
GRADE EIGHT

- Length of the examination: 40 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 8 Practical Certificate.
Theory 4

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
MEMORY (List Pieces only)	4
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.

LIST A

ANONYMOUS		
Go from my Window (<i>The Renaissance Guitar</i>)	Ariel Music	
BACH, J.S.		
Andante (<i>Violin Sonata, BWV 1003</i>)	Any edition	
Prelude (<i>Cello Suite No. 1, BWV 1007</i>)	Any edition	
Lute Suite No. 1, BWV 996	Any edition	
Choose ANY ONE of		
Courante		
Allemande		
Gavotte (<i>Lute Suite No. 1, BWV 1006</i>)	Any edition	
BALLARD, R.		
Ballet de la Reyne (<i>Guitar Solos from France</i>)	Biberian	
CUTTING, F.		
Almain (<i>The Renaissance Guitar</i>)	Ariel Music	
Greensleeves (<i>The Renaissance Guitar</i>)	Ariel Music	
DE FUENLLANA, M.		
Fantasia (<i>The Renaissance Guitar</i>)	Ariel Music	
DE VISÉE, R.		
Le Tombeau de Francois Corbetta	Eschig	
DOWLAND, J.		
<i>The Renaissance Guitar</i>	Ariel Music	
Choose ANY ONE of		
Melancholy Gilliard		
Queen Elizabeth's Galliard		
Lady Hammond's Alman		
MUDARRA, A.		
Fantasia X	Any edition	
NARVAEZ, L. DE		
Diferencias: sobre "Guardame las Vacas"	Any edition	
SCARLATTI, D.		
Four Sonatas	Universal	
Choose ANY ONE of		
Sonata, K.301		
Sonata, K.452		
WEISS, S.L.		
Minuet (<i>Six Lute Pieces, I</i>)	Colombo	
Sonata in D minor (Dresden No. 5)	Universal	
Choose ANY ONE of		
Allemande		
Courante		

LIST B

AGUADO, D.		
Aguado/Brevier	Schott	
Choose ANY ONE of		
Minuet I		
Minuet II		
Andante I		
DIABELLI, A.		
Three Sonatas	Schott	
Sonata in A (EITHER 1st mov't OR 4th mov't)		
Sonata in F (EITHER 1st mov't OR 3rd mov't)		
GIULIANI, M.		
Le bouquet emblématique	Ricordi	

Choose ANY ONE of

Le lis		
Le jasmin		
L'oeillet		
Le Narcisse		
GRIEG, E./SEGOVIA		
Melody, Op. 38, No. 3 (<i>Album of Guitar Solos</i>)	Colombo	
HAYDN, F.J.		
Minuet (<i>Quartet in G, Hob: III/75</i>)	Schott	
MERTZ, J.K.		
Auf Enthalt (<i>Guitar Works, VII</i>)	Chanterelle	
PAGANINI, N.		
Romance (<i>Grand Sonata, in A, M.S. No. 3</i>)	Universal	
SCHUMANN, R./BREAM		
Kindersonaten, Op. 118	Faber	
Choose ANY ONE of		
Nos. 1, 2, 3		
SOR, F.		
Andante Largo, Op. 5, No. 5	Universal	
Folies d'Espagne, Op. 15, No. I	Ricordi	
Fantasia, Op. 4, No. 2	Oxford	
TÁRREGA		
Maria "Gavota"	Ricordi	

LIST C

BARRIOS MANGORE, A.		
Julia Florida	Belwin	
BARNES, M.		
Fantasy	Waterloo	
Choose ANY ONE of		
Meno Mosso		
Molto Tenuto		
Moderato		
BENNETT, R.R.		
Impromptu No. 3 (<i>Impromptus</i>)	Universal	
BERGMAN & LEGRAND		
What are you doing the rest of your life (<i>Concepts</i>)	Big 3 Music	
BREAU, L.		
Freight Train	Mel Bay	
BRINDLE, R. SMITH		
No. 2 (<i>El Polifemo De Oro</i>)	Bruzzichelli	
DODGSON, S.		
Adagio (<i>Partita I for Guitar</i>)	Oxford	
GRANADOS, E.		
Villanesca No. 4 (<i>Four Spanish Dances Op. 37</i>)	Belwin Mills	
HAND, F.		
Elegy for a King	Ricordi	
LAURO, A.		
Valse No. 3 (<i>Quatro Valses Venezolanos</i>)	Broek	
LLOBET, M.		
Ten Catalan Folk Songs	Universal	
Choose ANY ONE of		
El Noy de la mare		
Canco del Iadre		
El Testament d'Amelia		
MARTIN, F.		
Prélude (<i>Quatre Pièces brèves</i>)	Universal	
MARTIN & BLAIN.		
Have yourself a Merry Little Christmas		

<i>(Concepts)</i>	Big 3 Music	Choose ANY TWO	
MOMPOU, F.		RAZAF, GOODMAN, WEBB & SAMPSON	
<i>Suite Compostelana</i>	Sol	Stompin' at the Savoy (<i>Concepts</i>)	Big 3 Music
Choose ANY ONE of		SEALY, R.	
Cuna		New York	Waterloo
Cancion		SOMERS, H.	
PASS, J.		Finale (<i>Sonata for Guitar</i>)	Caveat
<i>Virtuoso III</i>	Mel Bay	TANSMAN, A.	
Choose ANY ONE of		Sarabande (Cavatina)	Schott
Trinidad		<i>Danza Pomposa</i>	Schott
Sultry		Choose ANY ONE of	
Dissonance No. 1		Cavatina	
PIAZZOLLA, A.		Sarabande	
Tanguisimo	Ed Margaux	TORROBA, F. MORENO	
Bueno Aires Hova Cero	Ed Margaux	Fandanguillo (<i>Suite Castellana</i>)	Schott
PONCE, M.		VILLA-LOBOS, H.	
Préludes, II	Tecla	Prélude 3	Eschig
		Prélude 5	Eschig
		Choro-Typico	Columbia

Studies

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

STUDY LIST

AGUADO, D.		PRESTI, I.	
<i>Studi per Chitarra</i>	Zerboni	<i>Six Etudes Pour Guitar</i>	Eschig
Choose ANY ONE of		Choose ANY ONE of	
Nos. 41, 42		Nos. 4, 5, 6	
CARCASSI, M.		SOR, F./SEGOVIA	
<i>25 Melodious Studies, Op. 60</i>	C. Fisher	<i>Twenty Studies</i>	Marks Music
Choose ANY ONE of		Choose ANY ONE of	
Nos. 20, 22, 23		No. 10, 11, 15	
COSTE, N.		VILLA-LOBOS	
<i>25 Etudes, Op. 38</i>	Schott	Etude No. 8 (<i>Douze Etudes</i>)	Eschig
Choose ANY ONE of			
Nos. 3, 5, 6, 17, 19, 23			

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 7 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.

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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 EIGHT

	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	92	triplet eighth notes AND triplet sixteenth notes
Melodic minor	All keys	92	triplet eighth notes AND triplet sixteenth notes
Harmonic minor	All keys	92	triplet eighth notes AND triplet sixteenth notes
Repeated	All keys	69	sextuplet sixteenth notes
Slur	C, A	116	compound, triplet eight notes
3rd & 6th	D	80	solid in eighth notes AND broken in sixteenth notes
Chromatic	beginning on E ^b	92	triplet eighth notes AND triplet sixteenth notes
Pentatonic	beginning on D	120	in eighth notes
Whole Tone/Half Tone	beginning on A	112	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.

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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 rhythm in simple or compound time. May include syncopated rhythms.	To play at sight a short guitar piece equal in difficulty to pieces of Grade 5-6 level, in any style or period.
Length 4-8 bars	Keys Major & Minor up to and including 4 sharps or flats.
Time signature any simple OR compound time	Length 8-16 bars
Note values variety of values including triplets and ties	
Rest values variety of values	

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 eight to twelve notes, in 2/4, 3/4, 4/4, or 6/8 time, in a *major or minor* key, within the range of one octave after the Examiner has:
 - ✓ named the key [up to and including three sharps or flats]
 - ✓ played the 4-note chord on the tonic in broken form
 - ✓ played the melody twice.

The melody may begin on ANY note of the tonic chord. Only the harmonic form of the minor will be used. 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
major and minor 7th
perfect octave

BELOW a note

major and minor 2nd
major and minor 3rd
perfect 4th
perfect 5th
major and minor 6th
major and minor 7th
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)
augmented triads (3-note)
diminished triads (3-note)

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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 both the final cadence AND one internal cadence are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, and IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at the internal cadence point for the candidate to identify it.

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.
- vii) to answer general questions about the history and construction of the guitar and its predecessors.

NOTE: *Candidates taking a Partial Examination MUST include Viva Voce in the same part with the last List Piece, and*

- i) be prepared to answer questions on ALL FOUR List Pieces;*
- ii) provide music for ALL FOUR List Pieces.*