
GRADE SEVEN

- 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 7 Practical Certificate.
Theory 3

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
FOUR LIST PIECES	
To be performed from memory	
1 from List A	11
1 from List B	11
2 from List C (10 marks each)	20
ONE STUDY	9
ONE SUPPLEMENTARY PIECE	7
TECHNICAL TESTS	
Scales, Triads, Arpeggios	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	2
Guitar Passage	6
AURAL TESTS	8
VIVA VOCE (List Pieces only)	4
MARKS FOR MEMORY	4
List pieces only (1 mark each)	
TOTAL POSSIBLE MARKS	100

Pieces

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

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LIST A

ANONYMOUS		
As I went to Walsingham <i>(The Renaissance Guitar)</i>	Ariel Music	
BACH, J.S.		
<i>Cello Suite No. 1, BWV 1007</i>	Any edition	
Choose ANY ONE of		
Minuets I AND II		
Sarabande		
Sarabande (<i>Lute Suite, BWV 995</i>)	Any edition	
Praeludium für Lauten, BWV 999	Any edition	
DOWLAND, J.		
Captain Digori Piper's Galliard	Any edition	
HÄNDEL, G.F./SEGOVIA		
<i>Eight Aylesford Pieces</i>	Schott (GA)	
Choose ANY ONE of		
Menuet I AND II		
Gavotte		
HOLBORNE, A.		
Galliard (<i>The Renaissance Guitar</i>)	Ariel Music	
The Nightwatch	Ariel Music	
<i>(The Renaissance Guitar)</i>		
MILAN, L.		
Fantasia de Consonancias Y Redobles	Any edition	
MUDARRA, A.		
Diferencias sobre - El Conde Claros	Any edition	
Galliard (<i>The Renaissance Guitar</i>)	Ariel Music	
NARVAEZ, L. DE		
Cancion del Emperador sobra -Mille Regres	Any edition	
PILKINGTON, F.		
Mrs. Anne Harecourt's Galliard	Ariel Music	
<i>(The Renaissance Guitar)</i>		
PURCELL, H./BREAM		
Rondo (<i>Four Pieces</i>)	Faber	
ROSSETER, P.		
Galliard (<i>The Renaissance Guitar</i>)	Ariel Music	
SANZ, G.		
Canarios	Colombo	
SCARLATTI, D.		
Sonata, K 391	Waterloo	
SCARLATTI, D./DUARTE		
Sonata, K291/L6 (<i>Four Sonatas</i>)	Universal	
TELEMAN, G.P.		
Allegro AND Presto (<i>Fantasia No. 5</i>)	Waterloo	
WEISS, S.L.		
<i>Sonata in D minor (Dresden No. 5)</i>	Universal	
Choose ANY ONE of		
Bourree		
Gigue		
Prelude & Toccata (<i>Partita No. 15</i>)	Schott	
<i>Eleven Pieces from the</i>		
<i>London Manuscripts</i>	Ricordi	
Choose ANY ONE of		
Nos. 7, 10		

LIST B

ANONYMOUS		
<i>Three Catalanian Melodies</i>	Universal	
Choose ANY ONE		
COSTE, N.		
Berceuse (<i>Guitar Works, IX</i>)	Chanterelle	

DIABELLI, A.		
<i>Three Sonatas</i>		Schott
Choose ANY ONE of		
Sonata in C		
(EITHER 1st mov't OR 2nd mov't)		
Sonata in A		
(EITHER 2nd mov't OR 3rd mov't)		
GIULIANI, M.		
<i>Le Bouquet emblématique</i>		Ricordi
Choose ANY ONE of		
Le myrte		
La pensée		
Le romarin		
La violette		
LAGOYA, A.		
Reverie in D		Ricordi
MOZART, W.A./SEGOVIA		
Menuet (<i>Guitar Archive No. 117</i>)		Schott (GA)
MERTZ, J.K.		
<i>Trois Nocturnes, Op. 4</i>		Chanterelle
Choose ANY ONE		
PAGANINI, N.		
<i>Kleine Stücke</i>		Zimmerman
Choose ANY ONE of		
Nos. 9, 24		
SCHUMANN, R./SEGOVIA		
Romanza (<i>Album of Guitar Solos</i>)		Colombo
SOR, F.		
Variations on a Scottish Theme, Op. 40		Tecla
TÁRREGA, F.		
Prelude 2		Ricordi
Mazurka in Sol		Ricordi
Marietta		Ricordi
SATIE, E./PARKENING		
Gymnopedie No. 1		Brener
<i>(Virtuoso Music for Guitar, II)</i>		

LIST C

ARNHEIM, TOBIAS & LEMARE		
Sweet and Lovely (<i>Concepts</i>)		Big 3 Music
BARRIOS, A. MANGORE		
Oracion por todos (<i>Guitar Works, I</i>)		Belwin
Preludio (<i>Guitar Works, I</i>)		Belwin
BENEDICT, R.		
Divertimenti: No. 8		Waterloo
BERGMAN & LEGARND		
Sweet Gingerbread Man (<i>Concepts</i>)		Big 3 Music
BRINDLE, R. SMITH		
<i>El Polifemo de Oro:</i>		Bruzzichelli
Choose ANY ONE of		
Nos. 1, 3		
BROUWER, L.		
Berceuse		Eschig
<i>(Deux Themes Populaires Cubains)</i>		
BRULE, P.M.		
Rapsodie Pour Guitarre		Waterloo
CARLEVARO, A.		
Campo (<i>Preludios Americanos</i>)		Barry Buenos
DARCH, C.		
Opera House Rag (<i>Guitar Workshop</i>)		Presser
DE FALLA, M..		
Récit de pêcheur (<i>Two Pièces</i>)		Chester

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DUBY & BONFA The Gentle Rain (<i>Concepts</i>)	Big 3 Music	ROGERS & HART Blue Moon (<i>Concepts</i>)	Big 3 Music
FIELDS & MCHUGH Don't Blame Me (<i>Concepts</i>)	Big 3 Music	TOROK, A. <i>Sketches from Life</i>	Waterloo
HARRIS, A. <i>Suite of Seven Pieces</i> Choose ANY TWO	Colombo	Choose ANY ONE of Modern Additives Ich Auch	
LAURO, A. <i>Quatro valsas Venezolanas</i> Choose ANY ONE of Nos. 1, 2	Broek	VILLA-LOBOS Prélude I	Eschig Eschig
PARISH, MALNECK & SIGNORELLI Stairway to the Stars (<i>Concepts</i>)	Big 3 Music	<i>Suite populaire brésilienne</i> Choose ANY ONE of Mazurka - Choro Valsa - Choro	
MARTIN, F. Air (<i>Quatro Pièces brèves</i>)	Universal		

Studies

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

STUDY LIST

AGUADO <i>Studi per Chitarra</i> Choose ANY ONE of Nos. 38, 39	Zerboni	PRESTI, I. <i>Six Etudes Pour Guitar</i> Choose ANY ONE of Nos. 1, 2, 3	Eschig
BARRIOS, A. MANGORE <i>Guitar Works, I</i> Choose ANY ONE of Estudio Inconcluso Estudio de Legado Estudio en arpeggio	Belwin	SAGRERAS, J. <i>Las Quintas Lecciones</i> Choose ANY ONE of Nos. 19, 26, 30, 40	Guitar Heritage
CARCASSI, M. <i>25 Melodious Studies, Op. 60</i> Choose ANY ONE of Nos. 17, 19	Fisher	SOR, F/SEGOVIA <i>Twenty Studies</i> Choose ANY ONE of Nos. 1 to 8	Marks Music
COSTE, N. <i>25 Etudes, Op. 38</i> Choose ANY ONE of Nos. 4, 7, 11, 12, 18	Schott (GA)	VILLA-LOBOS, H. <i>Douze Etudes</i> Choose ANY ONE of Nos. 1, 7	Eschig

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 6 level of difficulty are not acceptable.
- 3) The piece must be for solo guitar. Duets and trios are not acceptable.

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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.

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 SEVEN

	New Keys
Major	ALL keys
Minor	ALL keys

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	All keys	80	in sixteenth notes AND triplet eighth notes
Melodic minor	All keys	80	in sixteenth notes AND triplet eighth notes
Harmonic minor	All keys	80	in sixteenth notes AND triplet eighth notes
Slur	G	104	compound in triplet eighth notes
Repeated	D, F [#] , D ^b d [#] , g [#] , b ^b	72	in quintuplet sixteenth notes
3rd & 6th	G	66	solid form in eighth notes
Chromatic	beginning on G	80	in sixteenth notes AND triplet eighth notes
Pentatonic	beginning on D	104	in eighth notes
Blues	beginning on G	104	in eighth notes

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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)	C, G, F a, e, d	Root & inversions	 80	in quarter notes

ARPEGGIOS

To be played ascending AND descending in the keys stated.

	Keys	Position	M.M.	Note Values
Major	C, G, D, F, B ^b		 80	in eighth notes
Minor	a, e, b, d, g		80	in eighth notes
Dominant 7th	in the KEY OF C, G, D, F, B ^b		80	in eighth notes
Diminished 7th	in the KEY OF a, e, b, d, g		80	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. Chords may be strummed or played in solid form (*i.e.* p i m a)

Keys of C, G Major
 a minor
Chords I, IV, V
 i, iv, V

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.

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- 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), *Imperfect* (I-V only), *Plagal* (IV-I), or *Interrupted/Deceptive* (V-VI).

Viva Voce

Candidates must be prepared to give verbal answers to questions on the FOUR 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 (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.