant position in the history and development of music.

A full analysis of the chosen pieces is not required. Biographical details of the performer should be included. All copies must be professionally presented - preferably computer printed. Candidates who choose their own composition as part of the Associate Diploma must supply detailed notes on the structure, background and purpose of the work.

A successful candidate receives a St. Cecilia Associate Diploma certificate and is entitled to wear the St. Cecilia academic gown as well as append the post nominal letters A. Dip.SCSM.

Licentiate Diploma (Performance)

L.Dip.SCSM (Performance)

General Information

The *Licentiate Diploma of the St. Cecilia School of Music* represents a high level of technical expertise and musicianship. Musicians contemplating entering at this level are advised to ensure that their performance skills are fluent and secure. Whilst there are no prerequisites, a musician taking the Licentiate Diploma should have at least attained the St. Cecilia Associate Diploma in the same subject.

Technical fluency as well as a mature demonstration of musicianship and understanding of musical styles form the principal criteria examiners will use in determining the result of Licentiate Diploma candidates.

Appropriate dress, as for a formal occasion, will be expected.

There is no numerical mark for this examination. The result will be assessed as either (a) Pass (b) Pass with Honours or (c) Not Diploma Standard.

All candidates will receive a detailed written report. Successful candidates will receive a hand-inscribed Diploma certificate and are entitled to wear the St. Cecilia academic gown and hood as well as append the post-nominal letters L.Dip.SCSM

Licentiate Diploma Requirements

The examination comprises *two* sections. Both sections must be successfully completed in order to receive the Licentiate Diploma of the St. Cecilia School of Music.

SECTION 1: (Recital)

The candidate must design and perform from memory a balanced and interesting program of at least four items lasting between 40 - 45 minutes of actual performance duration. At least one item must be from an opera or oratorio. If chosen from an oratorio, the recitative and aria may be sung from a score as is customary in public performance. At least two languages other than English must be presented. Simple props, costumes and movement may be used to enhance the performance if deemed appropriate in 20th and 21st Century musical theatre repertoire.

As a general guide, the works chosen must demonstrate a level of proficiency which would be expected at a public concert performance. One item of the program may be the candidate's own composition (of equivalent standard to the other works in the program). All music performed must be brought to the examination for the examiner's reference.

SECTION 2: (Concert Program)

Upon entering the examination, the candidate will hand the examiner a printed Program which gives informative notes about the works chosen, background details of the composers, and interesting and relevant details which place the work in a significant position in the history and development of music.

A full analysis of the chosen pieces is not required. Biographical details of the performer should be included. All copies must be professionally presented - preferably computer printed.

Candidates who choose their own composition as part of the Licentiate Diploma must supply detailed notes on the structure, background and purpose of the work.

Associate Diploma (Teaching)

A.Dip.SCSM (Teaching)

Diploma Examination Requirements

This examination consists of THREE practical sections for which 80 minutes are allocated. The written papers must be submitted to the examiner at the time of the examination. section. All sections must be successfully completed in the one session in order to be awarded a Diploma.

SECTION 1: (Performance)

The candidate will present a program of four contrasting songs which represent each of Grades 1, 2, 3 and 4 of the St Cecilia Singing Syllabus. Credit will be given for appropriate choice, as well as technical accuracy, tempo, expression and stylistic delivery, performance confidence and musicianship. One song should be in a language other than English and all should be performed from memory. One song may be unaccompanied. Maximum performance time allowance: 15 minutes.

SECTION 2: (Discussion of Performance Pieces)

The candidate will discuss with the examiner, aspects of teaching the songs performed in Section 1, demonstrating an awareness of the technical demands and interpretation.

SECTION 3: (Discussion of Singing Teaching)

The following areas of singing teaching may be discussed with the examiner.

- (a) The teaching of beginner students of all ages, demonstrating an awareness of the values and principles of teaching at this level.
- (b) Technique. With specific reference to students from beginner to Grade 4 levels. The teaching of basic foundational techniques in developing the singing voice. This may include posture, breathing, vocal tone, vowel placement, articulation and formation of consonants, interpretation of text and expression. Appropriate demonstration will be required.
- (c) Motivation. How to keep students of all levels and ages motivated. The relevance of concerts, examinations, competitions and workshops in the musical experience of vocal students. The place of aural training, music history and computer technology in vocal musical education.

Associate Diploma (Teaching)

(continued)

WRITTEN PAPERS

These papers must be completed externally and presented to the examiner at the time of the practical examination.

The purpose behind the Written Papers is to ensure that the candidate has a clear understanding of the requirements of a specialist music teacher at the elementary to grade four levels. Candidates should aim for correct, factual evidence in their papers as well as imaginative and well-constructed ideas. Credit will also be given for originality and creativity as well as presentation

Written Paper Requirements

TWO written papers must be submitted. Candidates who hold the St. Cecilia Certificate of Music Teaching (CMT) and produce the original certificate and/or report form to the examiner at the time of the examination, are exempted from **Paper 1**.

Paper 1

Prepare a structured and detailed plan for the first four lessons of a beginner student's musical development. Precise details of the correct teaching of technique and musicianship should be incorporated. Reference should also be made to the various methods currently available and which could be utilized in the lessons. Credit will also be given for specific reference to the St. Cecilia syllabus. *Minimum 3000 words.*

Paper 2

Prepare a structured and detailed plan for effective teaching to develop the singing voice for Grades One to Four (inclusive). Include the teaching of all aspects of vocal technique, aural development and musical interpretation. Support your account with evidence of a knowledge of suitable exercises, vocalises and repertoire for each stage of vocal development. Credit will be given for specific reference to the St. Cecilia syllabus. *Minimum 3000 words.*

Licentiate Diploma (Teaching)

L.Dip.SCSM (Teaching)

General Information

The Licentiate Diploma in Teaching of the St. Cecilia School of Music is a qualification which reflects a musician's ability to teach professionally in either (1) a private music teaching studio or (2) as a specialist peripatetic/itinerant teacher.

The Licentiate Diploma is the culmination of all grade examinations in both practice and theory of music. Holders of the L.Dip.SCSM (Teaching) are recognised as capable teachers with the ability to transfer up-to-date information and skills to students of all ages and levels.

Musicians who hold certain qualifications are exempt from various sections of this Diploma.

In preparing for the L.Dip.SCSM Teaching, candidates are advised to ensure that every aspect of the course is covered thoroughly. Information must be detailed and imaginative. Candidates must demonstrate a mature awareness of the principles of teaching as well as show knowledge of the most current trends in music education.

Successful candidates will be skilful musicians who are also confident knowledgeable and communicative teachers.

Whilst not compulsory, candidates who have prior teaching experience will benefit from their practical understanding of the challenges associated with the profession. Candidates should attend lessons and observe professional teachers in action where possible. Evidence of this may be useful for the examiner and a letter of authority from a School of Private Music Teacher may be presented at the examination.

A successful Licentiate Diploma candidate receives a Licentiate Diploma Certificate from the St. Cecilia School of Music and is entitled to wear the St. Cecilia academic gown and hood.

Licentiate Diploma (Teaching)

(continued)

Licentiate Diploma Examination Requirements

This examination consists of three practical sections and a written section. All sections must be successfully completed in the one session in order to be awarded a Diploma.

SECTION 1: (Performance)

The candidate will select and perform two contrasting songs, the minimum standard of which should be Grade 8. One song should be in a language other than English and all should be performed from memory. Technical ability and appropriate stylistic interpretation should be clearly demonstrated to successfully pass this section.

N.B. Candidates who have completed Grades 1 – 8 of the St Cecilia singing practical examinations, or other recognised singing courses and syllabuses, may be exempt from this section. Candidates must provide original copies of all certificates in order to request exemption.

SECTION 2: (Discussion of Performance Pieces)

The candidate will select ONE song from EACH of the following musical periods – Baroque, Classical, Romantic and 20th / 21st Century (Contemporary), chosen from Grade 5 – 8 of the St Cecilia Singing Syllabus. (Songs already presented in Section 1 are not acceptable.) The candidate will be required to discuss from the teaching perspective, the technical and musical content of each; the stylistic interpretation as well as the challenges these songs could present. Appropriate demonstration may further illustrate the discussion.

SECTION 3: (Discussion of Singing Teaching)

The candidate will discuss with the examiner, the teaching of singing pupils of all ages and levels. Appropriate demonstration may be required to illustrate methods and concepts in particular areas of vocal development. Credit will be given for confidence in the explanation of teaching methods and may cover the following areas:

- (a) Technique. The teaching of ALL aspects of basic foundational techniques required in developing the singing voice including the development of aural skills.

Licentiate Diploma (Teaching)

(continued)

- (b) Performance. Motivation, the relevance of concerts, examinations, competitions and workshops and performing experience for the developing voice student.
- (c) Repertoire. An awareness of music history and a theoretical understanding as well as a knowledge of vocal genres, repertoire and resources for students of various ages and levels of development.
- (d) The Studio. Maintaining a vocal studio. Professional protocol and teaching ethics, the values and principles of educational theory and philosophies, and a knowledge of health and safety regulations. Computer technology in vocal musical education.

WRITTEN PAPER

This paper must be completed externally and presented to the examiners at the time of the practical examination.

The purpose behind a written paper in this examination is to ensure that the candidate has a clear understanding of the requirements of a specialist music teacher from beginner to diploma performance levels. Candidates should aim for correct, factual evidence in their papers, as well as creativity and originality in presenting musical material and concepts.

Written Paper Requirements

Prepare a structured and detailed course for effective teaching to develop the singing voice from beginner to diploma performance level. A sound knowledge of both classical and contemporary delivery and repertoire should be apparent.

Included should be reference to the historical development of vocal pedagogy, eminent practitioners and their methodology, Tonic sol-fa and IPA (International Phonetic Alphabet).

This paper should include illustrations and examples of vocalises and exercises where appropriate. It should be presented in an interesting and informative manner to reflect the candidate's individuality as a singing teacher. *Minimum 8,000 words.*

St Cecilia Fellowship Diploma

F.Dip.SCSM

The Fellowship Diploma of the St. Cecilia School of Music is the highest award offered by the School. It represents a distinguished level of music knowledge and awareness, performance skill and artistry.

Applicants for Fellowship must first hold a vocal performance diploma of the St. Cecilia School of Music. Diploma qualifications from other examining boards will be considered upon application (*see Note 1 below*).

The Fellowship Diploma may be taken in singing but approval must first be sought in writing before an official entry is made and/or accepted. Entry may be made at any time but practical examinations will only take place at designated diploma centres and sessions.

Fellowship Performance and Teaching Diplomas will take place before two or more examiners. Candidates will either be Admitted or Not Admitted as Fellows of the St. Cecilia School of music. A report is not issued.

Fellowship Diploma Requirements - Performance

Candidates for Fellowship must perform a program of works which represent a level exceeding the general student and mainstream diploma repertoire. The choice of works is entirely at the discretion of the candidate – the school will not advise on appropriate repertoire. One original composition is acceptable as part of the program. All works should be performed in their entirety.

An interesting, well-balanced program of 60 to 90 minutes duration should be presented. All professional performance skills - stagecraft, dress etc. form a part of the examiners' decision.

An audience may be invited by the candidate (*see Note 2 below*). It is recommended that candidates for Fellowship perform from memory. A written program, which should be professionally presented, must be provided in duplicate. The content of the program should include a synopsis of each work performed as well as biographical details of the performer.

Note 1. Additional fees (50%) apply for candidates applying for recognition of qualifications from other boards or institutions.

Note 2. Costs associated to be the responsibility of the candidate. Valid insurance certificates required at time of entry.

St Cecilia Fellowship Diploma

(continued)

Fellowship Requirements - Teaching

Candidates for this diploma must first hold the SCSM Licentiate Diploma in Teaching in the same subject. Diplomas from other boards and institutions may be considered upon application (see Note 3 below). The diploma is in two parts, both of which must be completed successfully before the Fellowship diploma is awarded.

Part A – Written Evidence of Outstanding Teaching Ability

Candidates must provide the following written evidence at the time of the examination:

1. A record of teaching achievements and evidence of experience e.g. student successes, press cuttings, media interviews, publications, certificates, community recognition etc.
2. Four written references detailing the teacher's exceptional ability. References must be dated within 12 months of the examination and should be from prominent musicians, teachers and/or community leaders. Original copies only will be accepted and may not be returned.
3. Evidence of performance skills e.g. highest level certificates, diplomas, degrees; press releases, past programs, recordings (*see Note 4 below*), television and/or radio performances and/or interviews.

Note 3. Additional fees (50%) apply to candidates applying for recognition of qualifications from other boards or institutions.

Note 4. Appropriate equipment allowing for proper sound reproduction must be supplied by the candidate.

Part B – Practical Demonstration

The Fellowship candidate will present a Masterclass on the technical and musical aspect of performance at the Grade 8 or higher level. One substantial work or two contrasting pieces should be chosen. The candidate must provide their own student(s) (*see Note 5 next page*) who should be adequately briefed and prepared prior to the examination.

St Cecilia Fellowship Diploma

(continued)

The student should have sufficient technical ability to perform the works fluently during the examination. The student should also be aware of the requirements of the Fellowship diploma. The Masterclass will take place in front of two or more examiners. The duration will be between 60 and 90 minutes.

The Fellowship candidate must work at a level which demonstrates a high degree of skill and musical artistry. The Masterclass should be well-structured and demonstrate accurate planning. The delivery must be confident, articulate, professional and inspiring.

At the conclusion of the Masterclass, the student will be required to leave the examination and the ensuing discussion between the Fellowship candidate and examiners will be based on the effectiveness and results of the Masterclass.

Note 5. All costs associated with the attendance and appearance of the student(s) including accompanists will be the responsibility of the Fellowship candidate. Evidence of appropriate public liability insurance must be given at the time of entry.

Fellowship Requirements Research and Musicology

Candidates for Fellowship are required to submit a thesis of at least 20,000 words, presenting original music research or analysis. The thesis should be appropriately referenced and reflect a thorough survey or relevant scholarly literature, and be illustrated by musical examples where appropriate.

For Fellowship level, a higher level of scholarship will be expected and more rigorous standards of presentation will be applied. Material submitted should be at a level corresponding to an Honours or Master's degree at a university level.

Selected topics should address issues of musical substance and contain original synthesis or argument. Topics such as a biography of a composer, unless containing new primary evidence, will *not* be acceptable.

Candidates for Fellowship are recommended to propose their topic and thesis outline to the School for approval before commencing work.



Current syllabuses for St Cecilia Examinations

- KEYBOARD: Pianoforte, Piano Duet, Digital Piano, Modern Piano
- STRINGS: Violin, Viola, Violoncello, Double Bass
- GUITAR: Classical Guitar, Contemporary Guitar
- WOODWIND: Flute, Clarinet, Saxophone
- SINGING
- DRUM KIT
- DIPLOMAS: Performance, Teaching, Research, Arts Education, Theory, Composition
- CERTIFICATE OF MUSIC TEACHING
- CERTIFICATE OF PERFORMING ARTS
- CHORAL ENSEMBLE / INSTRUMENTAL ENSEMBLE
- UKULELE
- MUSICIANSHIP & PRECISION-READING
- THEORY OF MUSIC



For more information visit the St Cecilia Examinations website:
www.st-cecilia.com.au