

# Garden Steps



**Composer:** Andrew York

**Nationality:** American

**Source:** *Seven in Essence* (1992)

'Garden Steps' features in Andrew York's book titled *Seven in Essence*, a book published in 1992 consisting of seven intermediate pieces written for classical guitar.

Andrew York picked up guitar at a young age, and has written over fifty works for ensembles of various sizes, adopting multiple styles and influences throughout his career, including folk, classical and jazz. He gained wider critical acclaim after a performance of one of his pieces by Australian guitarist John Williams, which led to recorded releases of several of his works. York has also won a Grammy award for his contributions as a member of the Los Angeles Guitar Quartet, and his repertoire continues to be played by popular modern classical guitar players.

## Performance Notes



'Garden Steps' is the third piece of seven in *Seven in Essence* for solo guitar by Andrew York. The piece is in D major and moves between the D and A major chord shapes (the tonic and the dominant), using different picking patterns for textural variety. This piece is a good exercise for the *a* finger, *e.g.*, in the opening bars, aim to allow the melodic line to sing out. The arpeggiated patterns provide an additional challenge for the *a* finger (*e.g.* bars 9–11). The accents found on page 2 help to give shape and articulation to the rhythmic patterns. Pay careful attention to the tied notes throughout as these will help you to deliver a smooth, *legato* feel, whilst keeping the texture light.

# Sicilienne, Op. 78

By Gabriel Fauré

Slow, in 2, ♩ = 50



3rd time, to Coda

D.S. al Coda

# Technical Exercises

There are three groups of technical exercises at Grade 4:

- Group A: Scales
- Group B: Arpeggios & Broken Chords
- Group C: Technical Studies

For groups A and B, the examiner will request a selection of scales and arpeggios to be performed. For group C, you may choose one technical study to perform from the three listed in the grade book.

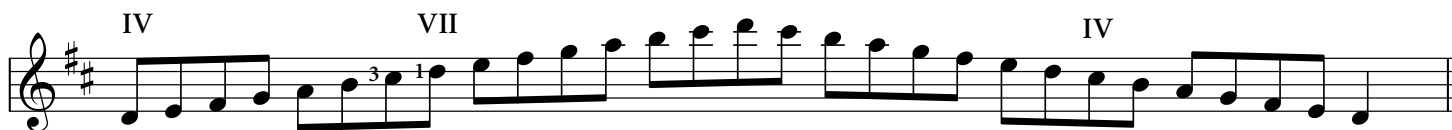
## Group A: Scales

All scales must be played:

- Unaccompanied
- Ascending and descending across the number of octaves shown in each example
- At a minimum tempo of ♩=80 bpm

### Major and minor scales

D major, *tirando* or *apoyando* (candidate choice), fingers only



A major, *tirando* or *apoyando* (candidate choice), fingers only



F# harmonic minor, *tirando*, thumb and fingers



C melodic minor, *tirando* or *apoyando* (candidate choice), fingers only



# General Musicianship Questions

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In this part of the exam you will be asked five questions, divided between two topics as detailed below.

## Music Knowledge

At Grade 4 you will be asked three questions based on your choice of a piece of music that you have played in the exam. The questions will be drawn from the following:

- identify the names of pitches
- explain the meaning of the time signature and key signature markings
- explain the meaning of repeat marks, first and second time bars, **D.C.**, **D.S.**, **al Coda** and **al Fine** markings
- identify rhythm values from the following: semibreve (whole note), minim (half note), crotchet (quarter note), quaver (8th note), quaver triplet (8th-note triplet) and semiquaver (16th note) values, and their associated rests

You will also be asked one question on chord construction:

- explain the construction of major<sup>7</sup>, minor<sup>7</sup> or dominant<sup>7</sup> chords

## Technical Knowledge

The examiner will also ask you one question regarding a technical consideration of your piece, in relation to:

- Picking hand: Strumming or picking technique for a short phrase (up to one bar) – demonstration is acceptable
- Fretting hand: Fretting position and fingering used to play a short phrase (up to one bar) – demonstration is acceptable

The examiner will choose the section of music and will ask you to give a brief explanation as to why the technique was appropriate for the chosen section.

*(Note: Demonstrations are acceptable to support an explanation, but must have the spoken understanding).*