
GRADE TWO

Length of the examination:	20 minutes
Examination Fee:	Please consult the current examination application form for the schedule of fees.
Co-requisite	None. There is NO written examination co-requisite for the awarding of the Grade 2 Practical Certificate.

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
TWO LIST PIECES	
To be performed from memory	
1	14
2	14
ONE STUDY	12
ONE SUPPLEMENTARY PIECE	10
TECHNICAL TESTS	
Scales & Triads	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	3
Guitar Passage	7
AURAL TESTS	10
VIVA VOCE	6
MARKS FOR MEMORY	6
List pieces only (3 marks each)	
TOTAL POSSIBLE MARKS	100

Pieces

Candidates must be prepared to play TWO pieces from the following list, chosen to contrast in style, key, tempo, etc.. Your choice must include TWO different composers. All pieces must be performed from memory.

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LIST PIECES

ANONYMOUS <i>The Student's Repertoire Series, 1</i> Choose ANY ONE of Hungarian Dance Lullaby Sakura	Guitar Solo Pub.	KOSHKIN, N. <i>Mascarades for Guitar</i> Choose ANY ONE of Hopscotch The Paper Dragon	Lemoine Music
<i>The Renaissance Guitar</i> Choose ANY ONE of Wilson's Wilde Volt	Ariel Music	MONTREUIL, G. <i>Divertissements</i> Choose ANY ONE of No. 2 Bahamas No. 4 Tango pour Mario No. 11 Congo	Doberman
AGUADO, D. Waltz in C (<i>Classical Guitar Technique, 1</i>)	Colombo	RAK, S. <i>15 Descriptive Pieces for Guitar</i> Choose ANY ONE of An Old Story Heavy Sky Lullaby Storm The Sun is Back Again	Elderslie Music
CARCASSI, M. <i>Twenty Selected Waltzes</i> Choose ANY ONE of Nos. 1, 4	Reiflinger	SANZ, G. <i>(Instruccion de Musica Sobre la Guitarra Española, I)</i> Choose ANY ONE of Batalla Espanol	Union Musical
CARULLI, F. <i>Carulli/Brevier, 1</i> Choose ANY ONE of Nos. 6, 7, 9, 19	Schott (GA)	SAVIO, I. <i>Maracatu (Ten Brazilian Folk Tunes)</i>	Colombo
No. 1 of (<i>Ventiquattro preludi, Op. 114</i>) No. 7 of (<i>18 Piccoli Pezzi, Op. 211</i>)	Zerboni Berben	TANSMAN, A. <i>12 pieces faciles</i> Choose ANY ONE of Vol. I, No. 1, 5 Vol. II, No. 3	Eschig
DOMINO & BARTHOLOMEW I'm Walkin' (<i>Concepts</i>)	Big 3 Music		
GAGNON, C. Adagio in A (<i>La guitar Enchantée: pièces facile, 1</i>)	Doberman		
GIULIANI, M. <i>12 Ecossaise Op. 33</i> Choose ANY ONE of Nos. 1, 8, 9	Zerboni		
<i>Andantino (First Studies Op. 50, No. 10)</i>	Universal		
JACKMAN, R. Chanson populaire (<i>La guitar Enchantée: pièces très facile, 1</i>)	Doberman		

Studies

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

STUDY LIST

AGUADO, D. <i>Studi per Chitarra</i> Choose ANY ONE of Nos. 4, 5, 6, 8, 14	Zerboni	GIULIANI, M. <i>Studi per Chitarra, Op. 30</i> Choose ANY ONE of Nos. 9, 10, 15, 21, 27	Zerboni
<i>8 Lessons for Guitar:</i> No. 3	Columbia	SAGRERAS, J. <i>Las Primeras Lecciones</i> Choose ANY ONE of Nos. 53, 54, 65, 67	Ricordi
BENEDICT, R. <i>20 Fantasy Etudes, 1</i> Choose ANY ONE of Nos. 1, 3	Caveat	SOR, F. <i>Studi per Gitarra</i> Choose ANY ONE of Vol. I, Op. 44, Nos. 9, 11 Vol. II, Op. 31, No. 1 Vol. III, Op. 44, Nos. 1, 2, Vol. III Op. 60, Nos. 6, 9	Zerboni
BROUWER, L. <i>Etudes Simples</i> Choose ANY ONE of Nos. 2, 4	Eschig		
CARULLI, F. <i>Studi per Chitarra</i> Choose ANY ONE of Nos. 1, 3, 4	Zerboni		

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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 1 level 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.

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).

KEYS REQUIRED IN GRADE TWO

	New Keys	Review Keys
Major	D, F,	G
Minor	b, d,	e

SCALES

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

Scale fingerings: Right hand, fingered i-m, using rest or free stroke at the candidate's choice.

	Keys	M.M.	Articulation
Major	G, D, F	112 ♪ =	In quarter notes
Melodic minor	e, b, d,	112	In quarter notes
Harmonic minor	e, b, d	112	In quarter notes
Chromatic	beginning on A	112	In quarter 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.

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TRIADS

To be played ascending AND descending in the keys stated.

	<i>Keys</i>	<i>Position</i>	<i>M.M.</i> ♪ =	<i>Note Values</i>
Broken Triads (Major & Minor)	G, D, F	Root & Inversions	104	in quarter notes
	e, b, d	Root & Inversions	104	in quarter notes

HARMONIZATION

Candidates are required to play perfect cadences (*i.e.* V-I or i), root position only, in the keys of

Major	D, F
Minor	b, d

Use four-voice texture; open or closed voicing

Example

MAJOR

MINOR

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 choose a moderate tempo, maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

<i>a) Rhythm</i>		<i>b) Guitar Passage</i>	
To tap, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a simple melody.	
Length	4 bars	Keys	C, G, F Major
Time signature	3/4, 4/4	Length	4 bars
Note values	1/2, dotted 1/2, 1/4, 1/8, & dotted 1/4 followed by 1/8	Time signature	2/4, 3/4, 4/4
Rest values	whole, 1/2, 1/4	Note values	1/2, dotted 1/2, 1/4, 1/8
		Rest values	whole, 1/2

Example: a) Rhythm

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Example: b) Guitar Passage



Aural Tests

The candidate will be required:

- i) to clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time, consisting of half, dotted half, quarter, dotted quarter and eighth notes, after it has been played twice by the Examiner on the guitar or piano. Following is the approximate level of difficulty:



- ii) to identify *major* or *minor* triad chords played once by the Examiner in broken form and in close, root position.
- iii) to identify *major* or *harmonic minor* scales played once by the Examiner, ascending and descending, at a moderately slow tempo.
- iv) the *major* common [four-note] chord of any key will be played once by the Examiner in broken form slowly, ascending and descending. The chord will be in root position. One of the four notes will then be re-sounded for the candidate to identify, by saying, at the candidate's choice:
EITHER its interval number [1, 3, 5, 8],
OR its tonic sol-fa name [doh, me, soh, upper doh].

Viva Voce

Candidates must be prepared to give verbal answers to questions on the THREE List pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

- i) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms as they may be found in the three selected pieces.
 - ii) without reference to the score, to give the title, key and composer of the piece.
 - iii) to explain the meaning of the title of the piece.
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