

ST CECILIA EXAMINATIONS



Contemporary Guitar Syllabus

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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

Syllabus Notes

This syllabus has been created to further enhance the learning of the contemporary guitar. Musical genres such as rock, blues, jazz and pop all fall into the contemporary category. The aim of the syllabus is to give the student the opportunity to learn and perform in many, if not all, of these styles, whilst following a carefully-graded, progressive and enjoyable system.

Students are strongly encouraged to perform their chosen pieces with the backing tracks where appropriate.

NOTE: All repeats in these books are expected to be played in the exam. In Beginner, Junior and Preliminary grades, Items 1 and 2 are written in standard music notation.

The exercises in Item 3 are written in both standard music notation and TAB.

In Grade 1, pieces from Items 1, 2 and 3 are notated in both standard music notation and TAB. This gives the student the opportunity to learn from both common notation methods.

From Grade 1 onwards, the ear tests section is no longer required. Separate examinations may be taken in order to fully develop this skill.

From Grade 2, Items 1 and 2 are notated in both standard music notation and TAB. Item 3 will only be notated in standard music notation and should be played in the specified position. It is important that the student continues to experience and develop music reading skills and how it relates to the guitar.

In order to allow for greater musical expression and technical flexibility, improvisation is encouraged within the pieces from grade 3 to 8 levels. Major scales, pentatonic scales and arpeggios are a great place to begin when performing an improvised solo. As the student's playing develops, other elements could be used such as jazz melodic minors, harmonic minors, modes, and 4 part arpeggios.

The student will be asked questions about their performances in the exam. Students should be prepared to talk about the choices they made in the improvisation, e.g. use of scales, arpeggios, phrasing, tone and note choice.

The St. Cecilia Contemporary Guitar Syllabus has been designed to ensure the following skills are developed:

- Gain experience in different musical styles
- Read and execute standard music notation
- Interpretation and execution of guitar TAB
- Develop a good sense of rhythm
- Gain experience with different keys and time signatures
- A large mental catalogue of scales, chords and arpeggios
- Chord playing, melodic playing, improvisation
- Extended techniques such as: palm muting, bends, vibrato, natural and artificial harmonics
- Slides, 'hammer-ons' and 'pull-offs' (legato techniques)

Guitar Solo Tips

In the Grade 3 St. Cecilia Contemporary Guitar Album, allowance has been made for improvised guitar solos. The student's knowledge of the scales studied in the previous grades can form the basis of the improvised solo. This should also encourage the student to learn additional scales and positions. A guitar solo is an excellent way for the student to demonstrate their own developing style and technique and at the same time encourages further exploration of the instrument in a creative and imaginative way.

Most great solos are built in phrases or musical sentences. These phrases can be 1-2 bars, 3-4 bars or more in length. Techniques such as musical repetition, sequencing and motifs can form a foundation to work from. Try to avoid just playing scales but instead work at actually expressing something with the scales.

It is also helpful to think about the dynamics. For example, start simply and softly and as the solo progresses try adding more notes and faster phrases as well as louder volumes. Also experiment with playing in the higher register. It is important to think of the solo as having an overall shape and direction.

The student is also encouraged to use extended techniques such as bends, vibrato, slides, harmonics and two-hand tapping. This will help add variety and finesse to the guitar solo. Suggested scales for use in the improvised solo are featured at the end of each piece. These are suggestions only and are certainly not conclusive.

To become a good soloist it is important to observe and listen to other musicians and how they approach soloing. Also learn by listening to bands and artists you admire and appreciate. This way you will discover new techniques and phrases that can be manipulated and incorporated into your own playing.

Many books have been written about guitar soloing with particular reference to the subject of 'chord tone' soloing and its relationship to the different styles of music. These are well worth investigating.

Lastly, a guitar solo is a moment of freedom and self-expression, so be creative and make sure you have fun with it!

Exam Setting

St. Cecilia will provide an examiner to attend individual teachers' schools/studios if a minimum of 10 students have been entered. Teachers may pool their students in order to obtain the minimum numbers.

Setup:

To be set up and ready in advance of the examination but a maximum of 5 minutes will be allowed if required. Candidates should supply their own amplifier and lead as well as PA system/stereo. Effects pedals and stomp boxes may be used as long as they are set up in the allotted set up time.

Instruments:

An acoustic or electric guitar is acceptable for examinations. Care should be taken however to ensure that the instrument is consistent with the style of the chosen pieces. For example, an electric guitar should be used if the chosen piece is a rock song. Students should bring both an acoustic and an electric guitar if their exam program requires both.

From Grade 1 students will be required to play up to and beyond the 15th fret, therefore by this point a more suitable guitar would be either an acoustic guitar with a cutaway or an electric guitar.

BEGINNER GRADE

Technical Work (20 Marks)

Scale: C Major, one octave

Chords: E Major, E minor

Performance Items

Three pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1 (20 Marks)

So It Begins
Power Up
The Pirate Cave
Aura Lee

ITEM 2 (20 Marks)

Se Nacho
Ignition
Cool 68
Walt Zed

ITEM 3 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

General Knowledge (10 Marks)

Candidates will be asked **five** questions relating to the instrument as well as the pieces performed. A prompt and correct response is expected in order to achieve full marks.

- Name each guitar string commencing from the thickest string: **E A D G B E**
- Name the basic components of the guitar: **Head** or **Headstock, Neck, Body, Bridge, Nut, Frets.**
- To recognise and name the treble clef.
- To name note values using any correct terminology.
- To name and play any note from one of the performed pieces.

Note: Candidates who have completed the St. Cecilia Beginner Grade Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

Ear Tests (10 Marks)

The examiner will play each test twice on the piano.

- (a) To reproduce by clapping a simple two-bar phrase played by the examiner which uses quavers, crotchets and minims only.
- (b) To state which of the two notes is higher or lower in pitch, the range of which will be no lower than a minor 3rd and no higher than an octave.
- (c) To sing any one note correctly in tune after it has been played by the examiner.
- (d) To recognise a chordal passage played by the examiner as major or minor.

BEGINNER - TECHNICAL REQUIREMENTS

C Major Scale - One Octave

4/4

T
A
B

3 0 2 3 0 2 0 1 | 0 2 0 3 2 0 3

E

T
A
B

0
0
1
2
2
0

Em

T
A
B

0
0
2
2
0

JUNIOR GRADE

Technical Work (20 Marks)

Scales: G and F Major scales, one octave.

Chords: C, G, D, Dm, A, Am.

Performance Items

Three pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1 (20 Marks)

The Hidden City
4 String Lullaby
Pedal to the Metal
Escape Pod

ITEM 2 (20 Marks)

Celtic Dance
Jammer
Blue Z
Chill Out

ITEM 3 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

General Knowledge (10 Marks)

Candidates will be asked **five** questions relating to the instrument as well as the pieces performed. A prompt and correct response is expected in order to achieve full marks.

- Name each guitar string commencing from the thickest string: **E A D G B E**
- To recognise and name the treble clef.
- To recognise (but not explain) the time signature.
- To name note values using any correct terminology.
- To name and play any note from one of the performed pieces.
- To recognise (but not explain) ties, sharp, flat and natural symbols.

Note: Candidates who have completed the St. Cecilia Junior Grade Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

Ear Tests (10 Marks)

The examiner will play each test twice on the piano.

- (a) To reproduce by clapping a simple three-bar phrase played at a moderate tempo by the examiner using crotchets, quavers and minims.
- (b) To sing any two notes within the range of an octave correctly in tune.
- (c) To state which of two notes played by the examiner is higher or lower using any interval within the octave including the minor 2nd.
- (d) To recognise a chordal passage played by the examiner as major or minor.

JUNIOR - TECHNICAL REQUIREMENTS

G Major Scale - One Octave

Musical notation for G Major Scale - One Octave. The top staff shows the scale in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff shows the guitar fretboard with strings T, A, B and fret numbers for each note.

F Major Scale - One Octave

Musical notation for F Major Scale - One Octave. The top staff shows the scale in treble clef, 4/4 time, with a key signature of one flat (Bb). The bottom staff shows the guitar fretboard with strings T, A, B and fret numbers for each note.

Musical notation for chords C, G, D, Dm, A, and Am. Each chord is shown with a guitar fretboard diagram and a corresponding string/fret diagram below it.

| Chord | T | A | B |
|-------|---|---|---|
| C | 0 | 1 | 2 |
| G | 3 | 0 | 2 |
| D | 2 | 3 | 0 |
| Dm | 1 | 3 | 0 |
| A | 0 | 2 | 0 |
| Am | 0 | 1 | 0 |

PRELIMINARY GRADE

Technical Work (20 Marks)

Scales: D and Bb Major scales, one octave.
A Chromatic, one octave.

Chords: F, Fm, B, Bm.

Performance Items

Three pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1 (20 Marks)

Prologue
Ashes
Closin' Shop
Double Stop

ITEM 2 (20 Marks)

Ay Chris Mun
High Moon
Spring Board
Majority

ITEM 3 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

General Knowledge (10 Marks)

Candidates will be asked **five** questions relating to the instrument as well as the pieces performed. A prompt and correct response is expected in order to achieve full marks.

- (a) To recite the chromatic scale commencing on the note 'A' using sharps (ascending).
- (b) To recite the chromatic scale commencing on the note 'A' using flats (ascending).
- (c) To name and explain the time signature.
- (d) To name any note between frets 1-4.
- (e) To recognise and explain dotted notes, ties, sharp, flat and natural symbols.
- (f) To name note values using any correct terminology.

Note: Candidates who have completed the St. Cecilia Preliminary Grade Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

Ear Tests (10 Marks)

The examiner will play each test twice on the piano.

- (a) To reproduce by clapping a simple three-bar phrase in 3/4 time played at a moderate tempo by the examiner using crotchets, quavers and minims.
- (b) To sing three notes within the range of an octave correctly in tune.
- (c) To state which of two notes played by the examiner is higher or lower using any interval within the octave including the minor 2nd.
- (d) To recognise a chordal passage played by the examiner as major or minor.

PRELIMINARY - TECHINCAL REQUIREMENTS

D Major Scale - One Octave

T
A
B

0 2 4 0 2 0 2 3 | 2 0 2 0 4 2 0

Bb Major Scale - One Octave

T
A
B

1 3 0 1 3 0 2 3 | 2 0 3 1 0 3 1

A Chromatic Scale - One Octave

T
A
B

0 1 2 3 4 0 1 2 | 3 4 0 1 2 1 0 | 4 3 2 1 0 4 3 2 1 | 0

F Fm B Bm

T
A
B

1 1 2 3 | 1 1 1 3 | 2 4 4 4 | 2 3 4 4

GRADE ONE

Technical Work (10 Marks)

Scales: G Major, 5 patterns, alternate picking.

Chords: D power chord, two positions.
D Major barre chord, two positions.
D minor barre chord, two positions.

Arpeggios: D Major, one octave, two positions.

Performance Items

Four pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1: Free Choice (20 Marks)

The Free Choice piece may be chosen from Item 2 or 3. Alternatively, the student may submit a piece of an equivalent standard and length, a copy of which must be presented to the examiner.

ITEM 2 (20 Marks)

Armed and Ready
Red Land
Jazzin'
Dark Horse

ITEM 3 (20 Marks)

I am the Rocker
Set Sail
Reach the Summit
Wishing

ITEM 4 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score

Note: Candidates who have completed the St. Cecilia Grade One Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE ONE - TECHNICAL REQUIREMENTS

G Major Scales, 5 Patterns.

Major Pattern 1

Major Pattern 2

Major Pattern 3

Major Pattern 4

Major Pattern 5

D Power Chord: Two Positions

Two positions of the D Power Chord are shown. The first position is at the 10th fret, and the second is at the 5th fret. Each position includes a guitar chord diagram and a corresponding TAB line.

| Position | Fret | T | A | B |
|----------|------|---|----|----|
| 1 | 10fr | | 12 | 12 |
| 2 | 5fr | 7 | 7 | 5 |

D Major Barre Chord: Two Positions

Two positions of the D Major Barre Chord are shown. The first position is at the 10th fret, and the second is at the 5th fret. Each position includes a guitar chord diagram and a corresponding TAB line.

| Position | Fret | T | A | B |
|----------|------|---|---|---|
| 1 | 10fr | 5 | 5 | 5 |
| 2 | 5fr | 7 | 7 | 5 |

D minor Barre Chord: Two Positions

Two positions of the D minor Barre Chord are shown. The first position is at the 10th fret, and the second is at the 5th fret. Each position includes a guitar chord diagram and a corresponding TAB line.

| Position | Fret | T | A | B |
|----------|------|---|---|---|
| 1 | 10fr | 5 | 5 | 5 |
| 2 | 5fr | 6 | 7 | 5 |

D Major Arpeggios: Two Positions

Two positions of the D Major Arpeggios are shown. The first position is at the 10th fret, and the second is at the 5th fret. Each position includes a treble clef staff with notes and a corresponding TAB line.

| Position | Fret | T | A | B |
|----------|------|---|---|----|
| 1 | 10fr | | 9 | 10 |
| 2 | 5fr | 7 | 7 | 9 |

Two positions of the D Major Arpeggios are shown. The first position is at the 10th fret, and the second is at the 5th fret. Each position includes a treble clef staff with notes and a corresponding TAB line.

| Position | Fret | T | A | B |
|----------|------|---|---|---|
| 1 | 10fr | | 4 | 5 |
| 2 | 5fr | 2 | 2 | 4 |

GRADE TWO

Technical Work (10 Marks)

Scales: E natural minor, 5 patterns, alternate picking.

Chords: C Major 7th, two positions.
C7, two positions.

Arpeggios: D minor, one octave, two positions.

Performance Items

Four pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1: Free Choice (20 Marks)

The Free Choice piece may be chosen from Item 2 or 3. Alternatively, the student may submit a piece of an equivalent standard and length, a copy of which must be presented to the examiner.

ITEM 2 (20 Marks)

Up to 11
Missing Keys
Better Days Now
Alfresco Freycinet

ITEM 3 (20 Marks)

Dusty
Opening Up
Green Mohawk
Back in the Day

ITEM 4 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score

Note: Candidates who have completed the St. Cecilia Grade Two Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE TWO - TECHNICAL REQUIREMENTS

E Natural Minor Scales, 5 Patterns.

Natural Minor Pattern 1

T 3-5 2-3-5-3-2 5-3 4-2 5-4-2 5-3-2 5-3-2-3-5 2-3-5 2
 A 2-4-5 2-4-5 5 5 4-2 5-4-2 5-3-2 5-3-2-3-5 2
 B 2-4-5 2-4-5 5 5 4-2 5-4-2 5-3-2 5-3-2-3-5 2

Natural Minor Pattern 2

T 3-5-7-5-3 7-5 7-5-4 7-5-4 7-5 3 7-5-3-5-7 3-5 7
 A 4-5-7 4-5-7 5 7 3-5-7-5-3 7-5 7-5-4 7-5-4 7-5 3 7-5-3-5-7 3-5 7
 B 4-5-7 4-5-7 5 7 3-5-7-5-3 7-5 7-5-4 7-5-4 7-5 3 7-5-3-5-7 3-5 7

Natural Minor Pattern 3

T 7-8-10 7-8-10-8-7 10-8-7 9-7 10-9-7 10-9-7 10-8-7-8-10 7
 A 7-9-10 7-9-10 7-9 7-8-10 7-8-10-8-7 10-8-7 9-7 10-9-7 10-9-7 10-8-7-8-10 7
 B 7-9-10 7-9-10 7-9 7-8-10 7-8-10-8-7 10-8-7 9-7 10-9-7 10-9-7 10-8-7-8-10 7

Natural Minor Pattern 4

T 8-10-12-10 8 12-10 12-11-9 12-10 9 12-10-9 12-10-8-10 12
 A 9-10-12 9 11-12 10-12 8-10-12-10 8 12-10 12-11-9 12-10 9 12-10-9 12-10-8-10 12
 B 9-10-12 9 11-12 10-12 8-10-12-10 8 12-10 12-11-9 12-10 9 12-10-9 12-10-8-10 12

Natural Minor Pattern 5

T 12-14 12-13-15 12-14 15-14-12 15-13-12 14-12 16-14-12 15-14-12 15-14-12
 A 12-14 12-13-15 12-14 15-14-12 15-13-12 14-12 16-14-12 15-14-12 15-14-12
 B 12-14-15 12-14-15 16 12-14 12-13-15 12-14 15-14-12 15-13-12 14-12 16-14-12 15-14-12 15-14-12

C Major 7th Chord: Two Positions

Two positions for the C Major 7th chord are shown. The first position is at the 8th fret, and the second is at the 3rd fret. Each position includes a guitar chord diagram, a treble clef staff with a whole chord, and a bass clef staff with fingerings for Treble (T), Alto (A), and Bass (B) parts.

C7 Chord: Two Positions

Two positions for the C7 chord are shown. The first position is at the 8th fret, and the second is at the 3rd fret. Each position includes a guitar chord diagram, a treble clef staff with a whole chord, and a bass clef staff with fingerings for Treble (T), Alto (A), and Bass (B) parts.

D Minor Arpeggios: Two Positions

Two positions for D Minor Arpeggios are shown. The first position is at the 10th fret, and the second is at the 8th fret. Each position includes a treble clef staff with an arpeggiated line and a bass clef staff with fingerings for Treble (T), Alto (A), and Bass (B) parts.

Two positions for D Minor Arpeggios are shown. The first position is at the 5th fret, and the second is at the 3rd fret. Each position includes a treble clef staff with an arpeggiated line and a bass clef staff with fingerings for Treble (T), Alto (A), and Bass (B) parts.

GRADE THREE

Technical Work (10 Marks)

Scales: G Major pentatonic, 5 patterns, alternate picking.
E minor pentatonic, 5 patterns, alternate picking.

Chords: C minor 7th, two positions.
C minor 7th ($b5$), two positions.

Arpeggios: D augmented, one octave, two positions.

Performance Items

Four pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1: Free Choice (20 Marks)

The Free Choice piece may be chosen from Item 2 or 3. Alternatively, the student may submit a piece of an equivalent standard and length, a copy of which must be presented to the examiner.

ITEM 2 (20 Marks)

Survival
Heading West
Together Alone
Here and There

ITEM 3 (20 Marks)

Groove Strike
Y-Bot Army
Compin
Through Dreams

ITEM 4 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score

Note: Candidates who have completed the St. Cecilia Grade Three Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE THREE - TECHNICAL REQUIREMENTS

G Major Pentatonic, 5 Patterns

Major Pentatonic Pattern 1

Major Pentatonic Pattern 2

Major Pentatonic Pattern 3

Major Pentatonic Pattern 4

Major Pentatonic Pattern 5

Note: the E minor pentatonic patterns are the exact same fingerings and positions as the G major pentatonic scales.

E minor Pentatonic, 5 Patterns

Minor Pentatonic Pattern 1

Minor Pentatonic Pattern 2

Minor Pentatonic Pattern 3

Minor Pentatonic Pattern 4

Minor Pentatonic Pattern 5

C Minor 7th Chords: Two Positions

Two positions for the C minor 7th chord (Cm7) are shown. The first position is at the 8th fret, and the second is at the 3rd fret. Each position includes a guitar chord diagram and a corresponding guitar tablature.

| Position | Fret | T | A | B |
|----------|------|---|---|----|
| 1 | 8fr | 8 | 8 | 10 |
| 2 | 3fr | 3 | 3 | 3 |

C Minor 7th (b5) Chords: Two Positions

Two positions for the C minor 7th (b5) chord (Cm7(b5)) are shown. The first position is at the 7th fret, and the second is at the 3rd fret. Each position includes a guitar chord diagram and a corresponding guitar tablature.

| Position | Fret | T | A | B |
|----------|------|---|---|---|
| 1 | 7fr | 7 | 8 | 8 |
| 2 | 3fr | 4 | 3 | 3 |

D Augmented Arpeggios: Two Positions

Two positions for the D augmented arpeggio are shown. The first position is at the 10th fret, and the second is at the 7th fret. Each position includes a guitar chord diagram and a corresponding guitar tablature.

| Position | Fret | T | A | B |
|----------|------|----|---|----|
| 1 | 10 | 10 | 9 | 10 |
| 2 | 7 | 7 | 8 | 9 |

Two positions for the D augmented arpeggio are shown. The first position is at the 5th fret, and the second is at the 4th fret. Each position includes a guitar chord diagram and a corresponding guitar tablature.

| Position | Fret | T | A | B |
|----------|------|---|---|---|
| 1 | 5 | 5 | 4 | 5 |
| 2 | 4 | 4 | 3 | 4 |

GRADE FOUR

Technical Work (10 Marks)

Scales: E blues, 5 patterns, alternate picking.

Chords: C diminished 7th, two positions.
C minor (Major 7th), two positions.
C Major 6th, two positions.
C minor 6th, two positions.

Arpeggios: D diminished, one octave, two positions.

Performance Items

Four pieces to be performed. Choose ONE piece from each ITEM listing. All pieces are contained in the St. Cecilia Contemporary Guitar Albums available directly from Jayday Music Education (www.jayday.com) and leading music stores.

ITEM 1: Free Choice (20 Marks)

The Free Choice piece may be chosen from Item 2 or 3. Alternatively, the student may submit a piece of an equivalent standard and length, a copy of which must be presented to the examiner.

ITEM 2 (20 Marks)

Sky Dive
Night Light Groove
Reflection
Sawmill Blues

ITEM 3 (20 Marks)

Octane
Open Fields
Time Travel
This is not Good-Bye

ITEM 4 (20 Marks)

Exercise 1
Exercise 2
Exercise 3
Exercise 4

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score

Note: Candidates who have completed the St. Cecilia Grade Four Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE FOUR - TECHNICAL REQUIREMENTS

E Blues Scale, 5 Patterns

Blues Scale Pattern 1

Blues Scale Pattern 1 musical notation. Treble clef, 4/4 time. Bass clef fret numbers: 2 5 2 3 4 3 5 3 | 5 3 5 3 4 3 2 5 | 2 5 2 6 5 3 5 1 | 2 5 2

Blues Scale Pattern 2

Blues Scale Pattern 2 musical notation. Treble clef, 4/4 time. Bass clef fret numbers: 7 5 7 8 4 7 5 8 | 5 6 7 6 5 8 5 7 | 4 8 7 5 7 5 7 6 | 5 6 7 5 7

Blues Scale Pattern 3

Blues Scale Pattern 3 musical notation. Treble clef, 4/4 time. Bass clef fret numbers: 7 10 7 8 9 7 9 8 | 10 6 7 10 7 11 10 8 | 9 7 9 8 7 10 7 | 10 7 10 7

Blues Scale Pattern 4

Blues Scale Pattern 4 musical notation. Treble clef, 4/4 time. Bass clef fret numbers: 12 10 12 13 9 12 9 12 | 10 11 12 10 12 10 12 11 | 10 12 9 12 9 13 12 10 | 12 10 12

Blues Scale Pattern 5

Blues Scale Pattern 5 musical notation. Treble clef, 4/4 time. Bass clef fret numbers: 12 15 12 13 14 12 14 12 | 14 15 12 15 12 15 12 15 | 12 15 14 12 14 12 14 13 | 12 15 12

C Diminished 7th Chord: Two Positions

Two positions for the C Diminished 7th Chord (C°7):

- Position 1 (7th fret): T (7), A (8), B (7), 8
- Position 2 (4th fret): T (4), A (2), B (4), 3

C Minor (Major 7th) Chord: Two Positions

Two positions for the C Minor (Major 7th) Chord (Cm(maj7)):

- Position 1 (8th fret): T (8), A (8), B (9), 8
- Position 2 (3rd fret): T (3), A (4), B (4), 3

C Major 6th Chord: Two Positions

Two positions for the C Major 6th Chord (C⁶):

- Position 1 (8th fret): T (8), A (9), B (7), 8
- Position 2 (1st fret, omit 5th): T (1), A (2), B (3)

(This is a commonly used voicing even though there is no 5th)

C Minor 6th Chord: Two Positions

Two positions for the C Minor 6th Chord (Cm⁶):

- Position 1 (7th fret): T (7), A (8), B (7), 8
- Position 2 (2nd fret): T (4), A (2), B (3)

D Diminished Arpeggios: Two Positions

Two positions for the D Diminished Arpeggio:

- Position 1 (10th fret): T (10), A (8), B (6, 7, 6, 8, 10)
- Position 2 (8th fret): T (8), A (6, 7, 6, 8, 10)

Two positions for the D Diminished Arpeggio:

- Position 1 (5th fret): T (5), A (8, 6, 7, 6, 8, 5)
- Position 2 (8th fret): T (8), A (6, 7, 6, 8, 5)

Notes on the Syllabus Grades 5-8

In Grades 5 - 8, candidates may design their exam program using:

- the set works listed for each grade in the syllabus
- their own choices of an equivalent standard (approval by submission is required)
- one Jazz Standard piece performed as per the 'Jazz Standard Guidelines' below
- an original composition as per the 'Original Composition Guidelines' below
- a combination of the above.

The examiner will principally assess the candidate's performance on the following criteria:

- the choice of pieces presented
- the technical dexterity and competence of the performer
- the musical and stylistic awareness
- performance confidence and flair

Note: a well-rounded program would include good execution of:

- chord/rhythm playing
- melodic/single note playing
- improvisation
- variety of guitar tones such as: distortion, clean, overdrive, pickup selection, effects
- variety of playing techniques such as: bends, vibrato, slides, harmonics, etc

Candidates should aim to include a minimum of two of the following styles.

- Rock
- Funk
- Blues
- Acoustic
- Jazz
- Metal
- Other

Jazz Standard Guidelines

The aim when playing through a lead sheet is freedom, creativity and ingenuity. These aspects should be a major part of the performance style. Accompaniment is permitted. When a jazz standard is chosen and a lead sheet is used, the candidate must demonstrate at least **two** of the following skills in the examination:

- the melody in at least two registers. The melody may be embellished
- the ability to confidently accompany other instruments or voice
- the piece as a chord melody (at least once through the lead sheet)
- an improvised or prepared solo which may be accompanied or unaccompanied

The lead sheet and a bullet point outline of how the performer intends to present the piece must be submitted to the examiner at the time of the examination. In addition, a verbal explanation may also be presented. For example, details may be given in relation to the:

- introduction
- melody
- solo
- chord melody
- ending

Given the time restraints of the examination, performance of a jazz standard should be sensitive to the length of the examination, unnecessary repeats or extended improvisation will lose marks. Candidates should be prepared to briefly explain some of the musical choices they made in executing the piece. Care should be given in the choice of pieces with the candidate's capabilities taken into consideration. If applicable, it may be appropriate for an arranged introduction and ending to the piece.

Original Composition Guidelines

The piece must be:

- submitted in either standard music notation **or** music notation/TAB.
- 2-3 minutes in length
- interesting and well-structured. Over-repetition will not be acceptable.
- accompanied by a detailed written explanation as to how and why the piece was constructed. A technical as well as musical response will be expected.

GRADE FIVE

Technical Work (10 Marks)

Scales: E harmonic minor, 5 patterns, alternate picking

Chords: G Major triads, 6 positions, including inversions
G minor triads, 6 positions, including inversions

Arpeggios: C Major, two octaves
C minor, two octaves

Performance Items (8-10 minutes total duration)

Four pieces to be performed. See notes about grade 5-8 for more details.

Scoring:

ITEM 1 (20 Marks)

ITEM 2 (20 Marks)

ITEM 3 (20 Marks)

ITEM 4 (20 Marks)

Teacher/group accompaniment permitted. Items of equivalent difficulty may be selected and submitted for approval, see the St. Cecilia School of Music website for more details.

Suggestions

Joe Satriani - *'Surfing with the Alien'*

Lynyrd Skynyrd - *'Sweet Home Alabama'*

Steve Vai - *'The Crying Machine'*

Velvet Revolver - *'Fall to Pieces'*

Foo Fighters - *'The Pretender'*

Kings of Leon - *'Radioactive'*

Metallica - *'Sad But True'*

AC/DC - *'Back in Black'*

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score
- v) The candidate will be asked to give a brief explanation/description of the style and unique characteristics of any of the chosen pieces.

Note: Candidates who have completed the St. Cecilia Grade Five Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE FIVE - TECHNICAL REQUIREMENTS

E Harmonic Minor, 5 Patterns

Harmonic Minor Pattern 1

Harmonic Minor Pattern 1 musical notation and guitar tablature. The notation is in E major (one sharp) and 4/4 time. The guitar tablature shows the following fret numbers: 2-4-5, 2-4-5, 4-5, 2-3-5-3-2, 5-4-5, 4-2, 5-4-2, 6-3-2, 5-3-2-3-5, 2-3-6, 2.

Harmonic Minor Pattern 2

Harmonic Minor Pattern 2 musical notation and guitar tablature. The notation is in E major (one sharp) and 4/4 time. The guitar tablature shows the following fret numbers: 4-5-7, 4-5, 7, 3-5-7-5-3, 7-5-4, 5-4, 7-5-4, 7-6, 3, 7-5-3-5-7, 3-6, 7.

Harmonic Minor Pattern 3

Harmonic Minor Pattern 3 musical notation and guitar tablature. The notation is in E major (one sharp) and 4/4 time. The guitar tablature shows the following fret numbers: 7-9-10, 7-9-10, 8-9, 7-8-10, 7-8-11-8-7, 10-8-7, 9-8, 10-9-7, 10-9-7, 11-8-7-8-11, 7.

Harmonic Minor Pattern 4

Harmonic Minor Pattern 4 musical notation and guitar tablature. The notation is in E major (one sharp) and 4/4 time. The guitar tablature shows the following fret numbers: 9-10-12, 9-10-13, 11-12, 10-12, 8-11-12-11, 8, 12-10, 12-11-9, 13-10, 9, 12-10, 14-12-11-8-11, 12.

Harmonic Minor Pattern 5

Harmonic Minor Pattern 5 musical notation and guitar tablature. The notation is in E major (one sharp) and 4/4 time. The guitar tablature shows the following fret numbers: 12-14-15, 12-14-15, 13-14, 16, 12-14, 12-13-16, 12-14, 15-14-12, 16-13-12, 14-12, 16-14-13, 15-14-12, 15-14, 12.

G Major Triads in 6 positions
(including inversions)

| | | | | | | |
|---|---|---|----|---|---|----|
| T | 3 | 8 | 12 | 3 | 7 | 10 |
| A | 4 | 7 | 12 | 3 | 8 | 12 |
| B | 5 | 9 | 12 | 4 | 7 | 12 |

G Minor Triads in 6 positions
(including inversions)

| | | | | | | |
|---|---|---|----|---|---|----|
| T | 3 | 8 | 11 | 3 | 6 | 10 |
| A | 3 | 7 | 12 | 3 | 8 | 11 |
| B | 5 | 8 | 12 | 3 | 7 | 12 |

Two Octave C Major Arpeggio

| | | | | | | |
|---|---|------|----|---|---|---|
| T | | | | | | |
| A | | | | | | |
| B | 8 | 7-10 | 10 | 9 | 8 | 8 |

Two Octave C Minor Arpeggio

| | | | | | | |
|---|---|----|----|----|---|---|
| T | | | | | | |
| A | | | | | | |
| B | 8 | 11 | 10 | 10 | 8 | 8 |

GRADE SIX

Technical Work (10 Marks)

Scales: One octave modes in the key of C

C Ionian
D Dorian
E Phrygian
F Lydian
G Mixolydian
A Aeolian
B Locrian

Chords: G diminished triads, 6 positions, including inversions
G augmented triads, 6 positions, including inversions

Arpeggios: D7, two positions

Performance Items (10-12 minutes total duration)

Four pieces to be performed. See notes about grade 5-8 for more details.

Scoring:

ITEM 1 (20 Marks)

ITEM 2 (20 Marks)

ITEM 3 (20 Marks)

ITEM 4 (20 Marks)

Teacher/group accompaniment permitted. Items of equivalent difficulty may be selected and submitted for approval, see the St. Cecilia School of Music website for more details.

Suggestions

Joe Bennett & Kung Fu Drummer - *'Mohair Mountain'*

Kit Morgan - *'Striped Shirt'*

James Uings - *'That Sounds Like Noise'*

Deirdre Cartwright - *'Blue Espresso'*

Charlie Griffiths - *'Cranial Contraption'*

Noam Lederman - *'Favela'*

Joe Satriani - *'Midnight'*

Joe Satriani - *'Always With Me, Always With You'*

Tommy Emmanuel - *'Since We Met'*

Jim Kelly - *'Mr Stern'* from **Berklee Guitar Style Studies** (Berklee Press)

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score
- v) The candidate will be asked to give a brief explanation/description of the style and unique characteristics of any of the chosen pieces.

Note: Candidates who have completed the St. Cecilia Grade Six Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE SIX - TECHNICAL REQUIREMENTS

Modes in the Key of C Major, One Octave

C Ionian

Musical notation for C Ionian mode in 4/4 time. The treble clef staff shows the scale: C4, D4, E4, F4, G4, A4, B4, C5. The guitar TAB staff shows the fret numbers: 3, 5, 2, 3, 5, 2, 4, 5, 4, 2, 5, 3, 2, 5, 3.

D Dorian

Musical notation for D Dorian mode in 4/4 time. The treble clef staff shows the scale: D4, E4, F4, G4, A4, B4, C5, D5. The guitar TAB staff shows the fret numbers: 5, 7, 3, 5, 7, 4, 5, 7, 5, 4, 7, 5, 3, 7, 5.

E Phrygian

Musical notation for E Phrygian mode in 4/4 time. The treble clef staff shows the scale: E4, F4, G4, A4, B4, C5, D5, E5. The guitar TAB staff shows the fret numbers: 7, 8, 10, 7, 9, 10, 7, 9, 7, 10, 9, 7, 10, 8, 7.

F Lydian

Musical notation for F Lydian mode in 4/4 time. The treble clef staff shows the scale: F4, G4, A4, B4, C5, D5, E5, F5. The guitar TAB staff shows the fret numbers: 8, 10, 7, 9, 10, 7, 9, 10, 9, 7, 10, 9, 7, 10, 8.

G Mixolydian

T
A
B

4
4
4

10 12 9 10 12 9 10 12 10 9 12 10 9 12 10

A Aeolian

T
A
B

4
4
4

7 9 10 7 9 10 8 10 8 10 9 7 10 9 7

B Locrian

T
A
B

4
4
4

9 10 12 9 10 12 10 12 14 12 10 9 12 10 9

G diminished in 6 positions (including inversions)

T
A
B

4
4
4

2 3 5 8 6 8 11 12 11 3 2 3 6 8 6 9 11 12

G Augmented Triads in 6 Positions (including inversions)

T 4 4 8 12 3 7 11
 A 4 4 8 12 4 8 12
 B 4 5 9 13 4 8 12

D Major 7th Arpeggios in 2 Positions, One Octave

T 4 4 4 4
 A 4 4 4 4
 B 4 4 4 4

T 4 4 4 4
 A 4 4 4 4
 B 4 4 4 4

D7 Arpeggios in 2 Positions, One Octave

T 4 4 4 4
 A 4 4 4 4
 B 4 4 4 4

T 4 4 4 4
 A 4 4 4 4
 B 4 4 4 4

GRADE SEVEN

Technical Work (10 Marks)

Scales: G jazz melodic minor, 5 patterns, alternate picking

Chords: Gsus4 triads, 6 positions, including inversions
D9, two positions
D13, two positions, 9th/11th may be omitted for simplified voicings

Arpeggios: D minor 7th, one octave, two positions
D minor 7th, ($\flat 5$), one octave, two positions

Performance Items (12 - 14 minutes total duration)

Four pieces to be performed. See notes about grade 5-8 for more details.

Scoring:

ITEM 1 (20 Marks)

ITEM 2 (20 Marks)

ITEM 3 (20 Marks)

ITEM 4 (20 Marks)

Teacher/group accompaniment permitted. Items of equivalent difficulty may be selected and submitted for approval, see the St. Cecilia School of Music website for more details.

Suggestions

Charlie Griffiths - *'The Pants Era'*

Simon Troup - *'Soma'*

Stuart Ryan - *'Broadway and 9th'*

James Uings and Duncan Jordan - *'Chaos Pad'*

Glen Partridge - *'Natchez Trace'*

Kit Morgan - *'Times Square'*

Joe Satriani - *'Satch Boogie'*

Tommy Emmanuel - *'Angelina'*

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score
- v) The candidate will be asked to give a brief explanation/description of the style and unique characteristics of any of the chosen pieces.

Note: Candidates who have completed the St. Cecilia Grade Seven Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE SEVEN - TECHNICAL REQUIREMENTS

G Jazz Melodic Minor, 5 Patterns

Jazz Melodic Minor Pattern 1

Jazz Melodic Minor Pattern 2

Jazz Melodic Minor Pattern 3

Jazz Melodic Minor Pattern 4

Jazz Melodic Minor Pattern 5

Gsus4 Triads in 6 Positions (including inversions)

T: 4 3 8 13 3 8 10
 A: 4 5 7 12 3 8 13
 B: 4 5 10 12 5 7 12

D9 Chord: Two Positions

D⁹ (7fr) D⁹ (4fr)

T: 7 5
 A: 9 5
 B: 10 4 5

D13 Chord: Two Positions

D¹³ (omit 9 & 11) (10fr) D¹³ (omit 11) (4fr)

T: 12 7
 A: 11 5
 B: 10 4 5

D Minor 7 Arpeggios: Two Positions

T: 10-13 12-10-12-10
 A: 12-10-12-10
 B: 10-13 12-10-12-10

T: 5-8 7-5-7-5 7-8-5
 A: 7-5-7-5 7-8-5
 B: 5-8 7-5-7-5 7-8-5

D Minor 7^b5 Arpeggios: Two Positions

T: 10-13 11-10-12-10
 A: 11-10-12-10
 B: 10-13 11-10-12-10

T: 5-8 6-5-7-5 6-8-5
 A: 6-5-7-5 6-8-5
 B: 5-8 6-5-7-5 6-8-5

C Major Arpeggios in 3 Positions (including inversions)

Musical notation for C Major Arpeggios in 3 Positions (including inversions). The top staff shows a treble clef with a melodic line of eighth notes. The bottom staff shows guitar tablature with fret numbers: 5, 5, 3, 8, 3, 5, 5, 9, 8, 8, 12, 8, 8, 9, 12, 13, 12, 15, 12, 13, 12.

C Minor Arpeggios in 3 Positions (including inversions)

Musical notation for C Minor Arpeggios in 3 Positions (including inversions). The top staff shows a treble clef with a melodic line of eighth notes, including flats. The bottom staff shows guitar tablature with fret numbers: 5, 4, 3, 8, 3, 4, 5, 8, 8, 11, 8, 8, 8, 12, 13, 11, 15, 11, 13, 12.

GRADE EIGHT

Technical Work (10 Marks)

Scales: G altered, 5 patterns, alternate picking

Chords: D7(#9), two positions
D7(b9), two positions
D7(#5), two positions
D7(b5), two positions

Arpeggios: C diminished, 3 positions, including inversions
C augmented, 3 positions, including inversions

Performance Items (14 - 16 minutes total duration)

Four pieces to be performed. See notes about grade 5-8 for more details.

Scoring:

ITEM 1 (20 Marks)

ITEM 2 (20 Marks)

ITEM 3 (20 Marks)

ITEM 4 (20 Marks)

Teacher/group accompaniment permitted. Items of equivalent difficulty may be selected and submitted for approval, see the St. Cecilia School of Music website for more details.

Suggestions

Charlie Griffiths and Jason Bowld - *'Meet Darth Ear'*

Kit Morgan - *'Mind the Gaps'*

James Uings - *'Lead Sheet'*

Simon Troup - *'Freightshaker'*

Noam Lederman - *'Nosso Samba'*

Stuart Ryan, Henry Thomas and Kung Fu Drummer - *'Dark Matter'*

Guthrie Govan - *'Fives'*

Tommy Emmanuel - *'Windy & Warm'*, originally written by John D. Loudermilk

Steve Vai - *'For the Love of God'*

Martin Taylor - *'True'*

Programme Notes (10 Marks)

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

- (i) Key signatures
- (ii) Time signatures
- (iii) Notation, pitch & duration
- iv) All terms and signs on the score
- v) The candidate will be asked to give a brief explanation/description of the style and unique characteristics of any of the chosen pieces.

Note: Candidates who have completed the St. Cecilia Grade Eight Theory (or higher) are exempted from this section. A report or certificate must be shown to the examiner in order to claim exemption.

GRADE EIGHT - TECHNICAL REQUIREMENTS

Note: Because the altered scale is built on the 7th degree of an A^b jazz melodic minor scale, the key signature of G altered has been written as A^b to simplify the notation.

G Altered, 5 Patterns

Altered Pattern 1

Altered Pattern 1

4/4

T 3-4-6 2-4-6 3-5 6 3-4-6 4-6 3-4 6-4-3 6-4 6-4-3 6-5-3 6-4-2 6-4-3

Altered Pattern 2

Altered Pattern 2

4/4

T 4-6-7-6-4 8-6 8 6-4 8-6-5 8-6-4 7-6-4-6-7 4-6-8 5

Altered Pattern 3

Altered Pattern 3

4/4

T 8 9-11 7-9-11-9-7 11 9-8 10-8 11-9-8 11 10-8 11-9-7-9-11 8-10

Altered Pattern 4

Altered Pattern 4

4/4

T 9-11-13-11-9 12-11 13-12-10 13-11-9 13-11-10 13-11-9-11-13 10

Altered Pattern 5

Altered Pattern 5

4/4

T 13-15-16 14-16 13-15-16 15-13 16-14 16-15-13 17 15-13 16-14-13 16-15-13-15

D7#9 Chord: Two Positions

D7(#9) (omit 5) D7(#9) (omit 5)

TAB 10 10 9 10 6 5 4 5

D7b9 Chord: Two Positions

D7(b9) (omit 5) D7(b9) (omit 5)

TAB 8 10 9 10 4 5 4 5

D7#5 Chord: Two Positions

D7(#5) D7(#5)

TAB 11 11 10 10 7 5 8 5

D7b5 Chord: Two Positions

D7(b5) D7(b5)

TAB 9 11 10 10 7 5 6 5

C Diminished Arpeggio in 3 Positions (including inversions)

TAB 5 4 2 8 2 4 5 8 7 8 11 8 7 8 11 13 11 14 11 13 11

C Augmented Arpeggios in 3 Positions (including inversions)

TAB 5 5 4 8 4 5 5 9 9 8 12 8 9 9 13 13 12 16 12 13 13

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