

ST CECILIA EXAMINATIONS

Music Theory Syllabus Musicianship Syllabus

Examination centres in Australia, New Zealand, Europe and Asia



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ST. CECILIA THEORY OF MUSIC

The St. Cecilia Theory of Music Course and allied examinations represent a very thorough and innovative approach to the study and understanding of written music. Starting at the very basic levels of Beginner, Junior and Preliminary, the course proceeds through eight grades and culminates in the various professional diplomas.

The aim of the course is to develop the rudimentary skills as early and as quickly as possible. A broad understanding of notation, pitch, rhythm and general knowledge is introduced efficiently and creatively. This is developed in each grade with the gradual introduction of harmony, duet writing, and accompaniment writing.

An awareness of the instruments of the orchestra is a requirement at the Beginner level and reintroduced in the higher grades with more specific knowledge required. Basic information on the principal composers is introduced in Grades 1 - 4 and an understanding of the main musical forms commences from Grade 6.

Teachers and students are encouraged to use the St. Cecilia Theory of Music Workbooks which have been designed to complement the syllabus exactly. The workbooks are available for all levels from Beginner to Grade Eight. Sample papers are a feature of these publications but additional papers are also published separately.

St. Cecilia Grade Theory examinations may be used as a substitution for the **Program Notes** section of all practical grades i.e. on presentation of a St. Cecilia Theory of Music Grade certificate or report at the same level as the practical examination, full credit will be given. In so doing, St. Cecilia is further rewarding students who study theory of music.

Students who complete all St. Cecilia Theory of Music grades will have a thorough and extensive knowledge of the Theoretical Language of Music.

Matthews S. Tyson

Director, SCSM Examinations

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Beginner Grade Theory

VOCABULARY

The following note/rest values are required for Beginner Grade:



The following pitch/letter names are required for Beginner Grade:



1. NOTATION (20 marks)

- Name, draw (not on the staff) and give the correct time value for any of the Beginner Grade notes/rests.
- Complete simple addition and subtraction questions using any of the Beginner Grade notes/rests.

2. NOTE NAMES (20 marks)

- Identify treble and bass clef notes by letter name.

3. TIMING (30 marks)

Beginner Grade time signature: $\frac{4}{4}$

- Identify the correct number of beats in each bar within a short melody according to the time signature.
- Circle any beat(s) within a 5-bar piece of music as directed in the question
- Add bar lines and a double bar line to a line of music in $\frac{4}{4}$ time.

Beginner Grade Theory

(continued)

4. INSTRUMENTS OF THE ORCHESTRA (10 marks)

An awareness of which orchestral families the following orchestral instruments belong.

Strings: Violin, Viola, 'Cello, Double Bass, Harp

Woodwind: Flute, Piccolo, Clarinet, Oboe, Bassoon

Brass: Trumpet, Trombone, French Horn, Tuba

Percussion: Timpani, Cymbal, Snare Drum, Bass Drum, Triangle, Xylophone

5. TERMINOLOGY (20 marks)

- To circle the correct meaning for the following abbreviations and signs:

f p mf mp *cresc. or*  *decresc. or* 

- Identify (but not explain) the sharp, flat and natural signs.
- Through multiple choice questions, candidates are required to show an understanding of the workings of repeat signs within a short passage of music.

Junior Grade Theory

VOCABULARY

The following note/rest values are required for Junior Grade:



1. NOTATION (25 marks)

- Name and draw notes within the range of one leger-line above and below the treble and bass staves.
- Name and draw notes within the range of one leger-line above and below the grand staff.
- Draw (not on the staff) any of the Junior Grade notes/rests.
- Complete simple addition and subtraction questions using any of the Junior Grade notes/rests.

2. SCALES (10 marks)

- Write a one octave ascending or descending C Major scale in the bass or treble clef using any note values set for the grade.

3. INTERVALS (20 marks)

- Identify by number only and draw intervals of a 1st (unison) to 5th, commencing on any of the Junior Grade notes.

4. TIMING (25 marks)

Required time signatures: $\frac{2}{4}$ $\frac{4}{4}$

- Identifying within a short melody whether bars contain the required number of beats in relation to the time-signature.
- Complete bars according to the time signature by writing correctly grouped quavers.
- Circle beats within a short passage of music.
- Adding bar lines and a double bar line to a short passage of music.

Junior Grade Theory

(continued)

5. **TERMINOLOGY** (20 marks)

- In addition to the terminology required for Beginner Grade, the meanings and abbreviations of the following terms must be known:

Fortissimo	Legato
Pianissimo	Slur
Accelerando	Tie
Ritenuato	Accent
Staccato	

- Correctly place slurs, ties, accents, flats, naturals and sharps into a given melody.
- Through multiple choice questions, candidates are required to show an understanding of repeat sign instructions within a short passage of music.

Preliminary Grade Theory

VOCABULARY

The following note/rest values are required for Preliminary Grade:



1. NOTATION (30 marks)

- Name and draw notes within the range of two leger-lines above and below the treble and bass staves.
- Name and draw notes within the range of two leger-lines above and below the grand staff.
- Using a key-signature OR accidentals, write a one octave ascending or descending C, F or G Major scale in the treble or bass clef using any note values set for the grade.
- Raise or lower notes by a semitone by using the appropriate accidental.
- Using a picture of the piano keyboard as reference, identify pairs of notes within a melody (C major only) as being either a tone or a semitone apart.
- Correctly identify C, F and G Major key signatures.

2. INTERVALS (20 marks)

- Identify by number only and draw intervals of a 1st (unison) to 8ve (octave), commencing on any of the Preliminary Grade notes.

3. TRIADS (10 marks)

- Using the keys set for this grade, draw tonic triads in root position working in treble and bass clefs.

4. TIMING (20 marks)

Required time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

- Complete bars according to the time signature by writing correctly grouped quavers.

Preliminary Grade Theory

(continued)

- Add the correct time signature to a given melody, and identify the combined length (in crotchet beats) of each pair of tied notes within the melody.
- Circle the required beat(s) within a 4-bar passage of music.
- Add bar lines and a double bar line to a 4-bar melody using one of the PreliminaryGrade time signatures.

5. TERMINOLOGY (20 marks)

- In addition to the terminology required for previous grades, the meanings and abbreviations of the following terms must be known:

Allegro	Fermata
Andante	Sharp
Moderato	Flat
Rallentando	NaturalDiminuendo

- Understand, explain, and apply the following metronome markings:

 = 100 M.M.  = 100  = circa 100

(*N.B.* '100' has been used as an example. The metronome speeds will vary).

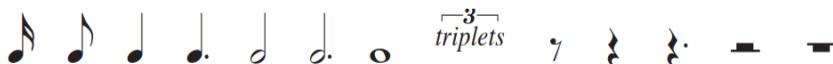
- Correctly place slurs, ties, accents and pause signs into a given melody.
- Raise or lower a note by a semitone, or cancel out a sharp or flat by placing the correct accidental next to a note.
- Demonstrate by circling answers, an understanding of the following instructions as they appear within a short passage of music:

Repeat signs	Da Capo al Fine
1st time bar	Dal Segno al Fine
2nd time bar	Da Capo al Coda
Da Capo	Dal Segno al Coda
Dal Segno	

Grade One Theory

VOCABULARY

The following note/rest values are required for Grade One:



The following keys are set for Grade One:

C, G, F Majors

A, E, D Minors

1. NOTATION (25 marks)

- Name and draw notes within the range of three leger-lines above and below the treble and bass staves.
- Name and write any of the key signatures set for this grade in the treble and bass clefs.
- Understand the concept of Related Keys. Write one octave ascending or descending of any Major and/or Harmonic Minor scales in the keys set for the grade using treble or bass staves. Key signatures or accidentals may be required as instructed.
- Identify pairs of notes within a melody as being either a tone or a semitone apart. Any of the keys set for this grade may be used, and the melody may also contain accidentals.

2. INTERVALS (10 marks)

- Using any of the keys set for this grade, name and draw the following intervals: Major 3rd; Minor 3rd; Perfect Unison, 4th, 5th & Octave.

3. TRIADS (20 marks)

- Using any of the keys set for this grade, name and notate Tonic, Subdominant and Dominant triads in root position.

Grade One Theory

(continued)

4. TRANSPOSITION (10 marks)

- Transpose a short melody, which may contain accidentals, up or down one octave.

5. RHYTHM (20 marks)

Required time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{6}{8}$

- Add bar lines to a 4-bar melody.
- Add the correct time signature to a short melody.
- Complete any unfinished bars according to the time signature by adding a single note.
- Complete any unfinished bars according to the time signature by adding the correct rest or rests.

(N.B. Rhythm questions in Grade One may begin with an anacrusis).

6. GENERAL KNOWLEDGE (15 marks)

- In addition to the terminology required for previous grades, the meanings and abbreviations of the following terms must be known:

Allegretto	Molto
Dolce	Pesante
Largo	Tenuto
Lento	Vivace

- Answer multiple choice questions relating to the composer's full name, birth & death dates, nationality, and notable works of the following Baroque composers:

Johann Sebastian Bach
George Frederic Handel
Antonio Vivaldi

Grade Two Theory

(continued)

4. TRANSPOSITION & KEY RECOGNITION (10 marks)

- Transpose a short melody, which may contain accidentals, up or down a Perfect Octave, or up a Perfect 4th or Perfect 5th.
- Determine the key of a short melody using the keys set for this grade.

5. RHYTHM (20 marks)

Required time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{3}{8}$ $\frac{6}{8}$ $\frac{2}{2}$ C $\frac{3}{2}$ $\frac{4}{2}$

- Add bar lines to a 4-bar melody.
- Complete any unfinished bars according to the time signature by adding the correct rest or rests.
- Add the correct time signature to a short passage of music.

6. GENERAL KNOWLEDGE (15 marks)

- In addition to the terminology required for previous grades, the meanings and abbreviations of the following terms must be known:

Adagio	Larghetto
A tempo	Più mosso
Cantabile	Meno mosso
Da capo	Presto
Dal segno	Poco a poco

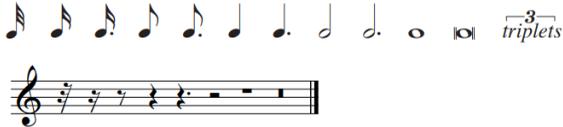
- Answer multiple choice questions relating to the composer's full name, birth & death dates, place of birth, and notable works of the following Classical composers:

Franz Joseph Haydn
Franz Schubert
Muzio Clementi
Wolfgang Amadeus Mozart

Grade Three Theory

VOCABULARY

The following note/rest values are required for Grade Three:



The following keys are set for Grade Three:

C, G, D, A, E, B, F, B^b, E^b, A^b, D^b Majors

A, E, B, F[#], C[#], G[#], D, G, C, F, B^b Minors

1. NOTATION (20 marks)

- Name and write any of the key signatures set for this grade using the treble and bass clefs.
- Write one octave ascending or descending of any Major, Harmonic Minor and/or Melodic Minor scales in the keys set for the grade using treble or bass staves. Key signatures or accidentals may be required as instructed.
- Write one octave ascending or descending of any Major and/or Minor arpeggios in the keys set for the grade using treble or bass staves. Key signatures or accidentals may be required as instructed.
- Understand the concept of Related Keys.
- Write enharmonic equivalents for given notes using all accidentals including double sharps and double flats.

2. INTERVALS (15 marks)

- Name and draw all Major, Minor and Perfect intervals using any of the keys set for this grade. Do not use key signatures, but add appropriate accidentals.

3. TRIADS (20 marks)

- Using any of the keys set for this grade, name and notate tonic, supertonic, mediant, subdominant, dominant, submediant and leading note triads in root position as well as in 1st and 2nd inversions.

Grade Three Theory

(continued)

4. TRANSPOSITION (10 marks)

- Transpose a short melody (which may contain accidentals) up or down a perfect octave, or up any of the other intervals set for this grade.

5. RHYTHM (20 marks)

Required time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{6}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{2}{2}$ C $\frac{3}{2}$ $\frac{4}{2}$

- Add bar lines to a 4-bar melody.
- Add the correct time signature and bar lines to a given passage of music.
- Complete any unfinished bars according to the time signature by adding the correct rest or rests.
- Add the correct time signature to a short melody.

6. GENERAL KNOWLEDGE (15 marks)

- In addition to the terminology required for previous grades, the meanings and abbreviations of the following terms must be known:

Allargando	Maestoso
Con	Marcato
Fine	Sempre
Con forza	Simile
Largamente	Sostenuto

- Answer multiple choice questions relating to the composer's full name, birth & death dates, place of birth & death, and notable works of the following Romantic composers:

Ludwig van Beethoven	Peter Ilyich Tchaikovsky
Felix Mendelssohn	Edvard Grieg
Robert Schumann	

Grade Four Theory

All Major and Minor keys are set for Grade Four:

C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat Majors

A, E, B, F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , D, G, C, F, B \flat , E \flat , A \flat Minors

1. NOTATION (20 marks)

- Name and write any of the key signatures set for this grade using treble, alto and bass clefs.
- Write one octave ascending or descending of any Major, Harmonic Minor and/or Melodic Minor scales in the keys set for the grade using treble or bass staves. Key signatures or accidentals may be required as instructed.
- Write one octave ascending or descending of any Dominant 7th arpeggios in the keys set for the grade using treble or bass staves. Key signatures or accidentals may be required as instructed.
- Name and draw notes up to three leger-lines above and below the alto stave.
- Transcribe a short melody into alto clef from treble or bass clef.

2. INTERVALS (20 marks)

- Name and draw all Major, Minor, Perfect, Augmented and Diminished intervals. Do not use key signatures, but add appropriate accidentals.
- Identify Major, Minor, Perfect, Augmented or Diminished intervals. Invert and name intervals as directed.

3. CHORDS & CADENCES (24 marks)

- Write the Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant and Leading note root position chords in four-part vocal style. The key will be given.
- Write Perfect and Plagal cadences in four-part vocal style. The key will be given.

Grade Four Theory

(continued)

4. **TRANSPOSITION** (10 marks)

- Transpose a short melody, which may contain accidentals, up or down a Major, Minor, Perfect, Augmented or Diminished interval.

5. **MELODY WRITING** (10 marks)

- Write a 4-bar melody in the key and clef specified. Add marks of expression.

6. **GENERAL KNOWLEDGE** (16 marks)

- In addition to the terminology required for previous grades, the meanings and abbreviations of the following terms must be known:

Con fuoco	Rubato
Con moto	Sforzando
Forzando	Smorzando
Morendo	Subito
Perdendosi	Un poco

- Answer multiple choice questions relating to the composer's full name, birth and death dates, place of birth & death, and notable works of the following 20th Century composers:

Béla Bartók	George Gershwin
Igor Stravinsky	Aaron Copland
Sergei Prokofiev	Benjamin Britten

Grade Five Theory

1. NOTATION (20 marks)

- Name and draw notes up to three leger-lines above and below the tenor stave.
- Transcribe a short melody into tenor clef from treble, alto or bass clef.
- Construct Diminished 7th arpeggios on any note (except C^b and F^b) using the treble and bass staves. One octave ascending and descending using accidentals as required.

2. CADENCES (30 marks)

- Write Perfect, Plagal, Imperfect and Interrupted cadences in four-part vocal style. The key will be given.
- Name the key of a cadence, and identify them as being Perfect, Plagal, Imperfect or Interrupted.

3. MELODY WRITING (20 marks)

- Write an 8-bar melody in the style, key and clef specified. The style may be *dramatic, serene, swaying, exciting etc.* Add phrasing and marks of expression.

4. ORCHESTRAL STRINGS (17 marks)

String Family: Violin, Viola, 'Cello & Double Bass

- Answer questions relating to the tuning of the string family instruments, and the clef(s) that they commonly use.
- Using the correct clef(s), notate the range of any of the string family instruments.

5. MODULATIONS (8 marks)

- Identify the modulation in a piece of music by naming the original key, the new key and the relationship of the new key to the original key (e.g. Supertonic Minor).
- In a given melody, modulate to a new key where indicated by placing the necessary accidentals.

Grade Five Theory

(continued)

6. **FORM** (5 marks)

- Identify whether a melody is in **simple binary**, **rounded binary**, or **ternary** form. Indicate the beginning of each section with a boxed letter e.g. A, B and if the form is rounded binary, circle the bar in which the original theme returns.

Grade Six Theory

1. ORCHESTRAL WOODWIND (20 marks)

Woodwind Family: Flute, Piccolo, Clarinet, Oboe, Cor Anglais, Bassoon

- Using the correct clef(s), notate the ranges of the required woodwind family instruments.
- Transcribe a short string melody for the woodwind instrument indicated.
- Answer multiple choice questions relating to general information about the woodwind family instruments *e.g. construction, reeds, tonal characteristics, clefs, transposition etc.*

2. HARMONY (34 marks)

The key signatures and tonality will be given for questions related to these topics. Accurate part-writing will be assessed.

- Write Perfect, Plagal, Imperfect and Interrupted cadences in four-part vocal style.
- Using an appropriate preceding chord, complete Perfect and Interrupted cadences in four-part vocal style.
- Using a Cadential 6/4 and Dominant 7th in each instance, write Perfect and Interrupted cadences in four-part vocal style.
- Write the required Passing $\frac{6}{4}$ or Passing $\frac{6}{4}$ progression above the given bass.

3. MELODY WRITING (20 marks)

- Write a 16-bar melody, continuing from the given bars. Include marks of expression, phrasing and tempo indications. Modulation to one or more keys is expected.

Grade Six Theory

(continued)

4. THE CLASSICAL SUITE (26 marks)

A detailed knowledge of the Classical Suite and the following dance-forms is required.

Allemande	Gavotte
Courante	Passepied
Sarabande	Air
Gigue	Bourrée
Minuet	

Answer questions and write descriptive notes on the principal features of the movements in the classical suite including time signatures, tempo, country of origin, form, anticipated modulations, ornamentation and any other unique features associated with the dances. Give examples of well-known works.

Grade Seven Theory

1. ORCHESTRAL BRASS (16 marks)

Brass Family: Trumpet, French Horn, Trombone, Tuba

- Using the correct clef(s), notate the ranges of any of the above brass family instruments.
- Transcribe a short string or woodwind passage for any of the brass instruments above.

2. HARMONY (34 marks)

- Write a Falling 7th or Rising 7th in four-part vocal style. The key signature and tonality will be given. Accurate part-writing is assessed.
- Harmonise a melody in four-part vocal style by adding parts for alto, tenor and bass below a given soprano part. Accurate part-writing is assessed.

3. CHORD WRITING (26 marks)

- Identify and notate chord symbols using the following terminology and abbreviations:

Example:

Major (D)

Minor (Dm)

Major chord with Major 7th added (Dmaj7)

Major chord with a Minor 7th added (D7)

Minor chord with a Minor 7th added (Dm7)

- Write a chordal accompaniment for a given melody based on the above chord symbols.

Grade Seven Theory

(continued)

4. **FORM** (24 marks)

- A detailed knowledge of the following forms is required. Concise definitions and descriptions are expected including the place of the form in music history. At least two examples by major composers should be given.

Cantata

Fugue

Minuet & Trio

Ritornello Form

Rondo Form

Sonata Form

Variation Form

Grade Eight Theory

1. DUET WRITING (15 marks)

- A short melody is supplied. Candidates are required to write a second part under the given melody. The second part should be interesting and imaginative in its own right. Inclusion of dynamics and other performance directions should be given.

2. HARMONY (30 marks)

- Write a Perfect cadence, preceded by a Secondary Dominant chord in four-part vocal style. The key signature and tonality will be given.
- Using the given key, write Neapolitan, French, German and Italian 6ths with an appropriate resolving chord.
- In four-part vocal style, harmonise a given bass line which will include indicated examples of the Neapolitan, German, French and Italian 6th chords. Other resources from previous grades should be included.

3. CHORD WRITING (30 marks)

- Notate chord symbols using the following terminology and abbreviations:

Example:

Major (D)

Minor (Dm)

Suspended 2nd (Dsus2)

Suspended 4th (Dsus4)

Major chord with a Major 7th added (Dmaj7)

Major chord with a Minor 7th added (D7)

Minor chord with a Minor 7th added (Dm7)

The chords may also be required to be written in 1st, 2nd or 3rd inversions.

- Write a chordal or arpeggiated (as indicated) accompaniment for a given melody based on the above chord symbols.

Grade Eight Theory

(continued)

4. **ARRANGING MUSIC** (15 marks)

- A melody for solo instrument with piano accompaniment will be given. Arrange this extract, for either a string, woodwind or brass quartet as indicated. An awareness of each of the instruments' capabilities is expected.

5. **FORM** (10 marks)

- A detailed knowledge of the following forms is required. Concise definitions and descriptions are expected including the place of the form in music history. At least two examples by major composers should be given.

Concerto

Mass

Opera

Oratorio

Overture

Programme Music

Sonata

Symphony

Theory of Music Workbooks

Well-structured, comprehensive and attractively presented St. Cecilia Theory of Music Workbooks are available through all levels from Beginner to Grade 8. These publications are carefully designed to clearly guide the student through every aspect of rudimentary and advanced theory. Two sample theory papers are included in each album.

Sample Theory Paper Books

Sample theory paper books are available for all grades (Beginner through to Grade Eight). The sample paper workbooks are an essential preparation tool with five sample examination papers printed in each book. Dynamic Publishing is encouraging teachers to purchase the sample exam paper books in bulk thereby avoiding breaching copyright laws. To further assist teachers, generous discounts are available. Provision is also made for teachers to legally photocopy for a small 12-month license fee.

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MUSICIANSHIP EXAMINATION SYLLABUS

This syllabus has been designed to be used either in conjunction with, or independently of, the St. Cecilia Grade Practical Examinations syllabuses for all instruments and voice. It fulfils a need for teachers who wish to develop their students' aural perception and reading skills. The syllabus for Beginner, Junior and Preliminary levels allows for choice in strengthening particular aspects of musicianship e.g. extra focus on sight-reading OR listening skills OR both. From Grade One onwards Precision-Reading becomes a compulsory part of the examination.

Basic ear-tests are already included in the St. Cecilia Beginner, Junior and Preliminary grade practical examinations. This Musicianship syllabus provides a more extensive examination from Beginner levels through grades one to eight. The complexity of each test increases with each grade level.

Teachers are advised to carefully and thoroughly prepare their students in every aspect of the course over a 6-to-12-month period depending on the grade chosen. As the course is developmental, omitting or skipping grades is not advisable. Much of the value of the course is in the repetitive nature of the preparation. Teachers are always encouraged to find imaginative and creative ways of introducing the various aural concepts to their students.

Candidates who successfully complete the Musicianship examination will receive a written report as well as a Certificate. This will be in addition to reports and certificates issued for practical and theoretical examinations.

BEGINNER GRADE

VOCABULARY TO BE USED:

Notation:	Minims, crotchets, quavers
Time signature:	2/4
Pitch:	6 notes from and including Middle C.
Volume:	<i>forte, piano</i>
Tempi:	Crotchet = c.55-60
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a three-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. There will be two separate tests. (10 + 10 marks)

(b) The same tests will be replayed twice each by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at anytime. (10 + 10 marks)

PITCH RECOGNITION:

(a) Four minims will be played consecutively by the examiner within the range of the above vocabulary. The candidate will sing, hum or play the same four notes in the same order. The examiner will name the starting note. There will be two separate tests. (10 + 10 marks)

(b)* Both tests will be re-played twice each by the examiner. The candidate will notate each test using minims on the provided manuscript. The candidate may commence writing at any time

during or after the first playing. (10 + 10 marks)

VOLUME RECOGNITION:

The examiner will play a simple melody once only either *forte* or *piano*. The candidate will state which of the two is correct. There will be two separate tests. (5 + 5marks)

TONALITY:

The examiner will play a major scale OR a chromatic scale once only. The candidate will state which scale has been played. There will be two separate tests. (5 + 5 marks)

PRECISION READING OPTION:

The candidate may choose this option to replace Pitch Recognition (b)* above. Using the vocabulary for the grade level, the candidate will be given a four-bar musical passage to study and perform on their chosen instrument. Two performance opportunities will be given, the second of which will be assessed. (20 marks)

JUNIOR GRADE

VOCABULARY TO BE USED:

Notation:	Minims, crotchets, quavers
Time signature:	2/4
Pitch:	8 notes from and including Middle C.
Volume:	<i>forte, piano, crescendo, decrescendo</i>
Tempi:	Crotchet = c.60-70
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. There will be two separate tests. (10 + 10 marks)

(b) The same tests will be replayed twice each by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at anytime. (10 + 10 marks)

PITCH RECOGNITION:

(a) Six crotchets will be played consecutively by the examiner within the range of the above vocabulary. The candidate will sing or hum the same six notes in the same order. The examiner will name the starting note. Two separate tests will be given. (10 + 10 marks)

(b)* Both tests will be re-played twice each by the examiner. The candidate will notate each test using crotchets on the provided manuscript. The candidate may commence writing at anytime during or after the first playing. (10 + 10 marks)

VOLUME & STYLE RECOGNITION:

The examiner will play once a simple melody either *forte* or *piano*. The candidate will state which of the two is correct. The examiner will play the same melody once more in which a crescendo or decrescendo will be included. The candidate will state which of the two has been included. (5 + 5 marks)

TONALITY:

The examiner will play a major scale OR a harmonic minor scale OR a chromatic scale once only. The candidate will state which scale has been played. Two separate tests will be given. (5 + 5 marks)

PRECISION READING OPTION:

The candidate may choose this option to replace Pitch Recognition (b)* above. Using the vocabulary for the grade level, the candidate will be given a four to eight bar musical passage to study and perform on their chosen instrument. Two performance opportunities will be given, the second of which will be assessed. (20 marks)

PRELIMINARY GRADE

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, quavers
Time signature:	2/4 and 3/4
Pitch:	10 notes from and including Middle C.
Volume & Style:	<i>forte, piano, crescendo, decrescendo, staccato, legato</i>
Tempi:	Crotchet = c. 60-70
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. There will be two separate tests. (10 + 10 marks)

(b)* The same tests will be replayed twice each by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at anytime. (10 + 10 marks)

MELODIC RECOGNITION:

(a) A two-bar melody within the range of the above vocabulary will be played twice by the examiner. The candidate will sing or hum the melody. The examiner will name the starting note. A second test will be given. (10 + 10 marks)

(b)* Both tests will be re-played twice each by the examiner. The candidate will notate each test on the provided manuscript. The

candidate may commence writing at any time during or after the first playing. (10 + 10 marks)

VOLUME & STYLE RECOGNITION:

The examiner will play once a simple melody either *forte* or *piano*. The candidate will state which of the two is correct. The examiner will play the same melody once more with a *crescendo* or *decrescendo* included. The candidate will state which of the two has been included. The examiner will play the melody once more and ask the candidate whether the piece was played *staccato* or *legato*.

(5 + 5 + 5 marks)

TONALITY:

The examiner will play one of the following scale forms twice only: *major, harmonic minor, chromatic, whole tone*. The candidate will state which scale has been played. (5 marks)

PRECISION READING OPTION:

The candidate may choose this option to replace Pitch Recognition (b)* above. Using the vocabulary for the grade level, the candidate will be given a four to eight bar musical passage to study and perform on their chosen instrument. Two performance opportunities will be given, the second of which will be assessed. (20 marks)

GRADE ONE

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, dotted crotchets, quavers
Time signature:	2/4, 3/4
Pitch:	12 notes from and including Middle C
Volume & Style:	<i>forte, piano, crescendo, decrescendo, staccato, legato, accent</i>
Tempi:	Crotchet = c. 60 - 70
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. (10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played twice by the examiner. The candidate will sing or hum the melody. The examiner will name the starting note. (15 marks)

(b) After the examiner has played the melody twice more, the candidate will notate the same melody on the provided manuscript. One note will be accented and the candidate will indicate this with the accent sign (>). The examiner will state the starting note. The candidate may commence writing at any time during or after the first playing. (15 marks)

VOLUME & STYLE RECOGNITION:

The examiner will play once a simple melody either *forte* or *piano*. The candidate will state which of the two is correct. The examiner will play the same melody once more with a *crescendo* or *decrescendo* included. The candidate will state which of the two has been included. The examiner will play the melody once more and ask the candidate whether the piece was played *staccato* or *legato*. After a final playing, which will include accented notes, the candidate will be asked to identify how many notes were accented. (20 marks)

TONALITY:

The examiner will play two of the following scale forms twice: *major*, *harmonic minor*, *chromatic*, *whole tone*, *melodic minor*. The candidate will state which scales have been played.(5 + 5 marks)

PRECISION READING:

An eight-bar piece of music, suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. (20 marks)

The candidate will be given 30 seconds for a first reading which will not be assessed. After an additional 30-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, basic directions

GRADE TWO

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers
Time signature:	2/4, 3/4
Pitch:	All notes within C Major scale. 2 octaves from G below Middle C.
Volume & Style:	<i>forte, piano, crescendo, decrescendo, staccato, legato, accent, fermata</i>
Tempi:	Crotchet = c. 66-76
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. (10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played twice by the examiner. The candidate will sing or hum the melody. The examiner will name the starting note. (15 marks)

(b) After the examiner has played the melody twice more, the candidate will notate the same melody on the provided manuscript. One note will be accented and the candidate will indicate this with the accent sign (>). Another note will be paused (fermata). The candidate will indicate this note with the pause sign. The examiner will state the starting note. The candidate may commence writing at any time during or after the first playing. (15 marks)

VOLUME & STYLE RECOGNITION:

The examiner will play once a simple melody either *forte* or *piano*. The candidate will state which of the two is correct. The examiner will play the same melody once more with a *crescendo* or *decrescendo* included. The candidate will state which of the two has been included. The examiner will play the melody once more and ask the candidate whether the piece was played *staccato* or *legato*. After a final playing, which will include accented notes and fermata, the candidate will be asked to identify how many notes were accented and paused. (20 marks)

TONALITY:

The examiner will play two of the following scale forms twice: *major*, *harmonic minor*, *chromatic*, *whole tone*, *melodic minor*, *pentatonic major*. The candidate will state which scales have been played. (5 + 5 marks)

PRECISION READING:

An eight to twelve bar piece of music, suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. (20 marks)

The candidate will be given 30 seconds for a first reading which will not be assessed. After an additional 30-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, basic directions

GRADE THREE

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers
Time signature:	2/4, 3/4, 6/8
Pitch:	All notes within C, G, D & F Major scales. 2 octaves from G below Middle C.
Volume & Style:	<i>forte, piano, crescendo, decrescendo, staccato, legato, accent, fermata</i>
Tempi:	Crotchet = c. 66-78
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once. (10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played twice by the examiner. The candidate will sing or hum the melody. The examiner will name the starting note and the key. (15 marks)

(a) After the examiner has played the melody twice more, the candidate will notate the same melody on the provided manuscript. Two notes will be accented and the candidate will indicate these with the accent sign (>). Another note will be paused (fermata). The candidate will indicate this note with the pause sign. The examiner will state the starting note and the key. The candidate may commence writing at any time during or after the first playing.
(15 marks)

VOLUME & STYLE RECOGNITION:

The examiner will play once a passage of music either *forte* or *piano*. The candidate will state which of the two is correct. The examiner will play the same passage once more with a *crescendo* or *decrescendo* included. The candidate will state which of the two has been included. The examiner will play the passage once more and ask the candidate whether the piece was played *staccato* or *legato* and whether any syncopated rhythms were present. After a final playing, which will include accented notes and fermata, the candidate will be asked to identify how many notes were accented and paused.
(20 marks)

TONALITY:

The examiner will play two of the following scale forms twice: *major*, *harmonic minor*, *chromatic*, *whole tone*, *melodic minor*, *pentatonic major*, *pentatonic minor*. The candidate will state which scales have been played. (5 + 5 marks)

PRECISION READING:

A 12 to 16 bar piece of music, suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. (20 marks)

The candidate will be given 40 seconds for a first reading which will not be assessed. After an additional 40-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, basic directions

GRADE FOUR

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, syncopation
Time signature:	2/4, 3/4, 6/8
Pitch:	All notes within C, G, A, Bb, Eb Major scales 2 octaves from G below Middle C.
Harmony:	Tonic, Subdominant, Dominant and Submediant chords.
Tempi:	Crotchet = c. 66-78
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. The candidate will tap or clap the rhythm once.

(10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. *(10 marks)*

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played twice by the examiner. The candidate will sing, hum or play the melody. The examiner will name the key and the starting note.

(15 marks)

(b) After the examiner has played the melody twice more, the candidate will notate the same melody on the provided manuscript. Two notes will be accented and the candidate will indicate these with the accent sign (>). Another note will be paused (fermata). The candidate will indicate this note with the pause sign. The examiner will state the key and the starting note. The candidate may commence writing at any time during or after the first playing. (15 marks)

HARMONY:

After first naming the key and sounding the key chord, the examiner will play twice a short passage of music which includes a Perfect Cadence, Plagal Cadence or an Interrupted Cadence. The candidate will name the cadence. A second and third test will then be played. (5 + 5 + 5 marks)

TONALITY:

The examiner will play three of the following scale forms twice: *major, harmonic minor, chromatic, whole tone, melodic minor, pentatonic major, pentatonic minor, blues scale*. The candidate will state which scales have been played. (5 + 5 + 5 marks)

PRECISION READING:

A 16 to 24 bar piece of music, suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. (20 marks)

The candidate will be given 40 seconds for a first reading which will not be assessed. After an additional 40-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation

- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, all directions

GRADE FIVE

VOCABULARY TO BE USED:

Notation:	Minims, dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers
Time signature:	2/4, 3/4, 6/8
Pitch:	All notes within keys up to and including four sharps and four flats. 2 octaves from G below Middle C.
Harmony:	Tonic, Submediant, Subdominant, Dominant, Dominant 7 th , Diminished 7 th chords.
Tempi:	Crotchet = c. 66-80
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. An anacrusis may be present as well as syncopation. The candidate will tap or clap the rhythm once. (10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played three times by the examiner. The candidate will sing, hum or play the melody. The examiner will name the key and the starting note. (15 marks)

(b) After the examiner has played the melody three more times, the candidate will notate the same melody on the provided manuscript. Two notes will be accented and the candidate will indicate these with the accent sign (>). Another note will be paused (fermata). The candidate will indicate this note with the pause sign. The examiner will state the key and the starting note. The candidate may commence writing at any time during or after the first playing. (15 marks)

HARMONY:

After first naming the key and sounding the key chord, the examiner will play twice a passage of music containing a Perfect, Plagal, Imperfect or Interrupted Cadence. The candidate will name the cadence. A second test will then be played. Next, the examiner will twice play either a Diminished 7th OR Dominant 7th chord. The candidate will be asked to identify which of the two chords was played. (10 + 5 marks)

TONALITY:

The examiner will name the starting note and play twice three of the following scale forms (ascending only): *major, harmonic minor, melodic minor, pentatonic major, pentatonic minor, and blues*. On the provided manuscript the candidate will accurately notate, using semibreves, the scales which have been played. Key-signatures or accidentals may be used at the candidate's choice. (5 + 5 + 5marks)

PRECISION READING:

A piece of music which will be no less than 24 bars long and suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. *(20 marks)*

The candidate will be given 40 seconds for a first reading which will not be assessed. After an additional 40-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, all directions

GRADE SIX

VOCABULARY TO BE USED:

Notation:	Dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, syncopation, anacrusis
Time signature:	6/8, 9/8
Pitch:	All notes within keys up to and including four sharps and four flats. 2 octaves from G below Middle C.
Harmony:	Tonic, Submediant, Subdominant, Dominant, Supertonic, Dominant 7 th , Diminished 7 th chords.
Tempi:	Crotchet = c. 66-90
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. An anacrusis may be present and syncopation will be included. The candidate will tap or clap the rhythm once.
(10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played three times by the examiner. The candidate will sing, hum or play the melody. The examiner will name the key and the starting note. *(15 marks)*

(b) After the examiner has played the melody three more times, the candidate will notate the same melody on the provided manuscript. Accents, fermata, staccato, dynamics will be included and must form part of the written response. The examiner will state the key and the starting note. The candidate may commence writing at any time during or after the first playing. *(15 marks)*

HARMONY:

After first naming the key and sounding the key chord, the examiner will play twice a passage of music containing a Perfect, Plagal, Imperfect or Interrupted Cadence. The candidate will name the cadence as well as identify the preceding chord which may be either the supertonic chord or the tonic chord in 2nd inversion. A second test will then be played. Next, the examiner will twice play either a Diminished 7th, Dominant 7th or French 6th chord. The candidate will be asked to identify which of the three chords was played. Two tests will be given.

(10 + 5 + 5 marks)

TONALITY:

Triads. The examiner will twice play a major or minor triad in either root position, first inversion or second inversion. The candidate will hum or sing the three notes from the lowest to highest and state whether the triad is major or minor and then state the inversion. Five examples will be given. *(10 marks)*

PRECISION READING:

A piece of music no less than 24 bars in duration and suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. *(20 marks)*

The candidate will be given 40 seconds for a first reading which will not be assessed. After an additional 40-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, all directions

GRADE SEVEN

VOCABULARY TO BE USED:

Notation:	Dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, duplets, tied notes, anacrusis, syncopation
Time signature:	6/8, 9/8
Pitch:	All notes within keys up to and including four sharps and four flats. 2 octaves from G below Middle C.
Harmony:	Tonic, Supertonic, Subdominant, Dominant, Submediant, Dominant 7 th , Diminished 7 th , French 6 th , Italian 6 th chords.
Tempi:	Crotchet = c. 66-100
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. An anacrusis may be present and syncopation will be included. The candidate will tap or clap the rhythm once. *(10 marks)*

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. *(10 marks)*

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played three times by the examiner. The candidate will sing, hum or play the melody. The examiner will name the key and the starting note. (15 marks)

(b) After the examiner has played the melody three more times, the candidate will notate the same melody on the provided manuscript. Accents, fermata, staccato, dynamics will be included and must form part of the written response. The examiner will state the key and the starting note. The candidate may commence writing at any time during or after the first playing. (15 marks)

HARMONY:

After first naming the key and sounding the key chord, the examiner will play twice a passage of music containing a Perfect, Plagal, Imperfect or Interrupted Cadence. The candidate will name the cadence as well as identify the preceding chord which may be either the supertonic chord, the tonic chord in 2nd inversion, French 6th or Italian 6th. A second test will then be played. Next, the examiner will twice play either a Diminished 7th, Dominant 7th, French 6th or Italian 6th chord. The candidate will be asked to identify which of the four chords was played. Two tests will be given. (10 + 5 + 5 marks)

TONALITY:

A passage of music will be played by the examiner which may or not may not modulate to a related key. After the first playing, the candidate will state whether the passage of music modulates or remains in the tonic key. Two tests will be given. (5 + 5 marks)

PRECISION READING:

A piece of music no less than 24 bars in duration and suited to the candidate's instrument or voice will be presented to the candidate as a quick-learning, precision-reading test. *(20 marks)*

The candidate will be given 40 seconds for a first reading which will not be assessed. After an additional 40-second period, the candidate will perform the music to the best of their ability. Assessment will be based on the following criteria:

- Accurate and even rhythm
- Accurate notation
- Correct tempo and style
- Observation and accurate interpretation of signs, volume markings, all directions

GRADE EIGHT

VOCABULARY TO BE USED:

Notation:	Dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, triplets, duplets, tied notes, syncopation, anacrusis
Time signature:	4/4/, 5/4, 6/8, 9/8, 12/8
Pitch:	All notes in any major or minor key. 2 octaves from F below Middle C.
Harmony:	All primary and secondary chords plus Dominant 7 th , Diminished 7 th , French, 6 th , Italian 6 th
Tempi:	Crotchet = c. 66-120
Frequency:	Each test will be played twice by the examiner unless otherwise indicated.

RHYTHMIC RECOGNITION:

(a) The examiner will play a four-bar rhythm using the above vocabulary. An anacrusis may be present and syncopation will be included. The candidate will tap or clap the rhythm once. (10 marks)

(b) The same test will be played twice more by the examiner and the candidate will notate the rhythm on the supplied manuscript. The candidate may commence writing at any time during or after the first playing. (10 marks)

MELODIC RECOGNITION:

(a) A four-bar melody within the range of the above vocabulary will be played three times by the examiner. The candidate will sing, hum or play the melody. The examiner will name the key and the starting note. *(15 marks)*

(b) After the examiner has played the melody three more times, the candidate will notate the same melody on the provided manuscript. Accents, fermata, staccato, dynamics will be included and must be included in the written response. The examiner will state the key and the starting note. The candidate may commence writing at any time during or after the first playing. *(15 marks)*

HARMONY:

After first naming the key and sounding the key chord, the examiner will play twice a passage of music containing a Perfect, Plagal, Imperfect or Interrupted Cadence. The candidate will name the cadence as well as identify the preceding chord which may be either the supertonic chord, the tonic chord in 2nd inversion, French 6th or Italian 6th. A second test will then be played. Next, the examiner will twice play either a Diminished 7th, Dominant 7th, French 6th or Italian 6th chord. The candidate will be asked to identify which of the four chords was played. Two tests will be given. *(10 + 5 + 5 marks)*



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