
GRADE SIX

Length of the examination:	30 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 6 Practical Certificate. <i>Theory 2</i>

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
THREE LIST PIECES To be performed from memory, one from each of List A List B List C	11 11 11
ONE STUDY	9
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS Scales, Triads, Arpeggios Harmonization	14 16 4
SIGHT READING Rhythm Pattern Guitar Passage	2 6
AURAL TESTS	8
VIVA VOCE (List Pieces only)	8 8
MARKS FOR MEMORY (2 marks each)	6
TOTAL POSSIBLE MARKS	100

Pieces

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

GRADE 6

LIST A

ANONYMOUS The Cobbler (<i>The Renaissance Guitar</i>)	Ariel Music
BACH, J.S. Bourrée (<i>Lute Suite, BWV 996</i>)	Any edition
BRESCIANELLO, G.A. <i>Partita in E minor:</i> Choose ANY MOVEMENT	Waterloo
CABEZON, A. DE Hymno a trés (<i>Tre composizioni</i>)	Zerboni
DE VISEE, R./VAN FEGGLEN <i>Suite in D minor</i> Allemande Gigue	Berben
DOWLAND, J. King of Denmark's Galliard Tarlton's Resurrection (<i>The Renaissance Guitar</i>)	Any Edition Ariel Music
JOHNSON, R. Alman (<i>The Renaissance Guitar</i>)	Ariel Music
MERTEL, E. Ballet (<i>The Renaissance Guitar</i>)	Ariel Music
MILAN, L. Fantasia Del Quarto Tona Choose ANY ONE of Nos. 2, 4	Schott
PURCELL, H. Air and Minuet (<i>Four Pieces</i>) Jig (<i>Album of Guitar Solos</i>)	Faber Columbia
WEISS, S.L. <i>Eleven Pieces from the London Manuscripts</i> Choose ANY ONE of No. 2 Minuet No. 3 Bouree No. 10 Rigardon	Ricordi

LIST B

BARRIOS MANGORE, A. <i>Guitar Works</i> Choose ANY ONE of Mabelita Madrecita	Belwin
CARULLI, F. Rondo, Op. 241, No. 10	Any edition
COSTE, N. <i>Guitar Works, IX</i> Choose ANY ONE of Andantino Pastorale Valse in A	Chanterelle
DIABELLI, A. Sonata in C (4th mov't)	Schott
GIULIANI, M. Divertimenti, Op. 40 Choose ANY ONE of Nos. 4, 7	Schott
GLUCK, C. W./SEGOVIA Ballet (<i>Album of Guitar Solos</i>)	Colomba
GREIG, E. Valse, Op. 12, No. 2 (<i>Classical Montage</i>)	Waterloo

MOLINO, F. <i>Six Rondeaux, Op. 11</i> Choose ANY ONE of Nos. 4, 5	Schott (GA)
PONCE, M. Cancion No. 1 (<i>Tres Cancione populaire</i>) <i>Préludes, I</i> Play both Nos. 5 AND 6	Schott Schott
SOR, F. Andantino, Op. 2 No. 3 Minuet in C (<i>Grande Sonate, Op. 22</i>) Minuet in C (<i>Grande Sonate, Op. 25</i>)	Any edition Any edition Any edition
TANSMAN, A. <i>Suite in modo polonica</i> Choose ANY ONE of Nos. 1, 2, 3, 4, 5, 6	Eschig
TÁRREGA, F. Prelude I Prelude V	Ricordi Ricordi

LIST C

ALMEIDA, L. <i>Contemporary Moods for Classical Guitar</i> Choose ANY ONE of Over the Rainbow Mam'selle The Green Fields of Summer	Robbins Music
BALADA, L./LIMA Lento (<i>Suite No. 1, Lima</i>)	Colombo
BENEDICT, R. Divertimenti: No. 1	Waterloo
CAMILLERI, C. <i>Four African Sketches</i> Choose ANY ONE of Nos. 2, 3	Cramer
CARLEVARO, A. Rondo (<i>Preludios Americanos</i>) Aires	Barry-Buenos
COTE, R. Melody Lyrique	Waterloo
KOSHKIN, N. <i>Mascarades for Guitar</i> Choose ANY ONE of Pastorale Gnomes in the Grass	Lemoine Music
LAURO, A. Registro (<i>Suite Venezolana</i>)	Brock
TOROK, A. <i>Sketches from Life</i> Choose ANY ONE of March Primavera Landauer's Bells	Waterloo
WEINZWEG, J. <i>18 Pieces for Guitar</i> Choose ANY ONE of Meditation Oscillation	CMC

GRADE 6

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. 37, 42	Zerboni	Opus 30, No. 32 Opus 48, No. 14	
BROUWER, L. <i>Etudes Simples</i> No. 8	Eschig	SAGRERAS, J. <i>Las cuartas lecciones</i> Choose ANY ONE of Nos. 18, 20, 24, 25	Guitar Heritage
CARCASSI, M. <i>25 Melodious Studies, Op. 60</i> Choose ANY ONE of Nos. 9, 12, 13	Fisher	<i>Les quintas lecciones</i> Choose ANY ONE of Nos. 1, 4, 6	Guitar Heritage
COSTE, N. <i>25 Etudes, Op. 38</i> Choose ANY ONE of Nos. 1, 2, 10	Schott (GA)	SOR, F./SEGOVIA <i>Twenty Studies:</i> Choose ANY ONE of Nos. 6, 7	Marks Music
GIULIANI, M. <i>24 Etudes, Op. 48</i> Choose ANY ONE of Nos. 5, 6, 12	Schott (GA)	TANSMAN, A. <i>12 Pieces Faciles, I</i> No. 12: Trioles	Eschig
<i>Studi Per Chitarra</i> Choose ANY ONE of	Zerboni	TÁRREGA, F. <i>Etuden</i> Choose ANY ONE of Nos. 7, 8	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 5 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.

GRADE 6

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 SIX

	New Keys	Review Keys
Major	F [#] , D ^b	A ^b
Minor	d [#] , b ^b	f

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).

	<i>Keys</i>	<i>M.M.</i>	<i>Articulation</i>
		♩ =	
Major	F [#] , A ^b , D ^b ,	66	in sixteenth notes AND triplet eighth notes
Melodic minor	d [#] , f, b ^b	66	in sixteenth notes AND triplet eighth notes
Harmonic minor	d [#] , f, b ^b	66	in sixteenth notes AND triplet eighth notes
Repeated Note	F [#] , D ^b , d [#] , b ^b	72	in sixteenth notes
Slur	D	80	compound in triplet eighth notes
3rd & 6th	C	60	solid in eighth notes
Chromatic	beginning on C	66	in sixteenth notes AND triplet eighth notes
Whole Tone	beginning on C	96	in eighth notes
Blues	beginning on G	92	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)	F [#] , D ^b , d [#] , b ^b	Root & Inversions	76	in quarter notes

GRADE 6

ARPEGGIOS

To be played ascending AND descending in the keys stated.

	<i>Keys</i>	<i>Position</i>	<i>M.M.</i> ♩ =	<i>Note Values</i>
Major	F [#] , D ^b	Root position	76	in eighth notes
Minor	d [#] , b ^b	Root position	76	in eighth notes
Dominant 7th	in the KEY OF F [#] , D ^b	Root position	76	in eighth notes
Diminished 7th	in the KEY OF d [#] , b ^b	Root position	76 66	in eighth notes

HARMONIZATION

Candidates are required to harmonize a simple melody at sight, ending with a Perfect or Plagal cadence as appropriate. The examiner will play the melody. The candidate will supply chords as indicated by an x.

x. Chords may be strummed or played in solid form (*i.e.* p i m a)

Keys of C, G Major
Chords I and V OR I and IV.

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, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a short piece about equal in difficulty to pieces of Grade 3-4 level.	
Length	4 bars	Keys	Major & Minor up to and including 3 sharps or flats.
Time signature	3/4, 4/4	Length	8-16 bars
Note values	variety of values including triplets and ties		
Rest values	whole, 1/2, 1/4, 1/8		

GRADE 6

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 in a *major* or *minor* key, after the Examiner has:
 - ✓ named the key [up to and including two sharps or flats]
 - ✓ 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 and minor 2nd

major and minor 3rd

perfect 4th

perfect 5th

major and minor 6th

perfect octave

BELOW a note

major and minor 3rd

perfect 4th

perfect 5th

minor 6th

perfect octave

- iii) to identify any of the following triads/chords when played once by the Examiner in solid form, in close, root position:

major and minor triads (3-note)

dominant 7th chords (4-note)

diminished 7th chords (4-note)

- 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), *Plagal* (IV-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:

GRADE 6

- 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 (List A and List B only).
 - v) with direct reference to the score, to explain briefly the form of the piece (for example, binary or ternary form, dance piece, sonata, etc.)
 - vi) with direct reference to the score, to explain briefly the key structure, including any modulations.
-