

GUITAR AREA

PRACTICAL EXAM REQUIREMENTS

General Regulations and Requirements for Examinations and Recitals

General Information

Examinations

Normally, students should sit a practical exam at the end of the Winter term (April) or Fall term (December). A September exam period is available for graduating students only. Students are advised to check on Minerva to verify that they have been registered for the correct exam course number. Students must submit their exam repertoire by the stated deadlines. Students are referred to the Calendar of the Schulich School of Music for a full description of the regulations for examinations.

Transfers

Students wishing to transfer from Concentration to Performance, or from the Bachelor in Performance to Licentiate must apply through Minerva between Feb. 15 and Mar. 1 for an **intra-faculty transfer** (consult <http://www.mcgill.ca/music/student-resources/undergraduates/academic-resources/program-transfer-and-readmission>.) NOTE: While reviewing this website, do not confuse “intra” with “inter-faculty” as procedures differ. An audition during the April exam period will be required. Students may use the Concentration Final Exam as their Performance audition if the repertoire of the exam matches the Entrance Audition requirements for Performance.

General Guidelines for Examinations

Examination Program Length

Concentration	MUIN 283 Concentration Final 20-25 mins.		
Performance	MUIN 282 Performance 1 25-30 mins.	MUIN 382 Performance 2 40 mins.	MUIN 482 Performance 3 recital – 50-60 mins.
Licentiate	MUIN 252 Licentiate 1 25-30 mins.	MUIN 352 Licentiate 2 recital – 45 mins.	MUIN 452 Licentiate 3 recital – 50-60 mins.

Examination Marking

Practical examinations will be graded by percentage. The percentages and their letter grades and equivalents are as follows:

90 – 100	A	Exceptional	4.0	65 – 69	B-	Satisfactory	2.7
85 – 90	A	Excellent	4.0	60 – 64	C+	Acceptable	2.3
80 – 84	A-	Very Good	3.7	55 – 59	C	Pass	2.0
75 – 79	B+	Good	3.3	50 – 54	D	Non-continuation pass	1.0
70 – 74	B	Fair	3.0	0 – 49	F	Fail	0.0

Students in B.Mus. Performance must achieve a mark of B- in order to remain in the program.

Students in Licentiate must achieve a mark of A- in order to remain in the program.

Students in all other programs must achieve a mark of C in order to remain in the program.

Concentration Final Examination Requirements

The prepared pieces are to be of contrasting character and from different historical periods. Students are encouraged to present at least one Canadian work. Although not compulsory, students are encouraged to perform the program from memory. The jury may ask for copies of all works to be performed.

Performance Examination Requirements

The prepared pieces are to be of contrasting character and from different historical periods. Students are encouraged to present at least two Canadian works during the course of the three Performance examinations. For Performance Major and Licentiate examinations, memorization is compulsory for at least one piece at each examination. All recital programs must be played entirely from memory. The jury may ask for copies of all works to be performed.

Repertoire

Students are expected to present programs of a professional standard. This implies a thoughtful balance of musical styles, the use of carefully researched editions where applicable, and an effort to include interesting contemporary music with a special emphasis on Canadian works. The whole must demonstrate the student's technical mastery of the instrument and mature musicianship in the approach and sensitivity to different musical styles.

RECOMMENDED READING

Abel Carlevaro. Escuela de la guitarra. 1984. DACISA: Distributor, Boosey & Hawkes (MT 580 C3613 1984)

Charles Duncan. The Art of Classical Guitar Playing. 1980. Summi-Birchard Music, Princeton, N.J. (MT 580 D87 1980)

Donald McLeod. The Classical Guitar; Design and Construction. 1971. DRYAD Press, Wood-Ridge, N.J. (ML 1016 G8M23 1971)

Emilio Pujol. Escuela razonada de la guitarra. 1983. Editions Orphée, Boston, Mass. (MT 582 P84E82 1983)

Frederic Grunfeld. The Art and Times of the Guitar; an Illustrated History of Guitars and Guitarists. 1974 Collier Book, New York. (ML 1015 G9G78 1974)

John Schneider. The Contemporary Guitar. 1985. University of California Press, Berkeley. (ML 1015 G9S36 1985)

Scott Tennant. Pumping Nylon. 1995. Alfred Music, Los Angeles.

John Taylor. Tone Production on the Classical Guitar. 1978. Musical News Services Limited, London. (ML 1015 G9T39 1978)

Vladimir Bobri. The Segovia Technique. 1972. Macmillan, New York. (MT 580 B59 1972)