
GRADE NINE

- 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 examinations is required for the awarding of the Grade 9 Practical Certificate.
Theory 5 AND History 5 or History 6

Requirements & Marking

<i>Requirement</i>	<i>Total Marks</i>
FIVE LIST PIECES	
To be performed from memory	
1 from List A	10
1 from List B	10
2 from List C (10 marks each)	20
1 from either List A or List B	10
ONE STUDY	9
ONE SUPPLEMENTARY PIECE	7
TECHNICAL TESTS	
Scales, Arpeggios	14
Harmonization	4
SIGHT READING	
Rhythm Pattern	2
Guitar Passage	6
AURAL TESTS	8
MEMORY (included in marks for List Pieces)	--
TOTAL POSSIBLE MARKS	100

Pieces

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

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LIST A

BACH, J.S. Prelude <i>(Prelude, Fugue, and Allegro, BWV 998)</i> Gigue <i>(Lute Suite, BWV 996)</i> Allemande <i>(Lute Suite, BWV 995)</i>	Any edition Any edition Any edition	
BATCHELAR, D. Almaine <i>(International Anthology)</i>	Colombo	
CIMAROSA, D./BREAM Sonata No. 2 <i>(Three Sonatas)</i>	Faber	
HOLBORNE, A. Prelude and Fantasia	NovaScribe	
SCARLATTI, D. Sonata, L.395	Colombo	
WEISS, S.L. <i>Six Lute Pieces, II</i> (Lima) Choose ANY ONE of Chaconne Sarabande Prelude Fantasia Tombeau sur la Morte de M. Comte de Logy Passacaglia	Colombo Universal Universal Universal	

LIST B

AGUADO, D <i>Aguado/Brevier</i> Choose ANY ONE OF Andante II Andante III Minuet III	Schott	
GIULIANI, M. Follia di Spagna, Op. 45 <i>(Variazioni sur Tema della)</i> "La risoluzione" <i>(Giulianate No. I, Op. 148)</i>	Zerboni Zerboni	
MANJON, A.J. Cuento de Amor	Chanterelle	
SOR, F. Fantasie, Op. 10 Grand Solo, Op. 14 Grand Sonate, Op. 22 (EITHER 2nd mov't OR 4th mov't) Sonata, Op. 15 No. 2 (complete)	Tecla Zerboni Zerboni Zerboni	

LIST C

ALBENIZ, I. Asturias, Op. 4, No. 1 Granada <i>(Suite Espanola, Op. 181, No. 1)</i>	Columbia Belwin	
ARCHER, V. Fantasie on "Blanche comme la Neige"	Columbia	
BARIOS MANGORE, A. Allegro <i>(La Cathédrale)</i>	Belwin	

BENNETT, R.R. Impromptu No. 11	Universal	
BREAU, L. Five O'Clock Bells	Mel Bay	
BRINDLE, R. SMITH No. 4 <i>(El Polifemo De Oro)</i> November Memories	Bruzzichelli Zerboni	
BROUWER, L. Danza Caracteristica Elogia de la Danza	Schott Schott	
DEBUSSY, C./PARKENING The Girl with the Flaxen Hair <i>(Virtuoso Music for Guitar)</i>	Sherry-Brenner	
DE FALLA, M. Homenaje	Ricordi	
GRANADOS, E. <i>Danza España</i> Choose ANY ONE of Nos. 3, 5	Ricordi	
KRENCK, E. <i>Suite</i> Choose ANY TWO Movements	Doblinger	
MAXWELL-DAVIES, P. Lullaby for Ilian Rainbow	Boosey & Hawkes	
MOMPOU, F. <i>Suite Compostellana</i> Choose ANY ONE of Muñeira Préludio	Salabert	
PASS, J. <i>Virtuoso III</i> Choose ANY ONE of Dissonance No 2 Minor Detail	Mel Bay	
PONCE, M. Prélude in E, "in the style of Weiss"	Berben	
RODRIGO, J. En los trigales Sarabande Lointaine a la vihuela de Luis Milan (Pujol) Zapateado No. 3 <i>(Trés Pièces Españolas)</i>	Editions musicales Eschig Schott	
TANSMAN, A. Préludio <i>AND Scherzino (Cavatina)</i>	Schott	
TÁRREGA, F. Capricco Arabe Recuerdos de la Alhambra	Any edition Any edition	
TORROBA, F. MORENO <i>Pièces caractéristiques</i> Choose ANY ONE of Los Mayos Albada Panorama	Schott	
TURINA, J. Fandanguillo Ráfaga	Schott Schott	
VILLA-LOBOS, H. Prelude No. 2	Eschig	
WALTON, W. <i>Five Bagatelles</i> Choose ANY ONE of Nos. 3, 4	Oxford	

Studies

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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> No. 49	Zerboni	DODGSON & QUINE <i>Studies, I</i> No. 4	Ricordi
BARRIOS MANGORE, A. <i>Guitar Works, II</i> Estudio No. 3	Belwin	<i>Studies, II</i> Choose ANY ONE of Nos. 14, 15	Ricordi
CARCASSI, M. <i>Twenty Five Melodious and Progressive Studies, Op. 60</i> Choose ANY ONE of Nos. 24, 25	Fisher	SOR, F/SEGOVIA <i>Twenty Studies</i> Choose ANY ONE of Nos. 9, 14, 16	Marks Music
COSTE, N. <i>25 Etudes</i> Choose ANY ONE of Nos. 9, 16, 20, 21	Schott	VILLA-LOBOS, H. <i>Douze Etudes</i> Choose ANY ONE of Nos. 4, 11, 12	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 8 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.

Technical Tests

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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 NINE

	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	104 104	in sixteenth notes AND in triplet eighth notes
Minor (Harmonic AND Melodic)	All keys	104 104	in sixteenth notes AND in triplet eighth notes
Repeated	All keys	76	in quintuplet sixteenth notes AND in sextuplet sixteenth notes
Slur	G, A	132	in compound triplet eighth notes
3rd & 6th	A	88	solid in eighth notes AND broken in sixteenth notes
Chromatic	beginning on E	104	in sixteenth notes AND in triplet 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

None required.

ARPEGGIOS

To be played ascending AND descending in the keys stated.

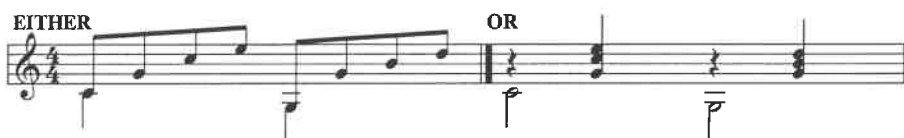
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	<i>Keys</i>	<i>Position</i>	<i>M.M.</i>	<i>Note Values</i>
Major	All keys		96 =	in eighth notes
Minor	All keys		96	in eighth notes
Dominant 7th	All keys (Major and Minor)		96	in eighth notes
Diminished 7th	All Minor keys		96	in eighth notes

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 and the candidate is expected to provide a suitable continuous accompaniment similar to (but not limited to) the following styles:

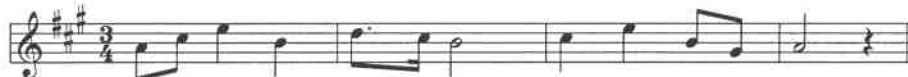
Example



No indication of chord changes will be given.

Keys of D, A, E Major
 b minor
Chords I, i, IV, iv, V or V⁷

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>
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<p>To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms, changing-meters, and complex patterns, but not irregular meters.</p> <p>Length 4 bars Time signature any simple OR compound time Note values variety of values including ties Rest values variety of values</p>	<p>To play at sight a short guitar piece equal in difficulty to pieces of Grade 6-7 level, in any style or period. May include changing meters, but not irregular meters</p> <p>Keys Major & Minor to 5 sharps and flats Length 16-24 bars</p>
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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, the **upper** part of a two-part phrase in a major key, after the Examiner has:
- ✓ named the key [up to and including three sharps or flats]
 - ✓ played the 4-note chord on the tonic in solid form
 - ✓ played the passage twice.

The parts may begin on ANY note of the tonic chord. 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
 augmented 4th (diminished 5th)
 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
 augmented 4th (diminished 5th)
 perfect 5th
 major and minor 6th
 major and minor 7th
 perfect octave

- iii) to identify any of the following 4-note chords, and name the position, after each has been played once by the Examiner.

major and *minor* chords: root position and first inversion [to be played in solid form, close position]

dominant 7th chords: root position only [to be played in solid form, open (SATB) position]

diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

- iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence and any internal cadences are **Perfect** (V-I), **Imperfect** (I-V, II-V, 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 cadence points for the candidate to identify them.
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