
GRADE FOUR

- Length of the examination: 25 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 4 Practical Certificate.

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
THREE LIST PIECES To be performed from memory	
List A	
1	12
List B	
1	10
2	10
ONE STUDY	9
ONE SUPPLEMENTARY PIECE	7
TECHNICAL TESTS	
Scales, Triads, Arpeggios	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	3
Guitar Passage	7
AURAL TESTS	10
VIVA VOCE	8
MARKS FOR MEMORY	6
List pieces only (2 marks each)	
TOTAL POSSIBLE MARKS	100

Pieces

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

GRADE 4

LIST A

- ATTAIGNANT, P.
Basse Dance (*Guitar Solos from France*) Biberian
- BESSARD, J.B.
Courante (*Guitar Solos from France*) Biberian
- CORBETTA, F.
Les Guitaristes Italiens du XVII^{eme} Siecle Eschig
Choose ANY ONE of
Le Tombeau Sur La Mort de Madame L'Orléans
Passacaille
- DOWLAND, J.
Nine Pieces (Duarie) Universal
Choose ANY ONE of
Mrs. Winter's Jump
Mrs. Nichol's Allemande
English Dance
- LOGY, J.A.
Partita in A minor Universal
Choose ANY ONE of
Gavotte
Gigue
- PISADOR, D.
Villanesca Eschig
(*Les Guitaristes Espagnol du XVI^{eme} Siecle*)
- SANZ, G.
*Instruccion de Musica Sobre
la Guitarra Española* Real
Choose ANY ONE of
No. 25 Danza de La Hachas
No. 31 Rugers Y Paradetas
No. 32 Matachin

LIST B

- BENEDICT, R.
Twenty Fantasy Etudes, I Caveat
Choose ANY ONE of
Fantasy 2, 5
- CARCASSI, M.
Caprice No. 3 (*Six Caprices Op. 26*) Schwarz
- CARULLI, F.
Carulli-Brevier Vol. II: Scott
Choose ANY ONE of
Nos. 45, 46, 50
- GAGNON, C.
Comemuse (*La guitar Enchantée*) Doberman
- GIULIANI, M.
Divertimenti Op. 40: Schott (GA)
Choose ANY ONE of
Nos. 3, 11
- Complete Works, Vol. 8* Halstan
Choose ANY ONE of
Bagatelles Nos. 2, 7

- GUERAU, F.
Les Guitaristes Espagnols du XVII^{eme} Siecle Eschig
Choose ANY ONE of
Espafoleta
Air de danse
- KOSHKIN, N.
Mascarades for Guitar Lemoine Music
Choose ANY ONE of
Pulcineloa
Reflections of the Moon
- LATOUCHE, FETTER & DUKE
Taking a Chance on Love (*Concepts*) Big 3 Music
- LEWIS & KLENNER
Just Friends (*Concepts*) Big 3 Music
- PAGANINI, N.
36 Stucke, I Zimmerman
Choose ANY ONE of
No. 2, 3, 15, 17
- PREVIN, D. & A.
The Fortune Cookie (*Concepts*) Big 3 Music
- RAK, S.
15 Descriptive Pieces for Guitar Elderslie Music
Choose ANY ONE of
On the Ocean
The Old Castle
- RIERA, R.
Nostalgia (*Four Venezuelan Pieces*) Universal
- SCHONBERGER, C. & E.
Whispering (*Concepts*) Big 3 Music
- SOR, F.
Andante, Op. 47, No. 1 (*Guitar Works, VI*) Tecla
Studi per Chitarra, III Zerboni
Choose ANY ONE of
Op. 44, Nos. 21, 22
- TANSMAN, A.
12 Pieces Faciles Eschig
Choose ANY ONE of
Vol. I, No. 7 Tarantella
Vol. I, No. 9 Toccata
Vol. II, No. 11 A l'espagnol
- TOROK, A.
Sketches of Life Waterloo
Choose ANY ONE of
Blue Shuffle
Chorale
Dooda
Dream
Fond Memory
- WEINZWEIG, J.
18 Pieces for Guitar Columbia
Choose ANY ONE of
No. 2 Glissado
No. 3 Promenade
- TRADITIONAL
Concepts Big 3 Music
Choose ANY ONE of
Bold MacDonald
Bonnie
Greensleeves part one
My Grandfather's Clock
St. James Infirmary

GRADE 4

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. 10, 17, 25, 27	Zerboni	Op. 139 Choose ANY ONE of Nos. 4, 6, 11	Zerboni
BROUWER, L. <i>Etudes Simples</i> Choose ANY ONE of No. 5, 6, 7	Eschig	GIULIANI, M. <i>Oeuvres Choisies pour Guitare, Op. 1</i> Choose ANY ONE of Nos. 6, 8	Heugel
CARCASSI, M. <i>25 Melodious Progressive Studies, Op. 60</i> No. 6	Fisher	SAGRERAS, J. <i>Las Segundas Lecciones</i> Choose ANY ONE of Nos. 6, 7, 11, 16	Chanterelle
CARULLI, F. <i>Studi per Chitarra</i> Choose ANY ONE of No. 14, 20, 27	Zerboni	SOR, F./SEGOVIA <i>Twenty Studies for the Guitar</i> Choose ANY ONE of Nos. 2, 3, 4	Marks Music
Op. 100 Choose ANY ONE of Nos. 11, 12, 13	Zerboni	TÁRREGA, F. Etude No. 1 (<i>Etuden</i>)	Universal

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 3 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.

GRADE 4

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 FOUR

	New Keys	Review Keys
Major	E, E ^b	D, A
Minor	c [#] , c	f [#]

SCALES

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

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

	Keys	M.M. ♪ =	Articulation
Major	A, E, E ^b	72	In eighth notes
Melodic minor	f [#] , c [#] , c	72	In eighth notes
Harmonic minor	f [#] , c [#] , c	72	In eighth notes
Chromatic	beginning on A	72	In eighth notes
Slur	D, A	52	In 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.

TRIADS

To be played ascending AND descending in the keys stated.

	Keys	Position	M.M. ♪ =	Note Values
Solid Triads (Major & Minor)	E, E ^b c, c [#]	Root & Inversions	60	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	E, E ^b	Root only	66	in eighth notes
Minor	c, c [#]	Root only	66	in eighth notes

GRADE 4

- i) at the candidate's choice, to play back OR sing back to any vowel, a short melody of six to eight notes, in 2/4, 3/4 or 4/4 time, based on the first five notes of a major scale, after the Examiner has:
- ✓ named the key [only the major keys of *C*, *F*, *G* or *D* will be used]
 - ✓ played the 4-note chord on the tonic in broken form
 - ✓ played the melody twice

The melody will begin on the tonic note. Following is the approximate level of difficulty:



- ii) to identify any of the following intervals after each one has been played once by the Examiner in broken form:
- | ABOVE a given note | BELOW a note |
|-----------------------|-----------------------|
| <i>major 3rd</i> | <i>perfect 4th</i> |
| <i>minor 3rd</i> | <i>perfect 5th</i> |
| <i>perfect 4th</i> | <i>perfect octave</i> |
| <i>perfect 5th</i> | |
| <i>perfect octave</i> | |
- iii) to identify *major* or *minor* triad chords, solid form, in close, root position only. Each triad chord will be played ONCE by the examiner.
- iv) to state whether a short passage in *chorale* style, about 6 to 8 bars in length, is in a *major* or a *minor* key, and whether the final cadence is either *Perfect* (V-I) or *Interrupted/Deceptive* (V-VI).

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.
- iv) to give a few relevant details about the composer.
- v) with direct reference to the score, to explain briefly simple form and key structures, including any obvious modulations.