

Rotherham Music

**EXAMINATIONS**

**GUITAR**

*Grade 4*



## REQUIREMENTS:

- **Set Pieces**  
*Candidates will be expected to play one piece from lists A, B and C*
- **Scales**  
*To be played from memory*
- **Sight Reading**  
*Candidates will be asked to play a short, previously unseen piece*
- **Aural Tests**  
(See below)

Marks will be awarded as follows

<b>Set Piece (List A)</b>	(out of)	<b>30</b>
<b>Set Piece (List B)</b>		<b>30</b>
<b>Set Piece (List C)</b>		<b>30</b>
<b>Scales and Arpeggios</b>		<b>21</b>
<b>Sight Reading</b>		<b>21</b>
<b>Aural Tests</b>		<b>18</b>
	(Total)	<b>150</b>

100 marks are required to Pass

120	“	“	“	“	“	with Merit
130	“	“	“	“	“	with Distinction

## AURAL TESTS:

- To sing or play from memory a four-bar melody played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.
- To sing five notes from score in free time within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain any intervals greater than a third. The examiner will play and name the key-chord and tonic, and if necessary, play each note after it has been attempted. Candidates may choose to sing the test from the treble or bass clef.
- To identify certain features of a piece played by the examiner. The features will be confined to contrasted dynamics (*p/f*), gradation of tone (*crescendo /diminuendo*), articulation (*staccato/legato*), recognition of tempo changes (*rallentando/accelerando, etc.*), recognition of major and minor tonality, and general perception of the character of the piece, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Questions on the selected features will then follow. Candidates are encouraged to use Italian terms in their answers where appropriate.
- To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3 or 4 time.

## ARIA

David Kellner  
c.1670-1748

Largo

①

Musical score for 'ARIA' by David Kellner, starting at measure 1. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a single melodic line with a bass accompaniment. Fingerings and articulations are indicated throughout. Performance markings include 'V' (accents) and Roman numerals 'CII', 'IV', and 'V'. Measure numbers 1, 5, 9, and 13 are clearly marked.

## Clement's Squirill

Anon.

②

Musical score for 'Clement's Squirill' by Anon., starting at measure 8. The score is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a single melodic line with a bass accompaniment. Fingerings and articulations are indicated throughout. Performance markings include '202' and '343' with double arrows above them. Measure numbers 8, 202, and 343 are clearly marked.

## Packington's Pound

Anonymus

 $\text{♩} = \text{ca } 44$ 

3

The musical score for "Packington's Pound" is written in 3/4 time with a tempo of quarter note = ca 44. It consists of ten staves of music. The first staff begins with a circled number 3. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The score concludes with a double bar line.

## Menuet

Johann Sebastian Bach

1685 - 1750

④

⑤

⑥

## Passacaille

Robert de Vissec  
c.1660 - c. 1720

5



## Prelude

Sylvius Leopold Weiss  
1686 - 1750

①

①

*i m a m* *p i* (CIV) CII

*m a m a m i* CIV

*m m i i* (CII)

*a m i a m i* CVII CVII

*m a i* CV CII

*m a m i* CV

## RONDOLETTO

Op. 48 No. 3

Napoleon Coste  
1806 - 1883

Allegretto

2









## Allegretto

Fernando Carulli  
(1770 - 1841)

5

6

12

18

24 **Fine**

30

36

42

45 **D.C. al Fine**



## G-Whizz

J.W

Allegro

2

Musical notation for measures 2-3. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. Measure 2 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass. The word "pont" is written below the bass staff at the end of measure 3.

4

Musical notation for measures 4-5. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 4 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass. The dynamic marking *f* is written below the bass staff at the start of measure 4.

8

Musical notation for measures 6-7. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 6 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass. The dynamic marking *dolce pp* is written below the bass staff at the start of measure 7.

12

Musical notation for measures 8-11. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a melody in the treble and a steady eighth-note accompaniment in the bass.

16

Musical notation for measures 12-15. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 12 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass. The dynamic marking *ff* is written below the bass staff at the start of measure 13.

20

Musical notation for measures 16-19. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a melody in the treble and a steady eighth-note accompaniment in the bass.

24

Musical notation for measures 20-23. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 20 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass.

26

Musical notation for measures 24-27. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 24 begins with a repeat sign. The music features a melody in the treble and a steady eighth-note accompaniment in the bass. The piece concludes with a final note in the treble staff.

# Bach ala Carte

B.Evans

3

The musical score consists of seven staves of music. The first staff begins with a circled number '3' and a common time signature. The music is written in treble clef. The first staff contains a whole rest followed by a repeat sign and a melodic line. The second staff continues the melodic line with a key signature change to one sharp (F#). The third staff features a more active melodic line with eighth notes. The fourth staff continues with a similar melodic pattern. The fifth staff shows a melodic line with some chromaticism. The sixth staff concludes with a repeat sign and a final melodic phrase. The seventh staff provides a final melodic line with a key signature change to one sharp.

# Waltz

J.W

4

# Country Cascades

P.W.Stokes

$\text{♩} = 60+ -76 \text{ max}$

5

The musical score for "Country Cascades" is written for guitar and bass. It begins with a tempo marking of  $\text{♩} = 60+ -76 \text{ max}$ . The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into several systems:

- System 1:** Starts with a circled number 5. The guitar part features a melodic line with a *mf* dynamic. The bass part provides a simple harmonic accompaniment.
- System 2:** The guitar part includes a section marked *dolce* and another marked *f*. It features a double bar line with a circled cross symbol (D.C. al  $\oplus$ ) above it. The bass part continues with accompaniment.
- System 3:** The guitar part has a section marked *allargando* with a wavy line underneath. It includes a first ending (I) and a second ending (II) marked *Br*. The bass part continues.
- System 4:** The guitar part has a section marked *ff* and another marked *mp*. It includes a second ending (2.) and various fingering numbers. The bass part continues.
- System 5:** The guitar part features a section marked *Rall.* and another marked *Molto Rit.*. It includes a circled cross symbol (D.C. al  $\oplus$ ) above it. The bass part continues.
- System 6:** The guitar part ends with a section marked *Harm 12*, with a circled cross symbol (D.C. al  $\oplus$ ) above it. The bass part continues.



## LED Belly Blues

B.Evans

⑥

The musical score for "LED Belly Blues" is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a circled "6" in a circle. The music features a variety of rhythmic patterns, including frequent triplets (indicated by a "3" below the notes) and some sixteenth-note runs. The melody is often accompanied by chords, and there are several instances of slurs and ties. The piece concludes with a double bar line at the end of the eighth staff.



To be played from memory, even notes except where indicated

**Chromatic Scale**

(2 octaves)

On G

**G Major in Tenths**

(1 octave)

Together

Broken

**A Minor harm. in Sixths**

(1 octave)

Together

Broken

**Broken Chord**

C Major

**Dominant Seventh**

In the key of G

Candidates will be asked to play a short, previously unseen piece. About half a minute will be given to prepare and, if necessary, play through any sections of the piece. The examiner will then ask the candidate to play the piece.

## Examples

(a)

Example (a) consists of two staves of music in treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The accompaniment consists of quarter notes G3, A3, B3, and C4. The piece ends with a double bar line.

(b)

Example (b) consists of two staves of music in treble clef, key signature of two sharps (F# and C#), and 6/8 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment consists of quarter notes G3, A3, B3, and C4. The piece ends with a double bar line.

(c)

Example (c) consists of two staves of music in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G3, A3, B3, and C4. The piece ends with a double bar line.

## Tempo

<b>adagio</b>		slow, at ease
<b>allegro</b>		fast
<b>allegretto</b>		quite fast
<b>moderato</b>		at a moderate pace
<b>andante</b>		at a walking pace
<b>andantino</b>		usually slightly faster than andante
<b>alla marcia</b>		march speed
<b>con moto</b>		with movement
<b>largo</b>		slow, broad
<b>lento</b>		slow
<b>meno mosso</b>		slower
<b>presto</b>		very fast
<b>vivace (vivo)</b>		lively
<b>allargando</b>		broadening out in tempo
<b>maestoso</b>		majestically
<b>accelerando</b>	<i>accel.</i>	getting faster
<b>rallentando</b>	<i>rall.</i>	slowing down
<b>ritardando</b>	<i>rit.</i>	held back












## Dynamics

<b>pianissimo</b>	<i>pp</i>	very soft
<b>piano</b>	<i>p</i>	soft
<b>mezzo piano</b>	<i>mp</i>	moderately soft
<b>mezzo forte</b>	<i>mf</i>	moderately loud
<b>forte</b>	<i>f</i>	loud
<b>fortissimo</b>	<i>ff</i>	very loud
<b>crescendo</b>	<i>cresc.</i> 	gradually louder
<b>diminuendo (deccrescendo)</b>	<i>dim.</i> 	getting softer
<b>morendo</b>		dying away

## Style

<b>cantabile</b>		in a singing style
<b>dolce</b>		sweet, gentle
<b>grazioso</b>		gracefully
<b>leggiero</b>		lightly
<b>maestoso</b>		majestically
<b>legato</b>		smoothly
<b>staccato</b>		detached
<b>tenuto</b>		full length notes, broad

## Other terms

<b>common time</b>		4 crotchet beats in a bar	<b>D.C. (Da Capo) al Fine</b>	go back to the beginning and play to Fine (End)
<b>alla breve</b>		2 minim beats in a bar	<b>D.C. (Da Capo) al Coda</b>	go back to the beginning and play to Coda 
<b>trill</b>		rapid alternation with note above	<b>D.S.  (Dal segno) al Fine</b>	go back to the sign  and play to Fine (End)
		breath mark	<b>D.S.  (Dal segno) al Coda</b>	go back to the sign  and play to Coda 
		break off		
<b>poco</b>		a little		
<b>poco a poco</b>		little by little		

