
GRADE TEN

- Length of the examination: 55 minutes
- Examination Fee: Please consult the current examination application form for the schedule of fees.
- Co-requisite: Successful completion of the following written examination is required for the awarding of the Grade 10 Practical Certificate.
Theory 6 AND History 5 AND History 6

Note Completion of Grade 10 is NOT required to proceed to the Associate Diploma. However, candidates who successfully complete Grade 10 will be exempt from the Associate Diploma technique providing they obtain a minimum total of 70% in each of Technical Tests, Sight Reading and Aural Tests.

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
FIVE LIST PIECES	
To be performed from memory	
1 from List A	10
1 from List B	10
2 from List C (10 marks each)	20
1 from either List A or List B	10
ONE STUDY	9
ONE SUPPLEMENTARY PIECE	7
TECHNICAL TESTS	
Scales, Arpeggios	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	2
Guitar Passage	6
AURAL TESTS	8
MEMORY (included in marks for List Pieces)	--
TOTAL POSSIBLE MARKS	100

NOTE: *The examination program must include at least ONE work by a Canadian composer. The Canadian work may be chosen from the List Pieces (indicated by an asterisk) OR as the Supplementary Piece.*

Pieces

Candidates must be prepared to play FIVE pieces, one from *List A*, one from *List B*, and two from *List C*, and one additional piece from either *List A* or *List B*, chosen to contrast in style, key, tempo, etc.. Your choice must include FIVE different composers. All pieces must be performed from memory.

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LIST A

BACH, J.S.		
Fugue for Lute, BWV 1000		Any edition
<i>Lute Suites</i>		Any edition
Choose ANY TWO movements from ANY Suite not listed in previous grades		
<i>Cello Suites</i>		Any edition
Choose ANY TWO movements from ANY Suite not listed in previous grades		
DOWLAND, J.		
Fantasia (<i>International Anthology</i>)		Colombo
MILANO, F. DA/CHIESA		
Fantasia (<i>Antologia di musica antico, I</i>)		Zerboni

LIST B

AGUADO, D.		
Rondo 2 in A minor: Andante & Rondo (<i>Trois Rondo Brillantes Op. 2</i>)		Chanterelle
ALBENIZ, I.		
Cordoba (Lima)		Colombo
Mallorca (Segovia)		Colombo
Sevilla (<i>Suite España, Op. 165, No. 3</i>)		Schott
Zambra granadina (Segovia)		Colombo
CASTELNUOVO-TEDESCO		
Capriccio Diabolico		Ricordi
Rondo		Schott
<i>Suite, Op. 133</i>		Schott
Choose ANY ONE of		
Preludio		
Capriccio		
Tarantella		Ricordi
GIULIANI, M.		
Variation su un Tema di Handel, Op. 107		Zerboni
GRANADOS, E.		
La Maja de Goya		Ricordi
<i>Danza española</i>		Any edition
Choose ANY ONE of		
Nos. 10, 12		
PONCE, M.		
Sonata Romantic		Schott
(Choose EITHER 1st mov't OR 4th mov't)		
Sonata Classic		Schott
(Choose EITHER 1st mov't OR 4th mov't)		
MANJON, A.J.		
Aire Vasco		Chanterelle
RODRIGO, J.		
<i>Tres pièces Espagnoles</i>		Schott
Choose ANY ONE of		
Fandango		
Passacaglia		

TORROBA, F. MORENO		
Sonatina in A (1st mov't)		Ricordi
Arada and Danza (<i>Suite Castellana</i>)		Schott
TURINA, J.		
Hommage à Tarrega		Schott

LIST C

BENNETT, R.R.		
<i>Impromptus</i>		Universal
Choose ANY ONE of		
Nos. 1, 2, 4		
BERKELEY, M.		
Sonatina, Op. 51		Chester
Choose ANY TWO movements		
BREAU, L.		
Little Blues		Mel Bay
BROUWER, L.		
Canticum		Schott
La espiral eterna		Schott
DODGSON, S.		
Etude Caprice		Doberman
Fantasy - Divisions		Doberman
DOMENICONI, C.		
Variations on a Turkish Theme		Bote & Bock
EASTWOOD, T.		
Ballade: Fantasy No. 1		Faber
HARRIS, A.		
Sonatina		Colombia
(Choose EITHER 1st mov't OR 3rd mov't)		
HENZE, H.W.		
<i>Drei Tentos</i>		Schott
Choose ANY ONE		
*MOREL, F.		
Mi duete España		CMC
<i>Tropes pour quito</i>		CMC
Choose ANY FOUR movements		
PASS, J.		
<i>Virtuoso III</i>		Mel Bay
Choose ANY ONE of		
9ths		
Offbeat		
7ths		
Passanova		
Nina's Blues		
Pasta Blues		
*SOMERS, H.		
Prelude and Scherzo (<i>Sonata for Guitar</i>)		Caveat
TAKEMITSU, T.		
<i>All in Twilight</i>		Schott
Play Nos.1 AND 3		

Studies

Candidates must be prepared to play ONE Study chosen from the following List. Memorization is recommended though NOT required.

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STUDY LIST

AGUADO, D. <i>Studi per Chitarra</i> Choose ANY ONE of Nos. 50, 51	Zerboni	MANJON, A.J. Study in B flat minor	Chanterelle
COSTE, N. <i>25 Etudes, Op. 38</i> Choose ANY ONE of Nos. 14, 15, 24	Schott	SOR, F./SEGOVIA <i>Twenty Studies</i> Choose ANY ONE of Nos. 12, 18, 20	Marks Music
DODGSON & QUINE <i>Studies for Guitar, I</i> No. 10	Ricordi	VILLA-LOBOS, H. <i>Douze Etudes</i>	Eschig
<i>Studies for Guitar, II</i> Choose ANY ONE of Nos. 11, 13	Ricordi	Choose ANY ONE of Nos. 2, 3, 9, 10	

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. The choice must be within the following guidelines:

- 1) The equivalent level of difficulty of the piece may be at a higher grade level, providing it is within the technical and musical grasp of the candidate.
- 2) Pieces below the equivalent of Grade 9 level of difficulty are not acceptable.
- 3) The piece must be for solo guitar. Duets and trios are not acceptable.
- 4) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice. In this case, items 1 and 2 (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.
- 5) Candidates may choose to play a piece of music from standard real book form chosen either from any "Fake" Book or from *40 Compositions in Standard Real Form*. In this case, items 1 and 2 (above) will apply. Candidates must play both the melody and a suitable accompaniment. Marks will be given for a stylistic performance.

Special approval is not required for the Supplementary Piece. However, poor suitability of the choice may be reflected in the mark. Memorization is encouraged, though NOT required.

Technical Tests

Conservatory Canada's booklet *Guitar Technique Book* (1999) contains notational examples for all technical requirements.

All technical tests must be played from memory, evenly, with good tone, logical fingering. Metronome markings should be regarded as *minimum* speeds. The number of octaves are as given in *Guitar Technique Book* (1999).

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KEYS REQUIRED IN GRADE TEN

	Keys
Major	ALL Keys
Minor	ALL Keys

SCALES

To be played from memory, ascending AND descending, in the keys stated.


Scale fingerings: Right hand, fingered i-m, m-a, and i-a (to be specified by the examiner), using rest and free stroke. Use only movable, closed string left-hand fingering (except open 6th string).

	Keys	M.M. 	Articulation
Major	All keys	112 112	in sixteenth notes AND in triplet eighth notes
Minor (Harmonic AND Melodic)	All keys	112 112	in sixteenth notes AND in triplet eighth notes
Repeated	All keys	84	in quintuplet sixteenth notes AND in sextuplet sixteenth notes
Slur	G, A	144	in compound triplet eighth notes
3rd & 6th	A	104	solid in eighth notes AND broken in sixteenth notes
Chromatic	beginning on E	112 112	in sixteenth notes AND in triplet eighth notes

Note: Do NOT repeat the upper tonic note.
Do NOT play either the tonic chord or a cadence at the end of the scale.

ARPEGGIOS

To be played ascending AND descending in the keys stated.

	Keys	Position	M.M. 	Note Values
Major	All keys		104	in eighth notes
Minor	All keys		104	in eighth notes
Dominant 7th	All keys (Major and Minor)		104	in eighth notes
Diminished 7th	All Minor keys		104	in eighth notes

HARMONIZATION

Candidates are required to harmonize a simple melody at sight. Candidates are expected to play both the melody AND an appropriate accompaniment in at least a two-voice texture. Use of unessential tones in the accompaniment is encouraged but not required. No indication of chord or chord changes will be given.

- Keys of A, E, F Major
 f[#], d, Minor
- Chords I, i, IV, iv, V or V⁷ (root and first inversion)
 ii and vi chords may be used but are not required.

Example



Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of guitar score as described below. The candidate will be given a brief period to scan the score, but not to "practise silently" before beginning to play. Candidates must perform each section without counting aloud. It is recommended that candidates maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

<i>Rhythm</i>	<i>Guitar Passage</i>
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms, changing-meters, irregular meters, and complex patterns.	To play at sight a short guitar piece equal in difficulty to pieces of Grade 6-7 level, in any style or period. May include modulations, changing meters and irregular meters
Length 4-8 bars	Keys Major & Minor ALL keys
Time signature any simple or compound time	Length 16-32 bars
Note values variety of values including ties	
Rest values variety of values	

Example: a) Rhythm



Aural Tests

The candidate will be required:

- i) at the candidate's choice, to play back OR sing back to any vowel, the lower part of a two-part phrase in a major key, after the Examiner has:
 - ✓ named the key [up to and including three sharps or flats]
 - ✓ played the 4-note chord on the tonic in solid form
 - ✓ played the passage twice.

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The parts may begin on ANY note of the tonic chord. Following is the approximate level of difficulty:



- ii) to identify any of the following intervals after the Examiner has played each one once. Intervals may be played in melodic (broken) form OR harmonic (solid) form.

ABOVE a note

major and minor 2nd
major and minor 3rd
perfect 4th
augmented 4th (diminished 5th)
perfect 5th
major and minor 6th
major and minor 7th
perfect octave

BELOW a note

major and minor 2nd
major and minor 3rd
perfect 4th
augmented 4th (diminished 5th)
perfect 5th
major and minor 6th
major and minor 7th
perfect octave

- iii) to identify any of the following 4-note chords after each has been played once by the Examiner.

major and minor chords: root position and first or second inversion [to be played in solid form, close position]

dominant 7th chords: root position or any inversion [to be played in solid form, close position]

diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

- iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence and all internal cadences are *Perfect* (V-I), *Imperfect* (I-V, II-V, IV-V), *Plagal* (IV-I), or *Interrupted/Deceptive* (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at cadence points for the candidate to identify them.
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