

# GUITAR (Subject Code: 07): Syllabus requirements

## Syllabus validity

This syllabus is valid from 2009 until further notice.

## Instruments

This syllabus is only appropriate for the standard classical instrument fitted with nylon strings. Candidates may use a capo at the 2nd or 3rd fret for the pieces in Grades 7 and 8 that require F# tuning; no other use of the capo is permitted.

## Tuning-up

Candidates in all grades must tune their own instrument. The examiner will not do so.

## Music stands and footstools

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer. Candidates should provide their own footstool (or other form of guitar support) if required.

## Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

## Accompanied pieces

In Grades 1 and 2, candidates may perform *up to two* pieces accompanied by another guitar (or, if necessary, a piano). These pieces are marked † in the syllabus. In Grade 3, *only one* such piece may be performed. Candidates must provide their own accompanist, who may remain in the exam room *only* while engaged in accompanying. The candidate's teacher may act as accompanist; under no circumstances will the examiner do so.

## Vibrato

Candidates should have acquired some skill in vibrato by Grade 5.

## Scales and arpeggios

Examiners will usually ask for at least one of each type of requirement set at each grade.

All scales and arpeggios should:

- be played from memory
- ascend and descend according to the specified range (and pattern)
- be played legato
- be played at a pace that achieves a clean, uniform tone and a rhythmic flow without undue accentuation

Recommended minimum speeds are given in the books of guitar scale requirements published by ABRSM (for Grades 1–5 and 6–8).

In Grades 1–4, candidates may choose to play 'fingers-only' scales either *tirando* (free stroke) or *apoyando* (rest stroke); from Grade 5, these scales must be prepared with *both* right-hand techniques. The *tirando* stroke is expected for all other requirements.

Any combination of alternating right-hand fingers may be used for ‘fingers-only’ scales; those involving the ring finger are no longer compulsory. Any practical and systematic left-hand fingering will be accepted, but candidates are expected to observe the requirements regarding over-ringing and non-over-ringing for broken chords and arpeggios from Grade 3.

### **Sight-reading**

Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the sight-reading test before they are required to perform it for assessment. The main parameters for the sight-reading tests for each grade are outlined on pp. 41–55; once introduced, they apply for all subsequent grades (albeit with a logical progression of difficulty). A book of specimen sight-reading tests for guitar is published by ABRSM.

### **Performance and assessment**

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including quality and projection of tone, tuning, articulation, posture and hand positions. Any practical and systematic fingering that produces a good result will be accepted. Further details of assessment criteria are given in *These Music Exams*, available free of charge from music retailers and from [www.abrsm.org/exams](http://www.abrsm.org/exams).

### **Marking scheme**

Schedule of maximum marks for all grades:

|                      |           |
|----------------------|-----------|
| Scales and arpeggios | 21        |
| Pieces: 1            | 30        |
| 2                    | 30        |
| 3                    | 30        |
| Sight-reading        | 21        |
| Aural tests          | <u>18</u> |
| Total                | 150       |

# Guitar GRADE 1

**SCALES AND ARPEGGIOS\***: from memory, even notes except where indicated:

**Scales** (one octave)

*Fingers only* (*tirando* or *apoyando*)

G, F majors, as example below:



*Thumb only* (*tirando*)

A minor *harmonic*, E minor *harmonic*

**Arpeggios** (one octave) (*tirando*)

G major; E minor

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **Anon.** Ductia (*observing repeat*)
- 2 **Arbeau** Branle d'Écosse (from *Orchésographie*)
- † 3 **Handel** Gavotte (from *Atalanta*)
- 4 **Machaut** Douce dame jolie
- † 5 **arr. L. Mozart** Entrée. *ABC Guitar* (Jacaranda Music JM02-003/Guitarnotes)
- † 6 **Purcell** Riggadon (from *Musick's Handmaid*). *One + One*, Vol. 1 (*Chanterelle: pupil's part 2202, teacher's score 2201/MDS*)
- 7 **Trad.** V'là l'bon vent. *No. 27 from Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)*
- 8 **Trad. French** Les Bouffons. *P. 3 from The Young Guitarist's Progress, Repertoire Part 1, ed. Burden (Garden Music 39: 2008 edition/Guitarnotes)*

## LIST B

- 1 **Aguado** Lección (*observing repeats*)
- 2 **Sor** Valse (from Op. 51 No. 1) (*observing repeats*)
- 3 **Trad.** Poor Wayfaring Stranger
- † 4 **Trad. Catalan** El noy de la mare
- 5 **Carulli** Waltz in G. *P. 11 from The Young Guitarist's Progress, Repertoire Part 1, ed. Burden (Garden Music 39: 2008 edition/Guitarnotes)*
- † 6 **A. Müller** Allegretto. *ABC Guitar* (Jacaranda Music JM02-003/Guitarnotes)
- † 7 **Schubert** German Dance (Op. 33 No. 7) (*observing repeats*) or Theme from *Rosamunde*. *One + One*, Vol. 1 (*Chanterelle: pupil's part 2202, teacher's score 2201/MDS*)
- 8 **Sor** Leçon in C, Op. 60 No. 1. *No. 1 from Sor Introductory Studies, Op. 60 (Schott GA 33/MDS)* or *No. 16 from Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)* or *Sor Complete Studies (Chanterelle 491/MDS)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*

## LIST C

- † 1 **L. Bernstein** One Hand, One Heart (from *West Side Story*) (*observing repeat*)
- 2 **Colin Tommis** The Dangers of Poking Holes in Ice
- 3 **Colin Downs** A Little Russian Tale or My Dog has Fleas. *No. 3 or No. 7 from* } *Solo Now!, Preparatory Book*
- 4 **Richard Wright** Pas-de-deux (*observing repeat*). *No. 2 from* } (*Chanterelle 2100/MDS*)
- † 5 **Eben** Oh, love, love or The pipes were playing at Pobuda. *No. 3 or No. 19 from Eben 33 Czech Folksongs, arr. Batchelar (Chanterelle: pupil's part 2212, teacher's score 2211/MDS)*
- 6 **Stephen Kenyon** Free-wheeling } *ABC Guitar* (Jacaranda Music JM02-003/Guitarnotes)
- † 7 **Satie** A Tiresome Prank
- 8 **Štěpán Rak** Chanson ancienne or Chanson slovaque (*observing repeat*). *P. 5 or P. 8 from Rak Jeux sur 6 cordes (Lemoine/ FM Distribution)*

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 38)

## *Guitar: GRADE 1*

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**SIGHT-READING\***: a four- or six-bar single-line piece in  $\frac{4}{4}$ ,  $\frac{3}{4}$  or  $\frac{2}{4}$  in C, G or F majors, A or E minors, simple note values, in 1st position; may contain passages for thumb alone. Simple dynamics and occasional accidentals (within minor keys only) may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\***: see pp. 98 and 99

**SCALES AND ARPEGGIOS\***: from memory, even notes except where indicated:

**Scales** (one octave)

**Fingers only** (*tirando* or *apoyando*)

D major; A minor *melodic*, D minor *harmonic*, as example in Grade 1

**Thumb only** (*tirando*)

C major

**Chromatic scale** (one octave)

**Thumb only** (*tirando*)

starting on A

**Arpeggios** (one octave) (*tirando*)

C, D majors; A, D minors

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **Anon.** Chanson (*observing repeat*). No. 12 from *Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)*
- 2 **Anon.** À la mode de France (*observing repeats*). P. 8 from *The Young Guitarist's Progress, Repertoire Part 1, ed. Burden (Garden Music 39: 2008 edition/Guitarnotes)*
- 3 **Arbeau** Pavane (from *Orchésographie*) (*observing repeats*)
- † 4 **Dowland** Can she excuse my wrongs? } *Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM)*
- 5 **Felton** Farewell Manchester }
- † 6 **Frescobaldi** Aria detta la Frescobalda }
- † 7 **Handel** Minuet. No. 11 from *One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/MDS)*
- 8 **Vivaldi** Spring (from *The Four Seasons*). *Making the Grade, Guitar Grade 2, arr. Burden (Chester CH61612/Music Sales)*

## LIST B

- 1 **Aguado** Valse (Walzer) in G (*observing repeats*). No. 17 from *Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)* or P. 11 from *The Guitarist's Progress, Book 1, ed. Burden (Garden Music 1/Guitarnotes)* or No. 2 from *The Guitarist's Hour, Book 1 (Schott GA 19/MDS)*<sup>§</sup>
- 2 **Beethoven** Ode to Joy (from *Symphony No. 9*)
- † 3 **Haydn** Menuet (Hob. IX/8 No. 12) } *Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM)*
- 4 **Trad. Irish** The Sixpence (*observing repeat*) }
- 5 **Giuliani** Écossaise in A minor (Op. 33 No. 10). No. 22 from *Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)* or No. 11 from *The Guitarist's Hour, Book 1 (Schott GA 19/MDS)*<sup>§</sup>
- † 6 **Reinecke** A Fairy Tale (from Op. 127a). No. 7 from *One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/MDS)*
- † 7 **Schubert** Serenade (An den Mond). *ABC Guitar (Jacaranda Music JM02-003/Guitarnotes)*
- 8 **Sor** Leçon in C, Op. 60 No. 2. No. 2 from *Sor Introductory Studies, Op. 60 (Schott GA 33/MDS)* or No. 18 from *Répertoire progressif, Vol. 1 (Les Productions d'Oz 101/Guitarnotes)* or *Sor Complete Studies (Chanterelle 491/MDS)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*

## LIST C

- 1 **David Cottam** Have a Habanera! or Well of Sighs. *Zebracadabra (ESG Music 077 or ESG Music 077/Guitarnotes)*
- † 2 **Eben** Andulichko, hello (*observing repeats*) or When I took geese to the pasture. No. 10 or No. 18 from *Eben 33 Czech Folksongs, arr. Batchelar (Chanterelle: pupil's part 2212, teacher's score 2211/MDS)*
- 3 **Gareth Glyn** Sad Song or Gimme Five. No. 19 or No. 28 from *Solo Now!, Preparatory Book (Chanterelle 2100/MDS)*
- † 4 **Vojslav Ivanovic** Slavonic Waltz. No. 10 from *One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/MDS)*
- † 5 **Lennon & McCartney** Here, There and Everywhere } *Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM)*
- 6 **Richard Wright** Ballroom Blues }
- 7 **Stépan Rak** Conversation (*observing repeat*) or Agitation. P. 10 or P. 13 from *Rak Jeux sur 6 cordes (Lemoine/FM Distribution)*
- 8 **Jaime Zenamon** Soñando (No. 3 from 20 *Epigrammes*). P. 26 from *Graded Repertoire for Guitar, Book 1, ed. Yates (Mel Bay)*

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 38)

§ P. 5 (Aguado) and P. 10 (Giuliani) in the reissued album (entitled *An Hour with the Guitar, Book 1: also GA 19*)

## *Guitar: GRADE 2*

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**SIGHT-READING\***: a four- or six-bar single-line piece, time and key signatures as Grade 1, with the addition of D minor. Further use of 1st position. Occasional use of staccato. Some dotted notes may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\***: see pp. 98 and 99

## Guitar GRADE 3

**SCALES AND ARPEGGIOS\***: from memory, even notes except where indicated:

**Scales** (two octaves)

**Fingers only** (*tirando* or *apoyando*)

A major; B minor *harmonic*, as example in Grade 1

**Thumb and fingers combined** (thumb for lower octave, fingers for upper octave) (*tirando*)

G major; E minor *melodic*, as example below:



**Chromatic scale** (one octave)

**Fingers only** (*tirando* or *apoyando*)

starting on D

**Interval scale** (one octave) (together *and* broken; *tirando*)

F major in sixths, as examples below:

*Together*



*Broken*



**Broken chord** (one octave) (*tirando*; with over-ringing)

G major, as example below:



**Arpeggios** (two octaves) (*tirando*; without over-ringing)

G, A majors; E, B minors

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 38)

§ P. 11 (Küffner) and P. 19 (Sor) in the reissued album (entitled *An Hour with the Guitar, Book 1: also GA 19*)

## Guitar: GRADE 3

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**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Anon.** The Coventry Carol. *P. 71 from Graded Repertoire for Guitar, Book 1, ed. Yates (Mel Bay)*
- 2 **Anon.** Grimstock. *10 English Pieces for Guitar (Caprioli/Classical Guitar Centre Birmingham)*
- 3 **J. S. Bach** Musette (from English Suite No. 3)
- 4 **Morlaye** Branle No. 2 (*observing repeats*)
- † 5 **Purcell** Rondeau (from *The Fairy Queen*)
- 6 **Dowland** Orlando Sleepeth. *P. 12 from Graded Repertoire for Guitar, Book 2, ed. Yates (Mel Bay)*
- 7 **Logy** Sarabande or Gigue (*observing repeats in Gigue*). *No. 3 or No. 7 from The Baroque Book (Chanterelle 2111/MDS)*
- † 8 **Rameau** Musette en Rondeau. *No. 3 from One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/MDS)*

### LIST B

- 1 **J. Ferrer** Allegretto moderato in A minor. *P. 27 from The Guitarist's Progress, Book 1, ed. Burden (Garden Music 1/ Guitarnotes)*
- 2 **J. Ferrer** Vals in A (*observing repeat*). *P. 7 from The Young Guitarist's Progress, Part 2, ed. Burden (Garden Music 7/ Guitarnotes)*
- 3 **Giuliani** Allegretto (Op. 50 No. 15)
- † 4 **Gounod** Funeral March of a Marionette
- 5 **Mertz** Tempo di marcia (No. 1 of three pieces)
- 6 **Küffner** Arietta in A (*observing repeats*). *P. 18 from The Guitarist's Progress, Book 1, ed. Burden (Garden Music 1/ Guitarnotes) or No. 14 from The Guitarist's Hour, Book 1 (Schott GA 19/MDS)<sup>§</sup>*
- 7 **Sor** Exercice in C, Op. 35 No. 2. *No. 33 (Andantino) from The Guitarist's Hour, Book 1 (Schott GA 19/MDS)<sup>§</sup> or Sor Complete Studies (Chanterelle 491/MDS) or Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- † 8 **Tchaikovsky** Sweet Reveries (Op. 39 No. 21). *No. 16 from One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/MDS)*

### LIST C

- 1 **Léo Brouwer** No. 5: from *Estudios sencillos (Simple Studies) (Vol. 1) (Eschig/UMP)* (also available in *Brouwer Oeuvres pour guitare: Eschig/UMP*)
- 2 **David Cottam** Peppermint Rag. *Zebramusical for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)*
- † 3 **Eben** Whose are these geese? *No. 31 from Eben 33 Czech Folksongs, arr. Batchelar (Chanterelle: pupil's part 2212, teacher's score 2211/MDS)*
- 4 **Stephen Goss** Aeolian Harp. *No. 10 from Solo Now!, Vol. 2 (Chanterelle 2102/MDS)*
- 5 **Vincent Lindsey-Clark** Oloroso or Vals Navarra: No. 2 or No. 5 from *Simply Spanish (Montague Music 116)*
- 6 **Štěpán Rak** Danse folklorique tchèque. *P. 12 from Rak Jeux sur 6 cordes (Lemoine/FM Distribution)*
- † 7 **Richard Rodgers** My Favorite Things (from *The Sound of Music*)
- 8 **Peter Wrieden** The Acrobat

**SIGHT-READING\*:** a piece of up to eight bars in length, time and key signatures as Grade 2, with the addition of  $\frac{3}{8}$  and D major, and with occasional use of 2nd position. Some integration of thumb and fingers into simple broken-chord patterns. Wider incidence of articulation. See also p. 39.

**AURAL TESTS FOR THE GRADE\*:** see pp. 98 and 100



**SCALES AND ARPEGGIOS\***: from memory, even notes except where indicated:

**Scales** (two octaves)

*Fingers only* (*tirando* or *apoyando*)

B♭ major; B minor *melodic*, as example in Grade 1

*Thumb and fingers combined* (thumb for lower octave, fingers for upper octave) (*tirando*)

F major; F♯ minor *harmonic*, as example in Grade 3

**Chromatic scale** (two octaves)

*Thumb and fingers combined* (thumb for lower octave, fingers for upper octave) (*tirando*)

starting on G, as example below:

**Interval scales** (one octave) (together *and* broken; *tirando*)

G major in tenths, as patterns below:

*Together*

*etc.*

*Broken*

*etc.*

A minor *harmonic* in sixths, as patterns in Grade 3

**Broken chord** (one octave) (*tirando*; with over-ringing)

C major, as example in Grade 3

**Arpeggios** (two octaves) (*tirando*; without over-ringing)

F, B♭ majors; B, F♯ minors

**Dominant seventh** (one octave) (*tirando*; without over-ringing)

in the key of G, resolving on the tonic, as example below:

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

§ P. 17 in the reissued album (entitled *An Hour with the Guitar, Book 1: also GA 19*)

## Guitar: GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Anon.** Allemande in A minor or Balletto in D. No. 1 or No. 4 from *Renaissance Dances* (Universal 13070/MDS)
- 2 **Brescianello** Menuet. No. 12 from } *The Baroque Book* (Chanterelle 2111/MDS)
- 3 **Jelínek** Bourrée. No. 9 from }
- 4 **Dowland** Tarleton's Resurrection } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 5 **Handel** Gavotte (from three pieces) (*observing repeats*) } (ABRSM)
- 6 **le Roy** Branle in D minor. No. 5 from } *Répertoire progressif, Vol. 3 (Les Productions d'Oz 103/*
- 7 **P. Schäffer** Fröhlich will ich singen. No. 7 from } *Guitarnotes*)
- 8 **T. Smyth** Galliard. *10 English Pieces for Guitar* (Capriol/Classical Guitar Centre Birmingham)

### LIST B

- 1 **Carcassi** Pastorale (Op. 21 No. 16) } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 2 **Haydn** Menuet (Hob. IX/3 No. 2) (*observing repeats*) } (ABRSM)
- 3 **Ferandiere** Allemande. *Guitar Music for Beginners, Vol. 2 (Editio Musica Budapest Z.13867/FM Distribution)*
- 4 **J. Ferrer** Vals in E minor. P. 11 from *The Guitarist's Progress, Book 2, ed. Burden* (Garden Music 2/Guitarnotes)
- 5 **Horetzky** Andantino in A minor. No. 29 from *The Guitarist's Hour, Book 1 (Schott GA 19/MDS)*<sup>§</sup>
- 6 **Mertz** Moderato in A minor. P. 57 from } *Graded Repertoire for Guitar, Book 2, ed. Yates (Mel Bay)*
- 7 **Shand** Valse in G (from Op. 100). P. 60 from }
- 8 **Sor** Petite pièce in G, Op. 44 No. 6 or in D, Op. 44 No. 14. No. 18 or No. 15 from *The Classical Book* (Chanterelle 2112/MDS or *Sor Complete Studies* (Chanterelle 491/MDS) or *Sor Complete Studies, Lessons and Exercises* (Tecla Editions 101)

### LIST C

- 1 **Peter Batchelar** Cat and Mouse. No. 19 from *Solo Now!, Vol. 2* (Chanterelle 2102/MDS)
- 2 **Timothy Bowers** Ostinato. No. 2 from *Solo Now!, Vol. 3* (Chanterelle 2103/MDS)
- 3 **Léo Brouwer** No. 8: from *Estudios sencillos* (Simple Studies) (Vol. 2) (Eschig/UMP) (also available in *Brouwer Oeuvres pour guitare: Eschig/UMP*)
- 4 **David Cottam** Amontillado. *Zebramusical for Guitar* (ESG Music 076 or ESG Music 076/Guitarnotes)
- 5 **Colin Downs** I Spy } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 6 **Stephen Goss** Japanese Water Garden (*observing repeats*) } (ABRSM)
- 7 **Vincent Lindsey-Clark** Steely Blue or Mississippi Ditty: from *Simply Swing* (Montague Music 122)
- 8 **Štěpán Rak** Petit blues. P. 14 from *Rak Jeux sur 6 cordes* (Lemoine/FM Distribution)

**SIGHT-READING\***: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of  $\frac{6}{8}$  and A major. Further use of 2nd position, and featuring simple two-part writing (mostly open strings in one or other voice). Occasional chromatic notes, pause signs and ties may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\***: see pp. 98 and 100



## Guitar: GRADE 5

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**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Anon.** Villanelle. *No. 5 from Renaissance Dances (Universal 13070/MDS)*
- 2 **J. S. Bach** Bourrée No. 1: from Cello Suite No. 3, BWV 1009. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 3 **Dowland** Lady Laiton's Almain. *No. 9 from Répertoire progressif, Vol. 3 (Les Productions d'Oz 103/Guitarnotes)* or *No. 9 from Le petit livre de guitare, Vol. 2, ed. Gagnon (Les Productions d'Oz 12/Guitarnotes)*
- 4 **Handel** Bourrée (from three pieces)
- 5 **Vivaldi** Largo (from 'Winter': *The Four Seasons*)
- 6 **H. Neusidler** Tanz (incl. Nachttanz). *Guitar Music for Beginners, Vol. 2 (Editio Musica Budapest Z.13867/FM Distribution)*
- 7 **Telemann** Gigue. *No. 25 from The Baroque Book (Chanterelle 2111/MDS)*
- 8 **de Visée** Sarabande: from Suite in D minor (*Universal 11322/MDS*)

### LIST B

- 1 **Aguado** Valse caractéristique. *No. 19 from*
- 2 **Coste** Leçon in D minor. *No. 27 from*
- 3 **Carcassi** Étude No. 3 in A or No. 16 in F: from *25 Études mélodiques progressives, Op. 60 (Chanterelle 470/MDS or Tecla Editions 345)* (also available as No. 28 or No. 21 in *The Classical Book: Chanterelle 2112/MDS*)
- 4 **Carulli** Siciliana in A minor (from Op. 241). *P. 45 from Graded Repertoire for Guitar, Book 2, ed. Yates (Mel Bay)*
- 5 **J. Ferrer** Ejercicio: No. 1 from *Charme de la nuit (Faber custom print)*
- 6 **Mertz** Allegretto (No. 3 of three pieces)
- 7 **Tchaikovsky** March of the Wooden Soldiers
- 8 **Sor** Leçon in B minor, Op. 31 No. 4 or Petite pièce in D, Op. 44 No. 15. *No. 34 or No. 31 from The Classical Book (Chanterelle 2112/MDS)* or *Sor Complete Studies (Chanterelle 491/MDS)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*

### LIST C

- 1 **Léo Brouwer** No. 6: from *Estudios sencillos (Simple Studies) (Vol. 2) (Eschig/UMP)* (also available in *Brouwer Oeuvres pour guitare: Eschig/UMP*)
- 2 **David Cottam** Campanella Prelude. *Zebramusic for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)*
- 3 **Stephen Dodgson** Grasshopper. *No. 19 from Solo Now!, Vol. 3 (Chanterelle 2103/MDS)*
- 4 **Gerald Garcia** Étude No. 3 (Flocon de neige) or No. 14 (L'Indigo seul): from *25 Études esquisses (Mel Bay)*
- 5 **Guinga** Senhorinha
- 6 **Khachaturian** No walk today!
- 7 **Vincent Lindsey-Clark** Havre Gosselin: No. 2 from *Five Pictures of Sark (Montague Music 117)*
- 8 **Ponce** Prelude in Bb: No. 21 from *24 Preludes (Tecla Editions 23)* (also available as No. 11 in *Ponce 12 Preludes: Schott GA 540/MDS*)

**SIGHT-READING\*:** a piece of around eight to twelve bars in length, time and key signatures as Grade 4, with the addition of B minor. Use of fingerboard up to 5th position and greater use of two-part writing. Anacrusis, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\*:** see pp. 98 and 101

## Guitar GRADE 6

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**SCALES AND ARPEGGIOS\*:** from memory, even notes:

**Scales** (minors in *both* melodic *and* harmonic forms)

**Fingers only** (both *tirando* and *apoyando*)

E♭ major; C, C# minors (two octaves), as example below:

E major (three octaves), as example below:



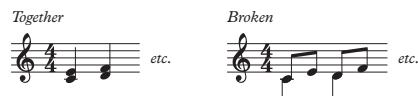
**Chromatic scale** (two octaves)

**Fingers only** (both *tirando* and *apoyando*)

starting on C

**Interval scales** (one octave) (together *and* broken; *tirando*)

C major in thirds, as patterns below:



F major in tenths

B minor *harmonic* in sixths

G minor *melodic* in octaves

} as respective patterns in Grades 3–5

**Broken chord** (one octave) (*tirando*; with over-ringing)

B♭ major, as example in Grade 3

**Arpeggios** (*tirando*; without over-ringing)

E♭ major; C, C# minors (two octaves)

E major (three octaves)

**Dominant seventh** (two octaves) (*tirando*; without over-ringing)

in the key of F, resolving on the tonic, as example in Grade 4

**Diminished seventh** (two octaves) (*tirando*; without over-ringing)

starting on D

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

§ Reissued as *An Hour with the Guitar, Book 3 (also GA 21)*

## Guitar: GRADE 6

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**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **attrib. J. S. Bach** March in D. No. 22 from } *Le petit livre de guitare, Vol. 2, ed. Gagnon (Les Productions d'Oz 12/*
- 2 **Milán** Pavane. No. 8 from } *Guitarnotes)*
- 3 **J. S. Bach** Sarabande: from Cello Suite No. 3, BWV 1009. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 4 **Dowland** Air: from *Air and Galliard (Universal 12402/MDS)*
- 5 **da Milano** Fantasia. No. 7 from *da Milano 14 Fantasie per chitarra (Editio Musica Budapest Z.13269/FM Distribution)*
- 6 **D. Scarlatti** Sonata in A, Kp. 80 or Sonata in G, Kp. 83. No. 1 or No. 7 from *Scarlatti for Guitar, arr. Batchelar and Wright (ABRSM)*
- 7 **de Visée** Allemande: from Suite in D minor (*Universal 11322/MDS*)
- 8 **S. L. Weiss** Menuet in C. No. 4 from *Weiss for Guitar, arr. Batchelar and Wright (ABRSM)*

### LIST B

- 1 **Carcassi** Étude No. 13 in A or No. 15 in C: from 25 *Études mélodiques progressives, Op. 60 (Chanterelle 470/MDS or Tecla Editions 345)*
- 2 **Diabelli** Menuett and Trio: 3rd movt from Sonata No. 1 in C. *Diabelli Three Sonatas (Schott GA 57/MDS)*
- 3 **Giuliani** Andantino sostenuto: 1st movt from Sonatina in D, Op. 71 No. 3 (*Tecla Editions 2564-3*)
- 4 **Giuliani** 'Sonatine' (from Op. 96 No. 1). No. 8 from } *The Guitarist's Hour, Book 3 (Schott GA 21/MDS)§*
- 5 **Sor** 'La Chasse' ('Pièce de chasse') (Op. 47 No. 2). No. 16 from }
- 6 **F. Molino** Preludio in F. No. 36 from *The Classical Book (Chanterelle 2112/MDS)*
- 7 **Sor** Leçon in D, Op. 31 No. 10 or Exercice in A, Op. 35 No. 21. *Sor Complete Studies (Chanterelle 491/MDS) or Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- 8 **Tárrega** Sueño (Mazurka). *Tárrega Works for Guitar, Vol. 3 (Original Compositions) (Bèrben/De Haske)*

### LIST C

- 1 **Léo Brouwer** No. 11: from *Estudios sencillos (Simple Studies) (Vol. 3) (observing repeats) (Eschig/UMP) (also available in Brouwer Oeuvres pour guitare: Eschig/UMP)*
- 2 **David Cottam** Gardens in the Rain. *Zebmusic for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)*
- 3 **Stephen Dodgson** Ragged Robin or Sirius: No. 2 or No. 8 from *Ode to the Guitar (complete edition: Ricordi/UMP)*
- 4 **Gerald Garcia** Étude No. 12 (Cœur de la rose): from 25 *Études esquisses (Mel Bay)*
- 5 **A. Lauro** Armida: No. 1 from *Tríptico (Universal 29172/MDS)*
- 6 **Vincent Lindsey-Clark** Cycles in the Avenue: No. 3 from *Five Pictures of Sark (Montague Music 117)*
- 7 **Pernambuco** Brasileirinho. *Pernambuco Famous Chôros, Vol. 1 (Chanterelle 761/MDS)*
- 8 **Ponce** Prelude in D minor (Chant populaire espagnol): No. 24 from 24 *Preludes (Tecla Editions 23) (also available as No. 6 in Ponce 12 Preludes: Schott GA 540/MDS)*

**SIGHT-READING\*:** length, time and key signatures as Grade 5, with the addition of  $\frac{9}{8}$ ,  $\frac{5}{4}$  and  $\frac{5}{8}$ , B $\flat$  major and F $\sharp$  minor. Occasional use of fingerboard above 5th position and wider incidence of simple polyphonic writing. Easily prepared partial barrés may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\*:** see pp. 98 and 101

**PREREQUISITE FOR ENTRY:** Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

**SCALES AND ARPEGGIOS\*:** from memory, even notes:

**Scales** (minors in *both* melodic *and* harmonic forms)

**Fingers only** (both *tirando* and *apoyando*)

A $\flat$ , B majors; D, G $\sharp$  minors (two octaves) } as examples in Grade 6  
F major; F minor (three octaves) }

**Chromatic scale** (three octaves)

**Fingers only** (both *tirando* and *apoyando*)

starting on E, as example below:



**Interval scales** (together *and* broken; *tirando*)

D minor *harmonic* in octaves } (one octave) } as respective patterns in Grades 3–6  
C minor *melodic* in tenths }  
C major in sixths } (two octaves) }  
G major in thirds }

**Broken chord** (two octaves) (*tirando*; with over-ringing)

G minor, as example in Grade 3

**Arpeggios** (*tirando*; without over-ringing)

A $\flat$ , B majors; D, G $\sharp$  minors (two octaves)

F major; F minor (three octaves)

**Dominant seventh** (three octaves) (*tirando*; without over-ringing)

in the key of A, resolving on the tonic, as example in Grade 4

**Diminished seventh** (three octaves) (*tirando*; without over-ringing)

starting on E

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

§ Reissued as *An Hour with the Guitar, Book 3 (also GA 21)*

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **J. S. Bach** Allemande: from Lute Suite in E minor, BWV 996. *Bach Solo Lute Works, ed. Koonce (Neil Kjos Music KJ15022/Music Sales)* or *Bach Lute Suites for Guitar, ed. Willard (Ariel Publications AM27616/Music Sales)*
- 2 **J. S. Bach** Menuets I and II: from Cello Suite No. 2, BWV 1008. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 3 **Milán** Fantasia del cuarto tono
- 4 **Narváez** Diferencias sobre ‘Guárdame las vacas’ } *Hispanae Citharae Ars Viva, arr. Pujol (Schott GA 176/MDS)*
- 5 **da Milano** Fantasia. No. 5 from *da Milano 14 Fantasie per chitarra (Editio Musica Budapest Z.13269/FM Distribution)*
- 6 **D. Scarlatti** Sonata in E minor, Kp. 81 or Sonata in A, Kp. 208. No. 5 or No. 6 from *Scarlatti for Guitar, arr. Batchelar and Wright (ABRSM)*
- 7 **de Visé** Gigue (*observing repeats*): from Suite in D minor (*Universal 11322/MDS*)
- 8 **S. L. Weiss** Rondeau in A minor or Bourrée in C. No. 5 or No. 7 from *Weiss for Guitar, arr. Batchelar and Wright (ABRSM)*

**LIST B**

- 1 **Carcassi** Étude No. 17 in A minor or No. 18 in A: from *25 Études mélodiques progressives, Op. 60 (Chanterelle 470/MDS or Tecla Editions 345)*
- 2 **Coste** Étude in C (Allegretto). No. 7 from *Coste 25 Etüden, Op. 38 (ed. Koch: Schott GA 34/MDS)* or No. 12 from *The Guitarist's Hour, Book 3 (Schott GA 21/MDS)*<sup>§</sup>
- 3 **Diabelli** Andante sostenuto: 2nd movt from Sonata No. 3 in F. *Diabelli Three Sonatas (Schott GA 57/MDS)*
- 4 **J. Ferrer** Vals: No. 5 from *Charme de la nuit (Faber custom print)*
- 5 **Giuliani** Tempo di Marcia (and Trio): 2nd movt from Sonatina in D, Op. 71 No. 3 (*Tecla Editions 2564-3*)
- 6 **Matiegka** Menuett and Trio in G. No. 4 from *The Guitarist's Hour, Book 3 (Schott GA 21/MDS)*<sup>§</sup>
- 7 **Sor** Leçon in A, Op. 31 No. 19 or in A minor, Op. 31 No. 20. *Sor Complete Studies (Chanterelle 491/MDS)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- 8 **Tárrega** Pavana. *Tárrega Works for Guitar, Vol. 3 (Original Compositions) (Bèrben/De Haske)*

**LIST C**

- 1 **Léo Brouwer** Pieza sin título No. 1 (*available separately or in Brouwer Oeuvres pour guitare: Eschig/UMP*)
- 2 **Stephen Dodgson** Ghost Story: No. 4 from *Ode to the Guitar (complete edition: Ricordi/UMP)*
- 3 **Gerald Garcia** Étude No. 4 (Les Ajoncs d'or) or No. 18 (Argent): from *25 Études esquisses (Mel Bay)*
- 4 **A. Lauro** La Negra: No. 3 from *Tríptico (Universal 29172/MDS)*
- 5 **Pernambuco** Sons de Carilhões (version 2). P. 6 from *Pernambuco Famous Chôros, Vol. 1 (Chanterelle 761/MDS)*
- 6 **Ponce** Prelude in F# minor or Prelude in B: No. 8 or No. 11 from *24 Preludes (Tecla Editions 23)* (*also available as No. 1 or No. 4 in Ponce 12 Preludes: Schott GA 540/MDS*)
- 7 **Tansman** Sarabande or Barcarole: 2nd or 4th movt from *Cavatina (Schott GA 165/MDS)*
- 8 **Villa-Lobos** Prélude No. 3 in A minor (*omitting DS*) (*available separately or in Villa-Lobos Collected Works for Solo Guitar: Eschig/UMP*)

**SIGHT-READING\***: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 6, with the addition of  $\frac{7}{8}$  and  $\frac{7}{4}$ , E major and G minor. Simple use of 12th-fret harmonics may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\***: see pp. 98 and 102





## Guitar: GRADE 8

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **J. S. Bach** Gigue: from Lute Suite in A minor, BWV 997
- 2 **J. S. Bach** Loure: from Lute Suite in E, BWV 1006a
- 3 **J. S. Bach** Prelude: from Cello Suite No. 2, BWV 1008
- 4 **J. S. Bach** Courante: from Cello Suite No. 4, BWV 1010
- 5 **Dowland** The Frog Galliard. *Dowland Solowerke I (Universal 16699/MDS)*
- 6 **da Milano** Ricercare (p. 2) or Fantasia (p. 10). *Da Milano Ricercari und Fantasien (Universal 16703/MDS)*
- 7 **Narváez** Canción del Emperador. *Hispanae Citharae Ars Viva, arr. Pujol (Schott GA 176/MDS)*
- 8 **D. Scarlatti** Sonata in E minor, Kp. 292 or Sonata in A, Kp. 322. No. 8 or No. 9 from *Scarlatti for Guitar, arr. Batchelar and Wright (ABRSM)*
- 9 **S. L. Weiss** Courante in D minor or Giga in D. No. 9 or No. 10 from *Weiss for Guitar, arr. Batchelar and Wright (ABRSM)*

### LIST B

- 1 **Coste** Étude in E minor (Scherzando) (including a DS to Fine). No. 10 from *Coste 25 Étüden, Op. 38 (ed. Koch: Schott GA 34/MDS)*
- 2 **Diabelli** Menuett and Trio: 3rd movt from Sonata No. 2 in A. *Diabelli Three Sonatas (Schott GA 57/MDS)*
- 3 **Giuliani** Scherzo con moto (and Trio) or Finale (Allegro): 3rd or 4th movt from Sonatina in D, Op. 71 No. 3 (*Tecla Editions 2564-3*)
- 4 **Mertz** Polacca in D (observing repeats). No. 6 from
- 5 **Sor** Rondo in D (Op. 48 No. 6) (observing repeat). No. 18 from
- 6 **Paganini** Romanze: 2nd movt from *Grand Sonata (Universal 16708/MDS)*
- 7 **Schubert, arr. Mertz** Das Fischermädchen. *Mertz Guitar Works, Vol. 7 (Six Schubert Songs) (Chanterelle 423/MDS)*
- 8 **Sor** Study in E minor, Op. 6 No. 11 or in A, Op. 6 No. 12. *Sor Complete Studies (Chanterelle 491/MDS)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- 9 **Tárrega** Gran Vals in A. *Tárrega Works for Guitar, Vol. 3 (Original Compositions) (Bèrben/De Haske)*

### LIST C

- 1 **Stephen Dodgson** Hornets' Nest: No. 9 from *Ode to the Guitar (complete edition: Ricordi/UMP)*
- 2 **J. Duarte** Prelude: 1st movt from *English Suite, Op. 31 (Novello NOV120101/Music Sales)*
- 3 **Moreno Torroba** Madroños. *Moreno Torroba Música para guitarra (UME UMG28028/Music Sales)* or *The Guitar Music of Spain, Vol. 3 (Wise Publications AM90242/Music Sales)*
- 4 **Ponce** Valse (*Schott GA 153/MDS*)
- 5 **Smith Brindle** Sonata No. 4, 'La Breve': any one movement (observing repeats in 3rd movt) (*Schott ED 11424/MDS*)
- 6 **Tansman** Preludio (observing repeat) or Scherzino (observing repeat): 1st or 3rd movt from *Cavatina (Schott GA 165/MDS)*
- 7 **Turina** Garrotín or Soleares: No. 1 or No. 2 from *Hommage à Tárrega (Schott GA 136/MDS)*
- 8 **Villa-Lobos** Étude No. 8 (observing repeat): from *12 Étüdes (Eschig/UMP)* (also available in *Villa-Lobos Collected Works for Solo Guitar: Eschig/UMP*)
- 9 **Villa-Lobos** Mazurka-Chôro (observing repeats): 1st movt from *Suite populaire brésilienne (Eschig/UMP)* (1st movt also published separately, and Suite available in *Villa-Lobos Collected Works for Solo Guitar: Eschig/UMP*)

**SIGHT-READING\*:** a piece of around sixteen to twenty bars, time and key signatures as Grade 7, with the addition of  $\frac{12}{8}$  and C minor. Full barrés and simple ornaments may be encountered. See also p. 39.

**AURAL TESTS FOR THE GRADE\*:** see pp. 98 and 103