

# ST CECILIA EXAMINATIONS



## Classical Guitar Syllabus

Examination centres throughout Australia, New Zealand, Asia and Europe

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2nd Imprint May 2015

© 2015 St. Cecilia School of Music ABN 13 074 307 172

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

*Official Publisher to St. Cecilia School of Music*

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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



# Notes on the Classical Guitar Syllabus

This syllabus has been designed to provide a structured course enabling the student to develop all the skills associated with performing the classical guitar whilst choosing music from a wide selection of interesting pieces and publications.

In the Beginner, Junior and Preliminary levels, three pieces chosen from the item listings are required as well as technical work, ear-tests and general knowledge.

Through Grades 1- 8 the candidate must play four pieces from the item listings. The listings are generally designed to cover Renaissance and Baroque, Classical and Romantic and 20th/21st Century repertoire. A large selection is available.

Candidates are also encouraged to explore the repertoire of their instrument and include suitable pieces in the "Own Choice" section. Care should be taken to ensure that the standard is representative of the grade level however.

The graded examinations focus principally on music performance and technique as well as an understanding of the background of the chosen pieces and composers. Ear tests and sight-reading are not included but instead are encouraged to be taken as a separate examination.

The technical requirements have been structured to ensure a logical and sensible development. Scales, arpeggios and chords are included in various forms and represent all practical keys. The importance of a versatile right hand is encouraged with the progressive use of all finger combinations. The emphasis is on even, confident and accurate playing.

As with all St. Cecilia examinations every detail on the score must be adhered to. Dynamics, phrasing, articulation and performance instructions enhance the final product and will be carefully assessed.

The "Programme Notes" section of the examination is vitally important. Up to and including Grade 4, examiners will ask general theoretical questions about any of the chosen pieces. From Grade 5 onwards a written account and discussion of one piece must be given. Students who successfully complete the St. Cecilia Theory of Music examinations at the same grade level may be exempted from this section.

Students who wish to prepare an entirely performance-based examination may choose the Concert Certificate or Recital Certificate examination option. Explanatory notes as well as syllabus requirements are detailed in this syllabus.

Whilst we endeavour to ensure the availability and accuracy of the publications listed, we are aware that this may not always be possible. Teachers and students are encouraged to report any discrepancies which they may experience.

# Concert Certificate Examinations

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

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

## **EXAMINATION REQUIREMENTS:**

- **Four** items must be presented which reflect an interesting and balanced 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 should be chosen from the current St. Cecilia syllabus e.g. for Concert Certificate Four, items must be chosen from anywhere within the St. Cecilia Grade Four syllabus. Alternative pieces may be presented with prior approval.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc) are also assessed. School uniform is usually not considered appropriate.
- 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.
- Technical work (scales etc) is not a requirement for these examinations.

Concert Certificate examinations must fit into the following time limits. If necessary, repeats should be played. It is acceptable to include more than one song within an item e.g. combining two songs of similar character, title, text or by the same composer.

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

## CRITERIA FOR ASSESSMENT & HINTS TO PERFORMERS

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

# Recital Certificate Examinations

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

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

## **EXAMINATION REQUIREMENTS:**

- **Four** items must be presented which reflect an interesting and balanced 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 recognized examination board syllabus but at least one item must be chosen from the St. Cecilia Grade syllabus. For the First Recital Certificate one item must be from the St. Cecilia Grade Five syllabus. For the Advanced Recital Certificate one item must be chosen from the St. Cecilia Grade Eight syllabus.
- Appropriate formal concert dress and accepted stage presentation and etiquette (bowing, audience acknowledgement etc) are also assessed. School uniform is usually not considered appropriate.
- 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.
- Technical work (scales etc) is not a requirement for these examinations.
- The examination must fit within a time restriction.
  - *First Recital Certificate 20 – 25 minutes*
  - *Advanced Recital Certificate 25 – 30 minutes*
- It is acceptable to include more than one song within an item e.g. combining two songs of similar character, title, text or by the same composer. If artistically appropriate, repeats may be observed.

## **CRITERIA FOR ASSESSMENT & HINTS TO PERFORMERS**

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



# Guitar

## **ITEM 3** (20 Marks)

Jingle Bells

Yankee Doodle

Indian Dance

Twinkle Twinkle Little Star

Tom Dooley

Quaver Parade

A Rhyme (with repeat)

Lightly Row

Bingo

Leonard)

Song of the Mountains

Guitar for Everyone Ruth & Richard Lenz ([www.duolenz.com](http://www.duolenz.com))

Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)

Guitar Academy Bk 1 Richard Corr (Academy Music Pub. London)

A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal

The Guitarist's Way Bk. 1 Nuttall & Whitworth (Holley Music)

## **General Knowledge** (10 Marks)

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

- (a) to name letter names of notes
- (b) to state the numerical value of notes and name note values
- (c) to recognise and name the treble clef
- (d) to recognise (but not explain) the time signature
- (e) to recognise (but not explain) the sharp, flat and natural.

**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
- (b) to state which of two notes is higher or lower in pitch
- (c) to sing any one note correctly in tune
- (d) to recognise a chordal passage played by the examiner as major or minor

## JUNIOR GRADE

### Technical Work (20 Marks)

**Scales:** G Major. One octave. Examiner will request *im* or *ma* fingering. Rest stroke.  
**Arpeggios:** C Major. One octave. *pimamip*. Free stroke.  
**Chord:** C Major and E Minor chords, strummed evenly and clearly with the thumb.

### Performance Items

Three pieces to be performed. Choose ONE piece from each ITEM listing.

#### ITEM 1 (20 Marks)

Day Dreaming <i>or</i> Etude <i>or</i> Autumn Waltz	Guitar for Everyone Ruth & Richard Lenz ( <a href="http://www.duolenz.com">www.duolenz.com</a> )
Prelude No. 1 ( <i>Part 1</i> ) <i>or</i> Prelude No. 2 ( <i>Part 1</i> )	Classic Guitar Technique Vol.1 (Aaron Shearer)
A Spring Waltz <i>or</i> A Folk Song	Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)
Ode to Joy <i>or</i> Kookaburra	Guitar Academy Bk 1 Richard Corr (Academy Music Pub. London)
Chanson Russe <i>or</i> Berceuse Leonard)	A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal Leonard)
Study	The Guitarist's Way Bk. 2 Nuttall & Whitworth (Holley Music)

#### ITEM 2 (20 Marks)

Scale for Sale <i>or</i> Blues Berries <i>or</i> Ferris Wheel	Guitar for Everyone Ruth & Richard Lenz ( <a href="http://www.duolenz.com">www.duolenz.com</a> )
Prelude No. 7 <i>or</i> Prelude No. 8	Classic Guitar Technique Vol.1 (Aaron Shearer)
Lullaby An Old Folk Dance Gypsy Dance	A Modern Approach to Classical Guitar Bk.1 (Charles Duncan) Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay) Guitar Academy Bk 1 Richard Corr (Academy Music Pub. London)
Song of the Silk Road <i>or</i> Asturias Theme Leonard)	A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal Leonard)

## Guitar

Serenade The Guitarist's Way Bk. 2 Nuttall & Whitworth (Holley Music)

### **ITEM 3** (20 Marks)

Blues Bug <i>or</i> Rock Bass	Guitar for Everyone Ruth & Richard Lenz ( <a href="http://www.duolenz.com">www.duolenz.com</a> )
Etude No. 7 <i>or</i> Moorish Dance <i>or</i> Prelude No. 13	Classic Guitar Technique Vol.1 (Aaron Shearer) Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)
The Forest Nymph Fingers and Thumb Au Clair de la Lune <i>or</i> The Coventry Carol	Guitar Academy Bk 1 Richard Corr (Academy Music Pub. London) A Modern Approach to Classical Guitar Bk.1 (Charles Duncan)
We Gather Together <i>or</i> Aura Lee	A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal Leonard)
Sailor's Reel	The Guitarist's Way Bk. 2 Nuttall & Whitworth (Holley Music)

### **General Knowledge** (10 Marks)

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

- (a) to name any letter names of notes
- (b) to state the numerical value of notes as well as note value names
- (c) to recognise and name the treble clef and the staff
- (d) to recognise (but not explain) the time signature
- (e) to recognise (but not explain) the sharp, flat, natural, accent, slur, tie

**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 by the examiner
- (b) to sing correctly in tune any two notes within the range of an octave
- (c) to state which of two notes played by the examiner is higher or lower
- (d) to recognise a chordal passage played by the examiner as major or minor

## PRELIMINARY GRADE

### Technical Work (20 Marks)

- Scales:** The examiner may request *im* or *ma* or *ia*. Rest stroke.  
A harmonic minor, E harmonic minor. One Octave.
- Arpeggios:** G Major, A minor. One octave. *pimamip*. Free stroke.
- Chords:** G Major, D minor. Strummed evenly and clearly with the thumb.

### Performance Items

Three pieces to be performed. Choose ONE piece from each ITEM listing.

#### ITEM 1 (20 Marks)

- Calypso *or*  
Allegretto (Carcassi)                      Guitar for Everyone Ruth & Richard Lenz ([www.duolenz.com](http://www.duolenz.com))
- A Dance *or*  
The Flautist                                      Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)
- Go to Sleep *or*  
Asturias    Guitar Academy Bk 2 Richard Corr (Academy Music Pub. London)
- Country Dance (Carulli) *or*  
Allegro (Carulli)                                      Classic Guitar Technique Vol.1 (Aaron Shearer)
- Fur Elise *or*  
Alman  
Leonard)    A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal Leonard)
- The Harp    The Guitarist's Way Bk. 3 Nuttall & Whitworth (Holley Music)

#### ITEM 2 (20 Marks)

- English Dance (Carulli) *or*  
Andante 11 (Sor)                                      Classic Guitar Technique Vol.1 (Aaron Shearer)
- Brazilian Night *or*  
Rain Dance *or*  
Andante    Guitar for Everyone Ruth & Richard Lenz ([www.duolenz.com](http://www.duolenz.com))
- In the Meadow *or*  
A Troubadour's Song                                      Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)
- Andantino *or*  
Waltz in C    Guitar Academy Bk 2 Richard Corr (Academy Music Pub. London)
- The Coventry Carol *or*

## Guitar

Finlandia  
Leonard) A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal

Masquerade OR Dance The Guitarist's Way Bk. 3 Nuttall & Whitworth (Holley Music)

### **ITEM 3** (20 Marks)

Andantino (Giuliani) *or*  
Estudio (Aguado)  
Greensleeves Classic Guitar Technique Vol.1 (Aaron Shearer)  
p.62 A Modern Approach to Classical Guitar Bk.1 (Charles Duncan)

Sunny Sevilla *or*  
Good Morning Madrid *or*  
A Sunny Day Guitar for Everyone Ruth & Richard Lenz ([www.duolenz.com](http://www.duolenz.com))

The White Sail *or*  
The Shepherd's Flute Basic Pieces Vol. 1 J. Muro (Chanterelle Mel Bay)

Greensleeves Guitar Academy Bk 2 Richard Corr (Academy Music Pub. London)

Romanza  
Leonard) A Modern Approach to Classical Guitar Bk. 1 Charles Duncan (Hal

Boogie 2 The Guitarist's Way Bk. 3 Nuttall & Whitworth (Holley Music)

### **General Knowledge** (10 Marks)

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

- (a) to name letter names of notes
- (b) to state the numerical value of notes and name note values
- (c) to recognise, name and explain the treble clef and the time signature
- (d) to recognise, name and explain sharps, flats, naturals
- (e) to explain staccato and legato

**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 ear test twice on the piano

- (a) to reproduce by clapping a simple three-bar phrase played by the examiner
- (b) to sing correctly in tune any three notes within the range of an octave
- (c) to recognise the mode of a chordal passage as Major or Minor

## GRADE ONE

### **TECHNICAL WORK** (10 Marks)

All scales *im* or *ma* or *ia* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

<b>Major Scales:</b>	G, A, two octaves.
<b>Minor Scales:</b>	C, D, E harmonic minor, one octave.
<b>Arpeggios:</b>	D minor, one octave. G major, E minor, two octaves.
<b>Chords:</b>	D, E, A Major chords strummed evenly and clearly with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Etude No.1 (Andante)	Tom Ward (Available Through St. Cecilia Examinations)
Allegro (Giuliani)	Classic Guitar Technique Vol.1 (Aaron Shearer)
Folk Dance <i>or</i> Country Dance	Classic Guitar Technique Vol.2 (Aaron Shearer)
Plaisir d'Amour <i>or</i> Malaguena	Guitar Academy Bk.3 Richard Corr (Academy Music Publications UK)
Etude in C (Sor) <i>or</i> Prelude in A (Carulli)	The Total Classical Guitarist Martha Masters (Alfred)

#### **ITEM 2:** (20 Marks)

Caravan (Shearer) <i>or</i> Allegretto in A minor (Carulli)	Classic Guitar Technique Vol.2 (Aaron Shearer)
Fur Elise <i>or</i> Adelita (Tarrega)	Guitar Academy Bk.3 Richard Corr (Academy Music Publications UK)
Prelude in A minor <i>or</i> Prelude in G	The Total Classical Guitarist Martha Masters (Alfred)

# Guitar

Twelve Bar Blues            The Guitarist's Way Book 4 (Nuttall & Whitworth) Holley Music

## ITEM 3: (20 Marks)

A Fine Day                    Guitar for Everyone Ruth & Richard Lenz ([www.duolenz.com](http://www.duolenz.com))

Moderato (Carulli) or  
Siciliana (Carulli)            Classic Guitar Technique Vol.2 (Aaron Shearer)

Moderato in C (Sor) *or*  
Allegretto in C (Sor)        p.50 The Classic Guitar Collection Vol.1 (Ariel Pub.)

Cavatina                      The Guitarist's Way Book 4 (Nuttall & Whitworth) Holley Music

## ITEM 4: (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

## **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 TWO

### **TECHNICAL WORK** (10 Marks)

All scales to *im* or *ma* or *ia* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

<b>Major Scales:</b>	E, B flat, two octaves.
<b>Minor Scales:</b>	G, A, C harmonic minor, one octave.
<b>Arpeggios:</b>	E Major, A Major, G minor. Two octaves.
<b>Chords:</b>	F Major, B minor, strummed with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Etude No.2 (Lento)	Tom Ward (Available Through St. Cecilia Examinations)
Canary Jig	p.130 Solo Guitar Playing by Frederick Noad (Omnibus)
Andante in C (Sor)	p.55 The Classic Guitar Collection Vol.1 (Ariel Pub.)
Prelude "At The Villa"	The Guitarist's Way Book 4 (Nuttall & Whitworth) Holley Music

#### **ITEM 2:** (20 Marks)

Prelude in A Minor	(Carulli) p.29 The Classic Guitar Collection Vol.1 (Ariel Pub.)
Landler (Kuffner)	p.44 The Classic Guitar Collection Vol.1 (Ariel Pub.)
Etude in A Minor	p.34 Classic Guitar Technique Vol.2 (Aaron Shearer)
Heart of Spain	The Guitarist's Way Book 4 (Nuttall & Whitworth) Holley Music

#### **ITEM 3:** (20 Marks)

Waltz in G (Carulli)	p.28 The Classic Guitar Collection Vol.1 (Ariel Pub.)
Wilson's Wilde	You Can Teach Yourself Classic Guitar (Mel Bay)
Andante (Carulli)	p.45 Classic Guitar Technique Vol.2 (Aaron Shearer)
Mamba	The Guitarist's Way Book 4 (Nuttall & Whitworth) Holley Music

# Guitar

## **ITEM 4:** (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

## **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
- (iv) Notation – pitch  
- duration
- (iv) All terms and signs on the score

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

## GRADE THREE

### **TECHNICAL WORK** (10 Marks)

All scales *im* or *ma* or *ia* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

<b>Major</b>	B flat, D two octaves.
<b>Harmonic Minor Scales:</b>	G, A, C, two octaves.
<b>Melodic Minor Scales:</b>	G and C, one octave.
<b>Chromatic Scales:</b>	Commencing on E, G. One octave.
<b>Arpeggios:</b>	B flat Major, D Major, A minor. Two octaves.
<b>Chords:</b>	B flat Major, F Minor, strummed with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Orlando Sleepeth	p.137 Solo Guitar Playing by Frederick Noad (Omnibus)
Allegretto in A Minor (Carulli)	P.51 Classic Guitar Technique Vol.2 (Aaron Shearer)
Prelude in E minor (Shearer)	p.52 Classic Guitar Technique Vol.2 (Aaron Shearer)
Larghetto Espressivo (Carulli)	p. 60 The Total Classical Guitarist Martha Masters (Alfred)

#### **ITEM 2:** (20 Marks)

Song (Carcassi)	p.92 The Classic Guitar Collection Vol.1 (Ariel Pub.)
Minuet (Telemann)	p.134 Solo Guitar Playing by Frederick Noad (Omnibus)
Waltz (Carulli)	p.69 Classic Guitar Technique Vol.2 (Aaron Shearer)
Andantino (Carulli)	p.70 Classic Guitar Technique Vol.2 (Aaron Shearer)
Vals (Ferrer)	p.64 The Total Classical Guitarist Martha Masters (Alfred)

#### **ITEM 3:** (20 Marks)

Etude No.3 (Allegro)	Tom Ward (Available Through St. Cecilia Examinations)
Danza (low D tuning)	p.76 Classic Guitar Technique Vol2 (Aaron Shearer)
Waltz Allegro (Carcassi)	p.83 Classic Guitar Technique Vol.2 (Aaron Shearer)
Prelude (Molino)	p.66 The Total Classical Guitarist Martha Masters (Alfred)

# Guitar

## **ITEM 4:** (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

## **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 Signature
- (ii) Time signature
- (iii) Notation – pitch  
- duration
- (iv) All terms and signs on the score

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

## GRADE FOUR

### **TECHNICAL WORK** (10 Marks)

All scales *im, ma, ia* or *ami* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

<b>Major Scales:</b>	E Major, A Major. Three octaves.
<b>Harmonic Minor Scales:</b>	G harmonic minor. Three octaves.
<b>Melodic Minor Scales:</b>	F and B flat melodic minor. Two octaves.
<b>Chromatic Scales:</b>	Commencing on E, G. Two octaves.
<b>Arpeggios:</b>	E Major, E minor, three octaves.
<b>Chords:</b>	A flat Major, C sharp Major, strummed with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Pastorale (Carcassi)	p.63 Classic Guitar Technique Vol.2 (Aaron Shearer)
Pezzo Tedesco (Anon)	p.136 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Estampida (Anon)	p.4 The Classic Guitar Collection Vol.2 (Ariel Pub.)

#### **ITEM 2:** (20 Marks)

Andante (Carulli)	p.89 Classic Guitar Technique Vol.2 (Aaron Shearer)
Air (Robinson)	p.139 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Bouree (Bach)	p.54 The Classic Guitar Collection Vol.2 (Ariel Pub.)

#### **ITEM 3:** (20 Marks)

Etude No.4	Tom Ward (Available Through St. Cecilia Examinations)
Waltz (Carcassi)	p.90 Classic Guitar Technique Vol.2 (Aaron Shearer)
Bourree (de Visee)	p.187 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Etude in A minor (Giuliani)	p.87 The Classic Guitar Collection Vol.2 (Ariel Pub.)

#### **ITEM 4:** (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own

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composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

### **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 Signature
- (ii) Time signature
- (iii) Notation – pitch  
- duration
- (iv) All terms and signs on the score

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

## GRADE FIVE

### **TECHNICAL WORK** (10 Marks)

All scales *im, ma, ia* or *ami* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

<b>Major Scales:</b>	G major, B flat Major. Three octaves.
<b>Harmonic Minor Scales:</b>	E and A harmonic minor. Three octaves.
<b>Melodic Minor Scales:</b>	G melodic minor. Three octaves. C melodic minor. Two octaves.
<b>Chromatic Scale:</b>	Commencing on: E. Three octaves.
<b>Arpeggios:</b>	F Major, G major, B flat major. Three octaves.
<b>Seventh Chords:</b>	G7, C7, A7, B7, D7, E7 and F7, Strummed with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Gigue (de Visee)	p.189 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Etude in E minor (Giuliani)	p.92 The Classic Guitar Collection Vol.2 (Ariel Pub.)
Allegro (Aguado)	p. 76 The Total Classical Guitarist Martha Masters (Alfred)
Prelude in D (Bach)	Six Unaccompanied Cello Suites for Guitar (Stanley Yates) – Mel Bay
Sarabande BWV 995 (Bach)	The Solo Lute Works (Frank Koonce) – Neil A. Kjos Music Company
Canarios (Sanz)	The Baroque Guitar in Spain and the New World (Frank Koonce) – Mel Bay
Espanoletas (Sanz)	The Baroque Guitar in Spain and the New World (Frank Koonce) – Mel Bay
Diferencias sobre Conde Claros	The Renaissance Vihuela and Guitar in Sixteenth – Century Spain (Frank Mudarra Koonce) - Mel Bay

#### **ITEM 2:** (20 Marks)

Allegretto (Carulli)	p.102 Classic Guitar Technique Vol.2 (Aaron Shearer)
Etude in A (Carcassi)	p.191 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Divertimento (Cano)	p. 78 The Total Classical Guitarist Martha Masters (Alfred)
Lagrima (Tarrega)	p.209 Solo Guitar Playing Bk.1 by Frederick M. Noad (Omnibus)
Etude in E Major (Carcassi)	p.72 The Classic Guitar Collection Vol.3 (Ariel Pub.)

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### ITEM 3: (20 Marks)

Andante (Sor)	p.120 Classic Guitar Technique Vol.2 (Aaron Shearer)
Andante (Giuliani)	p.148 Classic Guitar Technique Vol.2 (Aaron Shearer)
Allegretto (Ferrer)	p.86 The Total Classical Guitarist Martha Masters (Alfred)
A Vision of Angels (Charlton)	Fantasies, Fairies and Folktales – <a href="http://www.richardcharlton.com.au">www.richardcharlton.com.au</a>
Five Short Pieces (Charlton)	<a href="http://www.richardcharlton.com.au">www.richardcharlton.com.au</a>
Satyr Dance	7 Short Solos - <a href="http://www.philliphoughton.com.au">www.philliphoughton.com.au</a>
Lettre Noire No.3 (Dyens)	20 Lettres Pour Guitar Solo – Editions Henry Lemoine
Etude No.5 (Con moto)	Tom Ward (Available through St. Cecilia Examinations)

### ITEM 4: (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

### **PROGRAMME NOTES** (10 Marks)

The candidate must choose one piece the examination programme and prepare a detailed written report containing the following information:

- (i) All details on the score as for Grades 1-4.
- (ii) The significance of the title.
- (iii) Nationality and dates of the composer and the names of two contemporary composers.
- (iv) The place of the piece in music history and the style of the piece in relation to this.
- (v) Formal structure.
- (vi) Keys and all modulations.

Referring to the report (a copy of which must be handed to the examiner), the candidate must present the information orally and discuss points of significant interest with the examiner.

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

## GRADE SIX

### **TECHNICAL WORK** (10 Marks)

All scales *im, ma, ia* or *ami* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

**Scales:** G, Ab, A, Bb major, three octaves  
G, Ab, A, Bb harmonic and melodic minor, three octaves  
C, C#, D, Eb major, two octaves  
C, C#, D, Eb harmonic and melodic minor, two octaves

**Chromatic Scale:** Chromatic scale commencing on G, three octaves.

**Arpeggios:** G, Ab, A, Bb major, minor, three octaves.  
C, C#, D, Eb major, minor, two octaves.  
Dominant & Diminished 7<sup>th</sup>s commencing on G, Ab, A, Bb, three octaves  
Dominant & Diminished 7<sup>th</sup>s commencing on C, C#, D, Eb, two octaves.

**Chords:** G, D, A and E Diminished.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

Queen Elizabeth's Galliard (Dowland)	(Universal Edition 12402)
Etude (Cano)	p.88 The Total Classical Guitarist Martha Masters (Alfred)
The Right Honourable Robert Earl of Essex, His Galliard	(Dowland) Anthology of Selected Pieces -Raymond Burley (Schott)
Four Dances from Terpsichore (Praetorius)	arr. John Williams (Boosey & Hawkes)
Fantasia (Mudarra)	The Renaissance Vihuela and Guitar in Sixteenth – Century Spain Frank Koonce) (Mel Bay)
Prelude – BWV 999 (Bach)	The Solo Lute Works - Frank Koonce (Neil A. Kjos Music)
Sonata L.238 (Scarlatti)	p.40 Solo Guitar Playing Bk.2 by Frederick M. Noad (Omnibus)

#### **ITEM 2:** (20 Marks)

Sonata 3 <sup>rd</sup> Mvt. (Diabelli)	Edition Faber.
Study No. 6 (Coste)	Edition Schott GA34
La Chasse (Coste)	p.96 The Total Classical Guitarist Martha Masters (Alfred)
Etude in A (Carcassi)	p.73 The Classic Guitar Collection Vol.3 (Ariel Pub.)
Divertimento Op.40 (Giuliani)	p.102 Solo Guitar Playing Bk.2 by Frederick M. Noad (Omnibus)
Caprice No.2 (Legnani)	36 Caprices Op. 20 (Simon Wynberg) - Chanterelle
Lesson No.35 (Aguado)	p.156 Classic Guitar Technique Vol.2 (Aaron Shearer)
Etude on a Theme by Mozart (Carulli)	p.78 The Classic Guitar Collection Vol.3 (Ariel Pub.)

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## ITEM 3: (20 Marks)

Valse Poeticos No.1 (Granados)	arr. Mairants. British & Continental Music Publishers
Gymnopedie No.1 (Satie)	Wedding Music for Classical Guitar (Boydston) (Cathedral
Chinese Blossom (Zenamon)	Modern Times 60 Graded Contemporary Works (Chanterelle
750)	
Sonata in D Major 1st or 3 <sup>rd</sup> Mvt.	(C.G. Schiedler) (Universal Edition 14439)
Romance (Anon)	p.210 Solo Guitar Playing Bk.1 by Frederick M. Noad
(Omnibus)	
Etude No.6 (Con espressione)	Tom Ward (Available through St. Cecilia Examinations)
Prelude No.4	Villa Lobos (Eschig 6734)
Amazing Grace (W. Walker)	p.12 Wedding Music for Classical Guitar (Boydston)
(Cathedral)	
Greensleeves Processional (Charlton)	Fantasies, Fairies and Folktales –
www.richardcharlton.com.au	

## ITEM 4: (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

## **PROGRAMME NOTES** (10 Marks)

The candidate must choose one piece the examination programme and prepare a detailed written report containing the following information:

- (i) All details on the score as for Grade 1-4.
- (ii) The significance of the title.
- (iii) Nationality and dates of the composers and the names of two contemporary composers.
- (iv) The place in music history and the style of the piece in relation to this.
- (v) Formal structure.
- (vi) Keys and all modulations.

Referring to this report (a copy of which must be handed to the examiner), the candidate must present the information orally, and discuss points of significant interest with the examiner.

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

## GRADE SEVEN

### **TECHNICAL WORK** (10 Marks)

All scales *im, ma, ia* or *ami* as requested by the examiner. Rest stroke and free stroke.  
All arpeggios using free stroke.

- Scales:** F#, G, Ab, A, Bb, B major. Three Octaves.  
F, F#, G, G#, A, Bb, B harmonic & melodic minors. Three Octaves.  
B, C, Db, D, Eb major. Two octaves.  
Bb, B, C, C#, D, Eb, E harmonic & melodic minor. Two octaves.
- Chromatic Scale:** B flat, three octaves. *im, ma, ia* or *ima* using the rest OR free stroke.
- Arpeggios:** F, F#, G, Ab, A, Bb, B major & minor. Three octaves.  
Dominant & Diminished 7<sup>ths</sup> commencing on F, F#, G, Ab, A, Bb, B. Three octaves.  
Bb, B, C, C#, D, Eb major & minor. Two octaves.  
Dominant & Diminished 7<sup>ths</sup> commencing on Bb, B, C, C#, D, Eb. Two octaves.
- Chords:** B, C, F and F sharp Diminished Seventh, Strummed with the thumb.

### **PERFORMANCE ITEMS**

Four pieces to be performed. Choose ONE piece from each ITEM listing.

#### **ITEM 1:** (20 Marks)

- |   |   |
|---|---|
| Minuets 1 and 2 (Rameau)  | Schott Edition GA160                                |
| Three Sonatas No.1 (Cimarosa)   | (Faber Edition)                                     |
| Allemande (Dowland)   | Music for Guitar (Universal Edition 12472)          |
| Galliard (Cutting)  | p.122 Solo Guitar Playing Bk.2 by Frederick M. Noad |
| (Omnibus)   |   |
| Saraband (Weiss)  | p.141 Solo Guitar Playing Bk.2 by Frederick M. Noad |
| (Omnibus)   |   |
| Suite in D Minor (de Visee)   |   |
| <i>Allemande, Courante, Sarabande &amp; Gigue</i> Karl Scheit Universal Edition                 |   |
| Gavotte en Rondeau BWV 1006a (Bach) The Solo Lute Works - Frank Koonce (Neil A. Kjos Music Co.) |   |

#### **ITEM 2:** (20 Marks)

- |                                   |   |
|-----------------------------------|---|
| Estudio No.15 (Sor)               | Studies for the Guitar by Fernando Sor (Belwyn Mills) |
| Allegro Spiritoso Op.1 (Giuliani) | p.104 Solo Guitar Playing Bk.2 by Frederick M. Noad   |
| (Omnibus)                         |   |
| Tempest (Carulli)                 | p.93 The Classic Guitar Collection Vol.3 (Ariel Pub.) |
| Caprice No 1 (Legnani)            | 36 Caprices Op. 20 - Simon Wynberg (Chanterelle)      |

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Caprice No. 4 (Legnani)	36 Caprices Op. 20 - Simon Wynberg (Chanterelle)
Variations on La Folias, Op.15 (Sor)	A PDF score can be found on IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )
Variations on a Theme of G. F. Handel Op.107 (Giuliani)	A PDF score can be found on IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )

### ITEM 3: (20 Marks)

Etude No.7 (Presto) (Tom Ward)	(Available Through St. Cecilia Examinations)
Gavotte Choro (Villa-Lobos)	Suite Brezilienne (Max Eschig)
Alba (Domeniconi)	Modern Times 60 Graded Contemporary Works (Chanterelle 750)
Berceuse (Charlton)	Modern Times 60 Graded Contemporary Works (Chanterelle 750)
Tasmanian Sunrise 1 <sup>st</sup> mvt (Tom Ward)	(Available Through St. Cecilia Examinations)
Prelude No.1 (Villa-Lobos)	Max Eschig
Tango en Skai (Dyens)	Editions Henry Lemoine
Sakura (Yocoh)	Guitar Solo Publications
Milonga del Angel (Piazzolla)	Baltazar Benitez (Chanterelle)

### ITEM 4: (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

### **PROGRAMME NOTES** (10 Marks)

The candidate must choose one piece the examination programme and prepare a detailed written report containing the following information:

- (i) All details on the score as for Grade 1-4.
- (ii) The significance of the title.
- (iii) Nationality and dates of the composers and the names of two contemporary composers.
- (iv) The place of the piece in music history and the style of the piece in relation to this.
- (v) Formal structure.
- (vi) Keys and all modulations.

Referring to this report (a copy of which must be handed to the examiner), the candidate must present the information orally and discuss significant points of interest with the examiner.

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

# GRADE EIGHT

## TECHNICAL WORK (10 Marks)

All scale RH fingerings: im, ma, ia, ami or pi. Rest stroke and free stroke.

All arpeggios using free stroke only.

**Scales:** E, F, F#, G, Ab, A, Bb, B major scales, three octaves.  
 Bb, B, C, C#, D, Eb, E major scales, two octaves  
 E, F, F#, G, Ab, A, Bb, B harmonic minor scales, three octaves.  
 Bb, B, C, C#, D, Eb, E harmonic minor scales, two octaves  
 E, F, F#, G, Ab, A, Bb, B melodic minor scales, three octaves.  
 Bb, B, C, C#, D, Eb, E melodic minor scales, two octaves

**Chromatic:** Commencing on E, F, F#, G, Ab, A, Bb, B, three octaves.

**Arpeggios:** 2 Octaves of all major, minor, dominant and diminished arpeggios  
 3 Octaves of all major, minor, dominant and diminished arpeggios

**Chords:** All major, minor, V7, dim7 chords.

## PERFORMANCE ITEMS

Four pieces to be performed. Choose ONE piece from each ITEM listing.

### ITEM 1: (20 Marks)

Canon in D (Pachelbel)	Wedding Music for Classical Guitar (Boydston) (Cathedral)
Jesu, Joy of Man's Desiring (Bach)	Wedding Music for Classical Guitar (Boydston) (Cathedral)
Prelude – BWV 998 (Bach)	The Solo Lute Works (Frank Koonce) – Neil A. Kjos Music
Prelude – BWV 997 (Bach)	The Solo Lute Works (Frank Koonce) – Neil A. Kjos Music
Allemande (Suite in E minor)(Buxtehude)	The Julian Bream Guitar Library Vol.1 (Faber)
Fantasia (Dowland)	The Library of Classical Guitar Favourites (Amsco Publications)
Lachrimae Pavan (Dowland)	The Library of Classical Guitar Favourites (Amsco Publications)

### ITEM 2: (20 Marks)

Estudio Brillante De Alard (Tarrega)	Solo Guitar Playing Bk.2 by Frederick M. Noad (Omnibus)
Minuetto Quasi Scherzo & Trio (Diabelli)	Sonata arr. J. Bream (Faber 0295)
Recuerdos De La Alhambra (Tarrega)	Solo Guitar Playing Bk.2 by Frederick M. Noad (Omnibus)
Capricho Arabe (Tarrega)	A PDF score can be found on IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )
Variations on a Theme of Mozart	
Op.9* (Sor)	A PDF score can be found on IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )
Caprice No. 8 (Legnani)	A PDF score can be found on IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )

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Caprice No. 10 (Legnani)

A PDF score can be found on IMSLP ([www.imslp.org](http://www.imslp.org))

### ITEM 3: (20 Marks)

Etude No.8 (Allegro) (Tom Ward)	(Available Through St. Cecilia Examinations)
Tasmanian Sunrise 3 <sup>rd</sup> mvt (Tom Ward)	(Available Through St. Cecilia Examinations)
Night Waltz (Tom Ward)	(Available Through St. Cecilia Examinations)
Clair de Lune (Debussy)	Elementary Classic Guitar Solos Joseph Castle (Mel Bay 94641)
Estudio Poetico (Zarb)	Modern Times 60 Graded Contemporary Works (Chanterelle 750)
Soleares (Turrina)	Homage to Tarrega (Schott GA 136)
Sonatina 1 <sup>st</sup> Mvt (Torroba)	(New Edition) (Andres Segovia) – Columbia Music Co.
Verano Porteno (Piazzolla)	(Baltazar Benitez) - Chanterelle
Sunburst ^ (York)	Guitar Solo Publications

^Option to perform with the accompanying Introduction to Sunburst (York) – Guitar Solo Publications

### ITEM 4: (20 Marks)

*Own Choice:* A work of equivalent standard to the above set pieces is to be chosen by the candidate for this section. Candidates are encouraged to explore the broad guitar repertoire using all resources available to them. Any style may be presented. The work may also be the candidate's own composition. A copy of the music for Item 4 **must** be provided for the examiner and presented at the commencement of the examination.

### **PROGRAMME NOTES** (10 Marks)

The candidate must choose one piece the examination programme and prepare a detailed written report containing the following information:

- (i) All details on the score as for Grades 1-4.
- (ii) The significance of the title.
- (iii) Nationality and dates of the composer and the names of two contemporary composers.
- (iv) The place of the piece in music history and the style of the piece in relation to this.
- (v) Formal structure.
- (vi) Keys and all modulations.

Referring to this report (a copy of which must be handed to the examiner), the candidate must present the information orally and discuss points of significant interest with the examiner.

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

## **PERFORMANCE DIPLOMA SUGGESTED WORKS**

Candidates taking St. Cecilia Diplomas in performance may consider the following suggested works for inclusion in their programme:

Aires Andaluces (Agustin Barrios Mangore)	Barrios Anniversary Edition, Volume 3
Theme and Variations on a theme of Mozart op.9	A PDF score is available from IMSLP (Fernando Sor)( <a href="http://www.imslp.org">www.imslp.org</a> )
Usher Waltz op.29 (Koshkin)	Lemoine 25390
Asturias (Leyenda) (Albéniz)	Schott GA 445
Prelude Lute Suite No. 4 in E Major. (J.S. Bach)	LAUTENMUSIK (FH 4035)
Prelude <i>and</i> presto Lute Suite No. 3 (J.S. Bach)	LAUTENMUSIK (FH 4035)
Caprice No. 1 (Tom Ward)	(Available through St. Cecilia Examinations)
Caprice No. 2 (Tom Ward)	(Available through St. Cecilia Examinations)
Waltz (Romance) (Tom Ward)	(Available through St. Cecilia Examinations)
El Colibri (The Hummingbird) (Julio S. Sagreras)	Edition RICORDI 2334
Dance of the Miller from “The Three Cornered Hat” (Manuel De Falla)	Chester Music
La Muerte Del Angel (Piazzolla)	(Baltazar Benitez) - Chanterelle
Primavera Portena (Piazzolla)	(Baltazar Benitez) - Chanterelle
Koyunbaba (Domeniconi)	Mel Bay
Turlough’s Ghosts (Charlton)	Fantasies, Fairies and Folktales – ( <a href="http://www.richardcharlton.com.au">www.richardcharlton.com.au</a> )
The Frog Galliard (Dowland)	The Library of Classical Guitar Favourites (Amsco Publication)
Grand Overture (Giuliani)	A PDF score is available from IMSLP ( <a href="http://www.imslp.org">www.imslp.org</a> )

## Beginner Grade Pieces

### *Skip to my Lou*

Musical notation for "Skip to my Lou" in 4/4 time. The piece consists of two staves. The first staff contains the melody with a C chord above the first measure and a G7 chord above the third measure. The second staff contains the accompaniment with C, G7, and C chords above the first, third, and fifth measures respectively.

### *Ode to Joy*

Musical notation for "Ode to Joy" in 4/4 time. The piece consists of two staves. The first staff contains the melody with C, G, C, and G chords above the first, second, third, and fourth measures respectively. The second staff contains the accompaniment with C, F, C, G, and C chords above the first, second, third, fourth, and fifth measures respectively.

### *Merrily We Roll Along*

Musical notation for "Merrily We Roll Along" in 4/4 time. The piece consists of two staves. The first staff contains the melody with C, G, and C chords above the first, second, and third measures respectively. The second staff contains the accompaniment with C, G7, and C chords above the first, second, and third measures respectively.

### *French Folk Song*

Musical notation for "French Folk Song" in 4/4 time. The piece consists of two staves. The first staff contains the melody with G, C, G, C, G, Dm, G7, and C chords above the first, second, third, fourth, fifth, sixth, seventh, and eighth measures respectively. The second staff contains the accompaniment with G, C, G, C, G, Dm, G7, and C chords above the first, second, third, fourth, fifth, sixth, seventh, and eighth measures respectively.

*Yankee Doodle*

Two staves of musical notation for the song "Yankee Doodle" in 4/4 time. The first staff contains the first four measures with chords C, G<sup>7</sup>, C, and G<sup>7</sup> above the notes. The second staff contains the next four measures with chords C, F, G<sup>7</sup>, and C above the notes.

*Indian Dance*

Five staves of musical notation for the song "Indian Dance" in 4/4 time. The first two staves each contain two measures with chords Am, G, and Am above the notes. The third staff contains two measures with chords C and Am above the notes. The fourth and fifth staves each contain two measures with chords Am, G, and Am above the notes.

*Twinkle, Twinkle*

Three staves of musical notation for the song "Twinkle, Twinkle" in 4/4 time. Each staff contains two measures with chords G, C, G, C, G, D, and G above the notes.

*Good King Wenceslas*

Chords for *Good King Wenceslas* (4/4):

Staff 1: C, Am, G, C, F, G, F, C, F, G, C

Staff 2: C, Am, G, C, F, G, F, C, F, G, C

Staff 3: C, G, C, G, C, G, Am, F, C, F, G, C

Staff 4: C, F, E<sup>7</sup>, Am, G, Em, Dm, C, G, Am, F, C

*Love Me Tender*

Chords for *Love Me Tender* (4/4):

Staff 1: C, D<sup>7</sup>, G<sup>7</sup>, C, C, D<sup>7</sup>, G<sup>7</sup>, C

Staff 2: C, E<sup>7</sup>, Am, E, C, D<sup>7</sup>, G<sup>7</sup>, C

*Shortnin' Bread*

Chords for *Shortnin' Bread* (4/4):

Staff 1: G, G, D<sup>7</sup>, G, G

Staff 2: G, G, D<sup>7</sup>, G, G

Staff 3: G, G, D<sup>7</sup>, G, G, D<sup>7</sup>, G

*Jingle Bells*

Musical score for "Jingle Bells" in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, rhythmic style. Chords are indicated above the staff: C, F, C, D7, G7, C, F, C, G7, C.

*Tom Dooley*

Musical score for "Tom Dooley" in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, rhythmic style. Chords are indicated above the staff: C, G7, F, C, G7, F, C.

*I've Been Working on the Railroad*

Musical score for "I've Been Working on the Railroad" in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, rhythmic style. Chords are indicated above the staff: C, F, C, C, G, C, F, C, G7, C.



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