

## GUITAR (Subject Code: 07)

- a This syllabus is valid from 2009 until further notice.
- b This syllabus is only appropriate for the standard classical instrument fitted with nylon strings. Candidates may use a capo at the 3rd fret for the pieces in Grades 7 and 8 that require F# tuning; no other use of the capo is permitted.
- c Candidates in all grades must tune their own instrument. The examiner will not do so.
- d Candidates should provide their own footstool (or other form of guitar support) and a music stand if required.

e Schedule of maximum marks for all grades:

Scales and Arpeggios	21
Pieces: 1	30
2	30
3	30
Sight-Reading	21
Aural Tests	18
Total	<u>150</u>

- f Accuracy of notes and rhythm, quality and projection of tone, tuning, articulation, posture and hand positions will all be taken into account in the marking of the pieces and scale requirements.
- g Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme.
- h 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.
- i Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any good practical fingering will be accepted.
- j Candidates should have acquired some skill in vibrato by Grade 5.
- k All the scale requirements should be played legato and from memory, ascending and descending according to the specified range, at a tempo that is appropriate to the technical demands of the grade and that achieves a clean, uniform tone and a rhythmic flow without undue accentuation. 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. Examiners will usually ask for at least one of each type of scale requirement set for the grade.
- l 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 in this syllabus; once introduced, they apply for all subsequent grades (albeit with a logical progression of difficulty).

**Prep Test.** Information about this test, designed as a preparation for the Grade 1 examination and to encourage the building of good musical and technical foundations, is contained in a separate leaflet. The test, lasting approximately 10 minutes, takes the form of a positive assessment with no marks or a ‘pass’ or ‘fail’ result. A certificate, incorporating the examiner’s written report, is presented to the candidate at the end of the assessment. The three tunes, a choice of set pieces and examples of the listening games which comprise the material used for the assessment are published by ABRSM Publishing in *Guitar Prep Test*.

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

## LIST B

- |     |               |   |   |
|-----|---------------|---|---|
| 1   | Aguado        | Lección ( <i>observing repeats</i> )  | } Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright<br>(ABRSM Publishing) |
| 2   | Sor           | Valse (from Op. 51 No. 1) ( <i>observing repeats</i> )  |   |
| 3   | Trad.         | Poor Wayfaring Stranger   |   |
| † 4 | Trad. Catalan | El noy de la mare   |   |
| 5   | Carulli       | Waltz in G. <i>P. 11 from The Young Guitarist's Progress, Repertoire Part 1, ed. Burden (Garden Music 39: 2008 edition/Guitarnotes)</i>   |   |
| † 6 | A. Müller     | Allegretto. <i>ABC Guitar (Jacaranda Music JM02-003/Guitarnotes)</i>  |   |
| † 7 | Schubert      | German Dance (Op. 33 No. 7) ( <i>observing repeats</i> ) or Theme from <i>Rosamunde</i> . <i>One + One, Vol. 1 (Chanterelle: pupil's part 2202, teacher's score 2201/Guitarnotes)</i>   |   |
| 8   | Sor           | Leçon in C, Op. 60 No. 1. <i>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/Guitarnotes) or Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)</i> |   |

## LIST C

- |     |                |  |  |
|-----|----------------|--|--|
| † 1 | L. Bernstein   | One Hand, One Heart (from <i>West Side Story</i> ) ( <i>observing repeat</i> )   | } Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM Publishing) |
| 2   | Colin Tommis   | The Dangers of Poking Holes in Ice   |  |
| 3   | Colin Downs    | A Little Russian Tale or My Dog has Fleas. <i>No. 3 or No. 7 from</i>  | } Solo Now!, Preparatory Book  |
| 4   | Richard Wright | Pas-de-deux ( <i>observing repeat</i> ). <i>No. 2 from</i>   |  |
| † 5 | Eben           | Oh, love, love or The pipes were playing at Pobuda. <i>No. 3 or No. 19 from Eben 33 Czech Folksongs, arr. Batchelar (Chanterelle: pupil's part 2212, teacher's score 2211/Guitarnotes)</i> |  |
| 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 ( <i>observing repeat</i> ). <i>P. 5 or P. 8 from Rak Jeux sur 6 cordes (Lemoine/UMP)</i>   |  |

**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 para *l* on p. 26.

**AURAL TESTS FOR THE GRADE\***: see p. 83

\* Published by ABRSM Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see para *h* on p. 26)

## Guitar GRADE 2

**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 Publishing)*
- 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/Guitarnotes)*
- 8 **Vivaldi** Spring (from *The Four Seasons*). *Making the Grade, Guitar Grade 2, arr. Burden (Chester/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*) } *Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM Publishing)*
- † 3 **Haydn** Menuet (Hob. IX/8 No. 12) }
- 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/Guitarnotes)*
- † 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/Guitarnotes)* 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/Guitarnotes)*
- 3 **Gareth Glyn** Sad Song or Gimme Five. No. 19 or No. 28 from *Solo Now!, Preparatory Book (Chanterelle 2100/Guitarnotes)*
- † 4 **Vojislav Ivanovic** Slavonic Waltz. No. 10 from *One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/Guitarnotes)*
- † 5 **Lennon & McCartney** Here, There and Everywhere } *Time Pieces for Guitar, Vol. 1, arr. Batchelar and Wright (ABRSM Publishing)*
- 6 **Richard Wright** Ballroom Blues }
- 7 **Štěpán Rak** Conversation (*observing repeat*) or Agitation. P. 10 or P. 13 from *Rak Jeux sur 6 cordes (Lemoine/UMP)*
- 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 Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see para *h* on p. 26)

§ 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 para *l* on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see p. 83

## 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 Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see para *h* on p. 26)

§ 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*)
- } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*  
(ABRSM Publishing)
- 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/Guitarnotes)*
  - † 8 **Rameau** Musette en Rondeau. No. 3 from *One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/Guitarnotes)*

### 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)
- } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*  
(ABRSM Publishing)
- 6 **Küffner** Arietta in A (*observing repeats*). *P. 18 from The Guitarist's Progress, Book 1, ed. Burden (Garden Music 11/Guitarnotes) or No. 14 from The Guitarist's Hour, Book 1 (Schott GA 19/MDS)§*
  - 7 **Sor** Exercice in C, Op. 35 No. 2. No. 33 (*Andantino*) from *The Guitarist's Hour, Book 1 (Schott GA 19/MDS)§* or *Sor Complete Studies (Chanterelle 491/Guitarnotes) 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/Guitarnotes)*

### 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. *Zebra Music 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/Guitarnotes)*
  - 4 **Stephen Goss** Aeolian Harp. No. 10 from *Solo Now!, Vol. 2 (Chanterelle 2102/Guitarnotes)*
  - 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/UMP)*
  - † 7 **Richard Rodgers** My Favorite Things (from *The Sound of Music*)
  - 8 **Peter Wrieden** The Acrobat
- } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright (ABRSM Publishing)*

**SIGHT-READING\*:** a piece of up to eight bars in length, 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 para 1 on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 84

## Guitar GRADE 4

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

**Scales** (two octaves)

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

B $\flat$  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 $\sharp$  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:



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 $\flat$  majors; B, F $\sharp$  minors

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

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



\* Published by ABRSM Publishing (Scales; 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

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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.** 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/Guitarnotes)
- 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 Publishing)
- 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 Publishing)
- 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/Guitarnotes) *or Sor Complete Studies* (Chanterelle 491/Guitarnotes) *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/Guitarnotes)
- 2 **Timothy Bowers** Ostinato. No. 2 from *Solo Now!, Vol. 3* (Chanterelle 2103/Guitarnotes)
- 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 Publishing)
- 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/UMP)

**SIGHT-READING\*:** a piece of around eight bars in length, 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 para 1 on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 84

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

**Scales** (two octaves)

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

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

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

E major; G minor *melodic*, as example in Grade 3

**Chromatic scale** (two octaves)

**Thumb and fingers combined** (thumb for lower octave, fingers for upper octave) (*tirando*)  
starting on B, as example in Grade 4

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

A major in sixths, as patterns in Grade 3

F major in octaves, as patterns below:

*Together*                      *Broken*

*etc.*                      *etc.*

A minor *melodic* in tenths, as patterns in Grade 4

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

E minor, as example in Grade 3

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

D, E majors; A, G minors

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

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

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

starting on A

## 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) } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 5 **Vivaldi** Largo (from 'Winter': *The Four Seasons*) } *(ABRSM Publishing)*
- 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/Guitarnotes)*
- 8 **de Visé** Sarabande: from Suite in D minor (*Universal 11322/MDS*)

### LIST B

- 1 **Aguado** Valse caractéristique. *No. 19 from* } *The Classical Book (Chanterelle 2112/Guitarnotes)*
- 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/Guitarnotes)* or *Tecla Editions 345) (also available as No. 28 or No. 21 in The Classical Book: Chanterelle 2112/Guitarnotes)*
- 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) } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 7 **Tchaikovsky** March of the Wooden Soldiers } *(ABRSM Publishing)*
- 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/Guitarnotes)* or *Sor Complete Studies (Chanterelle 491/Guitarnotes)* 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. *Zebramus for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)*
- 3 **Stephen Dodgson** Grasshopper. *No. 19 from Solo Now!, Vol. 3 (Chanterelle 2103/Guitarnotes)*
- 4 **Gerald Garcia** Étude No. 3 (Flocon de neige) or No. 14 (L'Indigo seul): from 25 *Études esquisses (Mel Bay)*
- 5 **Guinga** Senhorinha } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright (ABRSM Publishing)*
- 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 B♭: 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 para 1 on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 85

## 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:

2 octaves



3 octaves



**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:

*Together*



*Broken*



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 Publishing (Scales; 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 Publishing)*
- 7 **de Visé** 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 Publishing)*

### LIST B

- 1 **Carcassi** Étude No. 13 in A or No. 15 in C: from 25 *Études mélodiques progressives, Op. 60 (Chanterelle 470/Guitarnotes 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/Guitarnotes)*
- 7 **Sor** Leçon in D, Op. 31 No. 10 or Exercice in A, Op. 35 No. 21. *Sor Complete Studies (Chanterelle 491/Guitarnotes) or Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- 8 **Tárrega** Sueño (Mazurka). *Tárrega Works for Guitar, Vol. 3 (Original Compositions) (Bërben/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/Guitarnotes)*
- 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\*:** same length 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 para *l* on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 85

## Guitar GRADE 7

**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)  
C minor *melodic* in tenths } as respective patterns in Grades 3–6  
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 Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

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

## Guitar: GRADE 7

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**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/Music Sales) or Bach Lute Suites for Guitar, ed. Willard (Ariel Publications/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 Publishing)*
- 7 **de Visée** 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 Publishing)*

### LIST B

- 1 **Carcassi** Étude No. 17 in A minor or No. 18 in A: from 25 *Études mélodiques progressives*, Op. 60 (*Chanterelle 470/Guitarnotes 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)§*
- 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)§*
- 7 **Sor** Leçon in A, Op. 31 No. 19 or in A minor, Op. 31 No. 20. *Sor Complete Studies (Chanterelle 491/Guitarnotes) 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/Guitarnotes)*
- 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, 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 para 1 on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 86

## Guitar GRADE 8

**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*)

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

**Chromatic scale** (three octaves)

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

starting on F, as example in Grade 7

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

D major in tenths (one octave)

A major in thirds

G minor *melodic* in sixths

F $\sharp$  minor *harmonic* in octaves

(two octaves) } as respective patterns in Grades 3–6

Chromatic in octaves, starting on E (two octaves), as patterns below:

*Together*



*Broken*



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

A major; G $\sharp$  minor, as example in Grade 3

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

D $\flat$  major; B $\flat$ , E $\flat$  minors (two octaves)

G, F $\sharp$  majors; E minor (three octaves)

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

in the keys of C and B $\flat$ , resolving on the tonic, as example in Grade 4

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

starting on G and on F

\* Published by ABRSM Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

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

## 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 1 (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 Publishing)*
- 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 Publishing)*

### 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/Guitarnotes)*
- 8 **Sor** Study in E minor, Op. 6 No. 11 or in A, Op. 6 No. 12. *Sor Complete Studies (Chanterelle 491/Guitarnotes)* 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/Music Sales)*
- 3 **Moreno Torroba** Madroños. *Moreno Torroba Música para guitarra (UME/Music Sales)* or *The Guitar Music of Spain, Vol. 3 (Wise Publications/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 Études (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, with the addition of  $\frac{12}{8}$  and C minor. Full barrés and simple ornaments may be encountered. See also para I on p. 26.

**AURAL TESTS FOR THE GRADE\*:** see pp. 83 and 86