

GRADE 5

GRADE FIVE

- Length of the examination: 25 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 5 Practical Certificate.
Theory 1

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 (List Pieces only)	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.

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LIST A

ANONYMOUS			Shadow of Your Smile	
The Maid in Constrict	Oxford		Blue Moon	
(Three Pieces from...Pickering Lute Book)			Mimi	
Six Lute Pieces of the Renaissance	Columbia		ANONYMOUS	
Choose ANY ONE of			Spanish Romance	Any edition
Nos. 1, 2, 3, 4			BAKER, M.	
ATTAIGNANT, P.			<i>Mickey Baker's Complete</i>	
Branle Gay (Guitar Solos from France)	Biberian		<i>Course in Jazz Guitar, II</i>	Lewis
BALLARDE, R.			Choose ANY ONE of	
Ballet Des Mamans	Biberian		Pathos	
(Guitar Solos from France)			Lost Lament	
DE VISEE, R./CHIESA			Just Bobi	
<i>Suite in D Minor</i>	Universal		BARRIOS, A. MANGORE	
Choose ANY ONE of			Minuet en do (Guitar Works, I)	Belwin
Minuet			BELLAVANCE, G.	
Courante			<i>Music for Solo Guitar, II</i>	Doberman
DOWLAND, J.			Choose ANY ONE of	
<i>Seven Pieces (Poulton)</i>	Schott (GA)		Etude No. 1	
Choose ANY ONE of			Etude No. 2	
Mrs. White's Nothing			BROWN & FAIN	
Dowland's Bells			That Old Feeling (Concepts)	Big 3 Music
Galliard			CAMILLERI, C.	
K. Darcie's Spirit			<i>Four African Sketches</i>	Cramer
My Lady Hunsdon's Puffe			Choose ANY ONE of	
The Round Battle Galliard	Ariel Music		Nos. 1, 4	
(The Renaissance Guitar)			CARCASSI, M.	
GERRITS, P.			<i>Carcassi/Brevier, II</i>	Schott
Prelude (Music for Solo Guitar, I)	Doberman		No. 29	
LOGY, J.A.			CARULLI, F.	
<i>Partita in C</i>	Universal		Andante, Op. 121, No. 18	Any edition
Choose ANY TWO of			COSTE, N.	
Courante			<i>Duex Quadrilles (Guitar Works, IX)</i>	Chanterelle
Sarabande			Choose ANY ONE of	
Gavotte			Nos. 1, 2, 5	
MILAN, L.			DIABELLI, A.	
Pavan I (El Maestro)	Union Musical		Sonata in C (3rd Mov't)	Schott
MUDARRA, A.			GIULIANI, M.	
Romanesca II	Union Musical		Divertimenti, Op. 40:	Schott
PURCELL, H./BREAM			Choose ANY ONE of	
Hornpipe (Four Pieces)	Faber		Nos. 2, 6, 8, 2	
A New Irish Tune (Album of Guitar Solos)	Columbia		KLAGES & GREER	
ROBINSON, T.			Just You, Just Me (Concepts)	Big 3 Music
Walking in a Country Town (Five Pieces)	Schott		LEWIS, YOUNG & HENDERSON	
SANZ, G.			Five Foot Two (Concepts)	Big 3 Music
Chaconna (Instruccion de Musica: sobre la Guitarra Española)	Union Musical		MOLINO, F.	
<i>Spanish Suite</i>	Waterloo		Rondeau No. 3 (Six Rondeau, Op. 11)	Schott (GA)
Choose ANY ONE of			PAGANINI, N.	
II Villano			Sonatine No. 4 (36 Stucke, II)	Zimmerman
IV Españoleta			RIERA, R.	
WEISS, S.L.			Melancholia (Four Venezuelan Pieces)	Universal
<i>Eleven Pieces from the London Manuscripts</i>	Ricordi		TÁRREGA, F.	
Choose ANY ONE of			Lagrima	Any edition
Nos. 4, 5			Adelita	Any edition
			Prelude No. 10	Any edition
			Prelude No. 11	Any edition
			TOROK, A.	
			<i>Sketches from Life</i>	Waterloo
			Choose ANY ONE of	
			Signora Pulgar	
			Bad Weather	
			Goodbye	
			Sahara Trills	
			T.V. Madness	
			So Many Regrets	

LIST B

ALMEIDA, L.			
<i>Contemporary Moods for Classical Guitar</i>	Robbins Music		
Choose ANY ONE of			

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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. 21, 29, 35, 36, 39	Zerboni	<i>Studi Per Chitarra, Op. 48</i> No. 15	Zerboni
BENEDICT, R. Etude No. 11 (<i>Twenty Fantasy Etudes, I</i>)	Caveat	SAGRERAS, J. <i>Les Terceras Lecciones</i> Choose ANY ONE of Nos. 32, 36, 38	Ricordi
BROUWER, L. Etude No. 3 (<i>Etudes Simples</i>)	Eschig	<i>Les Cuartas Lecciones</i> Choose ANY ONE of Nos. 10, 12	Ricordi
COSTE, N. Etude No. 13 (<i>25 Etudes, Op. 38</i>)	Schott (GA)	SOR, F./CHIESA <i>Studi per Chitarra, Op. 35, Vol. II</i> Choose ANY ONE of Nos. 8 to 15	Zerboni
CARCASSI, M. <i>25 Melodious & Progressive Studie</i> Choose ANY ONE of No. 3, 4, 7, 8, 10, 16	C. Fisher	SOR, F./SEGOVIA <i>Twenty Studies:</i> Choose ANY ONE of Nos. 2, 4, 5	Marks Music
GIULIANI, M. <i>24 Etudes Op. 48</i> Choose ANY ONE of Nos. 1, 2	Schott (GA)	TANSMAN, A. No. 12 Etude (<i>12 Pièces Faciles, II</i>)	Eschig
<i>Studi Per Chitarra, Op. 30</i> No. 26	Zerboni	TÁRREGA, F. <i>Etuden</i> Choose ANY ONE of Nos. 1, 4, 6	Universal
<i>Studi Per Chitarra, Op. 51</i> Choose ANY ONE of Nos. 14, 15, 16	Zerboni		

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 4 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.

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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 FIVE

	New Keys	Review Keys
Major	B, A ^b	C, G, E ^b
Minor	g [#] , f	c

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, using rest and free stroke (to be specified by the examiner), . Use only movable, closed string left-hand fingering (except open 6th string).

	<i>Keys</i>	<i>M.M.</i> ♩ =	<i>Articulation</i>
Major	B, E ^b , A ^b	58	In triplet eighth notes AND sixteenth notes
Melodic minor	g [#] , c, f	58	In triplet eighth notes AND sixteenth notes
Harmonic minor	g [#] , c, f	58	In triplet eighth notes AND sixteenth notes
Major: Repeated Notes	B, A ^b	66	In triplet eighth notes
Melodic minor: Repeated Notes	g [#] , f	66	In triplet eighth notes
Slur	C, G	66	In eighth notes
Chromatic	beginning on E	66	In sixteenth notes
Whole Tone	beginning on C	88	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.

	<i>Keys</i>	<i>Position</i>	<i>M.M.</i> ♩ =	<i>Note Values</i>
Solid Triads (Major & Minor)	B, A ^b g [#] , f	Root & Inversions	72	in quarter notes WITHOUT rests.

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ARPEGGIOS

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

	<i>Keys</i>	<i>Position</i>	<i>M.M.</i> ♩ =	<i>Articulation</i>
(Major & Minor)	B, A ^b g [#] , f	root	72	in eighth notes
Dominant 7th	in the KEYS OF B, A ^b	root	72	in eighth notes

HARMONIZATION

Candidates are required to play the chord progression I-IV-V-I and i-iv-V-i, root position only, in the keys of

Major	B, A ^b
Minor	g [#] , f

Use four-voice texture; open or closed voicing

Example

MAJOR
MINOR

I IV V I
i iv V i

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, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a short guitar piece about equal in difficulty to pieces of Grade 2 level.	
Length	4 bars	Keys	Major & Minor up to and including 2 sharps or flats.
Time signature	2/4, 3/4, 4/4	Length	8-12 bars
Note values	variety of values including triplets and ties		
Rest values	whole, 1/2, 1/4, 1/8		

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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, a short melody of six to eight notes, in 2/4, 3/4 or 4/4 time, based on the first five notes and the lower leading tone 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 the Examiner has played each one once in broken form:

ABOVE a note

major 3rd
minor 3rd
perfect 4th
perfect 5th
major 6th
minor 6th
perfect octave

BELOW a note

major 3rd
minor 3rd
perfect 4th
perfect 5th
perfect octave

- iii) to identify *major* or *minor* triads and *dominant 7th* chords, solid form, in close, root position only. Each triad/chord will be played ONCE by the Examiner.
- iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence is **Perfect** (V-I) or **Plagal** (IV-I).

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.

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- 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 (List A and List B only).
 - v) with direct reference to the score, to explain briefly simple form and key structures, including any obvious modulations.
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