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## GRADE THREE

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- 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 3 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 & Arpeggios	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	3
Guitar Passage	7
AURAL TESTS	10
VIVA VOCE	6
MARKS FOR MEMORY	6
List pieces only (2 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</i> Choose ANY ONE of Greensleeves Irish Dance Spagnoletta ( <i>The Renaissance Guitar</i> )	Guitar Solo Pub    Ariel Music	Sarabande MONTREUIL, G. <i>Divertissements, Vol. II</i> Choose ANY ONE of Sao Paolo Paccale Dolores	Doberman
BACH, J.S./ANZAGHI Minuetto ( <i>Suite for Keyboard, BWV 822</i> )	Ricordi	MOZART, W.A. Andante Grazioso, K.331 ( <i>The Student Repertoire Series</i> )	Guitar Solo Pub.
BARNES, M. <i>Seven Easy Pieces for Solo Guitar</i> Choose ANY ONE of Prelude March Song	Columbia	PAGANINI, N. <i>Guitar Music Selections</i> Choose ANY ONE of Nos. 4, 5, 6, 15	Zimmerman
BESARD, J.B. Branle Gay ( <i>The Renaissance Guitar</i> )	Ariel Music	RAK, S <i>15 Descriptive Pieces for Guitar</i> Choose ANY ONE of After the Sunset Bluc Blues Country Dance Sweet Song The Daybreak The Storm is Over	Elderslie Music
CARCASSI, M. <i>Twenty Selected Waltzes</i> Choose ANY ONE of Nos. 3, 4, 5	Reiflinger	SANZ, G. <i>Instruccion de Musica:</i> <i>Sobra la Guitarra Española</i> Choose ANY ONE of Libro I, No. I Gallardo Libro II, No. 54 Canciones Gallardas ( <i>Les Guitaristes espagnol du XVII<sup>e</sup> siecle</i> )	Union Musical
CARULLI, F. <i>18 Piccoli Pezzi, Op. 211</i> Choose ANY ONE of Nos. 5, 6 <i>Venti-quatiro Preludi, Op. 114</i> Choose ANY ONE of Nos. 3, 5	Berben  Zerboni	SAVIO, I <i>Ten Brazilian Folk Tunes</i> Choose ANY ONE of Maracatu Modinha Samba Lelé	Colombo
<i>Carulli-Brevier, I</i> Choose ANY ONE of Nos. 10, 20 <i>Carulli-Brevier, II</i> Choose ANY ONE of Nos. 35, 48	Schott (GA)  Schott (GA)	SOR, F. <i>First Studies, Op. 31</i> Choose ANY ONE of Nos. 3, 16, 17	Universal
CUTTING, F. Toy ( <i>The Renaissance Guitar</i> )	Ariel Music	TANSMAN, A. <i>12 Pieces Faciles</i> Choose ANY ONE of Vol I: Nos. 10, 11 Vol. II: Nos. 9, 10	Eschig
DOWLAND, J Orlando Sleepeth ( <i>Four Easy Pieces</i> )	Universal	TOROK, A. <i>Sketches from Life</i> Play ANY ONE of Aimée A Sad Journey So Mad	Waterloo Music
ELLINGTON, D. Jam Blues ( <i>Concepts</i> )	Big 3 Music	TRADITIONAL Old Time Religion ( <i>Concepts</i> )	Big 3 Music
KOSHKIN, N. Waltz ( <i>Mascarades for Guitar</i> )	Lemoine Music		
LAI, F. Zoom ( <i>Concepts</i> )	Big 3 Music		
LE ROY, A. Branle de Bourgogne ( <i>The Renaissance Guitar</i> )	Ariel Music		
LOGY, J.A. <i>Partita in C Major</i> Choose ANY ONE of Minuet Gigue <i>Partita in A minor</i> Choose ANY ONE of Aria Capriccio	Universal  Universal		

Studies

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

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### STUDY LIST

<b>AGUADO, D.</b> <i>Studi per Chitarra</i> Choose ANY ONE of Nos. 16, 18, 20, 22, 26	Zerboni	<b>GIULIANI, M.</b> <i>Studi Per Chitarra</i> Choose ANY ONE of Op. 30, Nos. 16, 19, 22, 31 Op. 51, Nos. 3, 12	Zerboni
<b>8 Lessons for Guitar</b> Choose ANY ONE of Nos. 6, 7	Columbia	<b>SAGRERAS, J.</b> <i>Las Primeras Lecciones</i> Choose ANY ONE of Nos. 67, 80, 82, 83, 84, 85	Ricordi
<b>BENEDICT, R.</b> <i>Twenty Fantasy Etudes, I</i> Choose ANY ONE of Nos. 2, 4, 5	Caveat	<b>SOR, F.</b> <i>Studi per chitarra Op. 44 Vol. I</i> Choose ANY ONE of Nos. 5, 8	Zerboni
<b>BROUWER, L.</b> <i>Etude Simples</i> No. 1	Eschig		
<b>CARCASSI, M.</b> <i>First Studies</i> No. 4 Allegretto	Universal		

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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 2 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.

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 THREE

	New Keys	Review Keys
Major	A, B <sup>b</sup>	D
Minor	f <sup>#</sup> , g	b

### SCALES

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

Scale fingerings: Right hand, fingered i-m or m-a (to be specified by the examiner), using rest or free stroke at the candidate's choice.

	Keys	M.M.	Articulation
		♩ =	
Major	D, A, B <sup>b</sup>	120	In quarter notes
Melodic minor	b, f <sup>#</sup> , g	120	In quarter notes
Harmonic minor	b, f <sup>#</sup> , g	120	In quarter notes
Chromatic	beginning on E	120	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.

### TRIADS

To be played ascending AND descending in the keys stated.

	Keys	Position	M.M.	Note Values
			♩ =	
Solid Triads (Major & Minor)	A, B <sup>b</sup> f <sup>#</sup> , g	Root & Inversions	50	in quarter notes, each position separated by a quarter rest.

### ARPEGGIOS

To be played ascending AND descending in the keys stated.

	Keys	Position	M.M.	Note Values
			♩ =	
Major	B <sup>b</sup>	Root only	60	in eighth notes
Minor	g	Root only	60	in eighth notes

### HARMONIZATION

Candidates are required to play Plagal cadences (i.e. IV-I or iv-i), root position only, in the keys of

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Major	A, B <sup>b</sup>
Minor	g, f <sup>#</sup>

Use four-voice texture; open or closed voicing

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>a) Rhythm</i>	<i>b) Guitar Passage</i>
To tap 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 & a minor
Time signature        2/4, 3/4, 4/4	Length                4-8 bars
Note values            whole, 1/2, dotted 1/2, 1/4, 1/8	Time signature      2/4, 3/4, 4/4
Rest values            & dotted 1/4 followed by 1/8	Note values          whole, 1/2, dotted 1/2, 1/4, 1/8
Rest values            whole, 1/2, 1/4, 1/8	Rest values          whole, 1/2, 1/4

Example: a) Rhythm

Example: b) Guitar Passage

### Aural Tests

The candidate will be required:

- i) to clap back the rhythmic pattern of a short melody in 2/4, 3/4 or 4/4 time, consisting of whole, 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:

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- ii) to identify *major* or *minor* triad chords played once by the Examiner in solid form and in close, root position.
- iii) to identify *major* or *harmonic minor* or *melodic minor* scales played once by the Examiner, ascending and descending, at a moderate tempo.
- iv) the *major* or *minor* 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 (1) its interval number [1, 3, 5, 8],  
OR (2) its tonic sol-fa name.

### 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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