ST. CECILIA EXAMINATIONS



Singing Syllabus

For examinations in Australia, New Zealand, Asia, Europe & South Africa

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St. Cecilia Music Examinations

Established in 1974 by visionary music teachers and performers, St. Cecilia Music Examinations was founded on the belief that music assessment could be more progressive, relevant and inspiring.

Our examinations provide students of all ages and abilities with a comprehensive assessment of performance, musicianship and technical skills, while fostering an enjoyable and rewarding learning experience. We believe examinations should not merely measure achievement, but inspire progress, build confidence and encourage a lifelong engagement with music.

Each grade follows a carefully structured pathway of development. We recommend that grades are undertaken progressively to establish the sound foundations essential for continued musical growth.

Thorough preparation, accuracy and confidence are fundamental to success, while expressive interpretation, artistic insight and genuine musicianship distinguish outstanding performances. Our commitment is to provide every candidate with a positive experience and a fair, meaningful assessment.

Innovation has always defined St. Cecilia. Our forward-thinking syllabuses embrace contemporary repertoire and diverse musical styles while maintaining rigorous technical and musical standards. We have consistently sought to introduce fresh approaches and set new benchmarks in music assessment.

Our progressive technical requirements develop secure technique and musical independence, enabling students to explore broader repertoire and realise their potential.

As music education evolves, St. Cecilia remains committed to leading with vision, embracing innovation and shaping the future of music examining.

Welcome to St. Cecilia!

Matthews Tyson
CEO, SCSM Examinations Intl.



NOTES ON THE SYLLABUS

The St. Cecilia Singing Syllabus provides a structured pathway for vocal development, establishing sound technical skills from the earliest grades while introducing students to a varied and engaging repertoire.

A secure technical foundation is essential for successful vocal performance. Accordingly, the technical exercises prescribed from Preliminary to Grade 4 develop vocal placement, clear diction, legato and staccato articulation, and effective breath control. These exercises are performed with accompaniment. At Grades 5 and 6, the technical requirements progress towards greater vocal flexibility, fluency and articulation. At Grades 7 and 8, the technical component is replaced by an unaccompanied traditional song of the candidate's own choice, assessed for clarity, articulation, intonation and expression.

Classical singing students are expected to develop familiarity with repertoire in Italian, German and French, as well as English. The syllabus therefore introduces opportunities to explore these languages from the earliest grades, preparing students to interpret texts with increasing understanding, accuracy and expressive sensitivity at higher levels. Repertoire in other languages is also encouraged.

The final section of each examination, Programme Notes, assesses the candidate's understanding of the repertoire studied. From Preliminary to Grade 4, candidates respond to questions relating directly to the score of a song or exercise selected by the examiner. At higher grades, candidates present an oral analysis of ONE song, discussing its musical and stylistic characteristics in the context of its historical period. This approach extends beyond conventional general knowledge questioning, encouraging independent research, meaningful engagement with the repertoire and the retention of relevant information. It also develops the ability to confidently communicate musical insights in a structured lecture-style format.

SYLLABUS CONSTRUCTION

Preliminary and Grade 1
Introduction to basic vocal and breathing techniques, building confidence in solo singing across major and minor tonalities. Repertoire includes a broad contemporary selection, with works from film and stage. Singing in a language other than English is optional.

Grades 2, 3 and 4
Candidates should demonstrate sustained legato singing and more animated interpretation through songs that tell a story or evoke a mood or attitude. Repertoire includes contemporary works from film and stage. One song must be in a language other than English.

Grades 5, 6, 7 and 8
Songs are organised in a broad selection of styles, including contemporary works from film and stage. Candidates should demonstrate stylistic versatility, including one song in a language other than English.

Performance and Teaching Diplomas
Performance and Teaching Diplomas are offered at the Associate, Licentiate and Fellowship levels. The Certificate of Teaching is also available. A high standard of musicianship is required. Performance Diploma candidates must demonstrate the vocal development necessary for a professional-quality programme. Teaching Diploma candidates must demonstrate a confident, imaginative, professional and knowledgeable approach to teaching.

AGE LIMITS
There are no age limits. Teachers should ensure that each candidate's vocal development and maturity are considered when selecting repertoire and entering for an examination.

TECHNICAL WORK
All technical work must be sung from memory. Exercises may be transposed to suit the candidate's vocal range. In lower grades, scales and arpeggios should be sung evenly, legato and at a suitable tempo. In higher grades, specified tempos and articulations must be observed.

At all grades, candidates may select keys for scales and arpeggios that suit their vocal range. The selection need not demonstrate the extreme limits of the voice but should include a variety of keys that sit comfortably within the candidate's register. All selections must be listed on the appointment form under "Technical".

VOCALISES AND SONGS
At each grade, candidates are assessed on the following, appropriate to their level:

- Accuracy of notation and rhythm
- Accurate intonation
- Balanced posture
- Effective breath control
- Clear diction and pronunciation
- A relaxed, flexible jaw
- A clear, even tone across the vocal range, with correct vowel placement
- Accurate phrasing and observance of musical directions
- Expressive interpretation of music and text

LANGUAGES
All songs must be sung in their original language. Candidates are encouraged to understand foreign-language texts from the earliest grades.

KEYS
Songs may be transposed to suit the candidate's vocal range, except for opera and oratorio arias.

MEMORISATION
Memorisation is encouraged from the earliest grades but becomes compulsory in Grades 5 and 6, when at least TWO works, excluding the chosen Vocalise, must be sung from memory. In Grades 7 and 8, at least THREE works must be memorised, in addition to the unaccompanied folksong. Recitative and Aria selections from an oratorio may be performed from a score, as customary in public performance; this is recommended but not compulsory.

ACCOMPANIMENT
All works with written accompaniment must be performed with an accompanist. Candidates must provide their own accompanist.

OWN CHOICE ITEMS
Teachers and candidates may select alternative pieces of equivalent standard for Items 2, 3 and 4. Selected pieces must be submitted for approval before the examination entry is lodged.

CODE FOR ALBUMS OF SONGS

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

CODE NO:	TITLE OF ALBUM:
1.	A World of Folk Songs – Sophie Lin and Harold Behr (Encore Music)
2.	Fifty Folk Songs – Hugh Brandon
3.	International Folk Songs for Solo Singers - Medium High - Jay Althouse
4.	International Folk Songs for Solo Singers - Medium Low - Jay Althouse
5.	English Songs Renaissance to Baroque - High voice
6.	English Songs Renaissance to Baroque - Low voice
7.	Kids Musical Theatre Collection Vol 1 & 2 – Hal Leonard #HL 00124193
8.	Young Women's Edition Vol 1 – #HL 00129885
9.	Young Women's Edition Vol 2 – #HL 00129886
10.	Young Men's Edition Vol 1 – #HL 00129887
11.	Young Men's Edition Vol 2 – #HL 00129888

(Books 8, 9, 10, 11 from Contemporary Musical Theatre for Teens – Hal Leonard)

Exercises and Vocalises for Vocal Development (Elizabeth Bouman) is available from:

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

E-mail: info@st-cecilia.com.au info@stcecilia.co.nz

Concert Examinations

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

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

EXAMINATION REQUIREMENTS:

- A minimum of four items must be presented, reflecting an interesting and varied Programme. A particular theme may be incorporated e.g. music of one composer; a reflection of a scene or mood; music from a particular country or culture. Imagination is encouraged.
- At least three items should be chosen from the current St. Cecilia syllabus e.g. for Concert Certificate Four, items must be chosen from anywhere within the St. Cecilia Grade Four syllabus. One piece may be an own choice selection.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc.) are also assessed. School uniforms are not considered appropriate but costumes reflecting the Programme may be considered.
- For Concert Certificate levels Beginner to Four, no written Programme is required. Instead, performers will present a structured talk outlining the relevance of the title, basic structure (e.g. keys, time signatures, terms and directions) and any interesting facts relevant to the music performed. For levels Five to Eight an imaginatively set-out written Programme containing interesting and informative details on all the chosen performance pieces must be presented to the examiner. Relevant biographical details about the performer are appropriate. An accurate timing of each piece must also be indicated. A technical analysis is not required.
- Technical work (scales etc.) is not a requirement for these examinations.

Concert Certificate examinations must fit into the following time limits. The times below represent actual playing time with a maximum 20-second allowance between each item. If necessary, repeats may be played. It is acceptable to include more than one piece within an item e.g. combining two pieces of similar character, title, text or by the same composer.

Beginner, Junior Concert Certificate	-	2 to 10 minutes
Preliminary Concert Certificate	-	3 to 10 minutes
Concert Certificate 1	-	5 to 10 minutes
Concert Certificate 2	-	6 to 10 minutes
Concert Certificate 3	-	7 to 10 minutes
Concert Certificate 4	-	9 to 15 minutes
Concert Certificate 5	-	10 to 20 minutes
Concert Certificate 6	-	12 to 22 minutes
Concert Certificate 7	-	14 to 24 minutes
Concert Certificate 8	-	16 to 25 minutes

CONCERT CERTIFICATE CRITERIA FOR ASSESSMENT

- **The manner of dress**. As for a public performance. Students who do not dress formally must accept their low assessment in this area. Attention to footwear should be considered. School uniforms are not considered appropriate but costumes reflecting the Programme may be considered.

- **Confident and dignified stage presentation**. Students should observe professional performers in action and endeavour to emulate good stage etiquette and presentation. Half-hearted bowing etc. will attract few marks as will apologetic, immature and insecure stage manners. The performer may address the audience if relevant and appropriate.

- **An impressive performance**. Technical fluency is expected for a public concert/recital and audiences, including examiners, are unsympathetic with second-rate or unprepared presentations. All notes, rhythms, dynamics etc. must be well-mastered. A musical and artistic rendition is expected even at the elementary levels. Performances from memory earn additional marks.

- **A smart, written Programme**. The Programme must be printed accurately with attention to correct grammar and spelling. Examiners will not accept amateurish presentations which imply little care or effort. Proper use of computer Programmes to deliver a smart-looking and imaginative outcome is part of the assessment in this section.

- **Attitude**. The performer must maintain a dignified and controlled attitude throughout the entire performance. Disorganised, apologetic or uncontrolled performances will not be acceptable and will not constitute a pass standard.

- **Page turner & stage manager**. Performers are responsible for their entire performance including page turning and equipment usage. A stage manager and/or page turner (who may be the teacher or parent) may assist in a professional and discreet manner. They must not address the examiner or audience. Stage managers and page-turners should be attired appropriately.

- **Accompanied items**. At least three of the four items must be accompanied by instruments where the chosen music includes a written accompaniment. These instruments are typically orchestral strings, woodwind, brass and singing. The accompanying instrument may not necessarily be restricted to piano. Guitar or small ensemble accompaniments are acceptable.

Recital Examinations

St. Cecilia offers seven levels of Recital Certificate examinations for all instruments and voice. The Recital Certificate allows students to present a full recital in a formal environment. Additional time is allocated for this examination allowing the student greater flexibility with the Programme choice. An audience may be present.

Prelude Recital	(Related standard equivalent to Grade 2+)
Discovery Recital	(Related standard equivalent to Grade 3+)
Interlude Recital	(Related standard equivalent to Grade 4+)
First Recital	(Related standard equivalent to Grade 5+)
Proficiency Recital	(Related standard equivalent to Grade 6+)
Senior Recital	(Related standard equivalent to Grade 7+)
Advanced Recital	(Related standard equivalent to Grade 8+)

EXAMINATION REQUIREMENTS:

- A minimum of four items must be presented, which reflect an interesting and varied Programme. A particular theme may be incorporated e.g. music of one composer; a reflection of a scene or mood; music from a particular country or culture. Imagination is encouraged.
- Items may be chosen from any recognised examination board syllabus but at least one item must be chosen from the St. Cecilia Grade syllabus at the corresponding grade level.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc.) are also assessed. School uniform is not considered appropriate but costumes reflecting the Programme are accepted.
- An imaginatively set-out written Programme containing interesting and informative details on all the chosen performance pieces must be presented to the examiner. Relevant biographical details about the performer are appropriate. An accurate timing of each piece must also be indicated. A full technical analysis is not required.
- The examination must fit within the following time limits with an allowance of 20 seconds between each item. It is acceptable to include more than one piece within an item e.g. combining two pieces of a similar character, title, text or a piece by the same composer. If deemed artistically appropriate, repeats may be observed.

Prelude Recital	-	8 to 15 minutes
Discovery Recital	-	10 to 16 minutes
Interlude Recital	-	11 to 22 minutes
First Recital	-	15 to 25 minutes
Proficiency Recital	-	16 to 28 minutes
Senior Recital	-	18 to 30 minutes
Advanced Recital	-	20 to 38 minutes

RECITAL CERTIFICATE CRITERIA FOR ASSESSMENT

- **The manner of dress.** As for a public performance. Students who do not dress formally must accept their low assessment in this area. Attention to footwear should be considered. School uniforms are not considered appropriate. Costumes which reflect the Programme are acceptable.

- **Confident and dignified stage presentation.** Students should observe professional performers in action and endeavour to emulate good stage etiquette and presentation. Half-hearted bowing etc. will attract few marks as will apologetic, immature and insecure stage manners. The performer may address the audience if relevant and appropriate.

- **An impressive performance.** Technical fluency is expected for a public recital and audiences and examiners are unsympathetic with second-rate or unprepared presentations. All notes, rhythms, dynamics etc. must be mastered thoroughly. A musical and artistic rendition is expected even at the elementary levels. Performances from memory earn additional marks.

- **A smart, written Programme.** The Programme must be printed accurately with attention to correct grammar and spelling. Examiners will not accept presentations which imply little care or effort. Proper use of computer Programmes to deliver a smart-looking and imaginative outcome is part of the assessment in this section.

- **Attitude.** The performer must maintain a dignified and controlled attitude throughout the entire performance. Disorganised, apologetic or uncontrolled performances will not be acceptable and will not constitute a pass standard.

- **Page turner & stage manager.** Performers are responsible for their entire performance including page turning and equipment usage. A stage manager and/or page turner (who may be the teacher or parent) may assist in a professional and discreet manner.They must not address the examiner or audience. Stage managers and page turners should be attired appropriately.

- **Accompanied items.** At least three of the four items must be accompanied by instruments where the chosen music includes a written accompaniment. These instruments are typically orchestral strings, woodwind, brass and singing. The accompanying instrument may not necessarily berestricted to piano. Guitar or small ensemble accompaniments are acceptable.

PRELIMINARY GRADE

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

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

2. **Scales** – *(refer page 5 "Technical Work")* to be sung on "aw" "ah" and "or"
   The FIRST 5 NOTES ASCENDING & DESCENDING of any 3 MAJOR scales, the tonic chord and key-note for each having first been sounded.
   One breath for each scale. Legato.

3. **Sustained vowels** held on any one note within the candidate's range, with one breath for the count of at least TWO dotted minims (i) "ah" (ii) "oo" (Crotchet = 60)

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

ITEM 1 – Vocalise (10 marks)
To be sung on "aw" or "ah" (Examiner's choice).
Preliminary No. 1 **or** 2 (Candidate's choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman.
Or
No. 1 from Concone Fifty Lessons Op. 9.

ITEM 2 (20 marks)

Away in a Manger	Christmas Carol
Bobbie Shaftoe	Traditional
Fais do-do	Traditional (1)
Kum ba ya	Traditional (1)
Sur le Pont d'Avignon	Traditional (2)
Voici l'hiver bientôt passé	Traditional (1)

ITEM 3 (20 marks)

A Dream is a Wish Your Heart Makes	David & Hoffman
The Bare Necessities *(from The Jungle Book)*	Gilkyson
Bibbidi Bobbidi Boo *(from Cinderella)*	David & Hoffman
Edelweiss *(from The Sound of Music)*	Rodgers
Home *(from Wonderland)*	Wildhorn (8)

The Inchworm *(from Hans Christian Andersen)*	Loesser
My Grandfather Clock	Work
Zip-a-Dee-Doo-Dah	Wrubel (7)

ITEM 4 - One verse unaccompanied (20 marks)

The Carol Singers (2)
Il était une bergère (2)
Lavender's Blue (2)
Morning Has Broken
Silent Night

PROGRAMME NOTES (10 marks)

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

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

EAR TESTS (10 marks)

The Examiner will play all Ear Tests twice.

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

GRADE ONE

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

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

2. **Scales** – *(refer Page 5 "Technical Work")* to be sung on "aw", "ah" or "ee" (Examiner's choice) ONE octave ASCENDING & DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each, having first been sounded. Two breaths for each scale (one ascending and one descending) Legato.

3. **Sustained vowels** held on one note within the candidate's range with one breath for the count of at least THREE dotted minim beats. (i) "ah" (ii) "oo" (Crotchet = 60)

4. **Major Triads** - to be sung on "aw", "ah" or "oo" (Examiner's choice) ASCENDING & DESCENDING (1st, 3rd & 5th notes) of any TWO major tonic triads. One breath. (Crotchet = 60)

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

ITEM 1 – Vocalise (20 marks)
To be sung on "aw" or "ah" (Examiner's choice).
Grade One No. 1 **or** 2 (Candidate's choice) from Exercises and Vocalises for Vocal Development by Elizabeth Bouman.
Or
No. 2 from Concone Fifty Lessons Op. 9.

ITEM 2 - (20 marks)

Autumn Comes, The Summer is Past	Traditional (1)
Cuckoo	Martin Shaw
Fi la nana	Traditional (1)
Guter Mond	Traditional (3) (4)
The Lady Bird	Brahms
Rio Grande	Sea Shanty
Spinn, spinn	Traditional (1)

ITEM 3 - (20 marks)

Anyone Can Whistle	Sondheim
Castle on a Cloud *(from Les Misérables)*	Schönberg (7)
Cruella de Vil *(from 101 Dalmatians)*	Leven (7)
Ev'rybody Wants to be a Cat *(from The Aristocats)*	Rinker (7)
Feed the Birds *(from Mary Poppins)*	Sherman
I Don't Want to Live on the Moon *(from Sesame Street)*	Moss (7)
My Favourite Things *(from The Sound of Music)*	Rodgers
Rainbow Connection *(from The Muppet Movie)*	William & Ascher
When You Wish Upon a Star *(from Pinocchio)*	Harline (7)
Who Will Buy (*from Oliver)*	Bart

ITEM 4 – 1 verse unaccompanied (20 marks)

Alle Vögel sind schon da (2)
All Through the Night (2)
British Grenadiers (2)
Polly Oliver (2)
Rocking (2)
We Three Kings of Orient Are (Christmas Carol)

SECTION 3: PROGRAMME NOTES (10 marks)

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

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

Note: Candidates are exempt from the Programme Notes section upon presenting an original St. Cecilia Theory of Music report or certificate at the equivalent or higher grade.

GRADE TWO

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

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

2. **Scales** – *(refer Page 5 "Technical Work")* to be sung on "aw", "ah" or "ee" (Examiner's choice)

(1) ONE octave ASCENDING & DESCENDING of ONE MAJOR scale, the tonic chord and key-note having first been sounded. Two breaths required. (One ascending, one descending.) Legato *mf.*

(2) ONE octave ASCENDING of TWO HARMONIC MINOR scales, the tonic chord and key-note having first been sounded. One breath only. Legato *mf*.

(3) ONE octave ASCENDING & DESCENDING of TWO MAJOR ARPEGGIOS,the tonic chord and key-note having first been sounded. One breath. Legato *mf*.

(4) ONE octave ASCENDING & DESCENDING of TWO MINOR tonic triads (1^{st}, 3^{rd} & 5^{th} notes), the tonic chord and key-note for each having first been sounded. One breath for each triad. Legato *mf.*

SECTION 2: VOCALISES AND SONGS.

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

ITEM 1 – Vocalise (20 marks)

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

or

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

ITEM 2 (20 marks)

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

ITEM 3 (20 marks)

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

ITEM 4 (20 marks)

Consider Yourself (*from Oliver)*	Bart
Electricity *(from Billy Elliot)*	Elton John
Food	Crawley
I'm Getting Married in the Morning *(from My Fair Lady)*	Loewe
In My Own Little Corner *(from Cinderella)*	Rodgers (7)
Let's Go Fly a Kite *(from Mary Poppins)*	Sherman
Live Out Loud *(from A Little Princess)*	Lippa (9)
Lullaby	Miriam Hyde
Walking in the Air *(from The Snowman)*	Howard Blake
The World Above *(from The Little Mermaid)*	Menken (8)

SECTION 3: PROGRAMME NOTES (10 marks)

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

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

Note: Candidates are exempt from the Programme Notes section upon presenting an original St. Cecilia Theory of Music report or certificate at the equivalent or higher grade.

GRADE THREE

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

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

2. Scales and Arpeggios - *(refer Page 5 "Technical Work")* to be sung on "aw", "ah", or "ee" (Examiner's choice)

   (1) ONE octave ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded.
   One breath for each scale. Legato *mf*

   (2) ONE octave ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded.
   One breath for each scale. Legato *mf*

   (3) ONE octave ASCENDING AND DESCENDING of any THREE MAJOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded.
   One breath for each arpeggio. Legato *mf*

   (4) ONE octave ASCENDING AND DESCENDING of any THREE MINOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded.
   One breath for each arpeggio. Legato *mf*

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

ITEM 1 – Vocalise (20 marks)

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

Or

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

ITEM 2 (20 marks)

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

ITEM 3 (20 marks)

A Legend	Tchaikovsky
An die Laute	Schubert
Caro mio ben	Giordani
Das Rosenband	Schubert
Heidenröslein	Schubert
Silent Worship	Handel
Sonntag	Brahms
Wiegenlied	Brahms

ITEM 4 (20 marks)

Beauty and the Beast *(from Beauty and the Beast)*	Menken
Everlasting *(from Tuck Everlasting)*	Miller
I Know Things Now *(from Into the Woods)*	Sondheim (7)
Once Upon a December *(from Anastasia)*	Flaherty
Over the Rainbow *(from The Wizard of Oz*)	Arlen
Some Enchanted Evening *(from South Pacific)*	Rodgers
Tomorrow *(from Annie)*	Strouse (7)
When I Grow Up *(from Matilda)*	Minchin
Wouldn't it be Luverly *(from My Fair Lady*)	Loewe

SECTION 3: PROGRAMME NOTES (10 marks)

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

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

Note: Candidates are exempt from the Programme Notes section upon presenting an original St. Cecilia Theory of Music report or certificate at the equivalent or higher grade.

GRADE FOUR

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

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

2. **Scales and Arpeggios** - *(refer Page 5 "Technical Work")* to be sung on "aw", "ah", or "ee" (Examiner's choice)

   (1) ONE octave + 1 note ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale. Legato Dynamics: < >
   M.M. = 112: 2 notes per beat.

   (2) ONE octave + 1 note ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded.
   One breath for each scale. Legato Dynamics: < >
   M.M. = 112: 2 notes per beat.

   (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded.
   One breath for each scale. Legato. Dynamics: < >
   M.M. = 112: 2 notes per beat.

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

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

(6) ONE octave + a third, ASCENDING AND DESCENDING of any TWO MINOR ARPEGGIOS, the tonic chord and key-note for each having first been sounded. One breath per arpeggio.

(c) Legato. M.M. = 112: 1 note per beat. Dynamics: < >

(d) Staccato. M.M. = 76: 2 notes per beat. Dynamics: *p*

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

ITEM 1 – Vocalise (20 marks)

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

Or

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

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

ITEM 2 (20 marks)

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

ITEM 3 (20 marks)

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

ITEM 4 (20 marks)

As Long as He Needs Me *(from Oliver)*	Bart
Close Every Door	Lloyd Webber
Colors of the Wind *(from Pocahontas)*	Menken
Everything To Win *(from Anastasia)*	Flaherty
The Fuchsia Tree	Quilter
Giants in the Sky *(from Into the Woods)*	Sondheim
I Feel Pretty *(from West Side Story)*	Bernstein
Linden Lea	Vaughan Williams
The Little Road to Bethlehem	Head
Naughty *(from Matilda)*	Minchin
Once More I Can See *(from Wonderland)*	Wildhorn (9)
Take a Chance on Me *(from Little Women)*	Howland (11)
Watch What Happens *(from Newsies)*	Menken (8)

SECTION 3: PROGRAMME NOTES (10 marks)

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

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

Note: Candidates are exempt from the Programme Notes section upon presenting an original St. Cecilia Theory of Music report or certificate at the equivalent or higher grade.

GRADE FIVE

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

1. Scales and Arpeggios - *(refer Page 5 "Technical Work")* to be sung on "aw", "ah", or "ee" (Examiner's choice)

   (1) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 112: 2 notes per beat. Legato Dynamics: *p, f or* < >

   (2) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 112; 2 notes per beat. Legato Dynamics: *p, f or* < >

   (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 112: 2 notes per beat. Legato Dynamics: *p, f or* < >

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

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

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

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

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

ITEM 1 – Vocalise (20 marks)
To be sung on "aw", "ah", or "ee" (Examiner's choice)
No. 8 or 9 (Candidate's choice) from Marchesi Twenty-Four Vocalises Op.2
or
Any one of Nos. 30 to 50 from Concone Fifty Lessons Op. 9

ITEM 2 (20 marks)

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

ITEM 3 (20 marks)

An die Musik	Schubert
But the Lord is Mindful of His Own	Mendelssohn
Die Prinzessin	Grieg
Ich Liebe Dich	Beethoven
O könnt ich fliegen	Mendelssohn
O Rest in the Lord	Mendelssohn
Seligkeit	Schubert
Solveig's Song	Grieg

ITEM 4 (20 marks

A Nightingale Sang in Berkley Square	Sherwyn
Home *(from Beauty and the Beast)*	Menken (9)
I Could Have Danced All Night *(from My Fair Lady)*	Loewe

The Man I Love *(from Lady Be Good)*	Gershwin
My House *(from Matilda)*	Minchin
Part of Your World *(from The Little Mermaid)*	Menken (8)
Pulled *(from The Addams Family)*	Lippa (8)
Some Things Are Meant to be *(from Little Women)*	Howland (8)
Whispering *(from Spring Awakening)*	Sheik (9)
Songs My Mother Taught Me	Dvorak
Les Berceaux	Fauré
Wiegenlied	Reger

SECTION 3: PROGRAMME NOTES (10 marks)

Candidates must prepare and deliver a concise, well-structured spoken report on **ONE** of their performed pieces. Basic reference notes may be used but over-reading of notes is not permitted. Candidates will be stopped if this occurs. Credit is awarded for clarity, evidence of thorough research, and confident delivery.

Successful candidates will cover key aspects of the chosen piece, including but not limited to:

(i) All theoretical details on the music i.e. keys, modulations, terms, signs, time signatures, metronome markings.
(ii) A clear explanation of the title of the piece.
(iii) The composer's nationality and dates, with interesting biographical information and reference to other major works.
(iv) The formal structure of the piece
(v) Any unique or specific characteristics associated with the piece, such as its place in musical history.

Note: Exemption from this section is granted on presentation of a St. Cecilia Theory of Music Grade 5 certificate or higher.

GRADE SIX

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

1. Scales and Arpeggios – *(refer Page 5 "Technical Work")* to be sung on "aw", "ah", or "ee" (Examiner's choice)

   (1) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO MAJOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 120: 2 notes per beat. Dynamics: *p, f or* < >
   Legato, staccato or "two slurred - two staccato".

   (2) ONE octave + 2 notes ASCENDING AND DESCENDING of any TWO HARMONIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 120; 2 notes per beat. Dynamics: *p, f or* < >
   Legato, staccato or "two slurred - two staccato".

   (3) ONE octave ASCENDING AND DESCENDING of any TWO MELODIC MINOR scales, the tonic chord and key-note for each having first been sounded. One breath for each scale.
   M.M. = 120: 2 notes per beat. Dynamics: *p, f or* <>
   Legato, staccato or "two slurred - two staccato".

   (4) ONE octave DESCENDING ONLY of any chromatic scale M.M. = 100; One note per beat.

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

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

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

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

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

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

ITEM 1 – Vocalise (20 marks)
To be sung on "aw", "ah", or "ee" (Examiner's choice)
No. 10 **or** 11 (Candidate's choice) from Marchesi Twenty-Four Vocalises op.2
or
Any one of No. 31 - 40 from Concone Forty Lessons Op. 17

ITEM 2 (20 marks)

Amarilli, mia bella	Caccini
By Thy Banks, Gentle Stour	Boyce
Come Again Sweet Love doth now invite	Dowland
Come Let Us All This Day	J.S. Bach
Nina	Pergolesi
Per la gloria d'adorarvi	Bononcini
When Daisies Pied	Arne

ITEM 3 (20 marks)

Ah! Weep No More	Tchaikovsky
Auf Flügeln des Gesanges	Mendelssohn
My Mother Bids Me Bind My Hair	Haydn
Der Schmied Op.19 no.4	Brahms
Der Nussbaum Op.25 no.3	Schumann
Die Forelle	Schubert
Ich liebe dich	Grieg

ITEM 4 (20 marks)

Astonishing *(from Little Women)*	Howland (9)
Beau Soir	Debussy
Chanson de Florian	Godard
Dead Mom *(from Beetlejuice)*	Eddie Perfect
How Far I'll Go *(from Moana)*	Lin-Manuel Miranda
I'm Not That Girl *(from Wicked)*	Schwartz (8)
Left Behind *(from Spring Awakening)*	Sheik (10)
Music of the Night	Lloyd Webber
Not a Day Goes By *(from Merrily We Roll Along)*	Sondheim
Oh, Lady Be Good *(from Lady Be Good)*	Gershwin
On My Own *(from Les Miserables)*	Schönberg
The Ploughman	Rowley
The Vagabond	Vaughan Williams
Tonight *(from West Side Story)*	Bernstein
Weep You No More, Sad Fountains	Quilter
What Baking Can Do *(from Waitress)*	Bareilles

SECTION 3: PROGRAMME NOTES (10 marks)

Candidates must prepare and deliver a concise, well-structured spoken report on **ONE** of their performed pieces. Basic reference notes may be used but over-reading of notes is not permitted. Candidates will be stopped if this occurs. Credit is awarded for clarity, evidence of thorough research, and confident delivery.

Successful candidates will cover key aspects of the chosen piece, including but not limited to:

(i) All theoretical details on the music i.e. keys, modulations, terms, signs, time signatures, metronome markings.
(ii) A clear explanation of the title of the piece.
(iii) The composer's nationality and dates, with interesting biographical information and reference to other major works.
(iv) The formal structure of the piece
(v) Any unique or specific characteristics associated with the piece, such as its place in musical history.

Note: Exemption from this section is granted on presentation of a St. Cecilia Theory of Music Grade 6 certificate or higher.

GRADE SEVEN

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

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

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

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

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

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

Suggested works:

Recit & Aria:	He shall feed His flock - from Messiah - Handel
Recit & Aria:	Lascia ch'io pianga - from Rinaldo - Handel
Recit & Aria:	Lord God of Abraham - from Elijah - Mendelssohn
Recit & Aria	Love in her eyes sits playing - from Acis and Galatea – Handel
Recit & Aria:	Ombra mai fu - from Xerxes - Handel

ITEM 2 (20 marks

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

ITEM 3 (20 marks)

Aufenthalt	Schubert
Du bist die Ruh	Schubert
Du bist wie eine Blume	Schumann
Ein Schwan	Grieg
Lied der Mignon	Schubert
Les Papillons	Chausson
Mondnacht	Schumann
None But the Lonely Heart	Tchaikovsky
Ständchen	Brahms

ITEM 4 (20 marks)

As If We Never Said Goodbye *(from Sunset Boulevard)*	Lloyd Webber
Being Alice *(from Company)*	Sondheim (10)
Chanson Triste	Duparc
Drop me a Flower	Stanford
Élégie	Massenet
Foxglove	Head
Her Voice *(from The Little Mermaid)*	Menken (11)
Le secret	Fauré
Popular *(from Wicked)*	Schwartz (9)
The Rat *(from Three Songs)*	Ireland
The Roadside Fire *(Songs of Travel)*	Vaughan Williams
Santa Fe (Broadway version) *(from Newsies)*	Menken (10)
Send in the Clowns *(from A Little Night Music)*	Sondheim
She Used to Be Mine *(from Waitress)*	Bareilles

Somewhere *(from West Side Story)*	Bernstein
Stars *(from Les Miserables)*	Schönberg
Summertime *(from Porgy and Bess)*	Gershwin
To Daffodils	Delius
You'll Be Back *(from Hamilton)*	Lin-Manuel Miranda

SECTION 3: PROGRAMME NOTES (10 marks)

Candidates must prepare and deliver a concise, well-structured spoken report on **ONE** of their performed pieces. Basic reference notes may be used but over-reading of notes is not permitted. Candidates will be stopped if this occurs. Credit is awarded for clarity, evidence of thorough research, and confident delivery.

Successful candidates will cover key aspects of the chosen piece, including but not limited to:

(i) All theoretical details on the music i.e. keys, modulations, terms, signs, time signatures, metronome markings.
(ii) A clear explanation of the title of the piece.
(iii) The composer's nationality and dates, with interesting biographical information and reference to other major works.
(iv) The formal structure of the piece
(v) Any unique or specific characteristics associated with the piece, such as its place in musical history.

Note: Exemption from this section is granted on presentation of a St. Cecilia Theory of Music Grade 7 certificate or higher.

GRADE EIGHT

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

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

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

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

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

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

Suggested works:

Recit & Aria: Farewell ye limpid springs - from Jeptha - Handel
Recit & Aria: Prepare thyself, Zion - from Christmas Oratorio Part 1 - Bach
Recit & Aria: Rolling in foaming billows - from The Creation - Haydn
Recit & Aria: When I am laid in earth - from Dido and Aeneas - Purcell

ITEM 2 (20 marks)

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

ITEM 3 (20 marks)

Der Musensohn	Schubert
Der Wanderer	Schubert
Im Frühling	Schubert
Liebestreu	Brahms
O mio babbino caro	Puccini
Per pietà, bell'idol mio	Bellini
Seguidilla	Bizet
Verborgenheit	Wolf
Villanelle	Berlioz
Wanderlust Op 35 No.3	Schumann
Widmung Op 25 No 1	Schumann

ITEM 4 (20 marks)

Après un rêve	Fauré
Burn *(from Hamilton)*	Lin-Manuel Miranda
Empty Chairs at Empty Tables *(from Les Miserables)*	Schönberg
Green Finch and Linnet Bird *(from Sweeney Todd)*	Sondheim
It Ain't Necessarily So *(from Porgy and Bess)*	Gershwin
If I Can't Love Her *(from Beauty and the Beast)*	Menken
Maria *(from West Side Story)*	Bernstein
Out There *(from The Hunchback of Notre Dame)*	Menken
Phidylé	Duparc
Practically Perfect *(from Mary Poppins)*	Stiles (9)
Silent Noon	Vaughan Williams
When He Sees Me *(from Waitress)*	Bareilles
The Wizard and I *(from Wicked)*	Schwartz (9)
Wishing You Were Somehow Here Again	Lloyd Webber

SECTION 3: PROGRAMME NOTES (10 marks)

Candidates must prepare and deliver a concise, well-structured spoken report on **ONE** of their performed pieces. Basic reference notes may be used but over-reading of notes is not permitted. Candidates will be stopped if this occurs. Credit is awarded for clarity, evidence of thorough research, and confident delivery.

Successful candidates will cover key aspects of the chosen piece, including but not limited to:

(i) All theoretical details on the music i.e. keys, modulations, terms, signs, time signatures, metronome markings.
(ii) A clear explanation of the title of the piece.
(iii) The composer's nationality and dates, with interesting biographical information and reference to other major works.
(iv) The formal structure of the piece
(v) Any unique or specific characteristics associated with the piece, such as its place in musical history.

Note: Exemption from this section is granted on presentation of a St. Cecilia Theory of Music Grade 8 certificate or higher.



Certificate of Music Teaching C.Mus.T

C.Mus.T (Singing)

General:

The Certificate of Music Teaching prepares teachers with the fundamental skills required to teach at elementary levels, with particular reference to the St. Cecilia Singing Examinations. It is ideal for aspiring teachers, including those still undertaking their own musical studies.

Requirements:

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

1. Practical Performance Demonstration:

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

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

2. Discussion on Teaching Principles:

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

- The teaching studio. General marketing and business strategies in setting up a teaching studio. Managing and maintaining a professional environment with emphasis on health and safety, essential and appropriate equipment and the practical and aesthetic layout.

- The first three lessons with the beginner singer - aims, structures and expected outcomes. The foundations of good technique.

- Repertoire. Knowledge of suitable repertoire and teaching material for beginners of all age levels. This includes a structured introduction to music theory.

- Motivation. The value of examinations, competitions, concert performances and participation in choirs and music theatre.

3. Written Requirements

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

Paper One is compulsory

The candidate must submit a well-structured, concise document on teaching singing to a beginner (child and/or adult), addressing key areas such as posture, breathing, vowel placement, consonant formation, text interpretation, teaching resources, repertoire, aural training and sight-singing. Lesson plans may be included.
Minimum 3,000 words.

Paper Two and Paper Three

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

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

Associate Diploma (Performance)

A.Dip.SCSM (Performance)

General Information

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

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

Associate Diploma Requirements

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

SECTION 1: (*Recital)*

The candidate must design and perform a balanced and interesting Programme of at least four items with a total actual performance duration of between 35-55 minutes. At least one item must be from an opera or oratorio. One or more items must be in a language other than English. Care should be taken to ensure items chosen are not already listed in the grade syllabus.

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

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

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

SECTION 2: ***(Concert Programme)***

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

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

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

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

Licentiate Diploma (Performance)

L.Dip.SCSM (Performance)

General Information

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

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

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

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

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

Licentiate Diploma Requirements

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

SECTION 1: ***(Recital)***

The candidate must design and perform from memory a balanced and interesting Programme of at least four items lasting between 40 - 55 minutes of actual performance duration. At least one item must be from an opera or oratorio. If chosen from an oratorio, the recitative and aria may be sung from a score as is customary in public performance. At least two languages other than English must be presented. Simple props, costumes and movement may be used to enhance the performance if deemed appropriate in 20th and 21st Century musical theatre repertoire.

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

SECTION 2: ***(Concert Programme)***

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

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

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

Associate Diploma (Teaching)

A.Dip.SCSM (Teaching)

Diploma Examination Requirements

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

SECTION 1: ***(Performance)***

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

SECTION 2: ***(Discussion of Performance Pieces)***

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

SECTION 3: ***(Discussion of Singing Teaching)***

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

(a) The teaching of beginner students of all ages, demonstrating an awareness of the values and principles of teaching at this level.

(b) Technique. With specific reference to students from beginner to Grade 4 levels. The teaching of basic foundational techniques in developing the singing voice.This may include posture, breathing, vocal tone, vowel placement, articulation and formation of consonants, interpretation of text and expression. Appropriate demonstration will be required.

(c) Motivation. How to keep students of all levels and ages motivated. The relevance of concerts, examinations, competitions and workshops in the musical experience of vocal students. The place of aural training, music theory, music history and technology in vocal musical education.

Associate Diploma (Teaching)

(continued)

WRITTEN PAPERS

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

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

Written Paper Requirements

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

Paper 1

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

Paper 2

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

Minimum 3000 words.

Licentiate Diploma (Teaching)

L.Dip.SCSM (Teaching)

General Information

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

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

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

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

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

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

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

Licentiate Diploma (Teaching)

(continued)

Licentiate Diploma Examination Requirements

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

SECTION 1: ***(Performance)***

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

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

SECTION 2: ***(Discussion of Performance Pieces)***

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

SECTION 3: ***(Discussion of Singing Teaching)***

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

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

Licentiate Diploma (Teaching)

(continued)

(b) Performance. Motivation, the relevance of concerts, examinations, competitions and workshops and performing experience for the developing voice student.

(c) Repertoire. An awareness of music history and a theoretical understanding as well as a knowledge of vocal genres, repertoire and resources for students of various ages and levels of development.

(d) The Studio. Maintaining a vocal studio. Professional protocol and teaching ethics, the values and principles of educational theory and philosophies, and a knowledge of health and safety regulations. The use of technology in vocal musical education.

WRITTEN PAPER

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

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

Written Paper Requirements

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

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

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

St. Cecilia Fellowship Diploma

F.Dip.SCSM

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

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

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

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

Fellowship Diploma Requirements - Performance

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

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

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

Note 1. Additional fees (50%) apply for candidates applying for recognition of qualifications from other boards or institutions.
Note 2. Costs associated to be the responsibility of the candidate. Valid insurance certificates required at time of entry.

St. Cecilia Fellowship Diploma

(continued)

Fellowship Requirements - Teaching

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

Part A – Written Evidence of Outstanding Teaching Ability

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

1. A record of teaching achievements and evidence of experience e.g. student successes, press cuttings, media interviews, publications, certificates, community recognition etc.

2. Four written references detailing the teacher's exceptional ability. References must be dated within 12 months of the examination and should be from prominent musicians, teachers and/or community leaders. Original copies only will be accepted and may not be returned.

3. Evidence of performance skills e.g. highest level certificates, diplomas, degrees; press releases, past Programmes, recordings *(see Note 4 below),* television and/or radio performances and/or interviews.

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

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

Part B – Practical Demonstration

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

St. Cecilia Fellowship Diploma

(continued)

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

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

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

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

Fellowship Requirements Research and Musicology

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

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

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

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



Current syllabuses for St. Cecilia Examinations

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



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