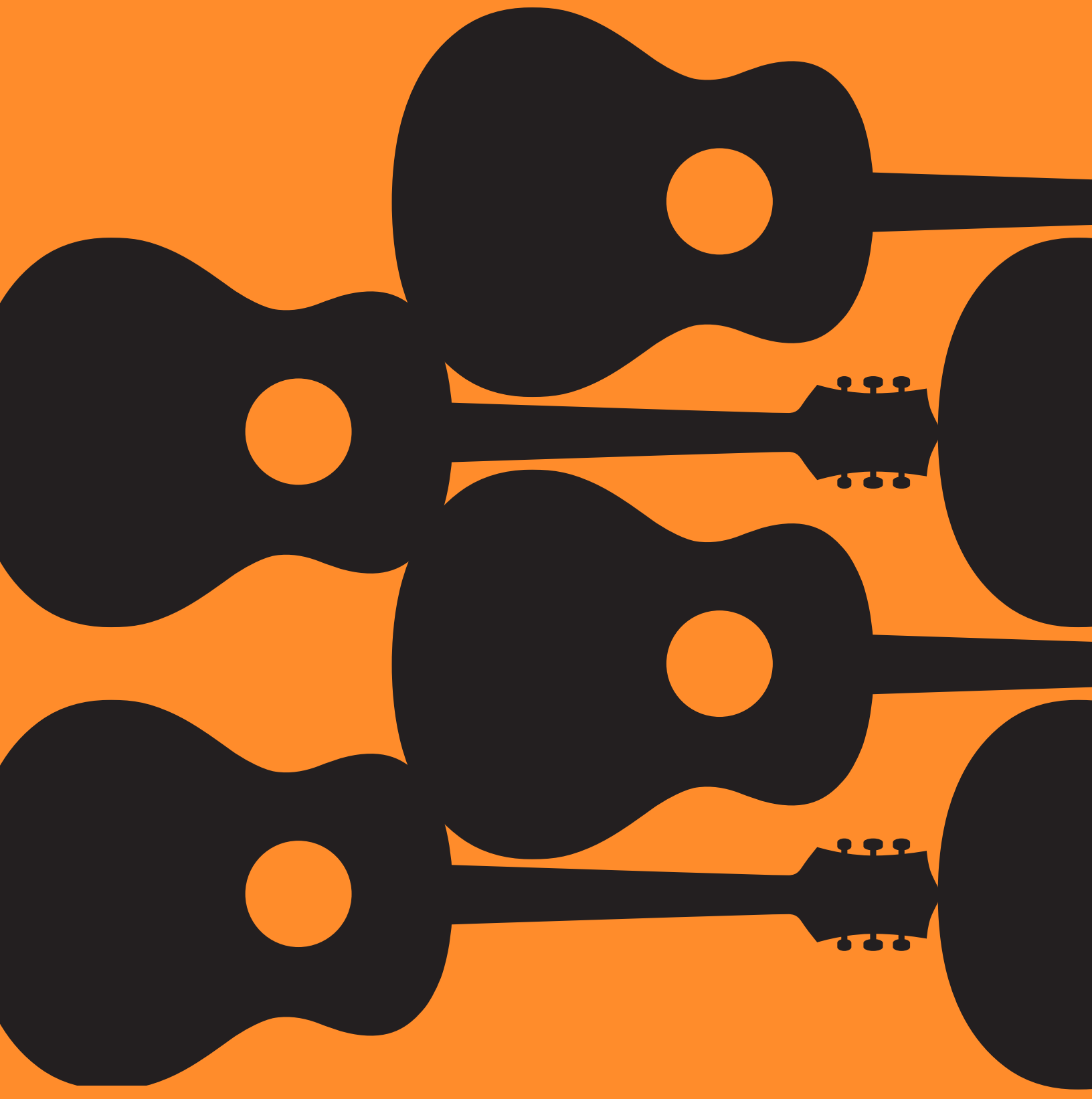


Classical Guitar

The Royal
Conservatory®
The finest instrument is the mind.



SYLLABUS / 2018 EDITION





Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity’s greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory

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1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Jan Lisiecki
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit rcmusic.com to learn more about the history of The Royal Conservatory.

The Royal Conservatory Certificate Program

The Royal Conservatory Certificate Program provides a recognized standard of musical assessment through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. More than 100,000 examinations are conducted annually in over 300 communities across North America.

The College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at rcmusic.com.

RCM Publishing

As The Royal Conservatory's publisher, RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Digital Learning

The Digital Learning Program serves to broaden the reach of music education through offering students and teachers online courses and resources, ensuring ease of access, and maximizing engagement and interactivity to expand and deepen our relationship with music makers of all ages. Using the power of technology, and leveraging some of the best musical minds available, learning with The Royal Conservatory is now available to all.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Centre** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts**® supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.

Getting Started

Why Choose The Royal Conservatory Certificate Program?

The Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of pieces representing a variety of styles and historical periods.
- Regular reviews of the repertoire ensure a balance between the familiar canon of teaching repertoire and new and innovative selections.
- Teachers and students can add favorite pieces through Teacher's Choice selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

Musicianship Skills

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both performance of repertoire and theoretical concepts.

Musical Literacy

- The theory concepts recommended for concurrent study at Elementary levels, and corequisite examinations at Intermediate and Advanced levels support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Theory examinations are tied to the practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Keyboard Harmony, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Written Examinations

Theory; Harmony & Counterpoint; History; Analysis; ARCT, Teacher; ARCT in Piano Pedagogy; ARCT in Composition and/or Theory

Contact Us

Canada

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151
- Email: candidateservices@rcmusic.ca

273 Bloor Street West
Toronto ON M5S 1W2

United States

- Phone: toll-free 1-866-716-2223
- Fax: 1-866-716-2224
- Email: USaccountservices@rcmusic.ca

60 Industrial Parkway, Suite 882
Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America, in both Canada and the US.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

What's New?

- Repertoire lists have been expanded to include new works written in the last ten years.
- The levels of the Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the *Classical Guitar Syllabus, 2018 Edition*.
- Technical tests have been streamlined and the number of keys required reduced, allowing students to focus on developing fluency and ease of execution.
- Musicianship requirements (ear tests and sight reading) have been revised to support a smooth progression of these skills from elementary to advanced levels.
- Sight-reading requirements have been introduced starting at the Preparatory level.

Program Overview

Internationally recognized certificates are awarded for successful completion of each practical and theory examination from Preparatory to Level 10.

Comprehensive certificates are awarded to students in Levels 5 through 10 for successful completion of both the practical and corequisite theory examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and corequisite theory examinations.

★ See the current *Theory Syllabus* (available online) for further information regarding prerequisites and corequisites.

Practical Certificates and Diplomas

Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Preparatory to Level 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

Certificate	Practical Examination Requirement	Corresponding Theory Level (no examination required)
Preparatory Guitar	Preparatory Guitar	Preparatory Theory
Level 1 Guitar	Level 1 Guitar	Level 1 Theory
Level 2 Guitar	Level 2 Guitar	Level 2 Theory
Level 3 Guitar	Level 3 Guitar	Level 3 Theory
Level 4 Guitar	Level 4 Guitar	Level 4 Theory

Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 5 to 8.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisite
Level 5 Guitar	Level 5 Guitar	Level 5 Theory
Level 6 Guitar	Level 6 Guitar	Level 6 Theory
Level 7 Guitar	Level 7 Guitar	Level 7 Theory
Level 8 Guitar	Level 8 Guitar	Level 8 Theory

Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisite
Level 9 Guitar	Level 9 Guitar	<ul style="list-style-type: none"> Level 8 Theory Level 9 Harmony (or Keyboard Harmony) Level 9 History
Level 10 Guitar	Level 10 Guitar	<ul style="list-style-type: none"> Level 8 Theory Level 9 Harmony (or Keyboard Harmony) Level 9 History Level 10 Harmony & Counterpoint (or Keyboard Harmony) Level 10 History

Diplomas

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT) in Guitar, Performer or the Associate diploma (ARCT) in Guitar, Teacher. Prerequisites are indicated with P and corequisites are indicated with C.

Candidates must complete prerequisite examinations at least one session prior to registration.

	ARCT Performer	ARCT Teacher
Comprehensive Certificates		
Level 10	P	P
Theory Examinations		
Level 8 Theory	P	P
Level 9 Harmony (or Keyboard Harmony)	P*	P*
Level 9 History	P	P
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	P	P
Level 10 History	P	P
ARCT Harmony & Counterpoint (or Keyboard Harmony)	C	C
ARCT Analysis	C	C
ARCT History	C	C

★ For more information, please see celebratetheory.com.

Theory Examinations

★ See the current *Theory Syllabus* (available online) for detailed theory examination requirements.

Practical studies are supported by theory examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Theory examinations test knowledge of music theory and history, either through an in-person written examination or online.

Official Examination Papers, available at music retailers, are published annually by RCM Publishing to aid with examination preparation.

Practical Examination Requirements

Repertoire

The *Classical Guitar Syllabus, 2018 Edition* lists the repertoire required for guitar examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 77 for a list of publishers with their abbreviations.

Repertoire Lists

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities. Repertoire selections for Preparatory to Level 8 are published in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes*. The repertoire for Levels 2 to 10 and the Associate Diploma (ARCT) in Guitar, Performer is divided into lists, according to genre or stylistic period.

Level 2

List A: Traditional, Renaissance, and Baroque Repertoire

List B: Classical, Romantic, 20th-, and 21st-century Repertoire

Levels 3 to 6

List A: Traditional, Renaissance, and Baroque Repertoire

List B: Classical and Romantic Repertoire

List C: Late Romantic, 20th-, and 21st-century Repertoire

Levels 7 and 8

List A: Renaissance Repertoire

List B: Baroque and Baroque-style Repertoire

List C: Classical and Romantic Repertoire

List D: 20th- and 21st-century Repertoire

Level 9

List A: Renaissance, Baroque, and Baroque-style Repertoire

List B: Classical Repertoire

List C: Romantic Repertoire and National Styles

List D: 20th- and 21st-century Repertoire

Level 10

List A: Renaissance, Baroque, and Baroque-style Repertoire

List B: Classical and Classical-style Repertoire

List C: National Styles

List D: 20th- and 21st-century Repertoire

Associate Diploma (ARCT) in Guitar, Performer

List A: Works by J.S. Bach

List B: Classical and Romantic Repertoire

List C: Neo-Romantic Repertoire and National Styles

List D: 20th- and 21st-century Repertoire

List E: Concerto Movements

For the examination repertoire requirements for Preparatory, please see p. 11; for Level 1, please see p. 14.

Da Capo Signs and Repeats

- When performing repertoire in an examination, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Classical Guitar Syllabus, 2018 Edition*.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the *Classical Guitar Syllabus, 2018 Edition* or in the *Classical Guitar Series, 2018 Edition*.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

Memorization

- In Preparatory to Level 2, three memory marks are awarded for each repertoire selection performed by memory, for a total of 6 marks.
- In Levels 3 to 6, two memory marks are awarded for each repertoire selection performed by memory, for a total of 6 marks.
- In Levels 7 to 10, one mark will be deducted for each repertoire selection performed with the music.
- For the Associate Diploma (ARCT) in Guitar, Performer, memorization is compulsory. Candidates not performing from memory will receive comments only. Any selection played with music will receive a mark of zero.

Substitutions

Students have the option of expanding upon the given lists for their level with substitute selections. Official approval of most substitute selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Teacher's Choice substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations. (See Substitutions Summary table on the next page.)

Syllabus Substitutions

Students in Levels 1 to 10 may choose substitute selections from the corresponding list of the level immediately above their examination level. For example, a Level 5 List A selection may be performed in place of a Level 4 List A selection, or a Level 7 etude in place of a Level 6 etude.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the genre or stylistic period intended for the list in the level to be examined (see "Repertoire Lists" on p. 8). For example, a Level 8 List C selection may be replaced with a selection from Level 9 List B or List C.
- Syllabus substitutions must be performed according to the syllabus requirements of the higher level and will be evaluated at the standard of the higher level.
- Syllabus substitutions are not permitted for Level 10 Etudes.

Teacher's Choice Substitutions

Students in Levels 3 to 9 may substitute either one repertoire selection or one etude with a work not listed in the *Classical Guitar Syllabus, 2018 Edition* that is of comparable length, difficulty, and musical quality to selections in the specified list.

- Teacher's Choice substitutions for repertoire must be of comparable stylistic idiom to the corresponding list for which they are performed.
- Teacher's Choice substitutions for etudes may be chosen from any stylistic period.
- The mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of the choice.
- Students performing a Teacher's Choice selection that exceeds the expected length of a repertoire selection or etude for the student's level may be stopped by the examiner once an assessment has been reached.
- It is the responsibility of the teacher to provide guidance regarding Teacher's Choice substitutions.

Substitutions Summary

Level	Repertoire Substitution	Etude Substitution
Levels 1–2	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level 	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level
Levels 3–9	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level or one Teacher’s Choice substitution for List C 	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level or one Teacher’s Choice substitution
Level 10	<ul style="list-style-type: none"> one Syllabus substitution from ARCT 	<ul style="list-style-type: none"> no substitutions
ARCT	<ul style="list-style-type: none"> one substitution for List B, C, or D (prior approval required) 	<ul style="list-style-type: none"> not applicable

For any substitute selections falling outside these categories, and any substitutions at the Associate Diploma (ARCT) level, students may complete an Examination Substitute Piece Request Form (available online) by the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

Technical Requirements

Etudes

Etude selections for Preparatory to Level 8 are published in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes*.

- Etudes need not be memorized, and no extra marks are awarded for memorization.
- For further details on examination requirements for etudes, please consult the listings for each level.

Technical Tests

Complete technical tests for Preparatory to ARCT are published in *Classical Guitar Series, 2018 Edition: Technique*.

- The examiner will choose a representative sampling of items on the technical tests list.
- Technical tests (scales and arpeggio patterns) must be played from memory, ascending and descending.
- Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.
- Students should strive for a *legato* sound, evenness of tempo and volume, and quality of tone.
- For further details on examination requirements for technical tests, please consult the listings for each level.

★ Please note that in Levels 7 to ARCT, two marks will be deducted from the Technical Tests section of the examination for students who use a cut-away guitar.

Musicianship

Ear Tests

Ear tests include melody clapback, melody playback, and identification of intervals, chords, and chord progressions. Sample ear tests for Preparatory to Level 9 are presented in *Four Star® Online Ear Training*.

- The examiner may play the ear tests on either the guitar or the piano.
- For further details on examination requirements for ear tests, please consult the requirements for each level.

Sight Reading

Sight-reading tests consist of tapping the rhythm of short excerpts and sight playing of short passages.

- Students are required to tap one measure of the beat before performing the sight-rhythm excerpt to establish a sense of pulse and to set the tempo for their performance. Students may choose to tap the beat with one hand or foot.
- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), count the rhythm (1& 2&, etc.), clap the rhythm, or tap the rhythm with their other hand.
- For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

2: Level-by-Level Requirements

Preparatory

Preparatory Requirements	Marks
Repertoire	56
two selections from the <i>Syllabus List</i>	25
Memory (3 marks per repertoire selection)	25
	6
Technical Requirements	24
Etudes: one etude from the <i>Syllabus List</i>	12
Technical Tests	12
Musicianship	
Ear Tests	10
Clapback	4
Chords	2
Playback	4
Sight Reading	10
Rhythm	5
Playing	5
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections by different composers from the following list. Three memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Preparatory Repertoire and Etudes*

Barreiro, Elías

Classical Guitar Method, 1 WIL

- Exercise 13

Bélangier, Marc

Pièces DOZ

- Dialogue (in *La guitare dans tous ses états*, 1 DOZ)
- ▶ Petit blues

Bell, Shawn

Elementary Studies, 2 DOZ

- Contentment
- ▶ Sciapodus

Brown, James

Short Pieces and Studies, 1 JMB

- A Distant Twang (no. 8)

Carcassi, Matteo

Méthode complète pour la guitare, op. 59, part 3

- ▶ Sicilienne (no. 22)

Carulli, Ferdinando

Méthode complète pour parvenir à pincer de la guitare, op. 241

- ▶ Waltz (no. 1)
- ▶ Andante in C Major (no. 2)

Costantino, Frédéric

Sept ballades enchantées DOZ

- ▶ La fin de l’été (The End of Summer)

Demillac, Yvon

Images DOZ

- ▶ Petit poney (Little Pony)

Domeniconi, Carlo

Klangbilder, 1 MRG

- Klangbild 5 (Sound Picture 5)

Klangbilder, 2 MRG

- Klangbild 13 (Sound Picture 13)
- Klangbild 16 (Sound Picture 16)

Eikelboom, Niels

Hit the Strings DOZ

- ▶ New Morning (in *La guitare dans tous ses états*, 1 DOZ)

Ferrer, José

- ▶ Ejercicio (in *First Repertoire for Solo Guitar*, 1 FAB)

Gagnon, Claude

- ▶ Carrousel GAG

Hamilton, Robert

- ▶ Promenade HLT

Lambert, Florian

- ▶ Danse des îles (Dance of the Islands) (in *La guitare enchantée: Pièces très faciles*, 1 DOM)

Le Roy, Adrian

Tiers livre de tablature de giterre

- ▶ Bransle de Poitou

McFadden, Jeffrey

- ▶ Tea in Picardy JMF

- ▶ Venus Beam JMF

Mertz, Johann Kaspar

Schüle für die Gitarre

- ▶ First Exercise on the E String

Neusidler, Hans

Das ander Buch: Ein new künstlich Lautten Buch

- ▶ Dutch Dance
- with repeats

Preparatory

Ogawa, Takashi*Petit album évocateur et facile* DOZ

- ▶ Oasis-Express

Rak, Štěpán*Jeux sur six cordes* LEM

- Chansonette
- Chanson bohémienne
- Chanson slovaque
- Furiant

Shearer, Aaron*Classic Guitar Technique*, 3rd ed., 1 ALF

- ▶ Moorish Dance

Smith Brindle, Reginald*Guitarcosmos*, 1 OTT

- ▶ Aeolian Mode

Summers, Richard*12 Pieces for Guitar* SMR

- Aeolian Sightings

A Contemporary Method for Classical Guitar, 2 SMR

- ▶ “Eight”

A Contemporary Method for Classical Guitar, 3 SMR

- ▶ The Carousel Waltz
- ▶ Dreams

Viard, Bruno

- À la cour d’Aliénor (in *La guitare dans tous ses états*, 1 DOZ)

Zenamon, Jaime*Epigramme*, 1 MRG

- Torito (no. 7)
- Waltz (no. 2)

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Preparatory Repertoire and Etudes*

Traditional

- ▶ Ukrainian Melody

Barreiro, Elías*Classical Guitar Method*, 1 WIL

- Exercise 15
- Exercise 17

Bell, Shawn*Elementary Studies*, 2 DOZ

- ▶ A Simple Dialogue

Elementary Studies, 3 DOZ

- ▶ Ninou

Brown, James*Short Pieces and Studies*, 1 JMB

- Study

Camisassa, Claudio

- ▶ À la manière bulgare (In Bulgarian Style) (in *La guitare dans tous ses états*, 2 DOZ)

Cavazzoli, Germano*Amica chitarra* RIC

- Buongiorno (Good Morning)

Eikelboom, Niels*Hit the Strings* DOZ

- ▶ Cabdriver

Iannarelli, Simone*20 études faciles* DOZ

- White Horse

Jackman, Richard Miles*Lyrical Studies* JKN

- ▶ Lyrical Study No. 4
- ▶ Lyrical Study No. 9
- ▶ Lyrical Study No. 14

Leclercq, Norbert

- Dune (in *La guitare dans tous ses états*, 2 DOZ)

McFadden, Jeffrey

- ▶ The Flask JMF

Sagreras, Julio*Primeras lecciones de guitarra* RIC

- ▶ Lesson 46
- ▶ Lesson 48
- ▶ Lesson 61
- ▶ Lesson 62

Shearer, Aaron*Classic Guitar Technique*, 3rd ed., 1 ALF

- ▶ Etude in A Minor (no. 6)
- ▶ Prelude in E Minor (no. 10)

Smith Brindle, Reginald*Guitarcosmos*, 1 OTT

- Arpeggio Study No. 1

Sor, Fernando*Introduction à l’étude de la guitare*, op. 60

- ▶ Pour trouver les notes 1 (no. 1)



Preparatory

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list.

The examiner may request scales in either free stroke or rest stroke, using *im/mi* or *ma/am* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each scale is to be followed by the tonic (I) chord. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Range	Note Values	Tempo
Scales				
Diatonic	C major	1 octave		♩ = 80
	A minor (harmonic)			
	E minor (melodic)			
Tremolando	A minor (melodic)	1 octave		♩ = 56
	G major			
	E minor (harmonic)			
Arpeggio Patterns				
1. <i>p-m-i</i> triplet pattern				♩ = 69
2. <i>p-i-m</i> triplet pattern				
3. <i>p-a-i</i> triplet pattern				
4. <i>p-i-a</i> triplet pattern				

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two measures

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on the guitar a melody based on the first three notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.


Beginning Note	Keys	Approximate Length
tonic, mediant	C, G major A minor	four notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Playing

Students will be asked to play a two-measure, single-line melody that moves by step.

Keys	Time Signature	Note Values
C major A minor (natural)	$\frac{4}{4}$	

Level 1

Level 1 Requirements	Marks
Repertoire	56
two selections from the <i>Syllabus</i> List	25
Memory (3 marks per repertoire selection)	25
	6
Technical Requirements	24
Etudes: one etude from the <i>Syllabus</i> List	12
Technical Tests	12
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections by different composers from the following list. Three memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 1*

Anonymous

- ▶ Bohemian Folk Song
- ▶ Callino casturame
- ▶ What If a Day, a Month, or a Year

Adriaenssen, Emanuel

Pratum musicum (1584 ed.)

- ▶ Canson englesa (English Song)

Beauvais, William

Guitar Pastels, 1 CAV

- Dance 1

Bell, Shawn

Elementary Studies, 3 DOZ

- ▶ Menuet

Bouchard, Rémi

- ▶ Les marionnettes (arr. Claude Gagnon in *La guitare enchantée: Pièces très faciles*, 1 DOM)

Brown, James

Short Pieces and Studies, 1 JMB

- ▶ Big City Blues

Calatuyud, Bartolomé

Cuatro piezas fáciles para guitarra UNM

- ▶ Waltz

Camisassa, Claudio

Méthode progressive, 1 DOZ

- ▶ Andaluza

Carcassi, Matteo

Méthode complète pour le guitare, op. 59, part 1

- ▶ Andantino in C Major

Carulli, Ferdinando

Dolce et utile: Grand recueil progressif, op. 246

- ▶ Poco allegretto

Méthode complète pour parvenir à pincer de la guitare, op. 241

- ▶ Andantino (no. 5)

- ▶ Waltz (no. 4)

Recueil de différents morceaux faciles et progressifs, op. 120

- ▶ Contredanse (Country Dance) (no. 2)

Recueil facile, progressif et doigté, op. 50

- Valse (no. 7)

24 morceaux très faciles, op. 121

- ▶ Anglaise (no. 6)

- ▶ Waltz (no. 1)

Coghlan, Michael

- ▶ Quasars COG

- ▶ Travellin' COG

Demillac, Yvon

Images DOZ

- ▶ Vacances

Diabelli, Anton

30 sehr leichte Übungsstücke für Guitare, op. 39

- ▶ Andantino (no. 2)

Domeniconi, Carlo

Klangbilder, 1 MRG

- Klangbild 11 (Sound Picture 11)

24 Präludien, 1 EET

- ▶ Minuetto (no. 3)

- ▶ Ninna-Nanna (Lullaby) (no. 1)

Eikelboom, Niels

- Irish Dance (in *La guitare dans tous ses états*, 2 DOZ)

- Under the Tree (in *La guitare dans tous ses états*, 2 DOZ)

Level 1

Gagnon, Claude

- Chanson triste (Sad Song) (in *La guitare enchantée: Pièces très faciles*, 1 DOM)
- ▶ Chanson vieillette (Old-fashioned Song) (in *La guitare enchantée: Pièces très faciles*, 1 DOM)
- Étude (in *La guitare enchantée: Pièces très faciles*, 1 DOM)

Giuliani, Mauro

12 écossaises pour la guitare, op. 33

- ▶ Écossaise (no. 2)
- ▶ Écossaise (no. 4)
- Écossaise (no. 10)

Le papillon, op. 50

- ▶ Andantino (no. 1)

Hartog, Cees

¡Toca Guitarra! EMC

- Canción del limpiabotas (Song of the Shoe-shiner)

Horecki, Feliks

Amusements, op. 18

- ▶ Amusement (no. 10)

Kiselev, Oleg

Guitarist's First Steps, 1 DOZ

- ▶ Little Herdboy

Lončar, Miroslav

Pieces for Guitar DOZ

- ▶ Barcarola

McFadden, Jeffrey

- ▶ Lemon Ice, 10 Cents JMF
- ▶ Midnight in Sevilla JMF

Molino, Francesco

La terpsichore de société

- ▶ Anglaise I (no. 11)

Rak, Štěpán

Jeux sur six cordes LEM

- Petite chanson

Sávio, Isaías

Ten Brazilian Folk Tunes CLM

- ▶ Lullaby No. 1 (no. 2)

Shearer, Aaron

Classic Guitar Technique, 3rd ed., 1 ALF

- Prelude in E Minor (no. 17a)
- Prelude in A Minor (no. 18a)
- Prelude in A Minor (no. 20)

Sor, Fernando

Introduction à l'étude de la guitare, op. 60

- Allegretto (no. 8)

Summers, Richard

12 Pieces for Guitar SMR

- Akemi

Tansman, Alexandre

12 pièces faciles, 2 ESC

- Promenade (no. 1)

Tisserand, Thierry

- Rococo (in *La guitare dans tous ses états*, 2 DOZ)

York, Andrew

Eight Discernments YRK

- ▶ Walking

Zenamon, Jaime

Épigramme, 1 MRG

- Soñando (Dreaming) (no. 3)

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 1*

Aguado, Dionisio

Escuela de guitarra

- ▶ Lesson 64

Nuevo método para guitarra UME, TEC

- ▶ Lesson 6
- ▶ Lesson 7

Barreiro, Elías

Classical Guitar Method, 1 WIL

- Exercise 19 and Exercise 20

Bélanger, Marc

- Funambule (in *La guitare dans tous ses états*, 2 DOZ)

Bell, Shawn

Elementary Studies, 4 DOZ

- High Mountains and Old Trees

Carcassi, Matteo

- Etude 1 (in *Classic Guitar for Young People*, 3 LEE)

Carulli, Ferdinando

18 petits morceaux, op. 211

- ▶ Andante grazioso (no. 2)

Costantino, Frédéric

Sept ballades enchantées DOZ

- ▶ Flocons de neige (Snowflakes) (no. 5)

Diabelli, Anton

30 sehr leichte Übungsstücke für Gitarre, op. 39

- ▶ Moderato in D Major (no. 15)

Level 1

Domeniconi, Carlo

24 Präludien, 1 EET

- ▶ Ironia (Irony) (no. 8)
- Sagra (Festival) (no. 10)

24 Präludien, 2 EET

- ▶ Danza (Dance) (no. 14)

Gagnon, Claude

- ▶ Study in A Minor GAG

Iannarelli, Simone

20 études faciles DOZ

- La settimana luna
- ▶ Souvenir d'automne

Jackman, Richard Miles

Lyrical Studies JKN

- ▶ Lyrical Study No. 13

Kraft, Norbert

- ▶ Ostinato KFT

McAllister, Peter

- ▶ Jazzy Blues MCL

Rak, Štěpán

Minute Solos BAR

- ▶ Moonlight

Sagreras, Julio

Primeras lecciones de guitarra RIC

- Lesson 49
- Lesson 60
- Lesson 63
- ▶ Lesson 64
- ▶ Lesson 66
- ▶ Lesson 75

Shearer, Aaron

Classic Guitar Technique, 3rd ed., 1 ALF

- Etude in C Major (no. 12)
- Prelude in C Major (no. 14)

Tárrega, Francisco



- ▶ Study in D Major

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list.

The examiner may request scales in either free stroke or rest stroke, using *im/mi* or *ma/am* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a V-I (authentic) cadence. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Range	Note Values	Tempo
Scales				
Diatonic	E minor (harmonic)	2 octaves		♩ = 100
	D major	1 octave		
	B minor (melodic)			
	F major			
	D minor (melodic)			
Chromatic	Starting on D	1 octave		
Tremolando	G major	2 octaves		♩ = 88
	E minor (melodic)	1 octave		
	B minor (harmonic)			
	D minor (harmonic)			
Arpeggio Patterns				
1. <i>p-m-i</i> triplet pattern				♩ = 72
2. <i>p-i-m</i> triplet pattern				
3. <i>p-a-i</i> triplet pattern				
4. <i>p-i-a</i> triplet pattern				
5. <i>p-i-m-i</i> pattern				♩ = 60

Level 2

Level 2 Requirements	Marks
Repertoire	56
one selection from List A	25
one selection from List B	25
Memory (3 marks per repertoire selection)	6
Technical Requirements	24
Etudes: two etudes from the <i>Syllabus</i> List	12
Technical Tests	12
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections: *one* from List A and *one* from List B. Three memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 2*

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- ▶ Packington’s Pound (arr. J. Andrew Creaghan CRE)

Traditional

- Drunken Sailor (arr. Richard Summers, in *12 Pieces for Guitar SMR*)
- ▶ Early One Morning (arr. Richard Summers, in *12 Pieces for Guitar SMR*)
- ▶ Llwyn Onn (The Ash Grove) (arr. Jeffrey McFadden JMF)
- ▶ Scarborough Fair (arr. Norbert Kraft KFT)
- Simple Gifts (arr. Richard Summers, in *12 Pieces for Guitar SMR*)

Bach, Johann Sebastian

- ▶ Bourrée II, from Suite for Solo Cello No. 4, BWV 1010 (arr. Jeffrey McFadden JMF)

Calvi, Carlo, attr.

- ▶ Pavaniglia and Canario (in *Intavolatura di chitarra e chitarriglia*)

Dowland, John

- ▶ Orlando Sleepeth, Poulton 61

Ford, Thomas

Musicke of Sundrie Kindes, part 1

- ▶ There Is a Lady Sweet and Kind

Gagnon, Claude

Déjà vu DOZ

- Chanson slave (no. 24 in *La guitare dans tous ses états*, 2 DOZ; no. 9 in *Le petit livre de guitare*, 1 DOZ)

Losy, Jan Antonín

Little Suite in C Major

- ▶ Gigue

Morlaye, Guillaume

Le premier livre de guiterne

- ▶ Allemande (arr. Jeffrey McFadden JMF)
- ▶ Gaillarde (arr. Jeffrey McFadden JMF)

Le quatrième livre de guiterne

- ▶ Bransle (arr. Jeffrey McFadden JMF)

Rosseter, Philip

A Book of Ayres

- ▶ What Is a Day

Sanz, Gaspar

Instrucción de música sobre la guitarra española, 2

- ▶ Española

List B

Classical, Romantic, 20th-, and 21st-century Repertoire

Aguado, Dionisio

Nuevo método para guitarra UME, TEC

- ▶ Waltz

Beethoven, Ludwig van

- Ode to Joy (arr. Richard Summers, in *12 Pieces for Guitar SMR*)

Bell, Shawn

Elementary Studies, 3 DOZ

- Moderato (in *La guitare dans tous ses états*, 1 DOZ)

Brown, James

Short Pieces and Studies, 2 JMB

- ▶ Berceuse

Level 2

Camisassa, Claudio

- Blues en do (in *La guitare dans tous ses états*, 2 DOZ)
Pa' mis changuitos DOZ
- La ligamos (Milonga)

Carbajo, Roque

- Au coeur des cordes* DOZ
- ▶ Fleur de lotus

Carcassi, Matteo

- Sautouse (no. 3 in *Carcassi-Brevier*, 1 OTT)

Carulli, Ferdinando

- 18 Petits morceaux*, op. 211
- Andante (no. 7) (no. 21 in *Carulli-Brevier*, 1 OTT)
- Méthode complète pour parvenir à pincer de la guitare*, op. 241
- ▶ Andante (no. 18)
- ▶ Andantino (no. 20)
- ▶ Waltz (no. 21)
- Recueil facile, progressif et doigté*, op. 50
- ▶ Valse (no. 7)

Costantino, Frédéric

- Sept ballades enchantées* DOZ
- La valse des oursons (in *La guitare dans tous ses états*, 2 DOZ)

Diabelli, Anton

- 30 sehr leichte Übungsstücke für die Gitarre*, op. 39
- Allegretto (no. 6)

Domeniconi, Carlo

- Klangbilder*, 2 MRG
- Klangbild 24 (Sound Picture 24)
- 24 Präludien*, 1 EET
- ▶ Equilibrato (Balance) (no. 9)
- ▶ Nostalgia (no. 11)
- ▶ Ruscello (A Brook) (no. 6)

Gagnon, Claude

- Adagio (no. 5 in *La guitare enchantée: Pièces faciles*, 1 DOM)

Giuliani, Mauro

- 12 écossaises pour la guitare*, op. 33
- Écossaise (no. 9)
- ▶ Écossaise (no. 11)
- Le papillon*, op. 50
- ▶ Allegro (no. 13)

Horecki, Feliks

- Amusements*, op. 18
- ▶ Amusement (no. 9)

Kiselev, Oleg

- Guitarist's First Steps*, 1 DOZ
- A Dream in a Train (in *La guitare dans tous ses états*, 2 DOZ)

Koch, Gareth

- Viva Flamenco* DOB
- Rumba

Küffner, Joseph

- 60 leçons à l'usage des commençants*, op. 168
- ▶ Andantino (no. 43)

Lemay, Sylvain

- Le petit livre de Marlène* DOZ
- ▶ Mimi

Léveillé, Claude

- Soir d'hiver (arr. Claude Gagnon, no. 6 in *Chansons et danses populaires* DOM)

Mertz, Johann Kaspar

- Schüle für die Gitarre: Übungsstücke*
- ▶ Romanze (no. 9)

Molino, Francesco

- La terpsichore de société*
- La fanfare (no. 1)
- La sérieuse (no. 4)

Montreuil, Gérard

- Divertissements pour guitare*, 1 DOM
- Bahamas (no. 2)
- Calypso (no. 7)
- Carrousel (no. 10)
- Congo (no. 11)
- Romance (no. 8)
- ▶ Tango pour Mario (no. 4)

Ogawa, Takashi

- Trois paysages, huit promenades* DOZ
- ▶ Paysage (no. 1)

Sor, Fernando

- Introduction à l'étude de la guitare*, op. 60
- Andantino (no. 6) (no. 7 in *La guitare enchantée: Pièces faciles*, 1 DOM)
- Lesson 13
- 24 exercices très faciles*, op. 35
- ▶ Andante (no. 1)
- ▶ Andantino (no. 2)
- 24 leçons progressives*, op. 31
- ▶ Andante (no. 1)
- 24 petites pièces progressives*, op. 44
- ▶ Allegretto (no. 2)
- ▶ Andante (no. 1)

Summers, Richard

- A Contemporary Method for Classical Guitar*, 3 SMR
- ▶ A Memory

Tansman, Alexandre

- Douze morceaux très faciles*, 2 ESC
- Le perroquet (no. 3)
- Romance (no. 2)
- Douze pièces faciles*, 1 ESC
- Chant lointain (no. 1)
- Petite marche militaire (no. 5)
- Sarabande (no. 3)
- Douze pièces faciles*, 2 ESC
- Air populaire (no. 4)
- Boîte à joujoux (no. 3)

Tisserand, Thierry

- Medley* DOZ
- ▶ Coutances

Level 2

York, Andrew*Eight Discernments* YRK

- ▶ Chant

Zenamón, Jaime*Épigramme*, 1 MRG

- Calmo (no. 5)

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 2*

Aguado, Dionisio*Escuela de guitarra*

- ▶ Lesson 59

Nuevo método para guitarra UME, TEC

- ▶ Exercise No. 10

Beauvais, William*Guitar Pastels*, 1 CAV

- Dawn

Benedict, Robert*20 Fantasy Etudes for Guitar*, 1 KER

- Etude No. 1
- Etude No. 3

Brown, James*Short Pieces and Studies*, 1 JMB

- ▶ Very Scary Bass Study

Carcassi, Matteo*Méthode complète pour la guitare*, op. 59, part 3

- ▶ Moderato (no. 11)

Carulli, Ferdinando*Méthode complète*, op. 27, part 1

- ▶ Moderato

Méthode complète pour parvenir à pincer de la guitare, op. 241

- ▶ Andantino (no. 19)

Coghlan, Michael

- ▶ The Blue Knight COG

Cortés, Juan Manuel

- El vals de los títeres (in *La guitare dans tous ses états*, 2 DOZ)

Coste, Napoléon*31 leçons et exercices*

- ▶ Exercice 14 (in *Sor: Méthode pour la guitare*, Coste edition)

Demillac, Yvon

- Dédicace (in *La guitare dans tous ses états*, 2 DOZ)

Diabelli, Anton*30 sehr leichte Übungsstücke für die Gitarre*, op. 39

- Moderato (no. 23)
- Scherzo (no. 17)
- Study (no. 10)

Domeniconi, Carlo*24 Präludien*, 1 EET

- ▶ Semplice (Simple) (no. 2)

Gagnon, Claude*Déjà vu* DOZ

- Bonsaï (in *La guitare dans tous ses états*, 2 DOZ; no. 8 in *Le petit livre de guitare*, 1 DOZ)

Gallant, Pierre

- ▶ Study in Imitation GNT

Giuliani, Mauro*Dix-huit leçons progressives*, op. 51 TEC

- Maestoso (no. 1)

Jackman, Richard Miles

- ▶ Folk Song (in *La guitare enchantée: Pièces très faciles*, 1 DOM)

Koshkin, Nikita*Da Capo* EOP

- ▶ Snowflakes

Kraft, Norbert

- Study in C Major KFT

Lončar, Miroslav*Ten Studies* DOZ

- Study (no. 5) (in *La guitare dans tous ses états*, 2 DOZ)

Ogawa, Takashi*Petit album évocateur et facile*, 2 DOZ

- ▶ Aux temps lointains (in *La guitare dans tous ses états*, 1 DOZ)

Sagreras, Julio*Primeras lecciones de guitarra* RIC

- Lesson 53
- Lesson 54
- Lesson 55
- Lesson 75

Sor, Fernando*Méthode pour la guitare*

- ▶ Exercice pour les sixtes

Tárrega, Francisco

- Study in A Major (no. 12 in *Opere per chitarra*, 2 BEB)

Vettorazzo, Franco*13 Composizioni per giovani chitarristi* SMC



- Quartine
- Scale
- Studietto

Level 2

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request scales in either free stroke or rest stroke, using *im/mi* or *ma/am* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a V-I (authentic) cadence. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Range	Note Values	Tempo
Scales				
Diatonic	A minor (harmonic)	2 octaves		♩ = 120
	C major	1 octave		
	G major			
	E minor (melodic)			
	F# minor (harmonic and melodic)			
Chromatic	Starting on A	1 octave		
Tremolando	A minor (melodic)	2 octaves		♩ = 96
	E minor (harmonic)	1 octave		
	A major			
Arpeggio Patterns				
1.	<i>p-m-i</i> triplet pattern			♩ = 76
2.	<i>p-i-m</i> triplet pattern			
3.	<i>p-a-i</i> triplet pattern			
4.	<i>p-i-a</i> triplet pattern			
5.	<i>p-i-a-p-i-m</i> triplet pattern			
6.	<i>p-a-i-p-m-i</i> triplet			
7.	<i>p-i-m-a</i> ascending pattern			♩ = 66
8.	<i>p-a-m-i</i> descending pattern			
9.	<i>p-i-m-i</i> pattern			♩ = 63

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 5th

Level 2

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on the guitar a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	G, F major D minor	five notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

Playing

Students will be asked to play a four-measure, single-line melody.

Keys	Time Signature	Note Values
C major A minor (natural)	$\frac{4}{4}$	

Level 3

Level 3 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 3*

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- Fortune My Foe (arr. Philip Rodgers, in *Elizabethan Melodies*, 1 OTT)
- John Come Kiss Me Now (arr. Philip Rodgers, in *Elizabethan Melodies*, 1 OTT)
- Rogero (arr. Philip Rogers, in *Elizabethan Melodies*, 1 OTT)
- ▶ Sarabande (arr. Claude Gagnon, no. 17 in *La guitare enchantée: Pièces faciles*, 1 DOM)

Traditional

- ▶ Danse de village (Village Dance) (arr. Claude Gagnon, no. 1 in *Chansons et danses populaires DOM*)
- ▶ Good King Wenceslas (arr. Jeffrey McFadden JMF)
- ▶ Greensleeves (arr. Brad Mahon MAH)
- Irish Jig (arr. Claude Gagnon, no. 2 in *Chansons et danses populaires DOM*)
- ▶ Mary Hamilton (arr. Peter Hudson HUD)

Bach, Johann Sebastian

- ▶ Menuet III, from Suite for Keyboard in G Minor, BWV 822 (arr. Norbert Kraft KFT)

Byrd, William

- Sellinger’s Round (arr. Philip Rodgers, in *Elizabethan Melodies*, 1 OTT)

Calvi, Carlo

Calvi: Fifteen Compositions ZRB

- Allemanda
- Aria di Fiorenza

Handel, George Frideric

- ▶ Prelude in C Major, from Sonata in C Major (“For a Musical Clock”), HWV 598 (arr. Norbert Kraft KFT)

Hove, Joachim van den

- Bouffon (no. 6 in *Le petit livre de guitare*, 2 DOZ)

Le Roy, Adrian

Premier livre de tablature de guiterre

- ▶ Almande (La mon amy la)

Neusidler, Hans

- Unser Köchin kan auss der Massen (ed. Bruno Tonazzi, in *Arie e Danze* RIC)
- Welscher Tanz “Wascha Mesa” (transc. Paul Gerrits, no. 2 in *Music for Solo Guitar*, 1 DOM)

Phalèse, Pierre

- Passameze (no. 7 in *Le petit livre de guitare*, 2 DOZ)

Sanz, Gaspar

Instrucción de música sobre la guitarra española, 1

- ▶ Española

Visée, Robert de

Livre de guittarre dédié au roy

- ▶ Menuet, from Suite No. 7 in C Major
- Menuet, from Suite No. 12 in D Minor

Level 3

List B

Classical and Romantic Repertoire

Beethoven, Ludwig van

- ▶ Für Elise, WoO 59 (arr. Jeffrey McFadden JMF)

Carcassi, Matteo

Méthode complète pour la guitare, op. 59, part 3

- ▶ La chasse (The Hunt) (no. 30)
- Marsch (no. 32)

Carulli, Ferdinando

- Andante (no. 21 in *Carulli: Studi per chitarra* ZRB)
- Larghetto (no. 11 in *Carulli: Studi per chitarra* ZRB)

Méthode complète pour parvenir à pincer de la guitare, op. 241

- Andante (no. 12) (no. 35 in *Carulli-Brevier*, 2 OTT)
- ▶ Andante (no. 17)
- Poco allegretto (no. 18) (no. 41 in *Carulli-Brevier*, 2 OTT)
- ▶ Waltz (no. 24)

Le répertoire des élèves, op. 124

- Menuett and Trio (no. 20) (no. 48 in *Carulli-Brevier*, 2 OTT)
- ▶ Waltz (no. 17)

Diabelli, Anton

- Menuett (ed. Luigi Oreste Anzaghi, in *Antologia per Chitarra* RIC)

Giuliani, Mauro

- The Butterfly (in *Classic Guitar for Young People*, 3 LEE)

12 monferrine per chitarra, op. 12 ZRB

- Monferrina (no. 1)
- Monferrina (no. 3)
- Monferrina (no. 7)

Koch, Gareth

Viva Flamenco DOB

- Granadinas
- Malagueña

Mertz, Johann Kaspar

Schüle für die Gitarre: Übungsstücke

- ▶ Andante (no. 6)

Paganini, Nicolò

37 Sonate

- ▶ Menuet, from Sonata No. 26

Schumann, Robert

Album für die Jugend, op. 68

- ▶ Stückchen (Little Piece) (no. 5) (arr. Norbert Kraft KFT)

Sor, Fernando

Introduction à l'étude de la guitare, op. 60

- ▶ Moderato (no. 7)
- ▶ Pour trouver les notes 5 (no. 5)

24 exercices très faciles, op. 35

- Andante (no. 14)

24 petites pièces progressives, op. 44

- ▶ Andantino (no. 3)
- ▶ Andantino (no. 5)

List C

Late Romantic, 20th-, and 21st-century
Repertoire**Andres, Marc**

- Canción EAG

Ayala, Héctor

- ▶ El coyuyo (The Cicada), Bailecito STO

Bell, Shawn

Elementary Studies, 4 DOZ

- ▶ Rêverie

Brown, James

Short Pieces and Studies, 1 JMB

- ▶ Bells

Carbajo, Roque

Au coeur des cordes DOZ

- Papillons (in *La guitare dans tous ses états*, 2 DOZ)

Coghlan, Michael

- The Blue Calliope COG

Demillac, Yvon

Marines DOZ

- Chanson de sable (in *La guitare dans tous ses états*, 3 DOZ)

Domeniconi, Carlo

24 Präludien, 1 EET

- ▶ Danza del gatto (Dance of the Cat) (no. 12)

Gagnon, Claude

- ▶ Les blues des grenouilles (The Frog Blues) (in *La guitare enchantée: Pièces faciles*, 1 DOM)

Kiselev, Oleg

Guitarist's First Steps, 1 DOZ

- Forgotten Harpsichord (in *La guitare dans tous ses états*, 2 DOZ)

Montreuil, Gérard

Divertissements pour guitare, 1 DOM

- ▶ Miami (no. 12)

Divertissements pour guitare, 2 DOM

- Dolores (no. 4)
- Emmanuelle (no. 5)
- ▶ Pascale (no. 3)
- São Paulo (no. 1)

Level 3

Sávio, Isaías*Ten Brazilian Folk Tunes* CLM

- Maracatu (no. 1)
- Modinha (no. 4)
- ▶ Peixe vivo (Toada) (no. 9)
- ▶ Samba-Lelê (no. 8)

Tansman, Alexandre*12 morceaux très faciles*, 2 ESC

- Petit air polonais

12 pièces faciles, 1 ESC

- Intermezzo (no. 10)
- Sérénade (no. 11)

12 pièces faciles, 2 ESC

- Barcarolle (no. 10)
- Petit chant (no. 6)
- Valsette (no. 9)

Tisserand, Thierry*Medley* DOZ

- ▶ Rumba à Gattelle (in *La guitare dans tous ses états*, 2 DOZ)

York, Andrew*Eight Discernments* YRK

- ▶ Sherry's Waltz

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 3*

Aguado, Dionisio*Nuevo método para guitarra* UME, TEC

- ▶ Lesson 15 (Waltz)

Beauvais, William*Primary Colours* ECH

- Mirror Dance

Benedict, Robert*20 Fantasy Etudes for Guitar*, 1 KER

- Etude No. 2
- Etude No. 4
- Etude No. 5

Blum, Carl*Studien für die Gitarre*, op. 44

- ▶ Andante (no. 1)
- ▶ Andantino (no. 3)

Bosch, Jacques*Six pièces faciles*, op. 89

- ▶ Première guagirana (no. 2)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- one of nos. 1, 2, 4

Carulli, Ferdinando*L'utile et l'agréable*, op. 114

- ▶ Allegretto (no. 26)

Diabelli, Anton*30 sehr leichte Übungsstücke für die Gitarre*, op. 39

- ▶ Study in F Major (no. 27)

Domeniconi, Carlo*Homage à St-Exupéry* EET

- Der Laternenanzünder (The Lamplighter) (no. 2)

Ferrer, José*Colección 12a de ejercicios*

- ▶ Ejercicio (no. 9)

Giuliani, Mauro*Studio per la chitarra*, op. 1, part 4

- ▶ Andantino mosso (no. 3)

Jackman, Richard Miles*Through the Keys* JKN

- ▶ Recognition

Kraft, Norbert

- ▶ Ancient Drums KFT

McFadden, Jeffrey

- ▶ Volatility JMF

Piris, Bernard*Airs de famille*, 1 DOZ

- ▶ Un parfum qui berce (A Soothing Perfume)

Sagreras, Julio*Primeras lecciones de guitarra* RIC

- ▶ Lesson 65
- ▶ Lesson 80
- one of nos. 67, 72, 82, 83, 84, 85

Sor, Fernando*Méthode pour la guitare*

- ▶ Exercice pour les sixtes

24 petites pièces progressives, op. 44

- Andante (no. 11)
- Andantino (no. 9)

Summers, Richard*A Contemporary Method for Classical Guitar*, 3 SMR

- ▶ Daybreak

Tárrega, Francisco

- ▶ Study in C Major

Level 3

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request scales in either free stroke or rest stroke, using *im/mi* or *ma/am* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a V-I (authentic) cadence. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Range	Note Values	Tempo
Scales				
Diatonic	D major	1 octave		♩ = 69
	B minor (melodic)			
	C# minor (harmonic and melodic)			
	Bb major			
	G minor (harmonic)	2 octaves		
Chromatic	Starting on A	2 octaves		
Tremolando	B minor (harmonic)	1 octave		♩ = 108
	E major	2 octaves		
	G minor (melodic)			
Arpeggio Patterns				
1. <i>p-a-i</i> triplet pattern				♩ = 80
2. <i>p-i-a</i> triplet pattern				
3. <i>p-i-a-p-i-m</i> triplet pattern				
4. <i>p-a-i-p-m-i</i> triplet pattern				
5. <i>p-i-m-a</i> ascending pattern				♩ = 69
6. <i>p-a-m-i</i> descending pattern				
7. <i>p-i-m-i</i> pattern				
8. <i>p-m-i-m</i> pattern				
9. <i>p-a</i> dyad- <i>m-i</i> triplet pattern				

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		three to four measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th

Level 3

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on the guitar a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, F major D, G minor	five to six notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Playing

Students will be asked to play a short passage comparable to Preparatory repertoire.

Keys	Time Signature	Note Values
G major A minor (harmonic)	$\frac{4}{4}$	

Level 4

Level 4 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 4*

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- ▶ **Ballet** (arr. Jeffrey McFadden JMF)
- **Can Shee** (arr. John Duarte, in *Thirteen Pieces from the Fitzwilliam Virginal Book* NOV)
- **Watkins Ale** (arr. John Duarte, in *Thirteen Pieces from the Fitzwilliam Virginal Book* NOV)
- ▶ **The Woods So Wild** (arr. Jeffrey McFadden JMF)

Traditional

- **L'aria del ponte** (arr. Andrea Casciato CAS)
- **Le roi Dagobert** (arr. Claude Gagnon, no. 13 in *Chansons et danses populaires* DOM)

Brescianello, Giuseppe Antonio

18 partite per colascione
Partita VIII (transc. Sophocles Papas PRE)
▶ **3rd movement: Gavotte**

Dowland, John

▶ **Lady Laiton's Almain**, Poulton 48
▶ **Mrs. Winter's Jump**, Poulton 55
The Firste Booke of Songes or Ayres of Fowre Parties
▶ **Awake, Sweet Love** (no. 19)

Edwards, Richard

- **When Griping Griefs** (arr. Philip Rodgers, in *Elizabethan Melodies*, 2 OTT)

Ford, Thomas

- **Since First I Saw Your Face** (arr. Philip Rodgers, in *Elizabethan Melodies*, 2 OTT)

Jelínek, Ivan

Suite for Lute (transc. Vladimir Mikulka LEM)
▶ **2nd movement: Gavotte**

Losy, Jan Antonín

- ▶ **Aria**
- ▶ **Sarabande**

Morlaye, Guillaume

Le seconde livre de guiterne
● **Conteclare** (arr. Jeffrey McFadden JMF)

Neusidler, Melchior, attr.

- ▶ **Der Fuggerin Tanz** (Lady Fugger's Dance)

Phalèse, Pierre

- **Almand loreyne** (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)
- **Passemese** (in *Repertoire du guitariste*, 1 LEM; *Europäische Gitarren- und Lautenmusik*, 6 RIC)

Sanz, Gaspar

- **Españoleta** (in *Europäische Gitarren- und Lautenmusik*, 5 RIC)

Visée, Robert de

Livre de pièces pour la guitarre
Suite No. 9
● **Gavotte**
Suite No. 11
▶ **Sarabande**

List B

Classical and Romantic Repertoire

Aguado, Dionisio

Collection des oeuvres pour la guitare, op. 7
● **Waltz** (no. 3)
Nuevo método para guitarra UME, TEC
▶ **Exercise 90**

Level 4

Carcassi, Matteo

- **Larghetto** (no. 41 in *Carcassi-Brevier*, 3 OTT)
- 12 *Waltzes*, op. 23
- **Waltz** (no. 6) (no. 49 in *Carcassi-Brevier*, 3 OTT)

Carulli, Ferdinando

Grand recueil pour la guitare

- **Menuett** (no. 50 in *Carulli-Brevier*, 2 OTT)
- Méthode complète pour parvenir à pincer de la guitare*, op. 241
- ▶ **Allegretto** (no. 14)
 - ▶ **Rondo** (no. 34)
- Le répertoire des élèves*, op. 124
- **Allegretto con poco moto** (no. 10) (no. 46 in *Carulli-Brevier*, 2 OTT)
 - **Allegretto** (no. 13) (no. 45 in *Carulli-Brevier*, 2 OTT)

Donizetti, Gaetano

- ▶ **Polonaise**, from *Linda di Chamounix* (arr. Eduard Bayer, no. 8 in *100 recreations*, 1)

Giuliani, Mauro

Divertimenti per chitarra, op. 40

- ▶ **Divertimento** (no. 11)
- 18 *leçons progressives*, op. 51 TEC
- **Maestoso** (no. 4)
- Le papillon*, op. 50
- ▶ **Larghetto** (no. 17)

Molino, Francesco

- **Andante** (ed. Luigi Oreste Anzagli, in *Antologia per chitarra* RIC)

La terpsichore de société

- ▶ **Waltz No. 2** (no. 14)

Schumann, Robert

Album für die Jugend, op. 68

- ▶ **Soldatenmarsch** (Soldier's March) (no. 2) (arr. Norbert Kraft KFT)

Sor, Fernando

Six Divertimentos for the Spanish Guitar, op. 1

- **Waltz** (no. 2)

Six Divertimentos for the Spanish Guitar, op. 8

- ▶ **Waltz** (no. 2)

24 *leçons progressives*, op. 31

- ▶ **Andante** (no. 4)

List C

Late Romantic, 20th-, and 21st-century
Repertoire**Andres, Marc**

- **Vals** EAG

Barnes, Milton

Seven Easy Pieces for Solo Guitar

- ▶ **Song** (no. 3)

Bartoli, René

Réminiscences DOZ

- **Elégie** (in *La guitare dans tous ses états*, 5 DOZ)
- **Romance** (in *La guitare dans tous ses états*, 4 DOZ)

Bélanger, Marc

Jardin secret DOZ

- **Orchidée** (in *La guitare dans tous ses états*, 5 DOZ)

Benedict, Robert

Divertimenti WAT

- **Romance** (no. 5)

Coquery, Jean-Michel

Aquarelles DOZ

- **Aquarelle d'automne** (in *La guitare dans tous ses états*, 4 DOZ)

Cordero, Ernesto

- **Estudio a la Cubana** (no. 7) (in *Modern Times*, 1 CHN)

Costantino, Frédéric

La bal des marionnettes DOZ

- ▶ **Pinocchio** (in *La guitare dans tous ses états*, 3 DOZ)

Domeniconi, Carlo

Homage à A. de St-Exupéry EET

- ▶ **Die Rose im Garten** (The Rose in the Garden) (no. 9)

Dyens, Roland

Les 100 de Roland Dyens, 1 DOZ

- ▶ **Impressions soleil couchant** (Sunset Impressions)

Gagnon, Claude

- **Cornemuse** (no. 18 in *La guitare enchantée: Pièces faciles*, 1 DOM)

Katz, Brian

Blues to Help You Through KAT

- ▶ **School Blues**

Kleynjans, Francis

Deux valse pour guitare, op. 64 LEM

- ▶ **Valse choro** (no. 1)

Koshkin, Nikita

Da Capo EOP

- ▶ **Ceremony**
- ▶ **Elephant**

Lemay, Sylvain

Le petit livre de Marlène DOZ

- **Marloubedou** (in *La guitare dans tous ses états*, 3 DOZ)

McGuire, James

25 Miniatures for Guitar JAM

- **no. 12**

Nørholm, Ib

Sonata for Guitar, op. 69 HSN

- **Interlude**

Level 4

Ogawa, Takashi*Trois paysages, huit promenades* DOZ

- Promenade des amoureux (in *La guitare dans tous ses états*, 4 DOZ)

Reiher, Alain*20 Miniatures* DOZ

- ▶ Miniature No. 3

Riera, Rodrigo*Four Venezuelan Pieces* UNI

- ▶ Monotonia (no. 2)
- Nostalgia (no. 3)

Semenzato, Domingo

- ▶ Divagando (Choro) (in *La guitare classique*, B COM)

Summers, Richard*12 Pieces for Guitar* SMR

- ▶ Pomp and Ceremony

Tansman, Alexandre*12 morceaux très faciles*, 1 ESC

- Pluie (no. 9)
- Sicilienne (no. 7)

12 pièces faciles, 1 ESC

- Tarantella (no. 7)
- Toccata (no. 9)

12 pièces faciles, 2 ESC

- À l'espagnole (no. 11)

Tárrega, Francisco

- ▶ Lágrima (Tear), Prelude

Zenamon, Jaime*Épigramme*, 2 MRG

- Lejania

Estampas, 1 ZON

- Bossa

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 4*

Aguado, Dionisio*Nuevo método para guitarra* UME; TEC

- ▶ Exercise 8
- ▶ Lesson 10
- Lesson 23
- Lesson 24
- ▶ Lesson 29
- ▶ Lesson 67

Beauvais, William*Guitar Pastels*, 1 CAV

- Perpetuum mobile

Bosch, Jacques*Six pièces faciles*, op. 89

- ▶ Lamento (no. 5)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- one of nos. 5, 8, 14

Carulli, Ferdinando*Méthode complète pour parvenir à pincer de la guitare*, op. 241

- ▶ Andantino grazioso (no. 39)

Diabelli, Anton*30 sehr leichte Übungsstücke für die Gitarre*, op. 39

- Marcia (no. 30)

Gagnon, Claude*12 préludes en forme d'études* DOB

- ▶ Prélude No. 2

García de León, Ernesto*20 Estudios*, op. 50 LOR

- ▶ Madre e hijo (Mother and Son)

Giuliani, Mauro*18 leçons progressives*, op. 51 TEC

- Studio (no. 6) (ed. Ruggero Chiesa, no. 43 in *Studi per chitarra* ZRB)

Le papillon, op. 50

- ▶ Allegretto (no. 22)

Kraft, Norbert

- ▶ Reminiscence KFT

Paganini, Nicolò*37 Sonate*

Sonata No. 27

- ▶ 1st movement: Menuet

Pujol, Emilio*Escuela razonada de la guitarra*, 2 MED

- Study No. 1

Sor, Fernando*24 exercices très faciles*, op. 35

- ▶ Exercice 13

Zenamon, Jaime*Épigramme*, 2 MRG

- Amanecer (Daybreak)

Level 4

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi* or *ma/am* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a V-I (authentic) cadence. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	A minor (harmonic)		2 octaves	♩ = 69
	A minor (melodic)			
	E♭ major		1 octave	
	C minor (melodic)			
	A♭ major			
	F minor (harmonic)			
Chromatic	Starting on B		2 octaves	
Tremolando	C major		2 octaves	♩ = 60
	C minor (harmonic)		1 octave	
	F minor (melodic)			
Slur	D major		1 octave	♩ = 56
Arpeggio Patterns				
1. <i>p-i-a-p-i-m</i> triplet pattern				♩ = 84
2. <i>p-a-i-p-m-i</i> triplet pattern				
3. <i>p-i-m-a</i> ascending pattern				♩ = 72
4. <i>p-a-m-i</i> descending pattern				
5. <i>p-i-m-i</i> pattern				
6. <i>p-m-i-m</i> pattern				
7. ascending and descending sextuplet pattern				♩ = 46
8. descending and ascending sextuplet pattern				
9. <i>p-a</i> dyad- <i>m-i</i> triplet pattern				♩ = 72
10. <i>p-i</i> dyad- <i>m-a</i> triplet pattern				

Level 5

Level 5 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 5 Theory	

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 5*

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- ▶ **Dance** (arr. Oscar Chilesotti, in *Six Lute Pieces of the Renaissance*)
- **Danza and Corrente** (in *Europäische Gitarren- und Lautenmusik*, 1 RIC)
- **Galliard** (in *Europäische Gitarren- und Lautenmusik*, 3 RIC)
- ▶ **Kemp’s Jig**
- ▶ **Se io m’accorgo** (If I am Troubled) (arr. Oscar Chilesotti, in *Six Lute Pieces of the Renaissance*)

Anonymous (continued)

- **two of Vaghe bellezze et bionde trecchie d’oro vedi che per ti moro; Bianco fiore; Gagliarda** (transc. Oscar Chilesotti, in *Six Lute Pieces of the Renaissance*)
- **Why Ask You** (arr. John Duarte, in *Thirteen Pieces from the Fitzwilliam Virginal Book* NOV)

Traditional

- **Greensleeves** (arr. Francis Cutting)

Brescianello, Giuseppe Antonio

- 18 partite per colascione*
Partita VIII (transc. Sophocles Papas PRE)
▶ **4th movement: Gigue**

Campion, Thomas

- **Gigue** (arr. John Mills, in *Classical Montage* WAT)

Dowland, John

- ▶ **My Lord Willoughby’s Welcome Home**, Poulton 66 (arr. Jeffrey McFadden JMF)

Ferrabosco, Alfonso II

- Lessons for 1, 2, and 3 Viols*
● **Coranto** (no. 4) (transc. Robert Callaghan DOZ)

Gaultier, Denis

- **Tombeau** (in *Europäische Gitarren- und Lautenmusik*, 4 RIC)

Holborne, Anthony

- ▶ **Almain** (The Night Watch) (arr. Jeffrey McFadden JMF)

Hove, Joachim van den

- **Tocatta** (in *Music for Solo Guitar*, 1 DOM)

Losy, Jan Antonín

- ▶ **Capriccio and Gavotte**

Neusidler, Hans

- **Wayss mir ein ubsche Mulerin and Hupff auff** (ed. Bruno Tonazzi, in *Arie e Danze* RIC)
- **Der Zeigler in der Hechken** (ed. Bruno Tonazzi, in *Arie e Danze* RIC)

Petzold, Christian

- ▶ **Menuet**, BWV Anh. 114 (arr. Jeffrey McFadden JMF, from the Anna Magdalena Bach Notebook)

Purcell, Henry

- **Hornpipe** (ed. Julian Bream, in *The Classical Guitar Collection* FAB)
- **A New Irish Tune** (arr. John Mills, in *Classical Montage* WAT)

Robinson, Thomas

- Toy, Air and Gigue* (ed. Karl Scheit UNI)
- **Toy**
 - **Gigue**

Level 5

Sanz, Gaspar*Instrucción de música sobre la guitarra española*, 2

- Rujero (arr. John Mills, in *Spanish Suite* WAT)

Valderrábano, Enriquez de*Silva de sirenas*, 6

- ▶ Soneto VIII (arr. Jeffrey McFadden JMF)

Visée, Robert de

- Prelude and Gavotte (nos. 18 and 19 in *Le petit livre de guitare*, 2 DOZ)
- Sarabande (in *Europäische Gitarren- und Lautenmusik*, 4 RIC)

Weiss, Silvius LeopoldSonata No. 19 in F Major (no. 15 in *Intavolatura di liuto*, 1 ZRB)

- Menuet

List B

Classical and Romantic Repertoire

Aguado, Dionisio*Contredanses et valse faciles*, op. 8

- ▶ Contradanse (no. 5)

Les favorites huit contredanses, op. 11

- ▶ Contredanse (no. 4)

Barrios, Agustín

- Minueto en do (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)

Carulli, Ferdinando*Méthode complète pour parvenir à pincer de la guitare*, op. 241

- Waltz (no. 44)

Coste, Napoléon*Récréation du guitariste*, op. 51

- ▶ La chasse (The Hunt) (no. 9)

Ferrer, José

- ▶ Souvenir du quinze août (Memory of August 15th), op. 25

Colección 8a de ejercicios y preludios

- ▶ El amable (The Amiable Fellow) (no. 14)

Giuliani, Mauro*Divertimenti per chitarra*, op. 40

- ▶ Divertimento (no. 6, Allegro)
- Divertimento (no. 7, Andante espressivo)

18 leçons progressives, op. 51 TEC

- ▶ Agitato (no. 3)
- ▶ Allegretto (no. 15)

12 Divertimenti, op. 37 OTT

- one of nos. 6, 8, 11, 12

Le papillon, op. 50

- ▶ Grazioso (no. 23)

Molino, Francesco*Six Rondos* OTT

- Rondo No. 4
- Rondo No. 5

Paganini, Nicolò

- Sonatina (arr. Lazlo Vereczkey, no. 7 in *Kleine Stücke* OTT)

37 Sonate

Sonate No. 12

- 1st movement: Minuetto

Sor, Fernando*Six Divertimentos for the Spanish Guitar*, op. 2

- Waltz (no. 5)

24 exercises très faciles, op. 35

- ▶ Allegretto (no. 8)

24 petites pièces progressives, op. 44

- ▶ Andante (no. 15)

List C

Late Romantic, 20th-, and 21st-century Repertoire

Anonymous

- ▶ Spanish Romance (arr. Robert Hamilton HLT)

Ambrosius, Hermann*Impressionen* (ed. Angelo Gilardino BEB)

- Traum

Bartók, Béla*For Children*, 1 (arr. Ferenc Brodsky) EMB

- Jatek (Game) (no. 5, arr. Jeffrey McFadden JMF)

Benedict, Robert*Divertimenti* WAT

- Fugato (no. 2)

Fughettas for Classical Guitar WAT

- ▶ Choral Fughetta (no. 6)

Camilleri, Charles*Four African Sketches* CRA

- Shadow of the Moons

Camisassa, Claudio

- Carrousel sous la pluie (in *La guitare dans tous ses états*, 4 DOZ)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Tempo di siciliana (no. 1)

Coghlan, Michael

- ▶ Tango COG

Dyens, Roland*Les 100 de Roland Dyens*, 1 DOZ

- ▶ Babybaião

Level 5

Gagnon, Claude*12 préludes en forme d'études* DOB

- Prélude No. 3

Gerrits, Paul

- Prelude (no. 18 in *Music for Solo Guitar*, 1 DOM)

Katz, Brian

- ▶ In the Olive Grove KAT

Kleynjans, Francis*Trois miniatures pour guitare*, op. 102 LEM

- ▶ Petite valse des cinq cordes (Little Five-string Waltz)

McGuire, James*25 Miniatures for Guitar* JAM

- one of nos. 4, 6, 7, 11, 16, 19, 20, 21

Ogawa, Takashi*Trois paysages, huit promenades* DOZ

- Promenade mélancolique (in *La guitare dans tous ses états*, 4 DOZ)

Pujol, Máximo Diego*Suites del plata* EOP

Suite del Plata No. 1

- ▶ 1st movement: Preludio

Riera, Rodrigo*Four Venezuelan Pieces* UNI

- Melancolía (no. 1)

Theodorakis, Mikis

- Where Has My Son Flown To (arr. Gervassimos Miliaressis, in *Easy Pieces for Solo Guitar*, 3 NKS)

Yukich, Michael

- ▶ Rêves d'été (Summer Dreams) YUK

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 5*

Aguado, Dionisio*Nuevo método para guitarra* UME; TEC

- Lesson 5: Waltz
- Lesson 26
- ▶ Lesson 35

Beauvais, William*Well-Tempered Blues* WLM

- Twisted Fingers

Bellavance, Ginette

- Étude I (no. 9, in *Music for Solo Guitar*, 2 DOM)

- Étude II (no. 10, in *Music for Solo Guitar*, 2 DOM)

Benedict, Robert*Divertimenti* WAT

- ▶ Nocturne 1 (no. 6)

Fughettas for Classical Guitar WAT

- Fughetta No. 1

20 Fantasy Etudes, 1 KER

- no. 11

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- Estudio No. 3

Carcassi, Matteo*25 études mélodiques et progressives*, op. 60 TEC

- ▶ Étude (no. 7)

- ▶ Étude (no. 10)

Carulli, Ferdinando*Méthode complète*, op. 27

- ▶ Andante

Costantino, Frédéric*Le bal des marionnettes* DOZ

- ▶ Les acrobates (no. 3)

Coste, Napoléon*25 études de genre*, op. 38 CHN

- Étude (no. 10)

Davis, Gary

- ▶ Lullaby DAV

Gallant, Pierre

- ▶ Chromatic Study GNT

Giuliani, Mauro*18 leçons progressives*, op. 51 TEC

- ▶ Allegretto grazioso (no. 10)

24 esercizi per la chitarra, op. 48

- ▶ Vivace (no. 1)

Prime lezioni progressive, op. 139

- ▶ Lesson (no. 3)

Joachim, Otto*Six Pieces for Guitar* PRS

- Energico and Mässig schnell

Katz, Brian

- ▶ Study KAT

Reiher, Alain*20 Miniatures* DOZ

- ▶ Miniature No. 19

Level 5

Sagreras, Julio

Terceras lecciones de guitarra RIC

- ▶ Lesson 6
- Lesson 32
- Lesson 36
- Lesson 38

Cuartas lecciones de guitarra RIC

- Lesson 10
- Lesson 12
- Lesson 15

Quintas lecciones de guitarra RIC

- Lesson 9

Sor, Fernando

12 études, op. 6

- ▶ 2e étude (no. 2)

Tansman, Alexandre

12 pièces faciles, 1 ESC

- Triolets (no. 12)












12 pièces faciles, 2 ESC

- Étude (no. 12)

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–IV–V–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	G major		2 octaves	♩ = 69
	E minor (melodic)			
	D major			
	B minor (harmonic)			
	F minor (harmonic)			
	F minor (melodic)			
	B♭ minor (harmonic)			
	B♭ minor (melodic)			
Chromatic	Starting on C		2 octaves	
Tremolando	E minor (harmonic)		2 octaves	♩ = 88
	B minor (melodic)		2 octaves	
	A♭ major		1 octaves	
	D♭ major		1 octaves	
Slur	C, G major		1 octave	♩ = 60
Arpeggio Patterns				
1. <i>p-i-m-a</i> ascending pattern				♩ = 76
2. <i>p-a-m-i</i> descending pattern				
3. <i>p-i-m-i</i> pattern				
4. <i>p-m-i-m</i> pattern				

Level 5

		Tempo
Arpeggio Patterns (continued)		
5. ascending and descending sextuplet pattern		♩ = 52
6. descending and ascending sextuplet pattern		
7. <i>p-a</i> dyad- <i>m-i</i> triplet pattern		♩ = 76
8. <i>p-i</i> dyad- <i>m-a</i> triplet pattern		
9. <i>p-m</i> dyad- <i>i-a</i> triplet pattern		
10. <i>p-i</i> dyad- <i>a-m</i> triplet pattern		

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Chord Progressions
I–IV–I
I–V–I

Playback

Students will be asked to play back on the guitar a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	A, E major A, E minor	$\frac{3}{4}$ $\frac{4}{4}$	up to eight notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody. Tied notes may be included.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 2 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight measures

Level 6

Level 6 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite Level 6 Theory	

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 6*

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- *Lied and Ballet* (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)

Bach, Johann Sebastian

Suite for Lute, BWV 996

- ▶ *Bourrée*

Suite for Solo Cello No. 2, BWV 1008 (arr. Jeffrey McFadden JMF)

- ▶ *Sarabande*

Cabezón, Antonio de

Tre composizioni (ed. Javier Hinojosa ZRB)

- *Himno a tres*

Dowland, John

Air and Galliard (ed. Karl Scheit UNI)

- *Air*

Farnaby, Giles

- *Tower Hill* (in Farnaby: *Five Pieces* OTT)

Ferrabosco, Alfonso II

Lessons for 1, 2, and 3 Viols

- *Coranto* (no. 34) (transc. Robert Callaghan DOZ)

Foscarini, Giovanni Paolo

Cinque libri della chitarra alla spagnola, 5

- ▶ *Pavaniglia con parti variate* (arr. Jeffrey McFadden JMF)

Galilei, Vincenzo, attr.

- ▶ *Saltarello* (arr. Oscar Chilesotti in *Six Lute Pieces of the Renaissance*)

Handel, George Frideric

- *Gavotte* (arr. John Mills, in *Classical Montage* WAT)

Hoffer, J.J.

- *Gigue* (no. 9 in *Music for Solo Guitar*, 1 DOM)

Johnson, Robert

- ▶ *Allmayne* (arr. Michael Bracken BRA)

Milán, Luis

El maestro

- *Pavane I* (ed. Ruggero Chiesa, in *Milán: Sei pavane* ZRB)
- ▶ *Pavane III*
- *Pavane V*

Narváez, Luys de

Los seys libros del delphin, 2

- ▶ *Fantasia XIV* (arr. Frank Koonce in *The Renaissance Vihuela and Guitar in Sixteenth-Century Spain* MEL)

Pachelbel, Johann

- *Paysanne* (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)

Phalèse, Pierre

- *Galliarde* (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)

Polonus, Johannes (Polak, Jan)

- *Galliarde* (in *Europäische Gitarren- und Lautenmusik*, 7 RIC)

Purcell, Henry

- *Air and Minuet* (ed. Julian Bream, in *The Classical Guitar Collection* FAB)

Reusner, Esaias

- *Sonatina* (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)

Level 6

Robinson, Thomas

- **Walking in a Country Towne** (ed. Karl Scheit, in *Five Pieces* UNI)

Sanz, Gaspar

Instrucción de música sobre la guitarra española, 2

- **La cavallería di Nápoles** (arr. John Mills, in *Spanish Suite* WAT)
- **Villano** (arr. John Mills, in *Spanish Suite* WAT)

Stölzel, Gottfried Heinrich

- **Bourrée** (no. 8 in *Music for Solo Guitar*, 1 DOM)

Visée, Robert de

Suite in D Minor

- **Bourrée, Minuet I, and Minuet II**
- **Passacaille**

Weiss, Silvius Leopold

- ▶ **Courante**

Sonata No. 5

- ▶ **1st movement: Prelude**

List B

Classical and Romantic Repertoire

Aguado, Dionisio

Contredanses et valse dédiées aux commençants, op. 8

- ▶ **Contredanse** (no. 6)

Carcassi, Matteo

Le nouveau papillon, op. 5

- ▶ **Rondo** (no. 14)

Coste, Napoléon

- **Pastorale** (in *Coste: Guitar Works*, 9 CHN)
- **Valse** (in *Coste: Guitar Works*, 9 CHN)
- **Valse** (in *Coste: Guitar Works*, 9 CHN)

Récréation du guitariste, op. 51

- ▶ **Waltz** (no. 8)

Ferrer, José

Colección de valse

- ▶ **Waltz**

Giuliani, Mauro

Divertimenti per chitarra, op. 40

- ▶ **Divertimento** (no. 12)

12 Divertimenti, op. 37 OTT

- **Divertimento No. 3**
- **Divertimento No. 5**

Gluck, Christoph Willibald

- **Ballet** (in *Album of Guitar Solos* CLM)

Haydn, Franz Joseph

- **Minuet and Trio**, from Symphony No. 85 ("La reine") (arr. François de Fossa, EOP)

Legnani, Luigi

36 Caprices, op. 20

- ▶ **Caprice** (no. 4)

Mertz, Johann Kaspar

Five Waltzes, WoO

- ▶ **Waltz No. 1**

Trois Nocturnes, op. 4

- ▶ **Nocturne No. 1**
- ▶ **Nocturne No. 2** (excerpt)

Moreno Torroba, Federico

Pièces caractéristiques, 1 OTT

- **Preambulo**

Sor, Fernando

Grand Sonata, op. 22

- ▶ **3rd movement: Menuet and Trio**

Grand Sonata, op. 25 TEC

- **4th movement: Menuet and Trio**

Tárrega, Francisco

- ▶ **Adelita** (Mazurka)

- **Prelude in G Major** (no. 3 in *30 Preludios originales* RIC; no. 29 in *Opere per chitarra*, 1 BEB; no. 47 in *Tárrega: Complete Guitar Works* DOZ)
- **Prelude in E Major** (no. 5 in *30 Preludios originales* RIC; no. 31 in *Opere per chitarra*, 1 BEB; no. 59 in *Tárrega: Complete Guitar Works* DOZ)

List C

Late Romantic, 20th-, and 21st-century
Repertoire**Almeida, Laurindo**

- ▶ **Choro para Olga** BRZ

Ambrosius, Hermann

Impressionen (ed. Angelo Gilardino BEB)

- **two of Neckerei, Melancholie, Exotischer, Tanz**

Balada, Leonardo

Suite No. 1 (ed. Carlos Barbosa-Lima CLM)

- ▶ **Lento**

Barrios, Agustín

- **Mabelita** (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- **Madrecita** (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- ▶ **Preludio**

Beauvais, William

- **Walking Song** WLM
- Well-Tempered Blues* WLM
- **Chicago Style Blues**

Benedict, Robert

Divertimenti WAT

- **Majorette** (no. 8)
- Fughettas for Guitar* WAT
- **Fughetta No. 2**

Level 6

Bogdanović, Dušan*Seven Little Secrets* DOM

- ▶ Secret No. 3 and Secret No. 7

Bonfá, Luiz

- Ilha de coral (Coral Island) (in *The Brazilian Masters* HAL)

Bosch, Jacques

- Étoiles et fleurs (Stars and Flowers), op. 12 (in *Bosch: Dix pièces pour guitare* LEM)

Brouwer, Leo

- Pièce sans titre No. 1 ESC

Preludios epigramáticos EMT

- Preludio No. 1 (Desde que el alba quiso ser alba, todo eres madre)
- Preludio No. 5 (Me cogista el corazon y hoy precipitas el vuelo) and Preludio No. 6 (Llego con tres haridas: la del amor, la de la muerte, la de la vida)

Brown, James*Four Original Guitar Works* JMB

- Sarabande

Brunn, Rainer*Elemente* MRG

- Luft (no. 2)

Camilleri, Charles*Four African Sketches* CRA

- Folk Prelude

Camisassa, Claudio*Pa' mis changuitos* DOZ

- ▶ La ligamos (Milonga)

Carbajo, Roque*Aquarelles de l'Amérique latine* DOZ

- Canción cubana (in *La guitare dans tous ses états*, 5 DOZ)

Casciato, Andrea

- Tramonto (Sunset) CAS

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- no. 2

Chiereghin, Sergio

- Canzone ZAN

Trois chansons jouées ZAN

- Pour Bérénice

Chopin, Frédéric

- Mazurka, op. 7, no. 5 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Cordero, Ernesto

- Viñeta Criolla III (no. 9 in *Modern Times*, 3 CHN)

Demillac, Yvon*Marines* DOZ

- ▶ Bord de mer (no. 1)

Domeniconi, Carlo*Quaderno brasiliano per chitarra* B&B

- Bossa triste
- Gelosia

Duarte, John W.*Homage to Antonio Lauro*, op. 83

- ▶ Waltz No. 2

Dyens, Roland*Les 100 de Roland Dyens*, 1 DOZ

- ▶ Les balancelles (The Swing Chairs)

Freedman, Harry

- Sicilienne (rev. Robert Feuerstein ANE)

Gagnon, Claude

- Rêverie (no. 20 in *Music for Solo Guitar*, 1 DOM)

Gallant, Pierre

- Lacrymosa (Tearful) GNT

Gerrits, Paul

- Reflets (no. 17 in *Music for Solo Guitar*, 3 DOM)

Katz, Brian*The Amethyst Collection* KAT

- ▶ Gentle Waltz

Kelly, Bryan*Aubade, Toccata and Nocturne* NOV

- Aubade

Lauro, Antonio*Suite venezolana* (rev. Alirio Diaz B&V)

- Registro (Preludio)

McGuire, James*25 Miniatures for Guitar* JAM

- one of nos. 8, 9, 13, 17

Merlin, José Luis*Dos aires pampeanos* PRE

- ▶ Aire de estilo (no. 1)
- ▶ Aire de milonga (no. 2)

Piorkowski, James*Sentient Preludes* CLE

- Prelude No. 1
- Prelude No. 2

Ponce, Manuel*Preludes* OTT

- Prelude No. 5 and Prelude No. 11
- ▶ Prelude No. 6 and Prelude No. 10 (nos. 24 and 15 in TEC)

Poulenc, Francis

- Sarabande pour guitare RIC

Repoullis, Michael

- Reflections of Dali and View of Toledo NVM

Serradell Sevilla, Narciso

- La golondrina (The Wanderer) (arr. Gerald Schwertberger, in *La guitarra Mexicana* DOB)

Level 6

Tansman, Alexandre*Hommage à Chopin* ESC

- Prélude

Suite in modo polonico ESC

- one of nos. 1, 2, 3, 5, 6, 8

Villa-Lobos, Heitor*Cinq préludes* ESC

- Prélude No. 4

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 6*

Benedict, Robert*20 Fantasy Etudes*, 1 KER

- no. 12
- no. 17

Blum, Carl*Studien für die Gitarre*, op. 44

- ▶ Study in Thirds (no. 19)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- Estudio No. 6
- Estudio No. 7
- Estudio No. 11
- Estudio No. 13

Carcassi, Matteo*25 études mélodiques et progressives*, op. 60 TEC

- Étude (no. 5)

Coste, Napoléon*25 études de genre*, op. 38 CHN

- ▶ Étude (no. 1)

Cruz, Mark Anthony*Contrapuntal Études* CLE

- no. 2

Ferrer, José*Colección 4a de ejercicios*

- Estudio (ed. Simon Wynberg, in *Charme de la nuit* FAB)

Gagnon, Claude*12 préludes en forme d'études* DOM

- ▶ Prélude No. 7

Garcia, Gerald*25 Etudes Esquisses for Guitar* GAR

- Etude 16

Giuliani, Mauro*Études instructives, faciles et agréables*, op. 100

- ▶ Caprice (no. 12)
- ▶ Caprice (no. 13)

Iannarelli, Simone*Cinq études faciles, ou presque...* DOZ

- Adagio (no. 2)

12 studi EMS

- Le rondini (no. 1)

Komter, Jan Maarten

- Prelude II (no. 16 in *Music for Solo Guitar*, 1 DOM)

Kraft, Norbert

- Study KFT

Neto, Jônatas Batista*Eight Latin-American Pieces* DOM

- ▶ Estudo (no. 5)

Ogawa, Takashi*Trois paysages, huit promenades* DOZ

- ▶ Promenade triste

Paganini, Nicolò*Sonatina No. 5* (MS 85)

- 1st movement: Allegretto

Reiher, Alain*20 Miniatures* DOZ

- Miniature No. 12

Sagreras, Julio*Cuartas lecciones de guitarra* RIC

- one of nos. 18, 20, 24, 25, 31, 34

Quintas lecciones de guitarra RIC

- one of nos. 1, 4, 6

Schwertberger, Gerald*Latin America* DOB

- Bossa Nova Etude

Sor, Fernando*12 études*, op. 6

- ▶ Ire étude

24 exercices très faciles, op. 35

- ▶ Exercice 17
- ▶ Exercice 22

Sytchev, Mikhail*Aquarelles* DOZ

- ▶ After the Rain (no. 3)

Tárrega, Francisco

- Prelude in A Major (no. 9 in *30 Preludios originales* RIC; no. 35 in *Opere per chitarra*, 1 BEB; no. 54 in *Tárrega: Complete Guitar Works* DOZ)

- ▶ Etude in E Major

Level 6

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–IV–V–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	C# minor (harmonic)		2 octaves	♩ = 76
	B major			
	G# minor (melodic)			
	F# major			
	D# minor (melodic)			
	F major			
	D minor (harmonic)			
	G minor (harmonic)			
	G minor (melodic)			
Chromatic	Starting on D		2 octaves	
Tremolando	E major		2 octaves	♩ = 88
	C# minor (melodic)			
	G# minor (harmonic)			
	D# minor (harmonic)			
	D minor (melodic)			
	Bb major			
Slur	D major		1 octave	♩ = 56
In 3rds and 6ths	C major A minor (harmonic)		1 octave	♩ = 69
Arpeggio Patterns				
1. <i>p-i-m-i</i> pattern or <i>p-i-a-m</i> pattern				♩ = 88
2. <i>p-m-i-m</i> pattern or <i>p-a-i-m</i> pattern				
3. ascending and descending sextuplet pattern				♩ = 56
4. descending and ascending sextuplet pattern				
5. <i>p-a-m-i</i> tremolo pattern				♩ = 88
6. <i>p-i-m-i-p-i</i> pattern				♩ = 56
7. <i>p-m-i-m-p-i</i> pattern				
8. <i>p-a</i> dyad– <i>m-i</i> triplet pattern				
9. <i>p-i</i> dyad– <i>m-a</i> triplet pattern				♩ = 84
10. <i>p-m</i> dyad– <i>i-a</i> triplet pattern				
11. <i>p-i</i> dyad– <i>a-m</i> triplet pattern				

Level 6

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

Playback

Students will be asked to play back on the guitar a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	G, E major G, E minor	$\frac{3}{4}$	up to nine notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 3 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight measures

Level 7

Level 7 Requirements	Marks
Repertoire	60
one selection from List A	15 (1)
one selection from List B	15 (1)
one selection from List C	15 (1)
one selection from List D	15 (1)
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 7 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Marks will be deducted for any repertoire selections not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 7*

List A

Renaissance Repertoire

Dalza, Joan Ambrosio

- Fantasia (ed. Emilio Pujol ESC)

Dowland, John

- ▶ My Lady Hunsdon’s Allemande, Poulton 54

Farnaby, Giles

- A Toy (in Farnaby: *Five Pieces* OTT)

Ferrabosco, Alfonso II

Lessons for 1, 2, and 3 Viols

- Coranto (no. 30) and Prelude (no. 65) (transc. Robert Callaghan DOZ)

Francesco (Canova) da Milano

Intabolutura di liuto

- ▶ Ricercare XVI

Giovanni Maria da Crema

Intabolutura de lauto, libro primo

- Ricercar No. 2 (in *Antologia di musica antica*, 2 ZRB)

Milán, Luis

El maestro

- ▶ Pavan I and Pavan VI (arr. Jeffrey McFadden JMF)
- Pavan II and Pavan IV (ed. Ruggero Chiesa, in *Sei pavane* ZRB)

Mudarra, Alonso

Tres libros de música en cifras para vihuela, 1

- ▶ Fantasia 1 (transc. Frank Koonce in *The Renaissance Vihuela and Guitar in Sixteenth-Century Spain* MEL)

Narváez, Luys de

Los seys libros del delphin, 3

- ▶ Canción del Emperador (arr. Jeffrey McFadden JMF)
- Los seys libros del delphin, 6*
- ▶ Diferencias sobre “Guárdame las vacas” (arr. Jeffrey McFadden JMF)

Sermisy, Claudin de

Chansons nouvelles

- ▶ Tant que vivray (arr. Jeffrey McFadden, after Pierre Attaignant, JMF)

List B

Baroque and Baroque-style Repertoire

Ablóniz, Miguel

Partita in E Major RIC

- Preludio and Gavotta

Bach, Johann Sebastian

- ▶ Prelude, BWV 999

Partita for Solo Violin No. 1, BWV 1002

- ▶ Sarabande (arr. Norbert Kraft KFT)

Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden JMF)

- ▶ Menuet I and Menuet II

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden JMF)

- ▶ Bourrée I and Bourrée II

Level 7

Baron, Ernst Gottlieb

- Gigue (no. 7 in *Music for Solo Guitar*, 1 DOM)

Handel, George Frideric

Eight Aylesford Pieces OTT

- Fughette and Air

Kellner, David

- Campanella (transc. Peter Danner, in *Lute Music of David Kellner* BEL)
- Gigue (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)

Murcia, Santiago de

Passacalles y obras de guitarra

Suite in D Minor

- ▶ 1st movement: **Preludio y allegro** (transc. Frank Koonce in *The Baroque Guitar in Spain and The New World* MEL)

Purcell, Henry

- Rondo (in *Purcell: Three Pieces* OTT)

Roncalli, Ludovico

Suite in D Minor

- 1st movement: **Preludio** and 3rd movement: **Gigua**

Santórsola, Guido

Three Airs of Court CLM

- Aria

Sanz, Gaspar

Instrucción de música sobre la guitarra española, 1

- ▶ Canarios (arr. Jeffrey McFadden JMF)

Scarlatti, Domenico

- Sonata, K 11 (ed. Carlos Barbosa-Lima, in *Nine Sonatas*, 2 CLM)
- Sonata, K 431 (ed. Carlos Barbosa-Lima, in *Nine Sonatas*, 2 CLM)

Visée, Robert de

Suite in G Minor UNI

- two of: **Prelude**, **Sarabande**, **Menuet**

Weiss, Silvius Leopold

- Aria (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)

Sonata No. 13 in D Minor (no. 9 in *Intavolatura di liuto*, 1 ZRB)

- **Courante** (ed. Ehrengard Skiera, no. 7 in *Weiss: Eleven Pieces* RIC)

Sonata No. 27 in C Minor (no. 23 in *Intavolatura di liuto*, 1 ZRB)

- **Rigaudon** (ed. Ehrengard Skiera, no. 10 in *Weiss: Eleven Pieces* RIC)

List C

Classical and Romantic Repertoire

Carcassi, Matteo

Etrennes aux amateurs, op. 8

- **Tempo di valse** (no. 44 in *Carcassi-Brevier*, 3 OTT)

Chopin, Frédéric

- **Mazurka**, op. 7, no. 1 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

- **Mazurka**, op. 24, no. 3 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Coste, Napoléon

- ▶ **Berceuse**

Coste, Napoléon, arr.

Le livre d'or du guitariste, op. 52

- **J'ai perdu mon Eurydice**, from *Orphée et Eurydice* by Christoph Willibald Gluck

Diabelli, Anton

Sonata in A Major, op. 29, no. 2 OTT

- 2nd movement: **Adagio**

Giuliani, Mauro

Le papillon, op. 50

- ▶ **Allegro** (no. 26)

Sonata, op. 96, no. 3

- **Andantino**

Les variétés amusantes, op. 43

- **Allegro** (no. 10)

Grieg, Edvard

- **Chant du paysan** (arr. John Mills, in *Classical Montage* WAT)

- **Valse, op. 12, no. 2** (arr. John Mills, in *Classical Montage* WAT)

Legnani, Luigi

36 Caprices, op. 20

- ▶ **Caprice** (no. 28)

Llobet, Miguel, arr.

Ten Catalan Folk Songs UNM

- **Cançó del lladre**
- **El nit de natal**
- **El noy de la mare**
- **Plany**
- ▶ **El testament d'Amelia**

Mozzani, Luigi

- ▶ **Mazurka** (in *Gitaristische Vereinigung* 9, no. 4)

Mussorgsky, Modest

- **The Old Castle** (arr. John Mills, in *Classical Montage* WAT)

Schumann, Robert

- **Romanza** (arr. Andrés Segovia in *Album of Guitar Solos* CLM)

Level 7

Sor, Fernando*2 thèmes variés et 12 menuets*, op. 11

- *two of nos. 1, 5, 7, 8* (in *20 Selected Minuets* OTT)

Huit petites pièces, op. 24

- **Minuet** (no. 1) (in *20 Selected Minuets* OTT)

Six petites pièces progressives, op. 47

- **Allegretto** (no. 2)
- ▶ **Allegretto** (no. 4)

Strauss I, Johann*Auswahl der beliebsten Tänze von Johann Strauss*, 1 (arr. Johann Kaspar Mertz)

- ▶ **Waltz No. 1 and Waltz No. 2**

Tárrega, Francisco

- ▶ **Pavana**
- ▶ **Vals en re**

Verdi, Giuseppe

- **La donna è mobile**, from *Rigoletto* (arr. Jeffrey McFadden JMF)

List D

20th- and 21st-century Repertoire

Assad, Sérgio

- ▶ **Potrero Hill** SER

Ayala, Héctor*Serie americana* STO

- ▶ **Guaranía** (no. 3)

Barrios, Agustín

- **Gavota al estilo antiguo** (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)

Benedict, Robert*Divertimenti* WAT

- **Scherzo** (no. 1)

Bennett, Richard Rodney*Impromptus* UNI

- **Arioso** (no. 5)

Blynton, Carey*In Memoriam Django Reinhardt*, op. 64a BEB

- **Django Reinhardt's Stomp**

Brouwer, Leo

- **Un día de noviembre** DOM

Dos aires populares cubanos ESC

- **Guajira criolla**

Dos temas populares cubanos ESC

- **Berceuse** (Canción de cuna)

Preludios epigramáticos ESC; EMT

- **Preludio No. 2** (Tristes hombres si no mueren de amores)
- **Preludio No. 4** (Rié, que todo rié: que todo es madre leve)

Brown, James*Four Original Guitar Works* JMB

- **A Short Homage to Leo Brouwer**

Three Folk Studies JMB

- **Folk Psalm**

Buczynski, Walter*Four Corners of Gregory* CMC

- **The Solitary Tree** (Willow)

Camilleri, Charles*Four African Sketches* CRA

- **African Rondo** (no. 4)

Cardoso, Jorge*24 piezas sudamericanas* UNM

- ▶ **Vals venezolano** (no. 4)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- **Serentella** (no. 8)

Dyens, Roland*Les 100 de Roland Dyens*, 1 DOZ

- ▶ **Rue La Quintinie**

Falla, Manuel de

- **Récit du pêcheur** (ed. Emilio Pujol, in *Falla: Two Pieces* CHS)

Gagnon, Claude

- **Élégie** (no. 12 in *Music for Solo Guitar*, 2 DOM)

Harris, Albert*Sonatina* CLM

- **Aria**

Suite of Seven Pieces CLM

- *two pieces*

Haug, Hans

- **Alba** (rev. Angelo Gilardino BEB)

Iannarelli, Simone*Italian Coffee* GSP

- **Moka Serenade** (no. 1)

Katz, Brian

- **You Too** ECH

Lauro, Antonio

- **El marabino** B&V

Quatro valses venezolanos (arr. Alirio Diaz B&V)

- **Vals venezolano No. 1**

Martin, Frank*Quatre pièces brèves* (ed. Karl Scheit UNI)

- **Air**

McGuire, James*Six Suites in Popular Style* DOZ

Suite No. 3 in Popular Style

- ▶ **2nd movement: Alla burlesca**

25 Miniatures for Guitar JAM

- **no. 1 and no. 24**
- **no. 25**

Level 7

Moreno Torroba, Federico*Aires de la Mancha* OTT

- La pastora

Piorkowski, James*Sentient Preludes* CLE

- Prelude No. 4

Ponce, Manuel*Tres canciones populares mexicanas* OTT

- Allegro

Pujol, Máximo Diego*Cinco preludios* UNI

- ▶ Candombe en mi
- Preludio Tristán

Rebay, Ferdinand*Zwei kleine Lieder ohne Worte* (rev. J. Gaitzsch PHI)

- ▶ Song without Words No. 1 and Song without Words No. 2

Satie, Eric

- Gymnopédie No. 1 (arr. Christopher Parkening, in *Virtuoso Music for Guitar* SBR)

Sealey, Ray

- New York WAT

Smith Brindle, Reginald

- Fuego fatuo OTT
- Nocturne OTT

Etruscan Preludes OTT

- ▶ Prelude No. 2 and Prelude No. 3

Tansman, Alexandre*Cavatina* OTT

- ▶ 2nd movement: Sarabande

Suite in modo polonico ESC

- Alla polacca (no. 7)
- Tempo de polonaise (no. 4)

Tisserand, Thierry

- Prélude (in *La guitare dans tous ses états*, 6 DOZ)

Villa-Lobos, Heitor*Cinq préludes* ESC

- Prélude No. 3

Suite populaire brésilienne ESC

- 1st movement: Mazurka-choro

Walton, William*Five Bagatelles* (ed. Julian Bream OUP)

- ▶ Bagatelle No. 2

Weinzweig, John*Contrasts* CMC

- no. 6

Zohn, Andrew*Three Contrapuntal Sketches* DOZ

- Rotation

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 7*

Barrios, Agustín

- Estudio del ligado (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- Estudio en arpeggio (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- ▶ Estudio inconcluso

Benedict, Robert*Fughettas for Guitar* WAT

- Chromatic Fughetta No. 1
- Chromatic Fughetta No. 2
- Fughetta No. 3

Blum, Carl*Studien für die Gitarre*, op. 44

- ▶ Allegro (no. 11)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- Estudio No. 16
- Estudio No. 17

Carcassi, Matteo*25 études mélodiques et progressives*, op. 60 TEC

- Andantino (no. 21)
- ▶ Étude (no. 19)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Canto di mietitori (sulle terze) (no. 4)

Chiereghin, Sergio*Sotto tenero verde* (ed. Pino Briasco ZAN)

- Preludio

Coste, Napoléon*25 études de genre*, op. 38 CHN

- one of nos. 2, 5, 6

Dodgson, Stephen, and Hector Quine*Studies for Guitar*, 1 RIC

- Prelude (no. 1)

Gagnon, Claude*12 préludes en forme d'études* DOB

- Prélude No. 8

Level 7

Garcia, Gerald*25 Etudes Esquisses for Guitar* GAR

- Etude 21
- ▶ Etude 22

Gaudreau, David

- **Un matin d'automne** (in *La guitare dans tous ses états*, 6 DOZ)

Giuliani, Mauro*Études instructives, faciles et agréables*, op. 100

- ▶ **Caprice** (no. 11)

Le papillon, op. 50

- **Andantino grazioso** (no. 25) (ed. Ruggero Chiesa, no. 56 in *Studi per chitarra* ZRB)

Selected Studies, op. 111 OTT

- **Grazioso** (no. 3) (ed. Ruggero Chiesa, no. 60 in *Studi per chitarra* ZRB)

24 esercizio per la chitarra, op. 48

- **Maestoso** (no. 13) (ed. Ruggero Chiesa, no. 55 in *Studi per chitarra* ZRB)
- **Allegro** (no. 5) (ed. Ruggero Chiesa, no. 50 in *Studi per chitarra* ZRB)
- **Allegretto** (no. 6) (ed. Ruggero Chiesa, no. 51 in *Studi per chitarra* ZRB)

24 prime lezioni progressive, op. 139

- **Allegretto** (no. 6) (ed. Ruggero Chiesa, no. 54 in *Studi per chitarra* ZRB)
- **Andantino** (no. 5) (ed. Ruggero Chiesa, no. 48 in *Studi per chitarra* ZRB)

Hand, Frederic*Five Studies for Solo Guitar* SCH

- ▶ **Study No. 1**

Iannarelli, Simone*Cinq études faciles, ou presque...* DOZ

- **Scherzando** (no. 3)

12 studi EMS

- **Albertone** (no. 5)

Presti, Ida*Six études* ESC

- **Étude No. 3**

Sagreras, Julio*Quintas lecciones de guitarra* RIC

- **one of nos. 15, 19, 26, 30, 39, 40**

Sor, Fernando*12 études*, op. 6

- ▶ **8e étude**

24 exercices très faciles, op. 35

- **no. 6 or no. 21**

24 leçons progressives, op. 31

- ▶ **Leçon 20**

Tárrega, Francisco


















- **Prelude in A Minor** (arr. of op. 99, no. 5 by Robert Schumann) (no. 28 in *30 Preludios originales* RIC; no. 16 in *Opere per chitarra*, 2 BEB)
- **Prelude in B Minor** (no. 6 in *30 Preludios originales* RIC; no. 32 in *Opere per chitarra*, 1 BEB; no. 48 in *Tárrega: Complete Guitar Works* DOZ)

Level 7

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–IV–V–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	G major		3 octaves	♩ = 84
	E minor (harmonic and melodic)			
	E major			
	C# minor (harmonic)		2 octaves	
	C# minor (melodic)			
	F major			
	D minor (melodic)			
	A♭ major			
	F minor (harmonic)			
	D♭ major			
Chromatic	Starting on A		3 octaves	
Tremolando	D minor (harmonic)		2 octaves	♩ = 96
	F minor (melodic)			
	B♭ minor (harmonic)			
	B♭ minor (melodic)			
Slur	G major		1 octave	♩ = 80
In 3rds and 6ths	G major E minor (harmonic)		1 octave	♩ = 80
Arpeggio Patterns				
1. ascending and descending sextuplet pattern				♩ = 60
2. descending and ascending sextuplet pattern				
3. <i>p-i-m-i-p-i</i> pattern				
4. <i>p-m-i-m-p-i</i> pattern				
5. <i>p-a-m-i</i> tremolo pattern				♩ = 96
6. <i>p-i-m-i-a-i</i> alternation				♩ = 60
7. <i>p-i-a-i-m-i</i> alternation				
8. <i>p-i-m</i> crossing pattern				♩ = 120
9. <i>m-i-p</i> crossing pattern				
10. <i>p-m-i</i> crossing pattern				♩ = 84
11. <i>p-a</i> dyad- <i>i-m-i</i> pattern				
12. <i>p-a</i> dyad- <i>m-i-m</i> pattern				

Level 7

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

Playback

Students will be asked to play back on the guitar a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	D, F major D, F minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to ten notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a short composition comparable to Level 4 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight to twelve measures

Level 8

Level 8 Requirements	Marks
Repertoire	60
one selection from List A	15 (1)
one selection from List B	15 (1)
one selection from List C	15 (1)
one selection from List D	15 (1)
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite Level 8 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Marks will be deducted for any repertoire selections not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 8*

List A

Renaissance Repertoire

Besard, Jean-Baptiste

Scelta di brani, 2 RIC

- Bergamasco

Byrd, William

- Fantasia (ed. Alexander Bellow FCO)

Dowland, John

- ▶ *Can She Excuse*, Poulton 42 (arr. Jeffrey McFadden JMF)
- ▶ *The Frog Galliard*, Poulton 23 (ed. Thomas Königs)
- ▶ *Melancholy Galliard*, Poulton 25 (arr. Robert Hamilton HLT)
- ▶ *Queene Elizabeth, Her Galliard*, Poulton 41 (arr. Jeffrey McFadden JMF)

Hove, Joachim van den

- *Praeludium* (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)

Milán, Luis

El maestro

- *Fantasia del quarto tono* (in *Europäische Gitarren- und Lautenmusik*, 5 RIC)
- *Fantasia No. 10* (arr. Jeffrey McFadden JMF)
- *Fantasia No. 26* (ed. Alexander Bellow FCO)

Molinaro, Simone

Intavolatura di liuto, 1

- ▶ *Fantasia No. 1* (ed. Gilbert Biberian PET)

Mudarra, Alonso

- *Diferencias sobre “Conde Claros”* (in *Hispanae Citharae Ars Viva* OTT)
- *Romanesca I, “Guárdame las vacas”* OTT

Sweelinck, Jan Pieterszoon

- *Fantasia* (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)

List B

Baroque and Baroque-style Repertoire

Bach, Johann Sebastian

Sonata for Solo Violin No. 1, BWV 1001 (arr. John Duarte NOV)

- *Siciliana*

Sonata for Solo Violin No. 2, BWV 1003 (arr. Carlos Barbosa-Lima CLM)

- *Andante*

Suite for Lute, BWV 996

- ▶ *Allemande*

- *Sarabande*

Suite for Lute, BWV 997

- *Sarabande*

Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)

- *Minuet I and Minuet II*

Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden JMF)

- ▶ *Prelude*

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden JMF)

- ▶ *Gigue*

Level 8

Cimarosa, Domenico

- **Sonata No. 1 and Sonata No. 3** (arr. Julian Bream, in *Cimarosa: Three Sonatas* FAB)

Froberger, Johann Jakob

- **Giga** (ed. Ruggero Chiesa, in *I bis del concertista*, 2 ZRB)

Pachelbel, Johann

- **Canon in D Major** (arr. Jeffrey McFadden DOZ)

Ponce, Manuel

Suite (ed. Manuel Lopez-Ramos PER)

- **Courante**
- **Gavotte I and Gavotte II**

Scarlatti, Domenico

- ▶ **Sonata in A Major, K 208** (arr. Jeffrey McFadden JMF)
- ▶ **Sonata in A Major, K 322** (arr. Jeffrey McFadden JMF)

Visée, Robert de

- **Le tombeau de François Corbetta** (ed. Emilio Pujol ESC)

Suite in D Minor (ed. Paolo Paolini RIC)

- **three of: Prelude, Allemande, Courante, Gavotte, Gigue**

Weiss, Silvius Leopold

Suite in D Major (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)

- **Prelude and Allemande**

Sonata No. 12 in A Major (no. 8 in *Intavolatura di liuto*, 1 ZRB)

- **Courante** (arr. Carlos Barbosa-Lima, in *Weiss: Six Lute Pieces*, 2 CLM)

List C

Classical and Romantic Repertoire

Aguado, Dionisio

- **Andante I** (in *Aguado-Brevier* OTT)
- **Menuett I** (in *Aguado-Brevier* OTT)
- **Menuett II** (in *Aguado-Brevier* OTT)
- **Menuett III** (in *Aguado-Brevier* OTT)

Albert, Heinrich

- ▶ **Sonatine No. 1** (in *Gitarristische Vereinigung* 17, no. 1)

Carulli, Ferdinando

- **Sonata I** (in *Drei Sonaten* OTT)
- **Sonata II** (in *Drei Sonaten* OTT)
- **Sonata III** (in *Drei Sonaten* OTT)

Sei andanti, op. 320 (ed. Ruggero Chiesa ZRB)

- **no. 1 or no. 2**

Chopin, Frédéric

- **Mazurka**, op. 24, no. 1 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Diabelli, Anton

Sonata in F Major

- **Andante sostenuto** (arr. Julian Bream in *The Classical Guitar Collection* FAB)

Giuliani, Mauro

- **Rondo**, op. 8, no. 2 OTT

- **Rondo**, op. 17, no. 1 OTT

Giulianate, op. 148 (ed. Ruggero Chiesa ZRB)

- **one of nos. 2, 3, 4, 5, 6, 7**

Sonata, op. 15 ZRB; UNI

- **2nd movement: Adagio**

Giuliani, Mauro, arr.

Sei arie nazionale irlandesi, op. 125

- **The Last Rose of Summer** (no. 2)

Sei arie nazionale scozzesi, WoO

- **The Soldier's Return** (no. 1)

Grieg, Edvard

- **Melody**, op. 38, no. 3 (ed. Andrés Segovia, in *Album of Guitar Solos* CLM)

Haydn, Franz Joseph

- **Menuett**, from *Quartet in G Major*, Hob. III:75 (arr. Andrés Segovia OTT)

Horecki, Feliks

- ▶ **Rondeau**, op. 11

Legnani, Luigi

36 Caprices, op. 20

- ▶ **Caprice** (no. 2)

Mozart, Wolfgang Amadeus

Larghetto and Allegro (arr. Julian Bream in *The Classical Guitar Collection* FAB)

- **Larghetto**
- **Allegro**

Paganini, Nicolò

Grand Sonata for Guitar and Violin, MS 3

- ▶ **2nd movement: Romance** (arr. Norbert Kraft KFT)

Schubert, Franz

Schwanengesang, D 957

- ▶ **Das Fischermädchen** (arr. Johann Kaspar Mertz in *Schubert'sche Lieder für die Gitarre*)

Schumann, Robert

Kindersonaten, op. 118 (arr. Julian Bream FAB)

- **Sonata No. 1**
- **Sonata No. 2**
- **Sonata No. 3**

Sor, Fernando

- **Fantasia**, op. 4 OUP

2 thèmes variés et 12 menuets, op. 11

- **Minuet No. 6 and Minuet No. 10** (in *Sor: 20 Selected Minuets* OTT)

Fantasia, op. 7 (ed. Hector Quine OUP)

- **1st movement**

Level 8

Sor, Fernando (continued)*Fantaisie élégiaque à la mort de Madame Beslay*, op. 59

- Marche funèbre

Six petites pièces très faciles, op. 5

- Andante largo (no. 5)

Tárrega, Francisco

- La alborada (Cajita de música) (ed. Paul Henry, in *The Francisco Tárrega Collection* HAL)

▶ Marieta (Mazurka)

- Mazurca en sol (in *Tárrega: Opere per chitarra*, 3 BEB)

- Prelude in E Major (no. 4 in *30 Preludios originales* RIC; no. 30 in *Opere per chitarra*, 1 BEB; no. 57 in *Tárrega: Complete Guitar Works* DOZ)

List D

20th- and 21st-century Repertoire

Barrios, Agustín

▶ Julia Florida (Barcarola)

- Oración por todos (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)

▶ Vals de la primavera

▶ Villancico de Navidad

La catedral (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)

▶ 1st movement: Preludio saudade

Benedict, Robert*Fughettas for Guitar* WAT

- Old Fugue (no. 10)

Bogdanović, Dušan*Six Balkan Miniatures* DOM

▶ Žalopojka (Lament) (no. 2) and Jutarnje kolo (Morning Dance) (no. 1)

Brouwer, Leo

- Danza característica OTT

Dos aires populares cubanos ESC

- Guajira and Zapateo

Trois pièces latino-américaines ESC

- Danza del altiplano

Brown, James*Three Folk Studies* JMB

- The Home Fields

Burle Marx, Walter*Violeiros de Guaratiba* (in *The complete Works of Burle Marx* CLE)

- Festa (no. 1)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Valse française (no. 14)

Platero y yo, op. 190, 4 (ed. Angelo Gilardino BEB)

- A Platero en el cielo de Moguer (no. 28)

Chiereghin, Sergio*Sotto tenero verde* (ed. Pino Briasco ZAN)

- Danza

Debussy, Claude

- The Little Shepherd (arr. Christopher Parkening, in *Virtuoso Music for Guitar* SBR)

Demillac, Yvon

- Pierrot et Margot (in *La guitare dans tous ses états*, 6 DOZ)

Dodgson, Stephen

Partita I for Guitar OUP

- Adagio

Duarte, John W.

English Suite, op. 31 NOV

▶ 1st movement: Prelude

- 2nd movement: Folk Song

- 3rd movement: Round Dance

Sonatinette, op. 35 NOV

- two movements

Hand, Frederic*Homage for Guitar* BEL

▶ Elegy for a King

Haug, Hans

- Preludio BEB

Iannarelli, Simone*Italian Coffee* GSP

- Tarde de Lluvia con Cafe (no. 7)

Kováts, Barna*Minutenstücke* OTT

- three of Andantino, Leggiero, Molto legando, Moderato, Un poco agitato, Non troppo allegro, Tranquillamente scorrendo, Vivo, Ritmico

Lauro, Antonio*Quatro vals venezolanos* (arr. Alirio Diaz B&V)

- Vals venezolano No. 2

McGuire, James*Six Suites in Popular Style* DOZ

Suite No. 2 in Popular Style

- Intermezzo and Dance

Merlin, José Luis*Suite del recuerdo* TUS

- 2nd movement: Zamba

- 4th movement: Carnavalito

▶ 5th movement: Joropo

Mompou, Federico*Suite compostellana* SAL

- Cuna

- Canción

Level 8

Moreno Torroba, Federico

- Rumor de copla and Aire vasco (nos. 3 and 4 in *Album Moreno-Torroba*, 2)
- Sereneta burlesca OTT

Pièces caractéristiques, 1 OTT

- Albada
- Los mayos

Sonatina (ed. Andrés Segovia CLM)

- ▶ 2nd movement: Andante

Suite castellana OTT

- Arada

Myers, Stanley

- Cavatina, from *The Deer Hunter* (arr. John Williams ROB)

Ourkouzounov, Antanas*Children's Diary* DOM

- III: Allegro vivace

Pernambuco, João (Teixeira Guimarães)

- Sons de carrilhões

Petit, Raymond

- Nocturne ESC

Ponce, Manuel

- Scherzino mexicano (ed. Manuel Lopes-Ramos PER)
- Valse OTT

Sonata clásica OTT

- Andante
- Menuet and Trio

Sonata III (rev. Andrés Segovia OTT)

- ▶ Chanson

Tres canciones populares mexicanas OTT

- Andante (“Por ti mi corazón”) and Allegro (“Valentina”)

Preludes OTT

- Prelude No. 1 and Prelude No. 17
- Prelude No. 7 and Prelude No. 8
- Prelude No. 11 and Prelude No. 12

Roux, Patrick

- D'un ciel à l'autre DOZ

Sainz de la Maza, Regino

- El vito UME

Sardinha, Aníbal Augusto (“Garoto”)

- ▶ Voltarei (arr. Paulo Bellinati, in *The Guitar Works of Garoto*, 1 GSP)

Smith Brindle, Reginald

- Do Not Go Gentle ZRB

Somers, Harry

Sonata for Guitar CAV

- Finale

Summers, Richard*Three Pieces for Guitar* SMR

- ▶ Melancholy Tango

Villa-Lobos, Heitor*Cinq préludes* ESC

- Prélude No. 1

Weinzweig, John*Contrasts* CMC

- no. 2

Zohn, Andrew*Five Easy Pieces* DOZ

- Simple Sequence, 13 Notes, and Rumba

Suite of Miniatures DOZ

- Vals venezolano (no. 3) and Ritmico (no. 5)

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Classical Guitar Series, 2018 Edition: Repertoire and Etudes 8*

Barrios, Agustín

- ▶ Arabescos (Estudio No. 4)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- Estudio No. 18
- Estudio No. 20

Carbajo, Roque*Aquarelles de l'Amérique latine* DOZ

- ▶ Seresta (in *La guitare dans tous ses états*, 6 DOZ)

Carcassi, Matteo*25 études mélodiques et progressives*, op. 60 TEC

- ▶ Allegro (no. 23)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Bolle di sapone (sulle seconde) (no. 3)

Chiereghin, Sergio*Invenzione leid e studio* ZAN

- Studio

Coste, Napoléon*25 études de genre*, op. 38 CHN

- ▶ Allegretto (no. 13)

Cruz, Mark Anthony*Contrapuntal Études* CLE

- two of nos. 1, 4, 6

Level 8

Gnattali, Radamés

Ten Studies for Guitar BRZ

- Study No. 1 (Presto possibile)

Three Concert Studies for Guitar CHN

- Toccata em ritmo de samba (no. 2)

Hand, Frederic

Five Studies for Solo Guitar SCH

- ▶ Study No. 5

Kleynjans, Francis

Impromptu et berceuse, op. 68 MRG

- Berceuse

Aubade DOZ

- ▶ Air de milonga

Presti, Ida

Six études ESC

- Étude No. 1

Pujol, Emilio

- El abejorro RIC

Regondi, Giulio

Ten Etudes EOP

- Etude No. 1

Rodrigo, Joaquín

- Tiento Antigo B&B

Sagreras, Julio

Quintas lecciones de guitarra RIC

- Lesson 24

Sor, Fernando

12 études, op. 6

- ▶ 11e étude

24 exercices très faciles, op. 35

- ▶ Exercice 16

24 leçons progressives, op. 31 (ed. Brian Jeffery TEC)

- Lesson (no. 19)

Summers, Richard

Five Pieces for Guitar SMR

- ▶ Water Wheel

Tárrega, Francisco

- Prelude in A Major (no. 29 in *30 Preludios originales* RIC)

Villa-Lobos, Heitor

11 études ESC

- Étude No. 8

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–IV–V–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	C# minor (harmonic)		2 octaves	<i>im/mi</i> , <i>ia/ai</i> ♩ = 96 <i>ma/am</i> ♩ = 88
	C# minor (melodic)			
	G# minor (harmonic)			
	G# minor (melodic)			
	F major		3 octaves	
	Bb major			
	G minor (harmonic)			
	G minor (melodic)			
	Ab major			
	F minor (harmonic)			
F minor (melodic)				
Chromatic	Starting on A#		3 octaves	

(Continued on next page.)

Level 8

	Keys	Note Values	Range	Tempo
Scales (continued)				
Tremolando	E major		2 octaves	<i>im/mi, ia/ai</i> ♩ = 108
	B major			
	D minor (harmonic)			
	D minor (melodic)			
Slur	C, A major		1 octave	♩ = 100
In 3rds and 6ths	F major D minor (harmonic)		2 octaves	♩ = 88
Arpeggio Patterns				
1. <i>p-a-m-i</i> tremolo pattern				♩ = 108
2. <i>p-i-m-i-p-i</i> pattern				♩ = 66
3. <i>p-m-i-m-p-i</i> pattern				
4. <i>p-i-m</i> crossing pattern				♩ = 132
5. <i>m-i-p</i> crossing pattern				
6. <i>p-m-i</i> crossing pattern				♩ = 66
7. <i>p-i-m-i-a-i</i> alternation pattern				
8. <i>p-i-a-i-m-i</i> alternation pattern				
9. <i>p-a-m-a-m-i</i> sextuplet pattern				♩ = 92
10. low-high pattern				
11. descending and ascending pattern				
12. two-phase pattern				

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Level 8

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once* on either the guitar or the piano.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

Playback

Students will be asked to play back on the guitar a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	B \flat , E \flat major C, E minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a short composition comparable to Level 5 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to four sharps or three flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to sixteen measures

Level 9

Level 9 Requirements	Marks
Repertoire	60
one selection from List A	15 (1)
one selection from List B	15 (1)
one selection from List C	15 (1)
one selection from List D	15 (1)
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Marks will be deducted for any repertoire selections not performed by memory.

Each bulleted item (●) represents one selection for examination purposes.

List A

Renaissance, Baroque, and Baroque-style Repertoire

Albéniz, Mateo

- Sonata (ed. John Cochran CLM)

Bach, Johann Sebastian

Suite for Lute, BWV 995 (ed. Frank Koonce KJO)

- Allemande or Gigue
- Gavotte I and Gavotte II

Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)

- Loure or Gavotte en rondeau

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden JMF)

- Prelude

Buxtehude, Dietrich

Suite in E Minor (arr. Julian Bream in *The Classical Guitar Collection* FAB)

- two of Allemande, Courante, Gigue

Cimarosa, Domenico

- Sonata No. 2 (arr. Julian Bream, in *Cimarosa: Three Sonatas* FAB)

- Sonata No. 15 (ed. Alice Artzt CLM)

Dowland, John

- Fantasia, Poulton 5
- Farewell Fantasia, Poulton 3
- Lachrimae, Poulton 15 (ed. Dániel Benko, in *Dowland: Dances and Fantasies* EMB)
- The Right Honourable Lady Rich, Her Galliard, Poulton 43a (ed. John Duarte and Diana Poulton, no. 5 in *Robert Dowland's Varietie of Lute Lessons*, 5 BEB)

Handel, George Frideric

- Sarabande with Variations, HWV 437/4 (in *I bis del concertista*, 2 ZRB)

Mudarra, Alonso

- Fantasia X (ed. Paolo Paolini, in *Mudarra: Two Fantasies, Two Tientos* RIC)

Scarlatti, Domenico

- Sonata in A Major, K 533 (ed. Carlos Barbosa-Lima, in *Three Sonatas* CLM)

Weiss, Silvius Leopold

- Ciacona (in A minor, arr. Alice Artzt CLM)
- Fantasie (arr. Karl Scheit UNI)
- Passacaglia (arr. Karl Scheit UNI)
- Tombeau sur la mort de M. Comte de Logy (arr. Karl Scheit UNI)

Sonata No. 12 in A Major (no. 8 in *Intavolatura di liuto*, 1 ZRB)

- Chaconne (arr. Carlos Barbosa-Lima, in *Weiss: Six Lute Pieces*, 2 CLM)

Level 9

List B

Classical Repertoire

Aguado, Dionisio

- Andante I and Andante II (in *Aguado-Brevier: Selected Pieces* OTT)

Carulli, Ferdinando

Le répertoire des élèves, op. 124

- Rondo (no. 12) (no. 49 in *Carulli-Brevier*, 2 OTT)

Sei andanti, op. 320 (ed. Ruggero Chiesa ZRB)

- Andante *leggiero e grazioso* (no. 5)
- Andante *molto sostenuto* (no. 3)
- Andante *risoluto* (no. 6)

Diabelli, Anton

Sonata in C Major, op. 29, no. 1 OTT

- 1st movement or 4th movement

Giuliani, Mauro

- Variazioni su Il flauto magico di Mozart, WoO G-3 (ed. Germano Cavazzoli, in *Tre temi favoriti* RIC)

- Variazioni sul tema della Follia di Spagna, op. 45 (ed. Germano Cavazzoli, in *Tre temi favoriti* RIC)

Giulianate, op. 148 (ed. Ruggero Chiesa ZRB)

- La *risoluzione* (no. 1)

Sonata, op. 15 ZRB; UNI

- 1st movement or 3rd movement

Sonatina, op. 71, no. 2 (ed. Isaias Savio, in *Giuliani:*

Compositions for Guitar, 1 RIC)

- *two movements*

Sonatina, op. 71, no. 3 (ed. Ruggero Chiesa ZRB)

- Andantino *sostenuto and Finale*

Haydn, Franz Joseph

- Menuetto in D Major (ed. Andrés Segovia UME)

Sor, Fernando

Grand sonata, op. 22 TEC

- Rondo in C Major

List C

Romantic Repertoire and National Styles

Albéniz, Isaac

España, op. 165 OTT

- Tango

Suite española, op. 47 (ed. Manuel Barrueco BEL)

- Granada (no. 1)

Barrios, Agustín

- Canción de cuna
- Canción de la hilandera (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- Choro de saudade (ed. Pier Luigi Cimma BEB)
- Danza paraguaya (ed. Miguel Abloniz BEL)
- Preludio, op. 5, no. 1 (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)

Barrios, Agustín (continued)

Waltzes, op. 8

- Waltz No. 3 (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)
- Waltz No. 4 (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)

Carlevaro, Abel

Preludios americanos CHN

- Campo (no. 3)

Castelnuovo-Tedesco, Mario

Platero y yo, op. 190, 1 (ed. Angelo Gilardino BEB)

- Melancolía (no. 7)

Debussy, Claude

- La fille aux cheveux de lin (arr. Norbert Kraft WAT)

Falla, Manuel de

- Homenaje (ed. John Duarte CHS)

Granados, Enrique

- Danza española, no. 5 (ed. Norbert Kraft WAT)

Two Spanish Dances (ed. Carlos Barbosa-Lima CLM)

- Fandango

Lauro, Antonio

- Variations on a Venezuelan Children's Song (ed. Alirio Diaz B&V)

Malats, Joaquín

- Serenata española

Moreno Torroba, Federico

- Madroños UNM

- Nocturno OTT

Aires de la Mancha OTT

- *two of Jeringonza, Copilla, Seguidilla*

Castillos de España, 1 GSP

- Turegano and Montemayor

- Manzanares el real and Montemayor

Pièces caractéristiques, 1 OTT

- Oliveras

Suite castellana OTT

- Danza and Fandanguillo

Ponce, Manuel

Preludes TEC

- Prelude in E Major

Sainz de la Maza, Eduardo

- Campañas del alba UNM

Santórsola, Guido

Three Airs of Court CLM

- Preludio and Finale

Tárrega, Francisco

- Caprichio árabe, serenata (ed. Isaias Savio, in *Tárrega: The Complete Early Spanish Editions* CHN; MEL)

- Estudio, Recuerdos de la Alhambra (ed. Isaias Savio, in *Tárrega: The Complete Early Spanish Editions* CHN; MEL)

Level 9

Turina, Joaquín*Homage à Tárrega*, op. 69 OTT

- Garrotin
- Soleares

List D

20th- and 21st-century Repertoire

Ascensio, Vicente*Suite mistica* BEB

- Pentecostes

Balada, Leonardo

Suite No. 1 (ed. Carlos Barbosa-Lima CLM)

- Moderato *and* Andantino

Brouwer, Leo

- Paisaje cubano con campanas OTT

Tres apuntes OTT

- *two* movements

Brown, James*Four Original Guitar Works* JMB

- Variations on a Canadian Folksong

Three Folk Studies JMB

- Good News

Burle Marx, Walter*Violeiros de Guaratiba* (in *The complete Works of Burle Marx* CLE)

- Conversa (no. 3)
- Folias de Guaratiba (no. 5)

Bustamante, Fernando

- Misionera (arr. Jorge Morel, in *The Very Best of Jorge Morel*, 1 HAL)

Duarte, John W.

- Idylle pour Ida UNI

Dyens, Roland

- Tango en skai LEM

Trois saudades LED

- Chorinho (no. 2)

Harris, Albert

- Homage to Unamuno CLM

Lauro, Antonio*Quatro vals venezolanos* (arr. Alirio Diaz B&V)

- Vals venezolano No. 3
- Vals venezolano No. 4

Morel, Jorge

- Danza Brasileira (in *The Very Best of Jorge Morel*, 1 HAL)

Sonatina CHR

- 1st movement *or* 3rd movement

Piorkowski, James*Sentient Preludes* CLE

- Prelude No. 10

Presti, Ida

- Étude du matin CLM

Smith Brindle, Reginald

- November Memories ZRB

Sonata No. 3 OTT

- *two* movements

Sonata No. 4 OTT

- *two* movements

Staak, Pieter van der

- Bellefleur DOZ

Tansman, Alexandre

- Danza pomposa OTT

Tremblay, Pierre*Deux pièces pour guitare solo* CLE

- Esquisse torrobienne

Villa-Lobos, Heitor

- Choro-typico (Choro No. 1) CLM

Cinq préludes ESC

- Prélude No. 5

Suite populaire brésilienne ESC

- Gavota-choro
- Schottisch-choro

Wilson, Donald*Three Pieces* (ed. Angelo Gilardino BEB)

- *two* pieces

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Barrios, Agustín

- Estudio No. 3 (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)

Carcassi, Matteo*25 études mélodiques et progressives*, op. 60 TEC

- Étude (no. 25)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- no. 10 *or* no. 11

Coste, Napoléon*25 études de genre*, op. 38 CHN

- *one* of nos. 8, 11, 17, 18, 25

Level 9

Dodgson, Stephen, and Hector Quine

Studies for Guitar, 1 RIC

- **Poco allegro: Scherzando** (no. 4)

Studies for Guitar, 2 RIC

- **Molto moderato** (no. 14)

Studies for Guitar, 2 RIC

- **Tranquillo** (no. 15)

Garcia, Gerald

25 Etudes Esquisses for Guitar GAR

- **Etude 24**

Giuliani, Mauro

24 esercizio per la chitarra, op. 48

- **Allegro con moto** (no. 23) (ed. Ruggero Chiesa, no. 65 in *Studi per chitarra* ZRB)
- **Andantino** (no. 15) (ed. Ruggero Chiesa, no. 79 in *Studi per chitarra* ZRB)

Presti, Ida

Six études ESC

- **one of nos. 2, 4, 5**

Regondi, Giulio

Ten Etudes EOP

- **one of nos. 5, 7, 8**

Sor, Fernando

Studio for the Spanish Guitar, op. 6

- **no. 3 or no. 12** (ed. Brian Jeffery, in *Sor: Twenty Studies* TEC)

12 Studies, op. 29

- **no. 13 or no. 23** (ed. Brian Jeffery, in *Sor: Twenty Studies* TEC)

Villa-Lobos, Heitor

12 études ESC

- **one of nos. 1, 4, 6, 10, 11**

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–IV–V^{6/4}–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	A minor (harmonic)		3 octaves	<i>im/mi, ia/ai</i> ♩ = 108 <i>ma/am</i> ♩ = 96
	A minor (melodic)			
	A major			
	F# minor (harmonic)			
	F# minor (melodic)			
	E major			
	B major			
	G# minor (harmonic)			
	G# minor (melodic)			
		D minor (harmonic)		
	D minor (melodic)			
Chromatic	Starting on B		3 octaves	

(Continued on next page.)

Level 9

	Keys	Note Values	Range	Tempo
Scales (continued)				
Tremolando	C major		2 octaves	<i>im/mi, ia/ai</i> ♩ = 116 <i>ma/am</i> ♩ = 104
	F major			
	C# minor (harmonic)			
	C# minor (melodic)			
Slur	G, A major		2 octaves	♩ = 126
In 3rds and 6ths	A major F# minor (harmonic)		2 octaves	♩ = 96
Arpeggio Patterns				
1. <i>p-i-m-i-a-i</i> alternation pattern				♩ = 72
2. <i>p-i-a-i-m-i</i> alternation pattern				
3. <i>p-i-m</i> crossing pattern				♩ = 144
4. <i>m-i-p</i> crossing pattern				
5. <i>p-m-i</i> crossing pattern				
6. low-high pattern				♩ = 100
7. descending and ascending pattern				
8. two-phase pattern				
9. shifting <i>p-i-m-a</i> pattern				♩ = 108
10. shifting <i>a-m-i-p</i> pattern				
11. shifting <i>p-m-i-p</i> pattern				♩ = 92
12. ascending triple- <i>p</i> pattern				♩ = 54

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Level 9

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord, and may include any of the following chords.

Major	Minor
i, IV, V, vi (root position only)	i, iv, V, VI (root position only)

Playback

Students will be asked to play back on the guitar the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to nine notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to five measures

Playing

Students will be asked to play a short composition comparable to Level 6 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or three flats	any	up to sixteen measures

Level 10

Level 10 Requirements	Marks
Repertoire	60 (42)
one selection from List A	15 (1)
one selection from List B	15 (1)
one selection from List C	15 (1)
one selection from List D	15 (1)
Technical Requirements	20 (14)
Etudes: two etudes from the <i>Syllabus</i> List	10
Technical Tests	10
Musicianship	
Ear Tests	10 (7)
Intervals	2
Chords	2
Chord Progressions	2
Playback	4
Sight Reading	10 (7)
Rhythm	3
Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 76 and “Supplemental Examinations” on p. 76 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Guitar examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 76.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Marks will be deducted for any repertoire selections not performed by memory.

Each bulleted item (●) represents one selection for examination purposes.

List A

Renaissance, Baroque, and Baroque-style Repertoire

Bach, Johann Sebastian

Prelude, Fugue, and Allegro in E flat Major, BWV 998 (ed. Frank Koonce KJO)

- *Prelude and Allegro*

Suite for Lute, BWV 996

- *Preludio, Presto, and Courante*
- *Sarabande and Gigue*

Suite for Lute, BWV 997

- *Preludio, Gigue, and Double*

Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)

- *Bourrée and Gigue*

Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden JMF)

- *Allemande and Courante*

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden JMF)

- *Allemande and Courante*

Borrono, Pietro Paulo

- *Fantasia* (in *Antologia di musica antica*, 2 ZRB)

Byrd, William

- *The Woods So Wild* OUP

Dowland, John

- *Earl of Essex, His Galliard*, Poulton 42a (ed. John Duarte and Diana Poulton, no. 3 in Robert Dowland’s *Varietie of Lute Lessons*, 5 BEB)
- *Fantasia*, Poulton 1a (ed. John Duarte and Diana Poulton, no. 7 in Robert Dowland’s *Varietie of Lute Lessons*, 4 BEB)
- *Sir Henry Guilford, His Almaine* (ed. John Duarte and Diana Poulton, no. 2 in Robert Dowland’s *Varietie of Lute Lessons*, 2 BEB)
- *Sir John Smith, His Almaine*, Poulton 47 (ed. John Duarte and Diana Poulton, no. 7 in Robert Dowland’s *Varietie of Lute Lessons*, 2 BEB)

Level 10

Huwet, Gregorio

- **Fantasia** (ed. John Duarte and Diana Poulton, no. 6 in Robert Dowland's *Varieties of Lute Lessons*, 4 BEB)

Ponce, Manuel

Suite (ed. Manuel Lopez-Ramos PER)

- **Preamble and Allegro vivo**

Scarlatti, Domenico

- **Sonata, K 380** (ed. Giuseppe Luconi BEB)

Weiss, Silvius Leopold

Sonata No. 2 in D Major (no. 2 in *Intavolatura di liuto*, 1 ZRB)

- **two of Allemande, Courante, Gigue**

Sonata No. 12 in A Major (no. 8 in *Intavolatura di liuto*, 1 ZRB)

- **two of Allemande, Courante, Gigue**

Sonata No. 16 in A Major (no. 12 in *Intavolatura di liuto*, 1 ZRB)

- **Allemande and Pastorale**

Sonata No. 24 in C Major (no. 20 in *Intavolatura di liuto*, 2 ZRB)

- **Overture and Gigue**

Sonata No. 29 in A Minor (no. 25 in *Intavolatura di liuto*, 2 ZRB)

- **Entrée and Courante**

List B

Classical and Classical-style Repertoire

Coste, Napoléon

- **Andante et polonaise**, op. 44 (in *Complete Works of Napoléon Coste*, 3 CHN)
- **La Cachucha**, op. 13 (in *Complete Works of Napoléon Coste*, 3 CHN)
- **Divertissements sur Lucia da Lammermoor**, op. 9 (in *Complete Works of Napoléon Coste*, 2 CHN)
- **Les soirées d'Auteuil**, op. 23 (in *Complete Works of Napoléon Coste*, 3 CHN)

Diabelli, Anton

Sonata in A Major, op. 29, no. 2 OTT

- **1st movement: Allegro risoluto or 4th movement: Rondo**

Giuliani, Mauro

- **Variazioni**, op. 112 (ed. Ruggero Chiesa ZRB)
- **Variazioni su un tema di Handel**, op. 107 (ed. Ruggero Chiesa ZRB)

Llobet, Miguel

- **Scherzo Waltz** UME

Sor, Fernando

- **Introduction et variations sur l'air "Malbroug,"** op. 28 (ed. Brian Jeffrey, in *Complete Works of Fernando Sor* TEC)
- **Sonata**, op. 15, no. 2 (ed. Isaias Savio, in *Sor: 19 Compositions* RIC)

Sor, Fernando (continued)

Fantasia, op. 7 (ed. Hector Quine OUP)

- **Theme and Variations**

Fantasia, op. 10 (ed. Hector Quine OUP)

- **Theme and Variations**

Grand sonata, op. 22 TEC

- **1st movement**

Grand sonata, op. 25 TEC

- **Andantino grazioso**

Torok, Alan

- **Variations & Fugue on a Classic Theme** WAT

List C

National Styles

Albéniz, Isaac

- **Córdoba** (ed. Carl Barbosa-Lima CLM)
- **Mallorca**, op. 202
- **Torre Bermeja** (ed. Norbert Kraft WAT)
- **Zambra granadina**

España, op. 165

- **Capricho Catalan** (no. 5) (arr. Jeffrey McFadden DOZ)

Suite española, op. 47 (ed. Manuel Barrueco BEL)

- **Cadiz** (no. 4) BEL
- **Asturias** (no. 5) RIC

Barrios, Agustín

- **Una limosna por el amor de Dios** (ed. Richard Stover, in *Barrios: Complete Works*, 2 MEL)

La catedral ZAN; BEL

- **Andante religioso and Allegro solemne**

Bellinati, Paulo

- **Jongo** GSP

Castelnuovo-Tedesco, Mario

Escarraman, op. 77 BEB

- **El canario**

Suite OTT

- **Preludio or Capriccio**
- **Tarantella** RIC

Granados, Enrique

- **Danza española No. 10** (ed. David Russell DOM)
- **La maja de Goya** (ed. Miguel Llobet UME)

Malats, Joaquín

- **Serenata spagnola** (in *I bis del concertista*, 2 ZRB)

Moreno Torroba, Federico

Sonatina

- **Allegretto or Allegro**

Castillos de España, 1 GSP

- **Torija and Alcazar de Segovia**

Level 10

Ponce, Manuel*Sonata clásica* OTT

- 1st movement or 4th movement

Sonatina meridional OTT

- 1st movement

Pujol, Emilio*Trois morceaux espagnols* ESC

- Tango or Guajira

Turina, Joaquín

- Fandanguillo, op. 36 OTT

- Ráfaga, op. 53 OTT

Sonata, op. 61 OTT

- 1st or 3rd movement

List D

20th- and 21st-century Repertoire

Apivov, Denis*Discanti*, op. 48 BEB

- three movements

Arteaga, Edward

- Nocturne for Solo Guitar CMC

Ascensio, Vicente*Suite mistica* BEB

- Dipso and Getsemani

Suite valenciana BEB

- two movements

Balada, Leonardo

- Lento with variation (ed. Carlos Barbosa-Lima CLM)

Suite No. 1 (ed. Carlos Barbosa-Lima CLM)

- two of Allegretto, Lento, Animado

Beauvais, William

- Bound by Shadows DOZ

Bennett, Richard Rodney*Impromptus* UNI

- nos. 1, 2, and 4

Berkeley, Lennox

- Theme and Variations, op. 77 (ed. Angelo Gilardino CHS)

Sonatina, op. 52, no. 1 (ed. Julian Bream CHS)

- two movements

Brouwer, Leo

- Canticum OTT

- Elogio de la danza OTT

- La espiral eterna OTT

Cooperman, Larry

- Walking on the Water (ed. Carlos Barbosa-Lima GSP)

Dodgson, Stephen

- Etude-Caprice DOM

Dyens, Roland

- Songe capricorne LEM

Trois saudades EMH

- Saudade No. 3

Eastwood, Thomas Hugh

- Ballade-Phantasy (ed. Julian Bream FAB)

Fricker, Peter Racine

- Paseo (ed. Julian Bream FAB)

Gerhard, Roberto

- Fantasia for Guitar BEL

Koshkin, Nikita

- Usher Waltz MRG

Maghini, Ruggero

- Umbra BEB

Martin, Frank*Quatre pièces brèves* (ed. Karl Scheit UNI)

- Prélude and Gigue

Milhaud, Darius

- Segoviana HEU

Mompou, Federico*Suite compostellana* SAL

- Preludio or Muñiera

Obravská, Jana

- Hommage à Béla Bartók ESC

Ohana, Maurice*Si le jour parait* BIL

- 20 avril (Planh) (no. 4)

- Tiento BIL

Rodrigo, Joaquín

- En los trigales (ed. Narciso Yepes EMM)

- Junto al Generalife B&B

Tres Piezas Españolas OTT

- Zapateado

Roux, Patrick

- Simplement choros DOZ

Santórsola, Guido

- Vals romantico (ed. Angelo Gilardino BEB)

Somers, Harry*Sonata for Guitar* CAV

- Prelude and Scherzo

Tansman, Alexandre

- Passacaille (in *Tansman: Posthumous Works for Guitar* BEB)

Villa-Lobos, Heitor*Cinq préludes* ESC

- Prélude No. 2

Suite populaire brésilienne ESC

- Gavota-Choro and Chorinho

Level 10

Vivier, Claude

- Pour guitare DOM

Walton, William

Five Bagatelles (ed. Julian Bream OUP)

- no. 3 and no. 4

Technical Requirements

Please see “Technical Requirements” on p. 10 and “Appendix A” on p. 80 for important information regarding this section of the examination.

Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Barrios, Agustín

- Estudio de concierto (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)
- Estudio No. 6 (ed. Richard Stover, in *Barrios: Complete Works*, 1 MEL)

Coste, Napoléon

25 études de genre, op. 38 CHN

- one of nos. 19, 21, 22

Dodgson, Stephen, and Hector Quine

Studies for Guitar, 1 RIC

- Vivace (no. 10)

Studies for Guitar, 2 RIC

- Allegro (no. 11)
- Fugato: Moderato e con forza (no. 13)
- Vivace (no. 20)

Garcia, Gerald

25 Etudes Esquisses for Guitar GAR

- Etude 25

Giuliani, Mauro

Selected Studies, op. 111 OTT

- Andantino (no. 1) (ed. Ruggero Chiesa, no. 78 in *Studi per chitarra* ZRB)

Presti, Ida

Six études ESC

- Étude No. 6

Pujol, Emilio

- Ondinas RIC

Regondi, Giulio

Ten Etudes EOP

- no. 2 or no. 6

Sagreras, Julio

- El colibri RIC

Sor, Fernando

Studio for the Spanish Guitar, op. 6

- no. 6 (ed. Brian Jeffery, in *Sor: 20 Studies* TEC)

12 Studies, op. 29

- no. 17 or no. 22 (ed. Brian Jeffery, in *Sor: 20 Studies* TEC)

Villa-Lobos, Heitor

12 études ESC

- one of nos. 2, 3, 5, 7, 9, 12

Level 10

Technical Tests

The examiner will choose a representative sampling of items on the technical tests list. The examiner may request diatonic, chromatic, and tremolando scales in either free stroke or rest stroke, using *im/mi*, *ma/am*, or *ia/ai* right-hand finger combinations.

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–vi–IV–V⁶₄–V⁸⁻⁷–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

	Keys	Note Values	Range	Tempo
Scales				
Diatonic	G major		3 octaves	<i>im/mi, ia/ai</i> ♩ = 116 <i>ma/am</i> ♩ = 100
	E minor (harmonic)			
	E minor (melodic)			
	B minor (harmonic)			
	B minor (melodic)			
	B major			
	G# minor (harmonic)			
	G# minor (melodic)			
	Bb major			
	G minor (harmonic)			
	G minor (melodic)			
Chromatic	Starting on B		3 octaves	
Tremolando	D major		2 octaves	<i>im/mi, ia/ai</i> ♩ = 120 <i>ma/am</i> ♩ = 108
	F major			
	D minor (harmonic)			
	D minor (melodic)			
Slur	C, F major		2 octaves	♩ = 144
In 3rds and 6ths	D major B minor (harmonic)		2 octaves	♩ = 104
Arpeggio Patterns				
1. low–high pattern				♩ = 108
2. descending and ascending pattern				
3. two-phase pattern				
4. shifting <i>p–i–m–a</i> pattern				♩ = 116
5. shifting <i>a–m–i–p</i> pattern				
6. shifting <i>p–m–i–p</i> pattern				♩ = 100
7. ascending triple- <i>p</i> pattern				♩ = 56
8. string-crossing alternation pattern				♩ = 104
9. <i>p–i–m–i</i> crossing pattern				
10. two-against-one alternation pattern				♩ = 108

(Continued on next page.)

Level 10

		Tempo
Arpeggio Patterns (continued)		
11. chord-plus-ascending-arpeggio pattern		♩ = 58
12. chord-plus-descending-arpeggio pattern		

Musicianship

Please see “Musicianship” on p. 10 and “Appendix B” on p. 81 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) or harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave
minor 9th, major 9th

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential $\frac{6}{4}$ after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)
cadential $\frac{6}{4}$	cadential $\frac{6}{4}$

Playback

Students will be asked to harmonize on the guitar a diatonic melody while the examiner plays it, and then to play it back on the guitar. The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

- Before the first playing, the examiner will count one measure.
- During the third playing, the student will harmonize the melody using chords I, IV, and V.
- After the third playing, the student will play back the melody.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	four measures

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Playing

Students will be asked to play a short composition comparable to Level 7 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or four flats	any	up to sixteen measures

Associate Diploma (ARCT) in Guitar, Performer

The Associate Diploma (ARCT) is the culmination of The Royal Conservatory Certificate Program. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

Associate Diploma (ARCT) in Guitar, Performer Requirements	Marks
Repertoire	100
one selection from List A	20
one selection from List B	20
one selection from List C	20
one selection from List D	20
one selection from List E	20
Total possible marks (pass = 70)	100
Prerequisite	
Level 10 Guitar comprehensive certificate	
Theory Examination Prerequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	
Theory Examination Corequisites	
ARCT Harmony & Counterpoint (or Keyboard Harmony)	
ARCT Analysis	
ARCT History	

Please see “Program Overview” on p. 7, “Classification of Marks” on p. 76, and “Supplemental Examinations” on p. 76 for important details regarding the Associate Diploma (ARCT) examination. Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT). For descriptions of performance marks, please see “Marking Criteria for Performance Repertoire” on p. 76.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates must prepare *five* contrasting selections by memory: *one* from each of List A, List B, List C, List D, and List E. Any selections not performed by memory and not performed in their entirety will receive a mark of zero.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

The examiner will stop the performance if it exceeds the allotted time of 60 minutes.

List A

Works of J.S. Bach

Bach, Johann Sebastian

- **Fugue in G Minor for Lute**, BWV 1000 KJO
Partita for Solo Violin No. 2, BWV 1004 (arr. Jeffrey McFadden DOZ)
- **Chaconne**
Prelude, Fugue, and Allegro, BWV 998 (ed. Frank Koonce KJO)
- **Fugue**
Sonata for Flute, BWV 1034 (arr. David Russell DOM)
- **1st movement: Adagio non tanto and 2nd movement: Allegro**
Sonata for Solo Violin No. 3, BWV 1005 (arr. Manuel Barrueco OTT)
- **Fuga**
- **Largo and Allegro Assai**
Suite for Lute, BWV 997
- **Fugue**
Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)
- **Prelude and Loure**
Suite for Solo Cello No. 2, BWV 1008 (arr. Jeffrey McFadden JMF)
- **Prelude, Courante, Sarabande, and Gigue**

List B

Classical and Romantic Repertoire

Aguado, Dionisio

- Trois rondos brillants*, op. 2
- **Andante and Rondo** (A Minor)

Coste, Napoléon

- **Le départ**, op. 31 (in *Complete Works of Napoléon Coste*, 1 CHN)
- **Deuxième polonaise**, op. 14 (in *Complete Works of Napoléon Coste*, 9 CHN)
- **Rondo de concert**, op. 12 (in *Complete Works of Napoléon Coste*, 3 CHN)
- **La source de Lyson**, op. 47 (in *Complete Works of Napoléon Coste*, 5 CHN)

Giuliani, Mauro

- **Grande ouverture**, op. 61
- **Sonata eroica**, op. 150

Associate Diploma (ARCT) in Guitar, Performer

Mertz, Johann Kaspar

- *Elegy* (ed. David Leisner MRI)
- *Fantaisie hongroise*, op. 65, no. 1 (in *Mertz Guitar Works* CHN)
- *Tarantelle* (ed. David Leisner PRE)

Paganini, Nicolò

Grand Sonata for Guitar and Violin, MS 3 (arr. Jeffrey Meyerriecks CLM)

- 1st movement *and* 3rd movement

Regondi, Giulio

- *Fête villageoise*, op. 20 (ed. Simon Wynberg CHN)
- *Introduction et caprice*, op. 23 (ed. Simon Wynberg CHN)
- *Rêverie* (Nocturne), op. 19 (ed. Simon Wynberg CHN)

Sor, Fernando

- *Grand solo*, op. 14
 - *Souvenir d'amitié*, op. 46 (ed. Brian Jeffrey, in *Complete Works of Fernando Sor* TEC)
 - *Variaciones on "O Cara Armonia" by Mozart*, op. 9 OTT
 - *Variaciones sobre un tema de Paisiello*, op. 16
- Grand sonata, op. 25 TEC
- *Andante largo and Allegro non troppo*

Werthmüller, Franz

Sonata in A Major, op. 17 (ed. Tilman Hoppstock BEB)

- 2nd movement *and* 3rd movement

List C

Neo-Romantic Repertoire and National Styles

Albéniz, Isaac

Suite española, op. 47 (ed. Manuel Barrueco BEL)

- *Cataluña* (no. 2) *and* *Sevilla* (no. 3)

Barrios, Agustín

- *Un sueño en la floresta* (ed. Richard Stover BEL)

Castelnuovo-Tedesco, Mario

- *Capriccio diabolico* RIC

Sonata OTT

- *two* contrasting movements

Granados, Enrique

- *Valses poéticos* (arr. Jeffrey McFadden DOZ)

Harris, Albert

- *Variations and Fugue on a Theme of Handel* OTT

Llobet, Miguel

- *Variaciones sobre un Tema de Sor*, op. 15 CHN

Manén, Juan

- *Fantasia-Sonata* OTT

Piazzolla, Astor

Cinco piezas BEB

- *two* movements

Las estaciones portenas (arr. Sérgio Assad GND)

- *Invierno porteno*
- *Primavera portena*

Ponce, Manuel

Sonata III (ed. Andrés Sagovia OTT)

- 1st movement *and* 3rd movement

Ponce, Manuel (continued)

Sonata mexicana (ed. Manuel Lopez-Ramos PER)

- 1st movement *and* 4th movement

Sonata romantica

- 3rd movement *and* 4th movement

Sonata romantica

- *Thème varié et finale* OTT

Rodrigo, Joaquín

- *Invocation et danse* (ed. Alirio Diaz EFM)

- *Un tiempo fue Italálica famosa* OTT

Elogio de la guitarra (ed. Angelo Gilardino BEB)

- *two* movements

Sonata giocosa CHS

- 1st movement *or* 3rd movement

Sainz de la Maza, Regino

- *Rondeña and Zapateado* (in *Regino Sainz de la Maza: Musica para guitarra* UNM)

Platero y yo UNM

- *three* movements

List D

20th- and 21st-century Repertoire

Arnold, Malcolm

Fantasy for Guitar, op. 107 (ed. Julian Bream FAB)

- *Prelude, Scherzo, and Arietta*

Aron, Stephen

- *Rockport Stomp* CLE

Ascensio, Vicente

Collectici intim OTT

- *two* movements

Assad, Sérgio

- *Eli's Portrait* DOM

- *Fantasia Carioca* CHN

Aquarelle pour guitare LEM

- *Valseana and Preludio et toccatina*

Sandy's Portrait DOM

- *Passacaglia and Toccata*

Beaser, Robert

- *Shenandoah* (ed. Eliot Fisk HEL)

Best, Robert Michael

Suite in G MEW

- *Courante, Sarabande, and Minuet*

Associate Diploma (ARCT) in Guitar, Performer

Bogdanović, Dušan*Jazz Sonata* GSP

- 1st movement *and* 2nd movement

Jazz Sonatina GSP

- 2nd movement *and* 3rd movement

Little Café Suite GSP

- *three* movements

Britten, Benjamin

- Nocturnal, op. 70 (ed. Julian Bream FAB)

Brouwer, Leo

- El decameron negro

Sonata OEM

- *two* movements

Brown, James

Sonata JMB

- *two* movements

Carter, Elliott

- Changes B&H

Dodgson, Stephen

- Fantasy-Divisions BEB

Partita I for Guitar OUP

- 1st, 2nd, *and* 4th movements

Domeniconi, Carlo

- Variations on an Anatolian Folk Song B&H

Koyunbaba MRG

- 3rd movement *and* 4th movement

Duarte, John W.

- Variations on a Catalan Folk Song, op. 25 NOV

Dyens, Roland

- Libra sonatina LEM

Elias, Roddy*Emptying – Sonata* DOZ

- Calm *and* Shuffle Boogie

García de León, Ernesto

Sonata No. 4, op. 34 “Lejanias” MEL

- *two* movements

Gilardino, Angelo

Sonata No. 2 BEB

- 1st movement *and* 2nd movement

Ginastera, Alberto

Sonata for Guitar, op. 47 B&H

- Escordia *and* Scherzo

Guastavino, Carlos

Sonata No. 1 MED

- 2nd movement *and* 3rd movement

Henze, Hans Werner

- Drei Tentos OTT

Royal Winter Music

First Sonata OTT

- *one* movement

Second Sonata OTT

- *one* movement

Hétu, Jacques

Suite, op. 41 DOM

- Prelude *and* Ballade

José, Antonio

Sonata BEB

- *one* movement

Kearney, Patrick

- Sagittarius A* DOZ

Kleynjans, Francis

- À l'aube du dernier jour LEM

Lauro, Antonio

Sonata B&V

- 1st movement

Suite venezolana (rev. Alirio Diaz B&V)

- Canción *and* Vals

Maw, Nicholas

- Music of Memory FAB

McGuire, James*Six Suites in Popular Style* DOZ

- *one* complete suite

Suite No. 4 JAM

- Festive, Interlude, Lament, *and* Finale

Suite No. 5 JAM

- Processional, Dance, Song, *and* Gently Flowing

Ohana, Maurice*Si le jour parait* BIL

- Jeu des quatre vents

Orbón, Julián

- Preludio y danza

Petrassi, Goffredo

- Nunc (ed. Mario Gangi ZRB)

- Suoni notturni (ed. Miguel Abloniz RIC)

Rawsthorne, Alan

- Elegy (ed. Julian Bream OUP)

Roux, Patrick

- Le bourdon de l'âme DOZ

- Valse vertigo DOZ

Santórsola, Guido*Cuatro tientos* (ed. Angelo Gilardino BEB)

- *two* movements

Schafer, R. Murray

- Le cri de Merlin CMC

Associate Diploma (ARCT) in Guitar, Performer

Scott, Cyril

Sonatina BEB

- *two* movements

Sierra, Roberto

Sonata para guitarra SUB

- *two* movements

Smith Brindle, Reginald*El polifemo de oro* OTT

- *Largo and Ritmico e vivo*

Takemitsu, Toru

- Equinox OTT

Folios SAL

- *two* movements

In the Woods OTT

- *two* movements

Tansman, Alexandre

- Variations on a theme of Scriabin DUR

Tippett, Michael*The Blue Guitar*

- *one* movement

Walton, William*Five Bagatelles* (ed. Julian Bream OUP)

- no. 1 and no. 3
- no. 1 and no. 5

Zohn, Andrew

- Dialogue DOZ

E Sonata DOZ

- *two* movements

List E

Concerto Movements

Brouwer, Leo*Concerto de Toronto* DOM

- 1st movement

Concierto elegiaco ESC

- 1st movement

Castelnuovo-Tedesco, Mario

Concerto No. 1 in D Major, op. 99 OTT

- 1st movement *or* 3rd movement

Cordero, Ernesto*Concierto Antillano* MEL

- 1st movement *or* 3rd movement

Giuliani, Mauro

Concerto, op. 30 ZRB

- 1st movement

Hétu, Jacques

Concerto pour guitare, op. 56 DOM

- 1st movement

Ponce, Manuel*Concierto del sur* PER

- 1st movement

Rodrigo, Joaquín*Concierto de Aranjuez* BEL; ASM

- 1st movement *or* 2nd movement

Fantasia para un gentilhombre OTT

- *Danza de las hachas and Canario*

Villa-Lobos, Heitor

Concerto for Guitar ESC

- 1st movement *and* Cadenza
- 2nd movement *and* Cadenza

Associate Diploma (ARCT)
in Guitar, Teacher

For current information on the requirements for the Associate Diploma (ARCT) in Guitar, Teacher, please visit www.rcmusic.com.

3: Policies and Reference

Examination Regulations

Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Tune-up rooms are not provided for guitar students.
- Music stands are not guaranteed for guitar students.
- Footstools are not provided for guitar examinations. Students who are accustomed to using a footstool are expected to bring their own to the examination.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with an original, published copy of each piece of music to be performed at the examination.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 77.)
- All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. An exception will be made for tablets used to read or perform scores.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.
- For the Associate Diploma (ARCT) in Guitar, Performer List E selections, candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons *or*
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to The Royal Conservatory Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

- ★ All requests must be submitted by email, mail, or fax within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email, mail, or fax to The Royal Conservatory Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

- ★ The Special Needs Request Form is available online.

Examination Regulations

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 7.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory

examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

★ For further information regarding the recognition of achievement in the Certificate Program, please visit rcmusic.com.

Table of Marks

	Prep	Level 1	Level 2	Levels 3–4	Levels 5–6	Levels 7–9	Level 10	ARCT Performer
Repertoire	56	56	56	60	60	60	60 (42)	100
two selections	50 (25 + 25)	50 (25 + 25)	—	—	—	—	—	—
List A	—	—	25	18	18	15 (1)	15 (1)	20
List B	—	—	25	18	18	15 (1)	15 (1)	20
List C	—	—	—	18	18	15 (1)	15 (1)	20
List D	—	—	—	—	—	15 (1)	15 (1)	20
List E	—	—	—	—	—	—	—	20
Memory	6 (3+3)	6 (3+3)	6 (3+3)	6 (2+2+2)	6 (2+2+2)	—	—	—
Technical Requirements	24	24	24	20	20	20	20 (14)	—
Etudes	12	12	12	10	10	10	10	—
Technical Tests	12	12	12	10	10	10	10	—
Ear Tests	10	10	10	10	10	10	10 (7)	—
Clapback	4	2	2	2	—	—	—	—
Intervals	—	2	2	2	2	2	2	—
Chords	2	2	2	2	2	2	2	—
Chord Progressions	—	—	—	—	2	2	2	—
Playback	4	4	4	4	4	4	4	—
Sight Reading	10	10	10	10	10	10	10 (7)	—
Rhythm	5	3	3	3	3	3	3	—
Playing	5	7	7	7	7	7	7	—
TOTALS	100 (pass = 60)							100 (pass = 70)

- In Levels 7 to 10, the figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.
- To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma (ARCT) in Guitar, Performer must achieve an overall mark of 70 in order to pass.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

★ Teachers may access their students’ examination results by logging into their online account at rcmusic.com.

Official transcripts are available upon written request to The Royal Conservatory Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

Examination Regulations

Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner's evaluation of the student's performance during the examination. As the candidate's performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Levels 1–10)	60–69
Insufficient to Pass	50–59

Please note: in cases where the total mark would be under 50, the student receives the examiner's comments only: further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 Guitar examination in two separate segments: one consisting entirely of repertoire; the other consisting of technical requirements (including etudes), ear tests, and sight reading.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order within the same session or in different sessions.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive a regional gold medal (Canada) or a Certificate of Excellence (US).

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be taken within two years of the original examination.
- Supplemental examinations are given during regular examination sessions.
- Students in Level 10 may repeat any three sections of a practical examination: repertoire, technical requirements (including etudes), ear tests, or sight reading.
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

Reference

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition, they must provide proof of payment. If a student has downloaded a free online edition in the public domain, they must provide proof of legal download.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Classical Guitar Syllabus, 2018 Edition* are in print and available at leading music retailers throughout North America.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *La guitare dans tous ses états*, 2)

Classical Guitar Series, 2018 Edition

In order to ensure the ready availability of high-quality examination materials, RCM Publishing has published the *Classical Guitar Series, 2018 Edition*. This series includes nine volumes of *Repertoire and Etudes* (Preparatory through Level 8) and one volume of *Technique* (Preparatory through ARCT).

Copyright and Photocopying

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Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

★ With this notice, RCM Publishing grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that unauthorized photocopied music will not be permitted in the examination room. Students who bring unauthorized photocopies to the examination will not be examined.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Classical Guitar Syllabus, 2018 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions.

ALF	Alfred Publishing Co., Inc.
ANE	Anerca Music
ASM	Associated Music Publishers
B&B	Bote & Bock (Boosey & Hawkes)
B&V	Broekmans & Van Poppel
BAR	Bärenreiter
BEB	Bèrben Edizioni Musicali
BEL	Belwin-Mills (Alfred Publishing Co., Inc.)
BIL	G. Billaudot
BRA	Michael Bracken
BRZ	Brazilliance Music Publishing
CAS	Andrea Casciato
CAV	Caveat (E.C. Kerby)
CHN	Chanterelle Verlag
CHS	Chester Music Ltd.
CLE	Clearnote Publications
CLM	Columbia Music Company
CMC	available from the Canadian Music Centre
COG	Michael Coghlan
COM	Éditions Combre
CRA	Cramer Music
CRE	J. Andrew Creaghan
DOB	Doblinger
DOM	Les Éditions Doberman-Yppan
DOZ	Les productions d'OZ
DUR	Éditions Durand
EAG	Éditions aux Guitares

- ECH Elliot Chapin
 EET Edition Ex Tempore
 EFM Éditions française de musique
 EMB Editio Musica Budapest
 EMC European Music Centre–Alsbach
 EMM Ediciones Musicales Madrid
 EMT Éditions Musicales Transatlantiques
 EOP Éditions Orphée
 ESC Éditions Eschig
 FAB Faber Music
 FCO Franco Colombo
 GAG Claude Gagnon
 GAR Gerald Garcia
 GND Gendai Guitars
 GNT Pierre Gallant
 GSP Guitar Solo Publications
 HAL Hal Leonard Corporation
 HEL Helicon
 HEU Heugel et Cie
 HLT Robert Hamilton
 HSN Edition Wilhelm Hansen
 HUD Peter Hudson
 JAM James McGuire
 JKN Richard Miles Jackman
 JMB James Brown
 JMF Jeffrey McFadden
 KAT Brian Katz
 KER E.C. Kerby
 KFT Norbert Kraft
 KJO Neil A. Kjos Music Company
 LEE Leeds Music (Canada)
 LEM Editions Henry Lemoine
 LOR Michael Lorimer
 MAH Brad Mahon
 MCL Peter McAllister
 MED Melos Ediciones Musicales
 MEL Mel Bay Publications
 MRG Margaux
 NKS Ph. Nakas Music Publ.
 NOV Novello
 NVM Nova Music Ltd.
 OTT Schott Music GmbH
 OUP Oxford University Press
 PER Peermusic Classical
 PHI Philomele
 PRE Theodore Presser
 PRS Preissler Music
 RIC G. Ricordi
 ROB Robbins Music
 SAL Éditions Salabert
 SBR Sheery-Brenner
 SCH G. Schirmer
 SER Sérgio Assad
 SMR Richard Summers
 STO Richard D. Stover
 SUB Subito Music Corporation
 TEC Tecla
 UME Unión Musicales España
 UNI Universal Edition
 UNM Union Musical Ediciones (Music Sales)
 WAT Waterloo Music Co. (Mayfair Music)
 WIL The Willis Music Company
 WLM Winter Longing Music
 YRK Andrew York
 YUK Michael Yukich
 ZAN Zanibon
 ZON Jaime Zenamon
 ZRB Zerboni

Other Abbreviations and Symbols

- arr. arranged by
 attr. attributed to
 ed. edition/edited by
 no. number
 op. opus
 p. page
 rev. revised
 transc. transcribed by
 vol. volume

- represents one selection for examination purposes
- ▶ selection is published in *Classical Guitar Series, 2018 Edition*
- additional performance instructions

Resources for Examination Preparation

Repertoire and Etudes

Classical Guitar Series, 2018 Edition: Repertoire and Etudes. 9 vols. Preparatory–Level 8.

Technical Tests

Classical Guitar Series, 2018 Edition: Technique. 1 vol. Preparatory–ARCT.

Ear Tests

Four Star® Online Ear Training. Preparatory–Level 9.

Theory

Theory Syllabus (available online)

Celebrate Theory. 18 vols. Theory: Preparatory–Level 8; History: Levels 9–ARCT; Harmony & Counterpoint: Levels 9–ARCT; Analysis: ARCT.

Music History Level 9 Online.

Music Theory 5–8 Online. Levels 5–8.

RCM Music Theory Apps. Preparatory–Level 4.

Official Examination Papers

The Royal Conservatory Examinations Official Examination Papers. 15 vols. Published annually.

Individual ARCT, Teacher Written Examination papers are also available upon request.

For a list of current titles, please visit bookstore.rcmusic.com.

Appendices

Appendix A: Technical Tests Examples

Slur Scales

Single slurs (Levels 4–5)

Compound triplet slurs (Levels 6–ARCT)

Tremolando Scales

In eighth notes (Preparatory–Level 3)

In sixteenth notes (Levels 4–ARCT)

In triplet eighth notes (Levels 5–ARCT)

Scales in 3rds

(Levels 6–ARCT)

Scales in 6ths

(Levels 6–ARCT)

Appendix B: Musicianship Examples

Ear Tests: Clapback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Ear Tests: Intervals (examples only)

Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.



Appendices

Levels 5–9

Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.

Level 10

Intervals played in melodic form (ascending or descending) or harmonic form.

Ear Tests: Chords (example only)

Preparatory

Ear Tests: Playback (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5

Appendices

Level 6

Level 7

Level 8

Level 9

Level 10

Implied harmony: I IV V I

Implied harmony: i iv V i

Ear Tests: Chord Progressions (examples only)

Level 5

I IV I

I V I

Level 6

i iv i

I V I

Level 7

I IV V

i V i

Appendices

Level 8

I IV V I

i iv V VI

I vi IV V

i VI iv i

Level 9

i iv i V

Level 10

I IV $V_4^6 - \frac{5}{3}$ cad. $\frac{6}{4}$ I

Appendices

Sight Reading: Rhythm (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5

Level 6

Level 7

Level 8

Level 9

Level 10

Appendices

Sight Reading: Playing (examples only)

Preparatory



Level 1



Level 2



Level 3



Practical Examination Day Checklist for Students

Before You Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”
- _____ Bring a music stand and footstool, as it is not guaranteed that they will be available.

Points to Remember

- Tune-up rooms are not provided for guitar students.
- Photo ID may be requested before a student is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, phones, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Guitar Examination

- A friendly, professional atmosphere.
- The undivided attention of the examiner.
- An objective assessment of your performance of repertoire, etudes, technical tests, ear tests, and sight reading.
- The examiner’s written evaluation online within four weeks.

After the Examination

Access your examination marks and examiner comments through the “My Exams and Results” section in your online account at rcmusic.com.