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### **NZMEB SYLLABUS FOR Performance and Standard Classical Guitar**

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# NZMEB SYLLABUS FOR PERFORMANCE AND STANDARD CLASSICAL GUITAR

In compiling this syllabus, the New Zealand Music Examinations Board has endeavoured to use readily available and affordable editions as indicated in the text. The Board has used each book to the fullest extent possible, however any edition is acceptable. Editions are mentioned solely as a means of identification, and any standard edition will be accepted.

New Zealand music is available from SOUNZ, the Centre for New Zealand Music, Level 1, 39 Cambridge Terrace, Wellington, 6001. Tel 04-8018602, Fax 04-801 8604, [info@sounz.org.nz](mailto:info@sounz.org.nz).

## Examination Music

Entrants may **Not** use photocopies for performance (other than for facilitating page turns) in examinations, as this is prohibited by the Copyright Act. When Entrants enter the examination room, they must hand copies of all pieces being performed, to the examiner, together with their examination slip.

Prescribed music for examinations should be purchased from the publishers, sheet music dealers or the internet. Please note that where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music will be equally acceptable.

All pages downloaded from internet sites must be presented at examination including front page/s if any and the computer-generated invoice showing the name of the purchaser and the name of the internet site the music was purchased from. It is important to note that not all music purchased/downloaded for free on the internet complies with international copyright laws. For any queries relating to this please contact the office@nzmeb.org.

## Co-requisites to complete

NZMEB Music Theory Required Equivalent Corequisites			
NZMEB Practical Grade	NZMEB/AMEB	Trinity	ABRSM
6	3 Pass	5 Pass	5 Pass
7	4 Pass	6 Pass	6 Pass
8	4 Pass	6 Pass	6 Pass
AMusNZ	5 Pass	7 Pass	7 Pass
LMusNZ	6 Pass	8 Pass	8 Pass

Entrants have 36 months in which to complete the co-requisite theory component.

## Extra Repertoire List for Performance Syllabus

Performance Syllabus only From Grade 1 to Grade 7 all entrants must present other pieces of their choice. These should be at a similar level to those already in the syllabus, and may come from the syllabus or from a source other than the lists below.

Examiners, at their discretion, will ask entrants to demonstrate familiarity with these pieces by performing the whole or any part of them during the examination.

Entrants must bring an original copy of the music to the examination room. The following minimum requirements apply:

Grade 1 - one extra piece, Grade 2 to 7 - two extra pieces

## Examination Music

Entrants may Not use photocopies for performance (other than for facilitating page turns) in examinations, as this is prohibited by the Copyright Act. When Entrants enter the examination room, they must hand copies of all list pieces being performed, to the examiner, together with their examination slip. Copies for examiner use of study list pieces in the Performance syllabuses, are optional. **Entrants should not play repeats in examinations; however, any da capo must be played.**

## Instruments

This syllabus is only appropriate for the standard classical instrument fitted with nylon strings.

Entrants should provide their own footstool and music stand.

Entrants may use a capo for any pieces that require F# tuning, transcribed vihuela and lute repertoire. At level 1 a capo may be used on any sized instrument to promote the development of left-hand technique.

Entrants may bring in an additional guitar in *scordatura* tuning into the examination.

Entrants are responsible for the tuning of their instruments. At levels 1 the accompanist or teacher may assist with the tuning, from level 2 onwards entrants are expected to tune or adjust their instrument without assistance.

*Some works contain duet parts for a second guitar. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.*

## CRITERIA

### Level 1 - Preliminary to Grade 3

Examiners will use these criteria in assessing all level 1 entrants

- Comfortable and well-balanced seating position
- Appropriate hand and arm position with flexible use of arms and hands

*Beginning to acquire:*

- Independent articulation of the fingers
- Systematic fingering in scales
- Fingering of broken chords as specified
- Accurate and prompt performance from memory of all technical work
- Performance of the technical work at the minimum tempo or faster
- Awareness of underlying pulse in the pieces
- Awareness of the dynamic range of the piano
- Accurate and fluent performance of pieces
- Awareness and control of dynamics, tempo and touch

### Level 2 - Grades 4 and 5

Examiners will use these criteria in assessing all level 2 entrants

- Relaxed and balanced posture that enables secure support for the instrument
- Appropriate hand and finger shape
- Accurate and prompt performance of all technical work

*Technical facility, sufficient to allow:*

- Rhythmic stability at the indicated tempo
- Clean articulation in legato style playing
- Controlled and effective use of *tirando* (free stroke) and *apoyando* (rest stroke).
- Systematic fingering in technical work
- Effective use of pivot and guide fingers
- Effective use of specified dynamics and tone colour
- Accurate and fluent performance from memory of all technical work at the minimum tempo or faster
- A developing sense of pulse to allow the accurate performance of rhythmic figures
- Accurate and fluent performance of pieces through controlled touch and tone
- Awareness and control of dynamics, tempo and touch
- The ability to articulate legato
- Awareness of phrasing
- Smooth position changes
- Accurate tuning of the instrument

### Level 3 - Grade 6

Examiners will use these criteria in assessing all level 3 entrants

- Relaxed and balanced posture that enables secure support for the instrument
- Appropriate hand and finger shape
- Accurate and prompt performance of all technical work

*Technical facility to allow:*

- Controlled and effective use of *tirando* (free stroke) and *apoyando* (rest stroke).
- Effective use of pivot and guide fingers
- Rhythmic precision at the indicated tempo
- A well-developed sense of pulse to allow the accurate performance of rhythmic figures
- Increased control of variations in tempo, tone and touch
- Smooth position changes
- A developing sense of phrasing, style and ornamentation as appropriate to each musical period
- Use of F# tuning in accordance with stylistic demand
- Accurate tuning of the instrument

#### **Level 4 - Grades 7, 8 and Performance Certificate**

Examiners will use these criteria in assessing all level 4 entrants

In addition to those criteria at level 1, 2, & 3 the entrants will demonstrate:

- Accurate and fluent performance throughout
- Rhythmic stability and vitality
- A full exploration of the dynamic range of the instrument.
- A confident projection of the style and character of chosen works
- Sensitivity to subtleties of nuance, rubato and ornamentation

#### **Level 5 - Associate Diploma**

Examiners will use these criteria in assessing all level 5 entrants:

- understanding of the works as to their structure, musical content and their particular character
- technical and stylistic mastery leading to a coherent, expressive performance
- command of special effects appropriate to the instrument
- ability to differentiate between a broad range of musical styles
- a developing sense of professional presentation, with attention to posture, appearance and normal performance conventions

#### **Level 7 - Licentiate Diploma**

Examiners will use these criteria in assessing all level 7 entrants:

- their ability to build a varied and coherent programme worthy of public performance
- understanding of the works as to their structure, musical content and their particular character
- technical and stylistic mastery leading to a coherent, expressive performance

## DESCRIPTORS

### **Level 1 - Preliminary to Grade 3**

Processes are limited in range, repetitive and familiar, employing recall and a narrow range of knowledge and cognitive skills. These are applied in activities which are closely supervised by the teacher.

### **Level 2 - Grades 4 and 5**

Processes are moderate in range, established and familiar, employing basic operational skills using readily available information. These are applied in directed activities which are supervised by the teacher. Learners have some responsibility for quantity and quality.

### **Level 3 - Grade 6**

Processes require a range of developing skills within a range of familiar contexts. These are applied using relevant theoretical knowledge, interpretative skills, discretion and judgment within a range of known responses to familiar problems. Although activities are directed by the teacher, learners have significant responsibility for the quantity and quality of output.

### **Level 4 - Grades 7, 8 and Performance Certificate**

Processes require a wide range of technical skills involving a considerable choice of procedures in a variety of familiar and unfamiliar contexts. The learning demands a broad knowledge base incorporating some theoretical concepts and analytical interpretation of information. The learning demand requires informed judgment within a range of innovative responses to concrete but often unfamiliar problems. Learners have complete responsibility for the quantity and quality of output under broad guidance and evaluation from their teacher.

### **Level 5 – Associate Diploma**

Processes require a wide range of specialised technical skills involving a wide choice of standard and non-standard procedures in a variety of routine and non-routine contexts. The learning demands a broad knowledge base with substantial depth in some areas, employing analytical interpretation and the determination of appropriate methods and procedures in response to a range of concrete problems, with some theoretical elements. Learners have full responsibility for the nature, quantity and quality of outcomes under broad general guidelines in self-directed and sometimes directive activity.

### **Level 7 – Licentiate Diploma**

Learners will carry out processes that require a command of wide ranging highly specialised technical skills involving a wide choice of standard and non-standard procedures often in non-standard combinations. They are employed in highly variable routine and non-routine contexts. The learning demands employ a specialist knowledge base with depth in more than one area, employing the analysis and evaluation of a wide range of information and the formulation of appropriate responses to resolve both concrete and abstract problems. Learners have full responsibility in managing the learning processes and complete accountability for determining and achieving personal outcomes within broad parameters for defined activities

There are four components to every grade exam, these are:

1. Technical work; this will cover a range of scales with various articulations, arpeggios, dominant 7ths and diminished 7ths.
2. The performances of your chosen Repertoire; it is recommended to include pieces from different musical periods, contrasting in both style and tempi in their programme.
3. Musicianship; this includes exercises related to pitch and rhythm, and a sight-reading exercise. Examples of all these can be found on our website.
4. Musical Knowledge; in examinations examiners will ask entrants questions on aspects of their chosen programme.

Please refer to specific grade regarding the ranges and extent of information required for each grade.

# TECHNICAL WORK

## Guitar: Scales and Exercises

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

### Preliminary

C major scale to the 5th *im* fingering. apoyando or tirando

♩ = 80

Musical notation for the C major scale to the 5th *im* fingering. The scale is written in 4/4 time on a single staff. The notes are C4, D4, E4, F4, G4, A4, B4, and C5. The first two notes (C and D) are marked with *i* and *m* respectively. The piece ends with a double bar line.

G major scale to the 5th *im* fingering.

Musical notation for the G major scale to the 5th *im* fingering. The scale is written in 4/4 time on a single staff with a key signature of one sharp (F#). The notes are G4, A4, B4, C5, D5, E5, F#5, and G6. The first two notes (G and A) are marked with *i* and *m* respectively. The piece ends with a double bar line.

C major arpeggio: tirando

Musical notation for the C major arpeggio: tirando. The arpeggio is written in 4/4 time on a single staff. The notes are C4, E4, G4, C5, E5, and G5, played in sequence. The piece ends with a double bar line.

G major arpeggio: tirando

Musical notation for the G major arpeggio: tirando. The arpeggio is written in 4/4 time on a single staff with a key signature of one sharp (F#). The notes are G4, B4, D5, G5, B5, and D6, played in sequence. The piece ends with a double bar line.

A minor scale to the 5th *im* fingering.

Musical notation for the A minor scale to the 5th *im* fingering. The scale is written in 4/4 time on a single staff. The notes are A3, B3, C4, D4, E4, F4, G4, and A4. The first two notes (A and B) are marked with *i* and *m* respectively. The piece ends with a double bar line.

A minor arpeggio: tirando

Musical notation for the A minor arpeggio: tirando. The arpeggio is written in 4/4 time on a single staff. The notes are A3, C4, E4, A4, C5, and E5, played in sequence. The piece ends with a double bar line.

Chord shapes as given (strummed)

Musical notation for chord shapes as given (strummed). The chords are written in 4/4 time on a single staff. The first chord is Em (E minor), the second is E (E major), and the third is A (A major). Each chord is marked with its name and a *p* (piano) dynamic marking. The piece ends with a double bar line.

# Grade 1

C major scale 1 octave *im* fingering. apoyando or tirando

♩ = 56



G major scale 1 octave *im* fingering. apoyando or tirando



F major scale 1 octave *im* fingering. apoyando or tirando



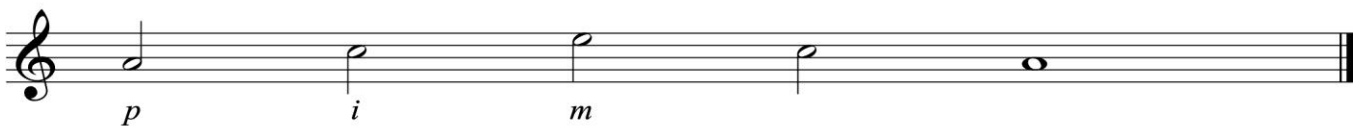
A harmonic minor scale 1 octave *im* fingering. apoyando or tirando



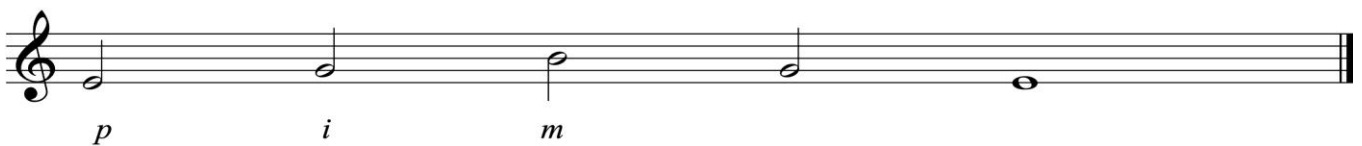
E harmonic minor scale 1 octave *im* fingering. apoyando or tirando



A minor arpeggio 1 octave *pim* fingering. tirando



E minor arpeggio 1 octave *pim* fingering. tirando



**Grade 1 (continued)**

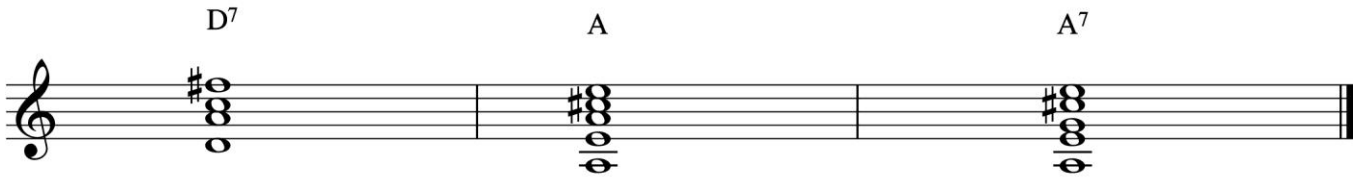
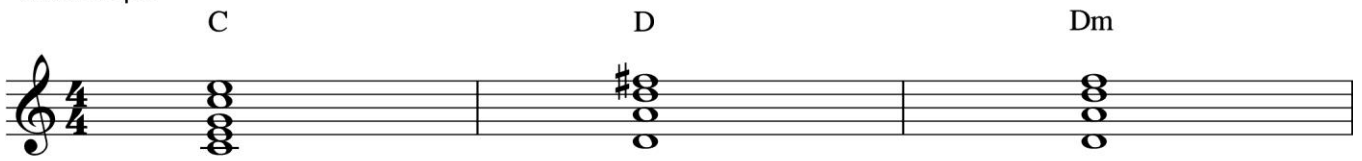
G# chromatic scale 1 octave



F chromatic scale 1 octave



Chord Shapes





## Grade 2

F major scale 1 octave *p* fingering. Tirando

♩ = 62

Musical notation for F major scale 1 octave, *p* fingering, Tirando. The scale is written in treble clef, 4/4 time, starting on F4. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5. The first two notes (F4, G4) are marked with 'i' and the last two notes (E5, F5) are marked with 'm'. The dynamic *p* is indicated below the first note.

F major arpeggio 1 octave *p* fingering. Tirando

Musical notation for F major arpeggio 1 octave, *p* fingering, Tirando. The arpeggio is written in treble clef, 4/4 time, starting on F4. The notes are: F4, A4, C5, Bb4, G4, E5, F5. The first two notes (F4, A4) are marked with 'i' and the last two notes (E5, F5) are marked with 'm'. The dynamic *p* is indicated below the first note.

D major scale, 1 octave, *im* fingering: apoyando or tirando.

Musical notation for D major scale 1 octave, *im* fingering, apoyando or tirando. The scale is written in treble clef, 4/4 time, starting on D4. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5. The first two notes (D4, E4) are marked with 'i' and the last two notes (C#5, D5) are marked with 'm'.

G major scale, 1 octave, *im* fingering: apoyando or tirando.

Musical notation for G major scale 1 octave, *im* fingering, apoyando or tirando. The scale is written in treble clef, 4/4 time, starting on G4. The notes are: G4, A4, B4, C#5, D5, E5, F#5, G5. The first two notes (G4, A4) are marked with 'i' and the last two notes (F#5, G5) are marked with 'm'.

D major arpeggio, 1 octave, *im* fingering: tirando

Musical notation for D major arpeggio 1 octave, *im* fingering, tirando. The arpeggio is written in treble clef, 4/4 time, starting on D4. The notes are: D4, F#4, A4, B4, G4, E5, D5. The first two notes (D4, F#4) are marked with 'i' and the last two notes (E5, D5) are marked with 'm'.

G major arpeggio, 1 octave, *im* fingering: tirando

Musical notation for G major arpeggio 1 octave, *im* fingering, tirando. The arpeggio is written in treble clef, 4/4 time, starting on G4. The notes are: G4, B4, D5, C#5, A4, E5, G5. The first two notes (G4, B4) are marked with 'i' and the last two notes (E5, G5) are marked with 'm'.

D harmonic minor scale, 1 octave, *im* fingering: apoyando or tirando

Musical notation for D harmonic minor scale 1 octave, *im* fingering, apoyando or tirando. The scale is written in treble clef, 4/4 time, starting on D4. The notes are: D4, E4, F#4, G4, A4, Bb4, C#5, D5. The first two notes (D4, E4) are marked with 'i' and the last two notes (C#5, D5) are marked with 'm'.

## Grade 2 (continued)

A melodic minor scale, 1 octave, *im* fingering: *apoyando* or *tirando*



D melodic minor scale, 1 octave, *im* fingering: *apoyando* or *tirando*



A minor arpeggio 1 octave *im* fingering. Tirando



D minor arpeggio 1 octave *im* fingering. Tirando



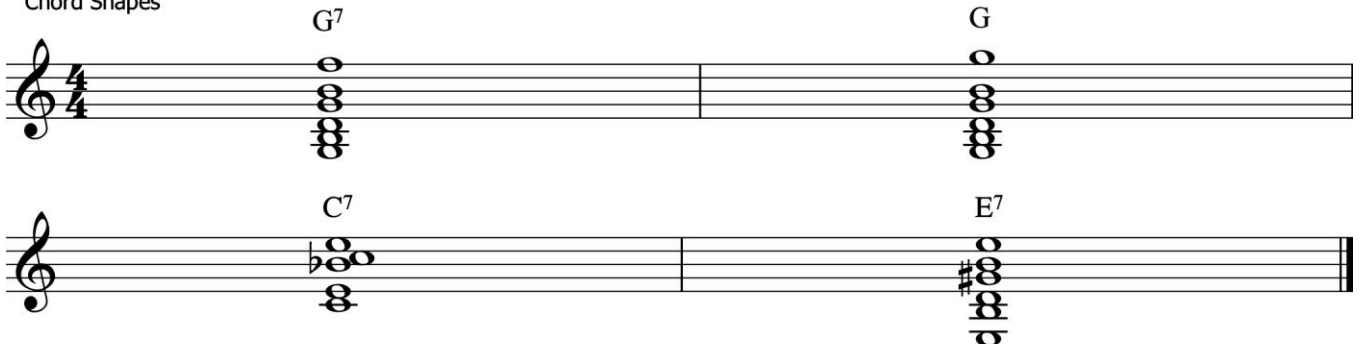
G# chromatic scale 1 octave



F chromatic scale 1 octave



Chord Shapes



### Grade 3

C major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando. (F major uses same shape - root 5th string)

♩ = 70

A major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

C major arpeggio, 2 octaves.

F major arpeggio, 2 octaves.

BVIII

A major arpeggio, 2 octaves.

D major scale, 1 octave, *im* fingering: apoyando or tirando.

## Grade 3 (continued)

D major arpeggio, 1 octave, *im* fingering: apoyando or tirando.

Musical notation for D major arpeggio, 1 octave, *im* fingering. The scale is written on a treble clef staff with a key signature of two sharps (D major). The notes are D4, E4, F#4, G4, A4, B4, C5, D5. The fingering sequence is 4, 3, 1, 2, 1, 3, 4.

F major scale in 6ths, 1 octave.

Musical notation for F major scale in 6ths, 1 octave. The scale is written on a treble clef staff with a key signature of one flat (F major). The notes are F4, C5, F5, C6, F6, C7, F7, C8. The fingering sequence is 1, 3, 0, 1, 3, 0, 2, 3, 2, 4, 3, 1, 0, 3, 1.

C major scale in 3rds, 1 octave.

Musical notation for C major scale in 3rds, 1 octave. The scale is written on a treble clef staff with a key signature of no sharps or flats (C major). The notes are C4, E4, G4, C5, E5, G5, C6, E6, G6, C7, E7, G7, C8. The fingering sequence is 3, 4, 2, 3, 0, 2, 2, 3, 2, 2, 0, 3, 2, 4, 3.

E harmonic minor scale, 2 octaves, *im* and *ma* fingering: apoyando or tirando.

Musical notation for E harmonic minor scale, 2 octaves, *im* and *ma* fingering. The scale is written on a treble clef staff with a key signature of one sharp (E minor). The notes are E4, F4, G4, A4, B4, C#5, B4, A4, G4, F4, E4. The fingering sequence is 1, 3, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 2, 3, 2, 2, 1, 4, 2, 1, 3, 2, 4, 3, 1, 4, 3, 1.

E melodic minor scale, 2 octaves, *im* and *ma* fingering: apoyando or tirando.

Musical notation for E melodic minor scale, 2 octaves, *im* and *ma* fingering. The scale is written on a treble clef staff with a key signature of one sharp (E minor). The notes are E4, F4, G4, A4, B4, C#5, D#5, C#5, B4, A4, G4, F4, E4. The fingering sequence is 1, 1, 2, 4, 1, 1, 3, 4, 1, 2, 4, 2, 4, 1, 1, 4, 2, 1, 3, 1, 3, 1, 4, 2, 1, 4, 2, 1, 1.

D harmonic minor scale, 1 octave, *im* and *ma* fingering: apoyando or tirando.

Musical notation for D harmonic minor scale, 1 octave, *im* and *ma* fingering. The scale is written on a treble clef staff with a key signature of two sharps (D minor). The notes are D4, E4, F4, G4, A4, B4, C#5, B4, A4, G4, F4, D4. The fingering sequence is 0, 2, 3, 0, 2, 3, 2, 3, 2, 3, 2, 0, 3, 2, 0.

D melodic minor scale, 1 octave, *im* and *ma* fingering: apoyando or tirando.

Musical notation for D melodic minor scale, 1 octave, *im* and *ma* fingering. The scale is written on a treble clef staff with a key signature of two sharps (D minor). The notes are D4, E4, F4, G4, A4, B4, C#5, D#5, C#5, B4, A4, G4, F4, D4. The fingering sequence is 0, 2, 3, 0, 2, 0, 2, 3, 1, 3, 2, 0, 3, 2, 0.

## Grade 3 (continued)

D minor arpeggio, 1 octave, *im* fingering: apoyando or tirando.

II

0 2 1 3 1 2 0

Chromatic scale, *im* fingering: apoyando.

0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 3 2 1

⑥ ⑤ ④ ③ ② ①

0 4 3 2 1 0 3 2 1 0 4 3 2 1 0 4 3 2 1 0 4 3 2 1 0 4 3 2 1 0

① ② ③ ④ ⑤ ⑥

Chords. (strummed) Examiner will indicate which chord(s) to play.

F Fm F7 Diminished<sup>7</sup> on F

Ligados (slurs)

♩ = 55

① ② ③

④ ⑤ ⑥

## Grade 4

E major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 82

II IV II

0 1 3 4 1 1 3 4 1 3 4 1 3 1 2 1 3 1 4 3 1 4 3 1 1 4 3 1 0

A major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

B major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

I IV I

2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2

A major arpeggio, 2 octaves. tirando

1/2BV

2 1 4 3 2 1 1 1 2 3 4 1 2

E major arpeggio, 2 octaves. tirando

I

0 4 2 3 1 0 0 0 1 3 2 4 0

B major arpeggio, 2 octaves. tirando

VI VII VI

2 1 3 4 2 1 1 1 2 4 3 1 2

E harmonic minor scale, 2 octave, *im* and *ma*, fingering: apoyando or tirando.

I

0 4 0

## Grade 4 (continued)

A harmonic minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

0 2 3 0 2 3 1 2 0 1 3/3 4 1 2

B harmonic minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

II

1 3 4 1 3 4 2 3 1 2 4 1 2 2 3

E melodic minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

I

0 2 3 0 2 4 1 2 4 0 2 0 1 3 0 3 1 0 2 0 3 2 0 3 2 0 3 2 0

A melodic minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

0 2 3 0 2 4 1 2 0 1 3 0 2 2 3 1 1 0 3 1 0 2 0 3 2 0 3 2 0

B melodic minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

1 3 4 1 3 4 2 3 1 2 4 1 2 2 3 3 2 1 4 2 1 3 1 4 3 1 4 3 1

A minor arpeggio, 2 octaves

0 4 2 3 1 1 2 1 1 3 2 4 0

**Grade 4 (continued)**

B minor arpeggio, 2 octaves

II

1 4 3 4 2 2 3 2 2 4 3 4 1

E minor arpeggio, 2 octaves

VII

1 4 3 4 2 2 3 2 2 4 3 4 1

A natural minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

0 2 3 0 2 3 0 2 0 1 3 0 1 3 3 3 1 0 3 1 0 2 0 3 2 0 3 2 0

E natural minor scale, 2 octave, *im* and *ma*, fingering: *apoyando* or *tirando*.

VII

1 3 4 1 3 4 1 3 1 2 4 1 2 1 3 1 2 1 4 2 1 3 1 4 3 1 4 3 1

F major scale in 10ths, 2 octaves

I	III	V	I		IV	VI	III	V	VII	VIII	X	XII	XIV	XV	XI
2	4	4	4	4	1	4	4	2	2	4	4	2	2	3	2
1	3	3	1	1	0	2	1	1	1	1	1	1	1	1	1

*p*

XII	X	VIII	VII	V	III	VI		III	I	V	III	I
2	3	3	2	2	4	4	1	4	4	4	4	2
1	1	1	1	1	1	2	0	1	1	3	3	1



## Grade 4 (continued)

Chromatic scale starting on F, 2 octaves, *im* and *ma*, *apoyando*.

I

1 2 3 4 0

The image shows two staves of music. The first staff is a treble clef with a single line of music. Above the staff is the letter 'I'. The music consists of a chromatic scale starting on F4, moving up two octaves to F6. The notes are: F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F6. The second staff is also a treble clef. Above the staff are the numbers '1 2 3 4 0'. The music consists of a chromatic scale starting on F5, moving up two octaves to F7. The notes are: F5, F#5, G5, G#5, A5, A#5, B5, B#5, C6, C#6, D6, D#6, E6, E#6, F7. The piece ends with a final chord of F7.

Chord Shapes (strummed)

Dim 7th on B

Dim 7th on Ab

B

Bm

B7

The image shows two staves of music. The first staff is a treble clef with a 4/4 time signature. It shows two chord shapes: 'Dim 7th on B' and 'Dim 7th on Ab'. The 'Dim 7th on B' chord is shown with a bracket and the numbers 4, 1, 3, 2. The 'Dim 7th on Ab' chord is shown with a bracket and the numbers 4, 2, 3, 1. The second staff is a treble clef with a 4/4 time signature. It shows three chord shapes: 'B', 'Bm', and 'B7'. Each chord is shown with a bracket and the numbers 4, 3, 2. The 'B' chord has a sharp sign above the bracket. The 'Bm' chord has a flat sign above the bracket. The 'B7' chord has a sharp sign above the bracket.

# Grade 5

Bb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92 V

2 4 1 2

Eb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92 V VIII

2 4 1 2 4 1 3 1 3

F# major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92

II III IV

1 2 4 1 2 4 1 3 4

1 2 4 1 2 4

Bb major arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50 V VI V

2 1 3 4 2 1 2 1

Eb major arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50 VI X VI

1 4 2 3 3 1 2

F# major arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50 I II I

2 1 4 3 2 1 1

## Grade 5 (continued)

Bb harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92

Eb harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92

F# harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92

F# minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50

Eb minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50

Bb minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 50

## Grade 5 (continued)

F Major scale - octaves

♩ = 92

I

4 0 2 4 1 4 0 1

1 3 0 1 3 0 2 3

C Major scale in 6ths

♩ = 92

3 0 2 4 0

0 1 3 0 1

Chromatic Scale: starting on E, 3 octaves *im, apoyando*

♩ = 92

I

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 1 2 3

IX

V

I

4 1 2 3 4 3 2 1

Chord Shapes (strummed)

1/2 CIV

F#

F#m

F#7 (Dom of B)

B

Bbm

Bb7 (Dom of Eb)

CII

CI

CI

**Grade 6**

Bb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

$\text{♩} = 92$  V

2 4 1 2 4 1 3 4 1 3 4 2 4 1 2 1 4 2 4 3 1 4 3 1 4 2 1 4 2

Eb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

V VIII V

2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2

F# major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

II III IV III II

1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1

Bb major arpeggio, 2 octaves. *ppppima* fingering and tirando.

$\text{♩} = 58$  V VI V

2 1 3 4 2 1 2 1

Eb major arpeggio, 2 octaves. *ppppima* fingering and tirando.

VI X VI

1 4 2 3 3 1 2

F# major arpeggio, 2 octaves. *ppppima* fingering and tirando.

$\text{♩} = 58$  I II I

2 1 4 3 2 1 1

Bb harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

VI X VI

1 3 4 1

## Grade 6 (continued)

Eb harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

VI IX VI

1 3 4 2 2

F# harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

II VI II

1 3 4 1 3 4 2 3 3 4 1 3 4 3 4

Bb melodic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92 VI X VI

1 3 4 1

Eb melodic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92 VI VII VII VI

1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

F# melodic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 92 II III IV III II

1 3 4 1 2 4 1 1 3 4 1 3 4 3 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

F# minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 58 II V II

1 4 2 3 3 2 4

Eb minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 58 VI X VI

1 4 3 4 2 2 3 2

## Grade 6 (continued)

Bb minor arpeggio, 2 octaves. *ppppima* fingering and tirando.

♩ = 58

VI IX VI

1 4 2 3 3 2 4 2

F Major scale - octaves

♩ = 92

4 0 2 4 1 4 0 1

1 3 0 1 3 0 2 3

C Major scale in 6ths

♩ = 92

3 0 2 4 0 1

0 1 3 0 1

Chromatic Scale: starting on G, 3 octaves *im, apoyando*

♩ = 92

III II I

I II III IV III

1 2 3 4 1 2 3 4 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 2 1 0 4 3 2 1

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1

Chord Shapes (strummed)

1/2 CIV F# F#m B7 (Dom in E)

B Bm Bb7 (Dom in E)

## Grade 7

F major scale, 3 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 / 1 3 4    1 / 1 3 4    1 3 4    1 3    1 2 4    1 2 4 1 3 4 3 1

⑥    ⑤    ④    ③    ②    ①

4 2 1 4 2 1 3 1    4 3 1 4 3 1 1    4    3 1 1    4    3 1 1

①    ②    ③    ④    ⑤    ⑥

F harmonic minor scale, 3 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 3 4    1 3 4    2 3    1 2 4    1 2 / 2 3 1    2 4 1 2 2 3 2 2

⑥    ⑤    ④    ③    ②    ①

1 4 2 1 3 2 2 1    4 2 1 3 2 4 3 1    4 3 1

①    ②    ③    ④    ⑤    ⑥

F melodic minor scale, 3 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 / 1 2 4    1 / 1 3 4    1 2 4    1 3    1 1 3    4 1 3 1 3 4 2 2

⑥    ⑤    ④    ③    ②    ①

1 4 2 1 3 1 2 1    4 2 1 4 2 2 1 4    2 1 1

①    ②    ③    ④    ⑤    ⑥



## Grade 7 (continued)

F natural minor scale, 3 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 1 2 4 1 1 2 4 1 2 4 1 3 4 1 3 4 1 3 1 4

⑥ ⑤ ④ ③ ② ①

3 1 4 3 1 4 2 1 4 2 1 1 4 2 1 1

① ② ③ ④ ⑤ ⑥

A $\flat$  major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

2 4 1 2 4 1 3 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 2 1 4 2

⑥ ⑤ ④ ③ ② ③ ④ ⑤ ⑥

D $\flat$  major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2

⑤ ④ ③ ② ① ② ③ ④ ⑤

A $\flat$  Harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 3 4 1 3 4 2 3 1 2 4 1 2 1 2 1 2 1 4 2 1 3 2 4 3 1 4 3 1

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

C $\sharp$  harmonic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

1 3 4 1 3 4 2 3 1 2 4 1 2 2 3 2 2 1 4 2 1 3 2 4 3 1 4 3 1

⑤ ④ ③ ② ① ② ③ ② ① ② ③ ② ⑤ ④ ③ ①

## Grade 7 (continued)

A melodic minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

C# natural minor scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

F major arpeggio, 2 octaves. *ppppima* fingering and tirando.

Db major arpeggio, 2 octaves. *ppppima* fingering and tirando.

## Grade 7 (continued)

F Major scale in 10ths

♩ = 122

Musical notation for the F Major scale in 10ths. The piece is in treble clef with a key signature of one flat (Bb). The tempo is marked as ♩ = 122. The notation shows a sequence of ten-note chords (dyads) across two staves. Fingerings are indicated by numbers 1-4 above the notes. The sequence of notes is: F2-A2, F3-A3, F4-A4, F5-A5, F6-A6, F7-A7, F8-A8, F9-A9, F10-A10, F11-A11.

G harmonic minor scale in 3rds

♩ = 122

Musical notation for the G harmonic minor scale in 3rds. The piece is in treble clef with a key signature of two flats (Bb, Eb). The tempo is marked as ♩ = 122. The notation is spread across two staves. It features a sequence of triads (dyads) with fingerings indicated by circled numbers 1-5 above the notes. The sequence of notes is: G2-Bb2, G3-Bb3, G4-Bb4, G5-Bb5, G6-Bb6, G7-Bb7, G8-Bb8, G9-Bb9, G10-Bb10, G11-Bb11.

Chromatic Scale: starting on E, 2 octaves *im, apoyando*

♩ = 122

Musical notation for a chromatic scale starting on E, spanning two octaves. The piece is in treble clef with a key signature of one flat (Bb). The tempo is marked as ♩ = 122. The notation is spread across three staves. It features a sequence of dyads with fingerings indicated by numbers 1-4 above the notes. The sequence of notes is: E2-F2, E3-F3, E4-F4, E5-F5, E6-F6, E7-F7, E8-F8, E9-F9, E10-F10, E11-F11.

## Grade 8

C major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the C major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided: 2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2. The notes are grouped into pairs of eighth notes, with the first note of each pair being the 'im' (ascending) and the second being the 'ma' (descending).

Bb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the Bb major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided: 1/1 1 3 4 1/1 3 4 1 3 4 2 4 1 2 1 4 2 4 3 1 4 3 1 1 4 3 1 1 4 3 1 1. The notes are grouped into pairs of eighth notes, with the first note of each pair being the 'im' (ascending) and the second being the 'ma' (descending).

D major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the D major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided: 2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2. The notes are grouped into pairs of eighth notes, with the first note of each pair being the 'im' (ascending) and the second being the 'ma' (descending).

C melodic minor in octaves (one octave), tirando.

♩ = 122

Musical notation for the C melodic minor scale in octaves (one octave), in treble clef. The scale is written as a single melodic line. Roman numerals are placed above the notes: I, II, IV, V, III, I, 4. The notes are grouped into pairs of eighth notes, with the first note of each pair being the 'im' (ascending) and the second being the 'ma' (descending).

Bb major scale in 10ths (one octave), tirando.

♩ = 122

Musical notation for the Bb major scale in 10ths (one octave), in treble clef. The scale is written as a single melodic line. Roman numerals are placed above the notes: III, V, VII, VIII, VII, V, III, I. The notes are grouped into pairs of eighth notes, with the first note of each pair being the 'im' (ascending) and the second being the 'ma' (descending).

## Grade 8

C major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the C major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided for each note: 2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2. The notes are grouped into pairs of eighth notes, and the fingering numbers are placed below each note.

Bb major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the Bb major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided for each note: 1/1 3 4 1/1 3 4 1 3 4 2 4 1 2 1 4 2 4 3 1 4 3 1 1 4 3 1 1. The notes are grouped into pairs of eighth notes, and the fingering numbers are placed below each note.

D major scale, 2 octaves. *im* and *ma*, fingering: apoyando or tirando.

♩ = 122

Musical notation for the D major scale, 2 octaves, in treble clef. The scale is written as a single melodic line. Below the notes, fingering numbers are provided for each note: 2 4 1 2 4 1 3 1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 3 1 4 2 1 4 2. The notes are grouped into pairs of eighth notes, and the fingering numbers are placed below each note.

C melodic minor in octaves (one octave), tirando.

♩ = 122

Musical notation for the C melodic minor scale in octaves, one octave, in treble clef. The scale is written as a single melodic line. Above the notes, Roman numerals are provided for each note: I, II, IV, V, III, I. The notes are grouped into pairs of eighth notes, and the Roman numerals are placed above each note.

Bb major scale in 10ths (one octave), tirando.

♩ = 122

Musical notation for the Bb major scale in 10ths, one octave, in treble clef. The scale is written as a single melodic line. Above the notes, Roman numerals are provided for each note: III, V, VII, VIII, VII, V, III, I. The notes are grouped into pairs of eighth notes, and the Roman numerals are placed above each note.

## Grade 8 (continued)

D major scale in 6ths (two octave), tirando.

$\text{♩} = 122$

II I II I II IV VII IX  
 0 2 4 0 2 0 2 2 0 2 2 2 2 2 2 2  
 1 3 0 1 4 0 1 3 0 1 3 3 2 1 2 3

VII IV II I II I II

Chromatic Scale: starting on F, 2 octaves *im, apoyando*

$\text{♩} = 122$

VIII VII VI V IX  
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

X VI VII VIII IX VIII  
 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1

## Grade 8 (continued)

**3 octave scales.** Candidate to choose appropriate position and shape for requested scales. (Examples given below)

Range - E - Bs

**Please note: availability of range and position determine suitability of scales requested.**

E major scale, 3 octaves *im, apoyando or tirando*

♩ = 122

The E major scale (three octaves) is shown in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 122. The scale is divided into two staves. The first staff shows the ascending scale with fingering: 0 1 3 4 (6), 1 1 3 4 (5), 1 3 4 1 3 1 2 4 (4), 1 3 4 1 3 1 2 4 (3), and 1 2 4 1 3 4 3 1 (2). The second staff shows the descending scale with fingering: 4 2 1 4 2 1 3 1 (1), 4 3 1 4 (2), 3 1 1 4 3 1 0 (3), 3 1 1 4 3 1 0 (4), and 3 1 1 4 3 1 0 (5). The final note is marked with a circled 6.

F major scale, 3 octaves *im, apoyando or tirando*

♩ = 122

The F major scale (three octaves) is shown in treble clef with a key signature of one flat (Bb). The tempo is marked as ♩ = 122. The scale is divided into two staves. The first staff shows the ascending scale with fingering: 1 1 3 4 (6), 1 1 3 4 (5), 1 3 4 1 3 1 2 4 (4), 1 3 4 1 3 1 2 4 (3), and 1 2 4 1 3 4 3 1 (2). The second staff shows the descending scale with fingering: 4 2 1 (1), 4 2 1 3 1 (2), 4 3 1 4 3 1 1 4 3 1 1 (3), 4 3 1 1 4 3 1 1 4 3 1 1 (4), and 3 1 1 4 3 1 1 (5). The final note is marked with a circled 6.

## Grade 8 (continued)

E harmonic minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

0 2 3 5 1 2 1 2 4 1 2 2 3 1 2 4 1 2 2 3 2 2

1 4 2 1 3 2 2 1 4 2 1 3 2 3 2 0 3 2 0

F harmonic minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

1 3 4 1 3 4 2 3 1 2 4 1 2 2 3 1 2 4 1 2 2 3 2 2

1 4 2 1 3 2 2 1 4 2 1 3 2 4 3 1 4 3 1

E melodic minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

0 1 2 4 1 1 3 4 1 2 4 1 3 1 1 3 4 1 3 1 3 4 2 2

1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 0



## Grade 8 (continued)

F melodic minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

1 1 2 4 1 1 3 4 1 2 4 1 3 1 1 3 4 1 3 1 3 4 2 2  
 ⑥ ⑤ ④ ③ ② ①

1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 1  
 ① ② ③ ④ ⑤ ⑥

E natural minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

⑥ 1 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3 1 4  
 ⑤ ④ ③ ② ①

3 1 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 1 0  
 ① ② ③ ④ ⑤ ⑥

F natural minor scale, 3 octaves *im, apoyando or tirando*

♩ = 122

1 3 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3 1 4  
 ⑥ ⑤ ④ ③ ② ①

3 1 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 3 1  
 ① ② ③ ④ ⑤ ⑥

# MUSICIANSHIP

## Preliminary

**Test 1.** Intervals: The entrant will be shown three notes, and will be asked to identify the intervals as either a second or a third. For example:



**Test 2.** Clapping: Entrants will be asked to clap a simple written rhythm in simple time. For example:



**Test 3.** Clapping: Entrants will be asked join in and clap the beats in simple time to a harmonized passage played by the examiner and to continue clapping the beats when the music stops. For example:



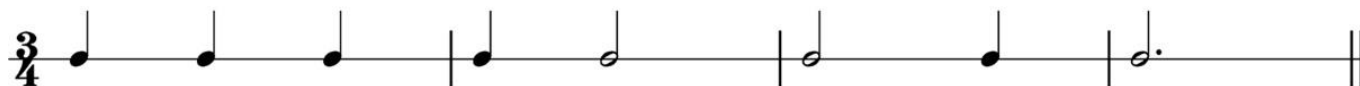
## Grade 1

**Test 1.** Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as seconds

and/or thirds. For example:



**Test 2.** Clapping: Entrants will be asked to clap a written rhythm in simple time. For example:



**Test 3.** Playing: Entrants will be given half a minute to look at a melody in the keys of C major or G major, during which time they may play parts of it. Entrants will be asked to play the melody, putting in the chord with the last note. For example:



**Test 4.** Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second or third. For example:



**Test 5.** Echo clap: The examiner will clap a short rhythm and the entrant is expected to clap the rhythm pattern back to the examiner. A second attempt will be allowed if necessary. For example:



**Grade 2**

**Test 1. Intervals (visual):** The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth or fifth. For example:



**Test 2. Clapping:** Entrants will be asked to clap a written rhythm in simple time. For example:



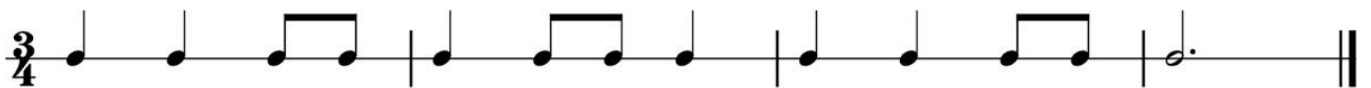
**Test 3. Playing:** Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to play the melody, putting in the last two chords. For example:



**Test 4. Intervals (aural):** The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. For example:



**Test 5. Echo clap:** The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. For example:



### Grade 3

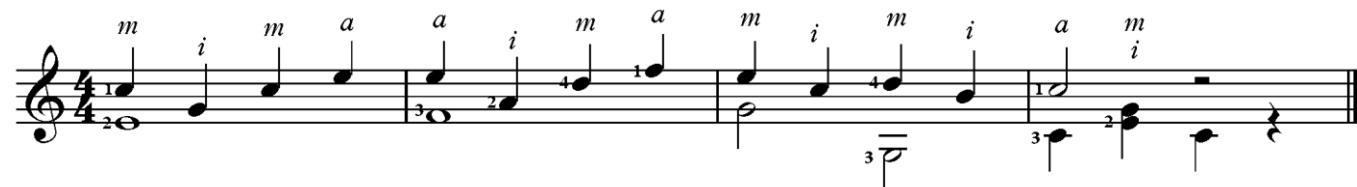
**Test 1.** Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth, fifth, sixth, seventh or octave. For example:



**Test 2.** Clapping: Entrants will be asked to clap a written rhythm in simple time. For example:



**Test 3.** Playing: Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to play the melody, putting in the last two chords. For example:



**Test 4.** Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. For example:



**Test 5.** Echo clap: The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. For example:



## Grade 4

**Test 1.** Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. For example:



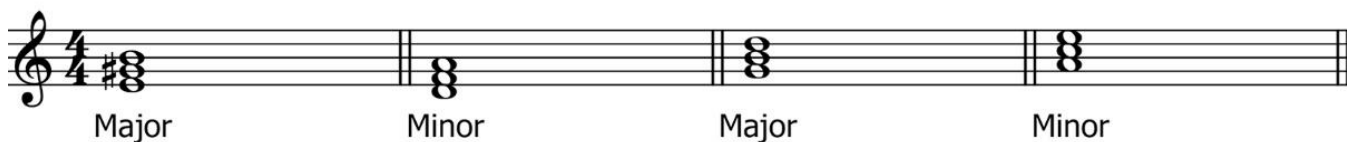
**Test 2.** Playing: Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to name the key, then to play the melody, putting in the last two chords. For example:



**Test 3.** Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth, fifth or sixth. For example:



**Test 4.** Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. For example:



**Test 5.** Echo clap: The examiner will clap a rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. For example:



**Grade 5**

**Test 1.** Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. The rhythm may involve an anacrusis, tied notes and triplets. For example:



**Test 2.** Playing: Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to name the key, then to play the melody, putting in the last two chords between the hands. For example:



**Test 3.** Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major sixth or major seventh. For example:



**Test 4.** Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. For example:



**Test 5.** Echo clap: The examiner will clap a rhythm in simple or compound time, and the entrant is expected to clap the rhythm pattern back to the examiner. For example:



## Grade 6

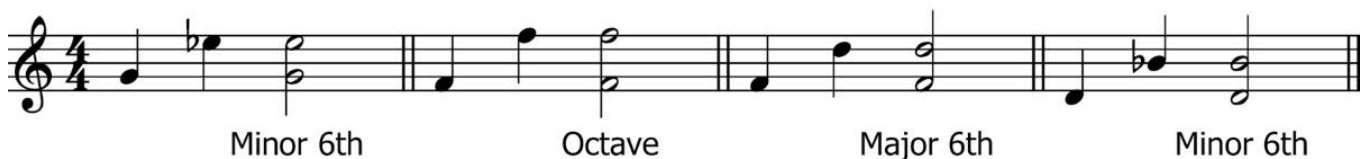
**Test 1.** Clapping: Entrants will be asked to clap an 8-bar written rhythm in simple or compound time. In addition to the rhythmic figures in previous grades, syncopation may be added. For example:



**Test 2.** Playing: Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to name the key, then to play the cadences indicated, between the hands. For example:



**Test 3.** Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major seventh or octave. For example:



**Test 4.** Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor or augmented. For example:





## Grade 7

**Test 1.** Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. For example:

**Test 2.** Playing: Entrants will be given half a minute to look at a melody, during which time they may play parts of it. Entrants will be asked to name the key, then to play the cadences indicated, between the hands. For example:

**Test 3.** Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major or minor seventh or octave. For example:

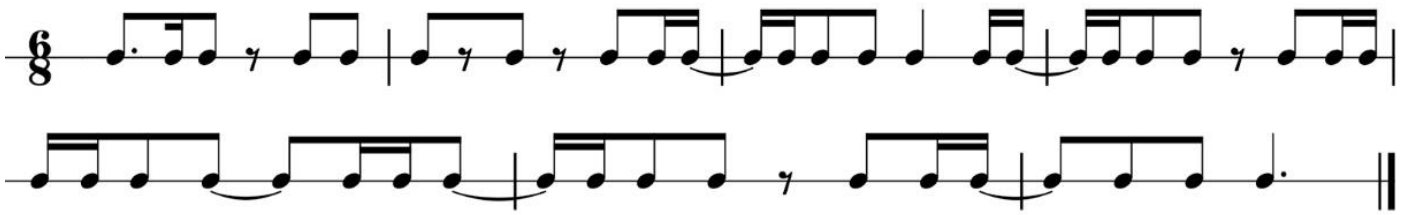
Minor 3rd
Perfect 5th
Major 7th
Major 3rd

**Test 4.** Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, augmented or diminished. For example:

Major
Minor
Augmented
Diminished

**Grade 8**

**Test 1.** Clapping: Entrants will be asked to clap a written rhythm in any time signature. For example:



**Test 2.** Playing: Entrants will be given a minute to look at a melody in the keys of up to three flats, major or minor, or three sharps, major or minor, during which time they may play parts of it. Entrants will be asked to name the key, then to play the melody e.g., for example:



**Test 3.** Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, augmented fourth (diminished fifth), perfect fifth, major or minor sixth, major or minor seventh or octave. For example:



**Test 4.** Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, in either root position or first inversion, or augmented or diminished. For example:



## MUSICAL KNOWLEDGE

In practical examinations examiners will ask entrants questions on the following aspects of list pieces:

### **Introductory Levels** - Preliminary to Grade 2 and **Level One** - Grade 3

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.

### **Level Two** - Grades 4 and 5

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces at main cadence points.
- Broad formal structure of pieces.
- Name the period and give its time frame.
- Give the nationality of composers.

### **Level Three** - Grade 6

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad formal structure and analysis of the pieces.
- Some knowledge of the period and stylistic characteristics.
- Some knowledge of the composers.

### **Level Four** - Grades 7 and 8 and Performance Certificate

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad knowledge of the structure and analysis of the pieces.
- Broad knowledge of the period and stylistic characteristics of the pieces.
- Some knowledge of the composers of the pieces presented for examination including range of repertoire and major contributions to the development of musical style.

### **Level Five** - Associate Diploma - AMusNZ and AMusNZ (Recital)

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed knowledge of the structure and analysis of the pieces.
- Detailed knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with emphasis on the repertoire for the entrant's instrument/voice.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

### **Level Seven** - Licentiate Diploma - LMusNZ and LMusNZ (Recital)

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed Knowledge of the structure and analysis of the pieces.
- Detailed Knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with special reference to their major works.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

### **Level Eight** - Fellowship Diploma - FMusNZ

- Programme notes on each piece performed to include appropriate aspects listed for level 7.

# EXAM REPERTOIRE / PIECES

## Preliminary - Introductory Level

**1. Technical Work:** For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
C, G major scale to the 5th <i>im</i> fingering apoyando or tirando (candidate's choice)	G major scale to the 5th <i>im</i> fingering apoyando or tirando (candidate's choice)
C, G major arpeggio: tirando	G major arpeggio: tirando
A minor scale to the 5th <i>im</i> fingering apoyando or tirando (candidate's choice)	A minor scale to the 5th <i>im</i> fingering apoyando or tirando (candidate's choice)
A minor arpeggio: tirando	A minor arpeggio: tirando
Chord shapes: E minor, E major, A minor	
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 80</li> </ul>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen: 4 pieces, being one piece by a different composer, and from a different period and in a different style from the repertoire list below. <b>4 pieces in total.</b>	3 pieces to be chosen: 3 pieces, each piece being by a different composer, from a different period and in a different style from the repertoire list below. <b>3 pieces in total.</b>

### Preliminary Grade

Beethoven	Für Elise	Classical Guitar Method Grade 1	Mel Bay
Brahms	Theme from Brahms Lullaby	Classical Guitar Method Grade 1	Mel Bay
Cracknell	Inca Dawn <i>or</i> Manhattan Nights <i>or</i> The Wasp	Enjoy Playing Guitar Tutor Bk.1	Oxford
Downs	A Little Russian Tale <i>or</i> My Dog Has Fleas	Solo Now! Preparatory	Chanterelle
Eady	Carousel <i>or</i> The Cowboy Trail	Solo Now! Preparatory	Chanterelle
Edwards	Etude in E Major <i>or</i> Etude in G Major	Guitar Studies	Allmusic
Intilangela	Andante in A Minor	Guitar Basics Workouts	Faber
Kreidler	China Song <i>or</i> Walzer	Fun with Open Bass Notes	Schott
Longworth & Walker	Melody's Song <i>or</i> Salsa Study <i>or</i> Aura Lee <i>or</i> Rabbit Song <i>or</i> Andante in A minor <i>or</i> Hannah's Mouse	Guitar Basics Workouts	Faber
Mozart	O dolce content	Classical Guitar Method Grade 1	Mel Bay
Muro	An Old Folk Dance	Basic Pieces Vol.1	Chanterelle
Paganini	Carnival of Venice	Classical Guitar Method Grade 1	Mel Bay
Sollory	Night Passage	The Real Guitar Bk Vol.1	Camden
Sollory	Coffee	Jooby Tunes	Camden
Wanders	La petite valse <i>or</i> Chicago Blues	Go for Guitar Vol.1	B & Van P

**3. MUSICIANSHIP** Refer to this section page 34

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 1 - Introductory Level

**1. TECHNICAL WORK:** For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
C, G, F - major 1 octave <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> Arpeggios to the 5th <i>pim</i> fingering: <i>tirando</i>	C, G - major 1 octave <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> Arpeggios to the 5th <i>pim</i> fingering: <i>tirando</i>
A, E - harmonic minor, 1 octave <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> Arpeggios to the 5th <i>pim</i> fingering <i>tirando</i>	A - harmonic minor, 1 octave <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> Arpeggio to the 5th <i>pim</i> fingering <i>tirando</i>
Chromatic: G# treble and F bass 1 octave	Chromatic: G# treble 1 octave
Chord shapes: C, D, D minor, D7, A, A7	Chord shapes: C, D, D minor, D7, A, A7
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 56</li> <li>Arpeggios: dotted crotchet = 40</li> </ul>	
<b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 1 extra piece which may be chosen from the repertoire listed below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>4 pieces in total.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 1</b>			
Aguado	Etude in A minor	The Soul of the Classical Guitar	Chateau
Aguado	No.1 In C	The Classical Guitar - F Noad Guitar Anthology	Music Sales
Aguado	Study 1	39 Progressive Solos for Classical Guitar	Hal Leonard
Anon.	Ductia (with repeat)	Time Pieces for Guitar Vol.1	ABRSM
Anon.	Nonesuch <b>or</b> Volte <b>or</b> What If a Day a Month or a Year	Fifty Easy Classical Guitar Solos	Amsco
Arbeau	Branle d'Ecosse (Orchésographie)	Time Pieces for Guitar Vol.1	ABRSM
Brahms	Lullaby	Great Classical Themes - Easy Guitar	Hal Leonard
attrib. Purcell	Riggadon (Musick's Handmaid)	One + One Vol.1: pupil's part & teacher's score	Chanterelle
Carulli	Country Dance	The Soul of the Classical Guitar	Chateau
Carulli	Waltz in G	The Young Guitarist's Progress, Repertoire Series Pt.1	Garden Music
Giuliani	Allegro	Fifty Easy Classical Guitar Solos	Amsco
Handel	Gavotte (Atlanta)	Time Pieces for Guitar Vol.1	ABRSM
Kuffner	Andantino	Fifty Easy Classical Guitar Solos	Amsco
Le Roy	J'ay bien mal choisi	One + One Vol.1: pupil's part & teacher's score	Chanterelle
Longworth & Walker	Café Rico	Guitar Basics Repertoire	Faber
Mozart, L	Entrée	ABC Guitar	Jacaranda
Mozart, W	Air in A-Flat Major	Fingerpicking Mozart	Hal Leonard
Muro	Hungarian Folk Song	Basic Pieces Vol.2	Chanterelle

Playford	Country Dance No.2 arr. Ansorge & Szordikowski	No.4 from My First Concert for Guitar	Schott
Sanz	Rujero	Fifty Easy Classical Guitar Solos	Amsco
Sollory	The Moon on the Water	Jooby Tunes	Camden
Trad. Canadian	V'là l'bon vent, arr. Lemay	Répertoire progressif Vol.1	Les Production d'Oz
Trad. French	Les Bouffons, arr. Burden	The Young Guitarist's Progress, Repertoire Series Pt.1	Garden Music
Trad. Japanese	Akita Obako, arr. Sollory	Songs from the East	Camden
Wanders	Etude d'orient <b>or</b> Tango (Three of a kind)	30 Studies for Guitar	Broekmans & Van Poppel

### List B - Grade 1

Aguado	Andantino	Romantic Guitar Anthology, Vol.1 <b>or</b> Easy Concert Pieces for Guitar, Vol.1	Schott
Aguado	Leçon	Time Pieces for Guitar Vol.1	ABRSM
Aguado	Study	Fifty Easy Classical Guitar Solos	Amsco
Carcassi	Andantino in C major	The Soul of the Classical Guitar	Chateau
Kreidler	Üskudara <b>or</b> Casatschok <b>or</b> Pera stus pera kampus <b>or</b> Welscher Tanz <b>or</b> El noy de la mare <b>or</b> Mi caballo blanco <b>or</b> Marlborough s'en va't'en guerre <b>or</b> Sascha liebt nicht grosse Worte	Fun with Open Bass Notes	Schott
Mainerio	Italian Dance	My First Concert for Guitar	Schott
Müller	Allegretto	ABC Guitar	Jacaranda
Mussorgsky	The Old Castle (Pictures at an Exhibition)	Easy Concert Pieces for Guitar, Vol. 1 <b>or</b> Classical Music for Children for Guitar	Schott
Neusiedler	Niederländischer Tanz	My First Concert	Schott
Nuttall & Whitworth	Drunken Sailor <b>or</b> Night Flight <b>or</b> Toccata	The Guitarist's Way Book 2	Holley
Nuttall & Whitworth	Legend <b>or</b> Boogie 2 <b>or</b> Serenade	The Guitarist's Way Book 3	Holley
Playford	Two Country Dances	My First Concert	Schott
Schubert	German Dance Op.33 No.7 <b>or</b> Rosamunde's Theme D.797	One + One Vol.1: pupil's part & teacher's score	Chanterelle
Sor	Study in C	Fifty Easy Classical Guitar Solos	Amsco
Sor	Valse Op.51 No.1	The Real Guitar Book Vol.1	Camden
Sor	Leçon in C Op.60 No.1 (Introduction à l'étude de la guitare)	Introductory Studies Op.60 <b>or</b> Répertoire progressif Vol.1 <b>or</b> The Complete Studies <b>or</b> The Complete Studies, Lessons, and Exercises	Schott <b>or</b> Les Productions d'Oz <b>or</b> Chanterelle <b>or</b> Tecla
Trad.	Poor Wayfaring Stranger <b>or</b> El noy de la mare	Time Pieces for Guitar Vol.1	ABRSM

### List C - Grade 1

Bernstein	One Hand, One Heart	Time Pieces for Guitar Vol.1	ABRSM
Edwards	Etude in E Minor <b>or</b> G Minor	Guitar Studies	Allmusic
Kenyon	Free-wheeling	ABC Guitar	Jacaranda
Longworth & Walker	Havana Good Time <b>or</b> Tudor Dance <b>or</b> Way Down South	Guitar Basics Repertoire	Faber
Powlesland	Baroque & Roll <b>or</b> I Should Rococo <b>or</b> Stegosaurus strut <b>or</b> Paradise Island	The Real Guitar Book Vol.3	Camden
Prokofiev	Peter and the Wolf	Great Classical Themes -Easy Guitar	Hal Leonard
Rak	Chanson ancienne	Jeux sur six cordes	Lemoine
Ryan	Snake in a Basket	Scenes for Guitar Bk.1	Camden
Satie	A Tiresome Prank	ABC Guitar	Jacaranda
Skandera	Spanish Theme	The Soul of the Classical Guitar	Chateau
Sollory	Impossible Mission	Scenes for Guitar Bk.1	Camden
Tommis	The Dangers of Poking Holes in Ice	Time Pieces for Guitar Vol.1	ABRSM
Tommis	The Night the Star Lost its Twinkle No.1	Crossing the Divide	Les Productions d'Oz
Tromp	Metamorphosis	String Fingers	XYZ
Wrieden	Monday Morning Blues	Solo now! Preparatory Book	Chanterelle
Wright	Pas-de-deux	Solo now! Preparatory Book	Chanterelle

**3. MUSICIANSHIP** Refer to this section page 35

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 2 - Introductory Level

**1. TECHNICAL WORK:** For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
F major scale, 1 octave, <i>p</i> fingering: <i>tirando</i> F major arpeggio, 1 octave D, G major scale, 1 octave, <i>im</i> fingering: <i>apoyando or tirando</i> D, G major arpeggio, 1 octave, <i>im</i> fingering: <i>tirando</i>	F major scale, 1 octave, <i>p</i> fingering: <i>tirando</i> F major arpeggio, 1 octave D major scale, 1 octave, <i>im</i> fingering: <i>apoyando or tirando</i> D major arpeggio, 1 octave, <i>im</i> fingering: <i>tirando</i>
D harmonic minor scale, 1 octave, <i>im</i> fingering: <i>apoyando or tirando</i> A, D melodic minor scale, 1 octave <i>im</i> fingering: <i>apoyando or tirando</i> A, D minor arpeggio, <i>im</i> fingering: <i>tirando</i>	D harmonic minor scale, 1 octave, <i>im</i> fingering: <i>apoyando or tirando</i> A melodic minor scale, 1 octave <i>im</i> fingering: <i>apoyando or tirando</i> A, D minor arpeggio, <i>im</i> fingering: <i>tirando</i>
Chromatic: G# treble and F bass 2 octaves (p.10)	Chromatic: F bass 2 octaves (p.10)
Chord shapes: G, G7, C7, E7 strummed (p.10)	Chord shapes: G, G7, C7, E7 strummed (p.10)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 62</li> <li>Arpeggios: dotted crotchet = 42</li> </ul> <p><b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b></p>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> <li>Tone and phrasing</li> <li>Articulation</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 2 extra pieces which may be chosen from the repertoire listed below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>5 pieces in total.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 2</b>			
Aguado	No.4 In E	The Classical Guitar: F Noad Guitar Anthology	Music Sales
Anon.	Chanson (with repeat)	Répertoire progressif Vol.1	Les Productions d'Oz
Anon.	Paddington's Pound, arr. Creaghan	Classical Guitar Series: Repertoire and Etudes 2	RCM
Arbeau	Pavane (Orchésographie), (with repeat)	Time Pieces for Guitar Vol.1	ABRSM
Bach	Bourée (Lute Suite No.1) <b>or</b> Minuet in G (Anna Magdalena Notebook)	Great Classical Themes (Easy Guitar)	Hal Leonard
Bach	Bourrée II (Suite for Solo Cello No.4, BWV 1010)	Classical Guitar Series: Repertoire and Etudes 2	RCM
Bach	Gavotte II	Easy Classical Guitar Recital	Alfred
Bach	Little Prelude No.2 in C Major	Fingerpicking Bach	Hal Leonard
Carcassi	Andante, No.18 <b>or</b> Andantino, No.20 <b>or</b> Waltz, No.21	Romantic Guitar Anthology Vol.1	Amsco
Carolan	Betty O'Brien	Easy Classical Guitar Recital	Alfred
Carulli	Andantino in G major	The Soul of the Classical Guitar	Chateau
Cracknell	Coconut Corn	Enjoy Playing Guitar: Going Solo	OUP
de Ribayaz	Gaitas, arr. Yates (without optional trills)	Graded Repertoire for Guitar Book 1	Mel Bay
de Visée	Minuet	Fifty Easy Classical Guitar Solos	Amsco



de Visée	Menuet, arr. Gagnon	Répertoire progressif Vol.1	Les Productions d'Oz
de Visée	Prelude	Easy Classical Guitar Recital	Alfred
Dowland	Can she excuse my wrongs	Time Pieces for Guitar Vol.1	ABRSM
Edwards	Nature <b>or</b> Spring <b>or</b> Sonoro <b>or</b> Waltz in A Minor	Guitar Studies	Allmusic
Felton	Farewell Manchester	Time Pieces for Guitar Vol.1	ABRSM
Ferrer	Vals	The Young Guitarist's Progress part 2	Garden
Frescobaldi	Aria detta la Frescobalda	Time Pieces for Guitar Vol.1	ABRSM
Gallant	Study in Imitation	Classical Guitar Series: Repertoire and Etudes 2	RCM
Giuliani	Study No.3 <b>or</b> No.5 <b>or</b> No.8	100 Graded Classical Guitar Studies	Amsco
Handel	Minuet No.11	One + One Vol.2: pupil's part & teacher's score	Chanterelle
Krieger	Minuet	Fifty Easy Classical Guitar Solos	Amsco
Longworth & Walker	Fez'd and Furious <b>or</b> Hey Jimi!	Guitar Basics Repertoire	Faber
Losy	Gigue, Little Suite in C Major	Classical Guitar Series: Repertoire and Etudes 2	RCM
Mozart	Piano Sonata in A	Fingerpicking Mozart	Hal Leonard
Muro	Spanish Song	Basic Pieces Vol.2	Chanterelle
Skandera	Rain Over Rwanda	The Soul of the Classical Guitar	Chateau
Trad. Nicaraguan	Pajarito, arr. Rivoal	Chansons et Danses d'Amérique Latine Vol. D	Lemoine
Vivaldi	Spring (The Four Seasons), arr. Burden	Making the Grade Guitar Grade 2	Chester
Wanders	Prelude No.14 <b>or</b> Phantasy No.15 <b>or</b> Prelude No.17 <b>or</b> Impression No.18	Go for Guitar 1: Easy pieces for Guitar	Broekmans & Van Poppel

### List B - Grade 2

Aguado	Exercise No.10 <b>or</b> Lesson 59	Classical Guitar Series: Repertoire and Etudes 2	RCM
Aguado	Valse (Waltz) in G	Répertoire progressif Vol.1 <b>or</b> The Guitarist's Hour Vol.1 <b>or</b> The Guitarist's Progress Book 1	Les Productions d'Oz <b>or</b> Schott <b>or</b> Garden
attrib. Calvi	Pavaniglia and Canario	Classical Guitar Series: Repertoire and Etudes 2	RCM
Anderson	Barbados	Guitar Travels	Anderson
Beethoven	Ode to Joy (Symphony No.9)	Time Pieces for Guitar Vol.1	ABRSM
Brahms	Wiegenlied (Fünf Lieder, Op.49), arr. Hegel	Easy Concert Pieces for Guitar Vol.1 <b>or</b> Classical Music for Children for Guitar	Schott
Carcassi	Moderato, No.11	Classical Guitar Series: Repertoire and Etudes 2	RCM
Carulli	Andante, No.18 <b>or</b> Andantino, No.20 <b>or</b> Waltz, No.21	Classical Guitar Series: Repertoire and Etudes 2	RCM
Coste	Study in C	No. 3 from Romantic Guitar Anthology Vol. 1	Schott
Dowland	Mr. Dowland's Midnight	Easy Classical Guitar Recital	Alfred
Eben	Andulichko, Hello <b>or</b> When I took Geese to Pasture	33 Czech Folksongs	Chanterelle
Fortea	Vals Facil	The Soul of the Classical Guitar	Chateau
Giuliani	Andantino	Fifty Easy Classical Guitar Solos	Amsco
Giuliani	Ecosaise in A minor Op.33 No.10	The Guitarist's Hour Vol.1	Schott
Haydn	Menuet Hob.IX/8 No.12	Time Pieces for Guitar Vol.1	ABRSM
Küffner	Andantino, No.43	Classical Guitar Series: Repertoire and Etudes 2	RCM
Mertz	Romanze	Classical Guitar Series: Repertoire and Etudes 2	RCM
Montreuil	Tango pour Mario	Classical Guitar Series: Repertoire and Etudes 2	RCM
Mozart	Eine Kleine Nachtmusik	Great Classical Themes (Easy Guitar)	Hal Leonard
Nuttall & Whitworth	Cavatina <b>or</b> Prelude (At the Villa)	The Guitarist's Way Book 4	Holley
Nuttall & Whitworth	Heart of Spain <b>or</b> Siesta	The Guitarist's Way Book 4	Holley
Ogawa	Déterminé	La guitare dans tous ses états vol. 2	Les Productions d'Oz

Ogawa	Aux temps lointains	Classical Guitar Series: Repertoire and Etudes 2	RCM
Rak	Spanish Dance	Minute Solos	Bärenreiter
Reinecke	A Fairy Tale (Sonatina in A minor, Op.127a No.6)	One + One Vol.2: pupil's part & teacher's score	Chanterelle
Schubert	Serenade (An den Mond, D. 259)	ABC Guitar	Jacaranda
Sor	Op.31No.1 <i>or</i> No.2	Classical Guitar Series: Repertoire and Etudes 2	RCM
Sor	Op.44 No.1 <i>or</i> No.2	Classical Guitar Series: Repertoire and Etudes 2	RCM
Sor	Op.60, No.2 <i>or</i> No.9	Introductory Studies Op.60 <i>or</i> <i>Répertoire progressif Vol.1 or</i> The Complete Studies <i>or</i> The Complete Studies, Lessons, and Exercises	Schott <i>or</i> Les Productions d'Oz <i>or</i> Chanterelle <i>or</i> Tecla
Tárrega	Estudio	Easy Classical Guitar Recital	Alfred

### List C - Grade 2

arr. Kraft	Scarborough Fair	Classical Guitar Series: Repertoire and Etudes 2	RCM
Burden	Primo Tango	Travelling in Style Series 2 Trek 1	Garden
Cracknell	Apache Dance <i>or</i> Coconut Corn	Enjoy Playing Guitar: Going Solo	OUP
Domeniconi	Equilibrato (Balance) <i>or</i> Nostalgia	Classical Guitar Series: Repertoire and Etudes 2	RCM
Ford	There is a Lady Kind and Sweet	Classical Guitar Series: Repertoire and Etudes 2	RCM
Glyn	Sad Song <i>or</i> Gimme Five	Solo Now! Preparatory Book	Chanterelle
Ivanovich	Slavonic Waltz	One + One Vol.2: pupil's part & teacher's score	Chanterelle
Koshkin	Snowflakes	Classical Guitar Series: Repertoire and Etudes 2	RCM
Lennon & McCartney	Here, There and Everywhere	Time Pieces for Guitar Vol.1	ABRSM
Powlesland	Jamaica	The Real Guitar Book Vol.1	Camden
Rosseter	What is a Day	Classical Guitar Series: Repertoire and Etudes 2	RCM
Sanz	Españoleta	Classical Guitar Series: Repertoire and Etudes 2	RCM
Skandera	Moscow Waltz	The Soul of the Classical Guitar	Chateau
Sollory	Ah! Sunflower	Songs of Innocence & Experience	Camden
Tommis	Has Anyone Seen My Other Shoe? No.6	Crossing the Divide	Les Productions d'Oz
Trad.	The Ash Grove (Llwyn Onn), arr. McFadden	Classical Guitar Series: Repertoire and Etudes 2	RCM
Trad.	Foggy Dew in E minor, arr. Skandera	The Soul of the Classical Guitar	Chateau
Trad.	A que has venido, forastero, arr. Rivoal	Chansons et danses d'Amérique latine Vol A	Lemoine
Trad.	The Sixpence	Time Pieces for Guitar Vol.1	ABRSM
Tromp	Minor Walk <i>or</i> Saké Saté	String Fingers	XYZ
Wanders	Ring Way Blues	Mix on Six	Broekmans & Van Poppel
Wrieden	Stanton Moor (with repeat)	Solo Now! Preparatory Book	Chanterelle
Wright	Ballroom Blues	Time Pieces for Guitar Vol.1	ABRSM
York	Chant	Classical Guitar Series: Repertoire and Etudes 2	RCM
Zenamon	Soñando No.3 (Epigramme)	Graded Repertoire for Guitar Book 1	Mel Bay

**3. MUSICIANSHIP** Refer to this section page 36

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 3 - Level 1

### 1. TECHNICAL WORK: For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
C, F, A major scale, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> C, F, A major arpeggio, 2 octaves: <i>pppimim</i> and <i>tirando</i> D major scale, 1 octave, <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> D major arpeggio, 1 octave, <i>im</i> fingering: <i>tirando</i> F major scale in 6ths 1 octave C major scale in 3rds 1 octave	C, A major scale, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> C, A major arpeggio, 2 octaves: <i>pppimim</i> and <i>tirando</i> D major scale, 1 octave, <i>im</i> fingering: <i>apoyando</i> or <i>tirando</i> D major arpeggio, 1 octave, <i>im</i> fingering: <i>tirando</i> F major scale in 6ths 1 octave
E harmonic and melodic minor scale, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> E minor arpeggio: <i>pppimim</i> and <i>tirando</i> D harmonic and melodic minor scale, 1 octave, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> D minor arpeggio, 1 octave, <i>pppimim</i> and <i>tirando</i>	E harmonic and melodic minor scale, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> E minor arpeggios <i>pppimim</i> and <i>tirando</i>
Chromatic: <i>im</i> <i>apoyando</i> (p.13) Ligados (p.13)	Chromatic: <i>im</i> <i>apoyando</i> (p.13)
Chord shapes: F, F minor, Dominant 7th in B $\flat$ , Diminished 7th on F (p.13)	Chord shapes: F, F minor, Dominant 7th in B $\flat$ , Diminished 7th on F (p.13)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 70</li> <li>Arpeggios: dotted crotchet = 44</li> </ul>	
<b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> <li>Tone and phrasing</li> <li>Articulation</li> <li>Idiomatic style</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 2 extra pieces which may be chosen from the repertoire listed below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>5 pieces in total by 5 different composers.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 3</b>			
Anon.	English Dance <b>or</b> Wilson's Wilde <b>or</b> What If a Day, a Month or a Year <b>or</b> A Toy <b>or</b> Greensleeves <b>or</b> Dance	Easy Pieces from Shakespeare's Time Vol.1	Universal
Anon.	O Come All Ye Faithful <b>or</b> The Parlement	Graded Repertoire for Guitar Bk.1	Mel Bay
Anon.	Grimstock, arr. Dodds	10 English Pieces	Capriol
Anon.	The Coventry Carol, arr. Yates	Graded Repertoire for Guitar, Book 1	Mel Bay
Anon.	What if a Day, arr. Ansorge & Szordikowski	My First Concert for Guitar	Schott
Bach	Gavotte I, Cello Suite No.6	Easy Classical Guitar Recital	Alfred

Bach	Menuet III	Classical Guitar Series: Repertoire and Etudes 3	RCM
Bach	Menuett	The Baroque Book	Chanterelle
Bach	Musette, English Suite No.3	Time Pieces for Guitar Vol.2	ABRSM
Bach	Air on the G String	Fingerpicking Bach	Hal Leonard
Bowers	Sarabande	Solo Now! Vol.2	Chanterelle
de Visée	Gigue	Easy Classical Guitar Recital	Alfred
de Visée	Menuet Rondeau	The Baroque Book	Chanterelle
de Visée	Menuet	Classical Guitar Series: Repertoire and Etudes 3	RCM
Debussy	Clair de Lune	Great Classical Themes (Easy Guitar)	Hal Leonard
Dowland	Orlando Sleepeth, arr. Yates	Yates Graded Repertoire for Guitar Book 2	Mel Bay
Eben	Whose are these Geese?	33 Czech Folksongs	Chanterelle
Ferandiere	Conradanza	Fifty Easy Classical Guitar Solos	Amsco
Ferrer	Allegretto moderato in A minor	The Guitarist's Progress Bk.1	Garden
Ferrer	Rondo in C Major <i>or</i> Second Movement Theme	The Young Guitarists Progress Part 2	Garden
Graupner	Bourrée	One + One Vol. 2: pupil's part & teacher's score	Chanterelle
Grieg	In The Hall of the Mountain King	Great Classical Themes (Easy Guitar)	Hal Leonard
Handel	Prelude in C Major arr. Kraft	Classical Guitar Series: Repertoire and Etudes 3	RCM
Le Roy	Almande	Classical Guitar Series: Repertoire and Etudes 3	RCM
Lester	Sun Song	Essential Guitar Skill: The Barré	Ricordi
Logy	Sarabande, arr. Wright	The Baroque Book	Chanterelle
Mozart, L	Bourrée	Fifty Easy Classical Guitar Solos	Amsco
Rameau	Musette en rondeau, arr. Wright	One + One Vol. 2: pupil's part & teacher's score	Chanterelle
Sanz	Españoleta	Classical Guitar Series: Repertoire and Etudes 3	RCM
Skandera	Lena's lament <i>or</i> Russian Memory	The Soul of the Classical Guitar	Chateau
Trad.	Danse de village, arr. Gagnon	Classical Guitar Series: Repertoire and Etudes 3	RCM
Trad.	Mary Hamilton, arr. Hudson	Classical Guitar Series: Repertoire and Etudes 3	RCM
Trad.	Good King Wenceslas, arr. McFadden	Classical Guitar Series: Repertoire and Etudes 3	RCM

### List B - Grade 3

Aguado	Lesson 15, Waltz	Classical Guitar Series: Repertoire and Etudes 3	RCM
Beethoven	Für Elise	Classical Guitar Series: Repertoire and Etudes 3	RCM
Carcassi	Op.59 Valse No.7 (Méthode Complète pour la Guitare, (Pt 3)	The Classical Book	Chanterelle
Carcassi	La Chasse (The Hunt), No.30	Classical Guitar Series: Repertoire and Etudes 3	RCM
Carulli	Andante	The Classical Guitar: F Noad Guitar Anthology <i>or</i> Fifty Easy Classical Guitar Solos	Music Sales <i>or</i> Amsco
Carulli	Andante, No.17 <i>or</i> Waltz, No.24	Classical Guitar Series: Repertoire and Etudes 3	RCM
de Morlaye	Branle No.2	Time Pieces for Guitar Vol.2	ABRSM
Diabelli	Andante, No.16, 30 Very Easy Exercises, Op.39	Classical Music for Children for Guitar	Schott
Diabelli	Study in F, No.27	Classical Guitar Series: Repertoire and Etudes 3	RCM
Ferrer	Leçon 16, Método para Guitarra	Time Pieces for Guitar Vol. 2	ABRSM
Ferrer	Ejercicio	Classical Guitar Series: Repertoire and Etudes 3	RCM
Giuliani	Allegretto, Op.50 No.15	Time Pieces for Guitar Vol.2	ABRSM
Giuliani	Andantino Mosso, No.3	Classical Guitar Series: Repertoire and Etudes 3	RCM
Gounod	Funeral March for a Marionette	Time Pieces for Guitar Vol.2	ABRSM
Grenerin	Menuet	The Baroque Book	Chanterelle

Hudson	Rainy scene	Graded Repertoire for Guitar Bk.1	Mel Bay
Krieger	Bourrée	Fifty Easy Classical Guitar Solos	Amsco
Krieger	Menuett in A minor	The Soul of the Classical Guitar	Chateau
Küffner	Arietta in A (with repeats)	The Guitarist's Progress Book 1 <b>or</b> The Guitarist's Hour Vol.1	Garden <b>or</b> Schott
Leclercq	Midi	Solo Now! Vol.2	Chanterelle
Lindsey-Clark	Oloroso	Simply Spanish	Montague
Linnemann	Desiree	The Soul of the Classical Guitar	Chateau
Machado	Baiozinho <b>or</b> Marchinha de Carnava	Modinha Brasileira	Lemoine
Mertz	Adagio	The Guitarist's Hour Vol.2	Schott
Mertz	Tempo di Marcia	Time Pieces for Guitar Vol.2	ABRSM
Mertz	Andante	Classical Guitar Series: Repertoire and Etudes 3	RCM
Mozart	Petite Piece	Fifty Easy Classical Guitar Solos	Amsco
Mozart	German Dance in C Major K605, No.3 <b>or</b> Minuet in F Major <b>or</b> Rondo in C Major <b>or</b> Second Movement Theme <b>or</b> Eine Kleine Nachtmusik	Fingerpicking Mozart	Hal Leonard
Muro	Minuetto	Basic Pieces Vol.2	Chanterelle
Paganini	Menuet	Classical Guitar Series: Repertoire and Etudes 3	RCM
Powlesland	Turn to Dust	The Real Guitar Book Vol.1	Camden Music
Purcell	Rondeau (The Fairy Queen)	Time Pieces for Guitar Vol.2	ABRSM
Rameau	Le Tambourine	Graded Repertoire for Guitar Bk.1	Mel Bay
Sollory	Station to Station	The Real Guitar Book vol.3	Camden
Sor	Op.5 No.1	The Complete Studies for Guitar	Chanterelle
Sor	Op.35 No.2 (24 Exercices Très Faciles)	The Guitarist's Hour Vol.1 <b>or</b> The Complete Studies <b>or</b> The Complete Studies, Lessons, and Exercises	Schott <b>or</b> Chanterelle <b>or</b> Tecla
Sor	Andantino, No.3 <b>or</b> No.5	Classical Guitar Series: Repertoire and Etudes 3	RCM
Sor	Op.44 No.6 <b>or</b> No.7 <b>or</b> No.13	Twenty-Four petites pieces pour la Guitare	Mel Bay
Sor	Op.60 No.5 <b>or</b> No.7 <b>or</b> No.10 <b>or</b> Op.35 No.1	25 Progressive Studies <b>or</b> Complete Studies for Guitar	Schott <b>or</b> Chanterelle
Sor	Estudio 1 <b>or</b> Estudio 3	Twenty Studies for the Guitar	Hal Leonard
Walter	Int a Begripe	Easy Classical Guitar Recital	Alfred

### List C - Grade 3

Ayala	El Coyuyo (The Cicada)	Classical Guitar Series: Repertoire and Etudes 3	RCM
Bosch	Première guagirana, No.2	Classical Guitar Series: Repertoire and Etudes 3	RCM
Brouwer	No.1 <b>or</b> No.2 <b>or</b> No.4 <b>or</b> No.5	Études simples Vol. 1 <b>or</b> Œuvres pour guitare	Eschig
Brown	Bells	Classical Guitar Series: Repertoire and Etudes 3	RCM
Domeniconi	Danza del gatto	Classical Guitar Series: Repertoire and Etudes 3	RCM
Edwards	Hazlehurst Blues <b>or</b> Moonlight	Guitar Studies	Allmusic
Goss	Aeolian Harp	Solo Now! Vol.2	Chanterelle
Jackman	Recognition	Classical Guitar Series: Repertoire and Etudes 3	RCM
Kraft	Ancient Drums	Classical Guitar Series: Repertoire and Etudes 3	RCM
Lindsey-Clark	Vals Navarra No.5	Vincent Lindsey-Clark: Simply Spanish	Montague
McFadden	Volatility	Classical Guitar Series: Repertoire and Etudes 3	RCM
Rodgers & Hammerstein	My Favorite Things	Time Pieces for Guitar, Vol. 2	ABRSM
Ryan	Russian Bear No.7	Scenes for Guitar Book 1	Camden
Sávio	Peixe vivo (Toada) <b>or</b> Samba-Lelê	Classical Guitar Series: Repertoire and Etudes 3	RCM
Susans	Romanza	Solo Now! Vol.2	Chanterelle
Tárrega	Study in C Major	Classical Guitar Series: Repertoire and Etudes 3	RCM

Tchaikovsky	Sweet Reveries, Op.39 No.21	One + One Vol. 2: pupil's part & teacher's score	Chanterelle
Tisserand	Rumba à Gattelle	Classical Guitar Series: Repertoire and Etudes 3	RCM
Trad.	Scarborough Fair, arr. Skandera	The Soul of the Classical Guitar	Chateau
Trad. Japanese	Sakura	Songs from the East	Camden
Trad. Mexican	La Llorona, arr. Rivoal	Chansons et danses d'Amérique latine Vol. A	Lemoine
Wanders	Waltz	Three of a Kind	Broekmans & Van Poppel
Waters	Whirligig	Solo Now! Vol.2	Chanterelle
Wrieden	The Acrobat	Time Pieces for Guitar Vol.2	ABRSM

**3. MUSICIANSHIP** Refer to this section page 37

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 4 - Level 2

### 1. TECHNICAL WORK: For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
A, E, B major scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> , A, E, B major arpeggios: <i>ppppima</i> and <i>tirando</i>	A, E major scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> , A, E major arpeggios: <i>ppppima</i> and <i>tirando</i>
A, E, B harmonic and melodic minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> A, E, B minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i>	A, E harmonic and melodic minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> A, E minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i>
A, E natural minors, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i>	E natural minor, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i>
F major scale in 10ths 2 octaves	
Chromatic scale: starting on F, 2 octaves <i>im</i> and <i>ma</i> <i>apoyando</i> (p.17) Interval scales: (p.16)	Chromatic scale: starting on F, 2 octaves <i>im</i> and <i>ma</i> <i>apoyando</i> (p.17) Interval scales: (p.16)
Chord shapes: Diminished 7th on B, Diminished 7th on Ab, B major, B minor, Dominant 7th in E (p.17)	Chord shapes: Diminished 7th on B, Diminished 7th on Ab, B major, B minor, Dominant 7th in E (p.17)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 82</li> <li>Arpeggios: dotted crotchet = 48</li> </ul> <p><b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b></p>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> <li>Tone and phrasing</li> <li>Articulation</li> <li>Idiomatic style</li> </ul>	

### 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 2 extra pieces which may be chosen from the repertoire listed below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>5 pieces in total by 5 different composers.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 4</b>			
Anon	Allemande in A minor <b>or</b> Balletto in D arr. Scheit	Renaissance Dances	Universal
Anon	Packington's Pound	Fifty Easy Classical Guitar Solos	Amsco
Anon	The Woods so Wild <b>or</b> Ballet	Classical Guitar Series: Repertoire and Etudes 4	RCM
attrib. Smyth	Galliard, arr. Dodds	10 English Pieces	Chanterelle
Bach	Gavotte (6th movt, Suite No. 6 in D, BWV 1012)	The Baroque Book	Capriol <b>or</b> Chanterelle
Bach	Aria (Goldenberg Variations)	Fingerpicking Bach	Hal Leonard
Bach	Jesu, Joy of Man's Desiring	Classical Guitar Series: Repertoire and Etudes 4	RCM
Bach	Minuet in G major <b>or</b> Minuet in A minor arr. Skandera	Great Classical Themes - Easy Guitar	Chateau
Bach	Sheep May Safely Graze	Fingerpicking Bach	Hal Leonard
Carcassi	Op.60 No.3	The Soul of the Classical Guitar	Eschig

Carcassi	Op.60 No.2	Time Pieces for Guitar Vol.2	ABRSM
de Visée	Allemande	The Soul of the Classical Guitar at Christmas	Chateau
de Visée	Courante	Easy Classical Guitar Recital	Alfred
de Visée	Suite No.11 (Sarabande)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Dowland	Awake, Sweet Love <i>or</i> Lady Laiton's Almain <i>or</i> Mrs Winter's Jump	Classical Guitar Series: Repertoire and Etudes 4	RCM
Giuliani	Capriccio	Easy Classical Gutiar Recital	Alfred
Giuliani	Study <i>or</i> Allegro Moderato Op.31 No.3	Fifty Easy Classical Guitar Solos	Amsco
Losy	Aria <i>or</i> Sarabande	Classical Guitar Series: Repertoire and Etudes 4	RCM
Mozart, W	Ave verum <i>or</i> Laudate Dominum <i>or</i> Papageno's Song <i>or</i> Piano Concerto No.21 in C Major ("Elvira Madigan")	Fingerpicking Mozart	Hal Leonard
Purcell	Rondeau (Abdelazar)	One + One Vol. 3: pupil's part & teacher's score	Chanterelle
Rak	Petit Blues	Jeux sur 6 Cordes	Lemoine
Rameau	Tambourin, arr. Yates	Graded Repertoire for Guitar Book 1	Mel Bay

### List B - Grade 4

Augado	Exercise 8 <i>or</i> Lesson 10	Classical Guitar Series: Repertoire and Etudes 4	RCM
Bosch	Lamento, No.5	6 Pièces Faciles Op.89	IMSLP
Brescianello	Menuet	Classical Guitar Series: Repertoire and Etudes 4	RCM
Calatuyud	Fandanguillo	The Baroque Book	Chanterelle
Carcassi	Pastorale, Op.21 No.16	The Soul of the Classical Guitar	Chateau
Carulli	Op.241 Allegretto No.14 <i>or</i> Rondo No.34	Carulli Op. 241	ISMLP
Cordero	Estudio a la Cubana	Classical Guitar Series: Repertoire and Etudes 4	RCM
Dowland	Tarleton's Resurrection	Modern Times – The Complete Series	Chanterelle
Ferrer	Vals in E minor No.11 (Colección 3a de ejercicios)	Time Pieces for Guitar Vol.2	ABRSM
Giuliani	Theme, Op.102	The Guitarist's Progress, Book 2	Garden
Giuliani	Op.50 Larghetto No.17 <i>or</i> Allegretto No.22	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Granados	Vals poético No.1, arr. Batchelar & Wright	Classical Guitar Series: Repertoire and Etudes 4	RCM
Handel	Gavotte	Time Pieces for Guitar Vol.2	ABRSM
Haydn	Menuet, Hob. IX/3 No.2	Time Pieces for Guitar Vol.2	ABRSM
Horetzky	Andantino in A minor	Time Pieces for Guitar Vol.2	ABRSM
Jelinek	Bourrée	The Guitarist's Hour Vol.1	Schott
Lindsey-Clark	Vals - Homage to Antonio Lauro	The Baroque Book	Chanterelle
Mertz	Romance, Adagio No.9 (Schule für die Gitarre)	Simply Latin <i>or</i> Classical Music for Children for Guitar <i>or</i> Graded Repertoire for Guitar Bk.1	Montague
Nuttall & Whitworth	Night Piece	The Guitarist's Progress Bk.2	Schott <i>or</i> Mel Bay <i>or</i> Garden Music
Mozart	Deh vieni alla finestra <i>or</i> Minuet in G Major <i>or</i> Voi, che sapete	Fingerpicking Mozart	Holley
Nuttall	At the End of the Day	Diversions	Hal Leonard
Paganini	Menuet, Sonata No.27, 1st mvt	Half Moon	Countryside
Robinson	Robinson's May	Classical Guitar Series: Repertoire and Etudes 4	RCM
Roncalli	Sarabande in G major	Easy Pieces from Shakespeare's time	Universal
Shand	Valse in G, Op.100	The Soul of the Classical Guitar	Chateau
Sollory	Le Vent dans la Plaine <i>or</i> Scattered Sky	Graded Repertoire for Guitar Bk.2	Mel Bay
Sor	Op.44 No.14 Petite pièce in D	The Classical Book <i>or</i> Sor Complete Studies for Guitar <i>or</i> Sor Complete Studies, Lessons, and Exercises	Chanterelle
Sor	Op.44 No.23	The Soul of the Classical Guitar <i>or</i> The Complete Studies for Guitar	Chateau <i>or</i> Chanterelle



Sor	Op.31 No.3 <i>or</i> Op.35 No.13 <i>or</i> No.19	The Guitarist's Hour Vol.1 <i>or</i> The Complete Studies <i>or</i> The Complete Studies, Lessons, and Exercises	Chanterelle <i>or</i> Chanterelle <i>or</i> Tecla
Sor	Study Op.60 No.5	The Soul of the Classical Guitar	Chateau
Sor	Estudio 2 <i>or</i> 4	Twenty Studies for The Guitar	Camden
Sor	Op.44 No.6 in G	Twenty Studies for The Guitar	Hal Leonard
Stachak	Waltz on a Melancholic Note	Classical Guitar Series: Repertoire and Etudes 4	RCM
Vivaldi	Winter, Four Seasons, arr. Skandera	Zaproszenie do Walca (Invitation to the Waltz)	Euterpe

### List C - Grade 4

Brouwer	No.5 <i>or</i> No.6 <i>or</i> No.7 <i>or</i> No.8 <i>or</i> No.14	Études simples Vol.2 <i>or</i> Œuvres pour guitare	Eschig
Batchelor	Cat and Mouse	Solo Now! Vol.2	Chanterelle
Bowers	Ostinato	Solo Now! Vol.2	Chanterelle
O'Carolan	Si Bheag Si Mhor	The Soul of the Classical Guitar	Chateau
Cottam	Amontillado	Zebramusie	ESG
Domeniconi	Die Rose im Garten (The Rose in the Garden)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Downs	I Spy	Time Pieces for Guitar Vol.2	ABRSM
Drożdżowski	Milonga at Sunset, No.11	All Year Round with the Guitar	Euterpe
Dyens	Impressions soleil couchant (Sunset Impressions)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Ferrer	Vals in E minor	The Guitarists Progress Bk.2	Garden
García de León	Madre e hijo (Mother and Son)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Goss	Japanese Water Garden	Time Pieces for Guitar Vol.2	ABRSM
Kleynjans	Valse chôro, Op.64 No.1	Classical Guitar Series: Repertoire and Etudes 4	RCM
Koshkin	Ceremony <i>or</i> Elephant	Classical Guitar Series: Repertoire and Etudes 4	RCM
Lindsey-Clark	Steely Blue (Simply Swing)	Vincent Lindsey-Clark: Simply Swing	Montague
Riera	Monotonia	Classical Guitar Series: Repertoire and Etudes 4	RCM
Rota	Romeo and Juliet arr. Skandera	The Soul of the Classical Guitar	Chateau
Semenzato	Divagando (Choro)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Skandera	Ancient Voyage <i>or</i> Malaguena	The Soul of the Classical Guitar	Chateau
Sollory	Summer Solstice Song	The Real Guitar Vol.2	Camden
Sollory	Scattered Sky	Estudines for Guitar	Camden
Summers	Pomp and Ceremony	Classical Guitar Series: Repertoire and Etudes 4 <i>or</i> Easy Classical Guitar Recital	RCM
Tárrega	Lagrima (Tear)	Classical Guitar Series: Repertoire and Etudes 4	RCM
Trad. Argentinian	Bailecito, arr. Rivoal	Chansons et danses d'Amérique latine Vol. A	Lemoine
Yates	E-Jam Blues	Graded Repertoire for Guitar Book 2	Mel Bay

**3. MUSICIANSHIP** Refer to this section page 38

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 5 - Level 2

### 1. TECHNICAL WORK: For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
B $\flat$ , E $\flat$ , F# major scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> , B $\flat$ , E $\flat$ , F# major arpeggios: <i>ppppima</i> and <i>tirando</i>	B $\flat$ , E $\flat$ major scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> , B $\flat$ , E $\flat$ major arpeggios: <i>ppppima</i> and <i>tirando</i>
B $\flat$ , E $\flat$ , F# harmonic, melodic and natural minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> B $\flat$ , E $\flat$ , F# minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i>	B $\flat$ harmonic, melodic and natural minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> B $\flat$ minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i>
F major scale double octaves C major scale in 6ths	F major scale double octaves
Chromatic scale: starting on E, 3 octaves <i>im</i> , <i>apoyando</i> (p.20) Interval scales (p.20)	Chromatic scale: starting on E, 3 octaves <i>im</i> and <i>ma</i> <i>apoyando</i> (p.20) Interval scales (p.20)
Chord shapes: F# major, F# minor, Dominant 7th of B; B major, B $\flat$ minor, Dominant 7th of E $\flat$ (p.20)	Chord shapes: F# major, F# minor, Dominant 7th of B (p.20)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 92</li> <li>Arpeggios: dotted crotchet = 56</li> </ul> <p><b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b></p>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> <li>Tone and phrasing</li> <li>Articulation</li> <li>Idiomatic style</li> </ul>	

### 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 2 extra pieces which may be chosen from the repertoire listed below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>5 pieces in total by 5 different composers.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 5</b>			
Anon.	Villanelle in A, arr. Scheit	Renaissance Dances	Universal
Anon.	i Se io m'accorgo (If I am Troubled) arr. Chilesotti	Classical Guitar Series: Repertoire and Etudes 5	RCM
Anon.	Kemp's Jig	Classical Guitar Series: Repertoire and Etudes 5	RCM
Bach	Bourrée, Lute Suite E minor, BWV 996	Suzuki Bk.6	Summy-Birchard
Bach	Bourrée I, Suite No.3 in G, BWV 1009	J. S. Bach: Cello Suites 1-4	Cadenza
Bach	Sarabande, BWV 995 arr. Koonce	The Solo Lute Works of Johann Sebastian Bach	Kjos
Bach	Quia respexit <b>or</b> Siciliano	Fingerpicking Bach	Hal Leonard
Baron	Sarabande, arr. Wright (ornaments optional)	The Baroque Book	Chanterelle
Carcassi	Op.60 No.1 <b>or</b> No.2 <b>or</b> No.3	25 Etudes Op.60	Chanterelle
Carcassi	Op.60 No.2 <b>or</b> No.7	The Soul of the Classical Guitar	Chateau
Carcassi	Op.60 No.7 <b>or</b> Op.69 No.10	Classical Guitar Series: Repertoire and Etudes 5	RCM

Carcassi	Op.60 No.16 <i>or</i> Op.60 No.21	25 études mélodiques progressives, Op.60 <i>or</i> The Classical Book <i>or</i> 25 Etudes for Guitar, Op.60	Chanterelle <i>or</i> Chanterelle <i>or</i> Tecla
Carcassi	Etude Op.90	Suzuki Bk.6	Summy-Birchard
Costa	Leccion in D minor	The Classical Book	Chanterelle
de Visée	Sarabande, Suite in D minor, arr. Scheit	Suite in D minor	Universal
Dowland	My Lord Willoughby's Welcome Home	Classical Guitar Series: Repertoire and Etudes 5	RCM
Giuliani	Étude 11 in A minor	Studies Op.100	Schott
Giuliani	Caprice	The Classical Guitar, F Noad Guitar Anthology	Music Sales
Giuliani	Capriccio	The Soul of the Classical Guitar	Chateau
Holborne	Almain (The Night Watch)	Classical Guitar Series: Repertoire and Etudes 5	RCM
Johnson	Alman	The Soul of the Classical Guitar	Chateau
Lindsey-Clark	Sonata Scarlatta	Lindsey-Clark: Simply Baroque	Montague
Losy	Capriccio and Gavotte	Classical Guitar Series: Repertoire and Etudes 5	RCM
Mozart	Piano Sonata in C	Fingerpicking Mozart	Hal Leonard
Sanz	Pavane	The Soul of the Classical Guitar	Chateau
Telemann	Gigue, arr. Wright	The Baroque Book	Chanterelle
Weiss	Prelude	The Baroque Book	Chanterelle

### List B - Grade 5

Aguado	Contradanse, Op.8 No.5	Classical Guitar Series: Repertoire and Etudes 5	RCM
Aguado	Study in A Minor <i>or</i> Study in E Minor	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Brescianello	Menuet	The Baroque Book	Chanterelle
Calatuyud	Habanera <i>or</i> Bolero	The Soul of the Classical Guitar	Chateau
Carcassi	Allegretto	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Carulli	Andante	Classical Guitar Series: Repertoire and Etudes 5	RCM
Coste	La Chasse (The Hunt), Op.51 No.9	Classical Guitar Series: Repertoire and Etudes 5	RCM
Coste	Leccion in D minor (No.27)	The Classical Book	Chanterelle
de Visée	Chaconne	The Baroque Book	Chanterelle
Dowland	Laty Laiton's Almain	Repertoire Progressif vol.3	Les Productions d'Oz
Ferrer	Ejercicio No.7 (Colección 3a de ejercicios)	Ferrer: Charme de la nuit	Faber
Garcia	Floçons de neige <i>or</i> L'Indigo seul <i>or</i> Après midi d'un Cafard <i>or</i> Voilles Rouges No.5	25 Etudes Esquisses	Mel Bay
Giuliani	Sonatine – Allegro Moderato	The Guitarists Hour Bk.3	Schott
Giuliani	Two Waltzes Op.21 Nos.8 <i>and</i> 9	The Classical Book	Chanterelle
Giuliani	Allegretto grazioso Op.52 No.10 <i>or</i> Vivace Op.48 No.1	Classical Guitar Series: Repertoire and Etudes 5	RCM
Grieg	Waltz No.2, Lyric Pieces, Op.12, arr. Wright	One + One Vol.3: pupil's part & teacher's score	Chanterelle
Handel	Bourrée (3 pieces)	Time Pieces for Guitar Vol.2	ABRSM
Mertz	Allegretto No.15	Time Pieces for Guitar Vol.2	ABRSM
Oser	Meu Chorinho	Samba Feliz	Doblinger
Sagreras	Lesson 6	Classical Guitar Series: Repertoire and Etudes 5	RCM
Sagreras	Maria Luisa	Suzuki Bk.5	Summy-Birchard
Schubert	Ave Maria arr. Skandera	The Soul of the Classical Guitar at Christmas	Chateau
Sor	Op.35 No.22 (24 exercices très faciles)	Romantic Guitar Anthology, Vol.3 <i>or</i> The Complete Studies <i>or</i> The Complete Studies, Lessons, and Exercises	Schott <i>or</i> Chanterelle <i>or</i> Tecla

Sor	Study in E Minor	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Sor	Estudio 7	Twenty Studies For The Guitar	Hal Leonard
Sor	Allegretto Op.35 No.8	Classical Guitar Series: Repertoire and Etudes 5	RCM
Sor	Op.31 No.5 <i>or</i> Op.35 No.5 <i>or</i> No.17 <i>or</i> Op.44 No.19	The Complete Studies for Guitar	Chanterelle
Sor	Leccion in B minor Op.31 No.4 or Petite Piece in D Op.44 No.15	Sor Complete Studies	Chanterelle
Tárrega	Valse	Opere per Chitarra Vol.3 Composizioni Originali	Bèrbin
Tárrega	Lágrima	The Soul of the Classical Guitar <i>or</i> Time Pieces for Guitar Vol.2	Chateau <i>or</i> ABRSM
Tchaikovsky	March of the Wooden Soldiers	Time Pieces for Guitar vol.2	ABRSM
Trad.	Auld Lang Syne arr. Skandera	The Soul of the Classical Guitar at Christmas	Chateau
Trad.	The Water Is Wide arr. Skandera	The Soul of the Classical Guitar at Christmas	Chateau
Trad.	Make Tomorrow a Sunny Day arr. Shibata	Songs of Oriental Children	Lathkill

### List C - Grade 5

Anon.	Spanish Romance arr. Hamilton	Classical Guitar Series: Repertoire and Etudes 5	RCM
Asia	Niggun	Easy Classical Guitar Recital	Alfred
Benedict	Choral Fughetta <i>or</i> Nocturne 1	Classical Guitar Series: Repertoire and Etudes 5	RCM
Brouwer	Étude No.3 <i>or</i> No.6 <i>or</i> No.9	Études simples, Vol.2 <i>or</i> Œuvres pour guitare	Eschig
Castelnuovo-Tedesco	Tempo di siciliana	Appunti Op.210 No.1	ZRB
Cottam	Campanella Prelude	Zebmusic	ESG
Dodgson	Grasshopper	Solo Now! Vol.3	Chanterelle
Dyens	Babybaião	Classical Guitar Series: Repertoire and Etudes 5	RCM
Garcia	Étude No.3	25 Études Esquisses	Mel Bay
Guinga	Senhorinha	Time Pieces for Guitar Vol.2	ABRSM
Henderson & Dixon	Bye Bye Blackbird	Time Pieces for Guitar Vol.2	ABRSM
Jones	The Owl and the Moon arr. Skandera	The Soul of the Classical Guitar	Chateau
Khachaturian	No Walk Today	Time Pieces for Guitar vol.2	ABRSM
Kleynjans, F	Petite valse des cinq cordes (Little Five-String Waltz)	Classical Guitar Series: Repertoire and Etudes 5	RCM
Lauro	La Gatica	2 Venezuelan Waltzes	Universal
Piazzolla	Sensuel <i>or</i> Vuelvo al sur	Play Piazzolla	B & H
Ponce	Prélude VI	12 Préludes	Schott
Pujol	Preludio	Classical Guitar Series: Repertoire and Etudes 5	RCM
Reiher	Miniature No.19	Classical Guitar Series: Repertoire and Etudes 5	RCM
Ryan	Birds Flew over the Spire	City Scenes	Camden
Skandera	Ancient Voyage <i>or</i> Kalahari	The Soul of the Classical Guitar	Chateau
Tansman	Triolets No.12	12 Pièces Faciles Bk 1	ESC
Trad. Brazilian	Tutu maramba, arr. Rivoal (with repeat)	Chansons et danses d'Amérique latine, Vol.E	Lemoine
Trad.	Taireva	Easy Classical Guitar Recital	Alfred

**3. MUSICIANSHIP** Refer to this section page 39

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 6 - Level 3

### 1. TECHNICAL WORK: For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
<p>B<math>\flat</math>, E<math>\flat</math>, F# major scales, 2 octaves, <i>im</i> and <i>ma</i>, fingering: <i>apoyando</i> or <i>tirando</i>, B<math>\flat</math>, E<math>\flat</math>, F# major arpeggios: <i>ppppima</i> and <i>tirando</i></p> <p>B<math>\flat</math>, E<math>\flat</math>, F# harmonic, melodic and natural minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> B<math>\flat</math>, E<math>\flat</math>, F# minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i></p> <p>F major scale double octaves C major scale in 6ths Interval scales (p.23)</p>	<p>B<math>\flat</math>, E<math>\flat</math> major scales, 2 octaves, <i>im</i> and <i>ma</i>, fingering: <i>apoyando</i> or <i>tirando</i>, B<math>\flat</math>, E<math>\flat</math> major arpeggios: <i>ppppima</i> and <i>tirando</i></p> <p>B<math>\flat</math> harmonic, melodic and natural minor scales, 2 octaves, <i>im</i> and <i>ma</i> fingering: <i>apoyando</i> or <i>tirando</i> B<math>\flat</math> minor arpeggios, 2 octaves, <i>ppppima</i> fingering: <i>tirando</i></p> <p>C major scale in 6ths Interval scales (p.23)</p>
Chromatic scale: starting on G, 3 octaves <i>im</i> and <i>ma</i> , <i>apoyando</i>	Chromatic scale: starting on G, 3 octaves, <i>im</i> and <i>ma</i> <i>apoyando</i>
Chord shapes: F# major, F# minor, Dominant 7th in E; B major, B minor, Dominant 7th in B $\flat$ (p.23)	Chord shapes: F# major, F# minor, Dominant 7th in E; B major, B minor, Dominant 7th in B $\flat$ (p.23)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Scales: ascending and descending, minimum metronome speed: crotchet = 92</li> <li>Arpeggios: dotted crotchet = 63</li> </ul> <p><b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b></p>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>Clear even legato</li> <li>Tone and phrasing</li> <li>Articulation</li> <li>Idiomatic style</li> </ul>	

### 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
<p>3 pieces to be chosen: 1 from each list A, B and C plus 3 extra pieces which may be chosen from the repertoire lists below from list B or C. <b>6 pieces in total by 6 different composers.</b></p>	<p>3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b></p>

Composer	Piece	Publication	Edition
<b>List A - Grade 6</b>			
attrib. Galilei	Saltarello	Classical Guitar Series: Repertoire and Etudes 6	RCM
Bach	Bourrée, Suite for Lute, BWV 996 <b>or</b> Sarabande, Suite for Cello No.2 BWV 1008	Classical Guitar Series: Repertoire and Etudes 6	RCM
Bach	Bourrée in E minor <b>or</b> Präludium in D minor	The Soul of the Classical Guitar	Chateau
Bach	Sarabande, Suite No.3 in G, BWV 1009	J. S. Bach: Cello Suites 1–4	Cadenza
Bach	Sleeper's Awake	Fingerpicking Bach	Hal Leonard
Baron	Bourrée, arr. Wright	The Baroque Book	Chanterelle
Carcassi	Op.60 No.13 <b>or</b> No.15 <b>or</b> No.23	24 Etudes, Op.60	Chanterelle
Carulli	Rondo	The Classical Guitar: F Noad Guitar Anthology	Music Sales
Cutting	Galliard in E minor, trans. Jeffery	No.1 from Cutting: Five Pieces	Tecla
de Visée	Allemande, Suite in D minor, arr. Scheit	Suite in D minor	Universal
Dowland	Air, arr. Scheit	Dowland: Air and Galliard	Universal

Foscarini	Pavaniglia con parti variate	Classical Guitar Series: Repertoire and Etudes 6	RCM
Garcia	No.12, Coeur de la Rose <b>or</b> No.14 L'Indigo Seul	25 Etudes esquisses	Mel Bay
Giuliani	Sonatine, Op.71 No.1	The Classical Guitar: F Noad Guitar Anthology	Music Sales
Giuliani	Etude No.13 Maestoso	24 Studies Op.48	Schott
Johnson	Allmayne	Classical Guitar Series: Repertoire and Etudes 6	RCM
Lindsey-Clark	Prelude	Simply Baroque	Montague
Matiegka	Menuett	The Guitarist's Hour Bk.3	Schott
Milán	Pavane III	Classical Guitar Series: Repertoire and Etudes 6	RCM
Purcell	Air and Minuet, ed. Bream	The Classical Guitar Collection	Faber
Sanz	Canarios, trans. Burley	Anthology of Selected Pieces	Schott
Sanz	La cavallería di Nápoles	Instrucción de music sobre la guitarra Española Bk 2	IMSLP
Scarlatti	Sonata in E minor, Kp.34, L.S7, arr. Batchelar & Wright	Scarlatti for Guitar	ABRSM
Skandera	Fuego Del Sur	The Soul of the Classical Guitar	Chateau
Weiss	Gavotte <b>or</b> Menuet in C	Weiss for Guitar	ABRSM
Weiss	Prelude, Sonata No.5	Classical Guitar Series: Repertoire and Etudes 6	RCM

### List B - Grade 6

Aguado	Allegro in G	The Guitarist's Hour, Vol.3	Schott
Aguado	Prelude, Sonata No. 5	Classical Guitar Series: Repertoire and Etudes 6	RCM
Carcassi	Rondo, Op.5 No.14	Classical Guitar Series: Repertoire and Etudes 6	RCM
Carulli	Alla polacca	The Guitarist's Hour Vol.3	Schott
Coste	Mélancolie from Op.51	The Guitarist's Recreation Op.51	Schott
Diabelli	Menuett and Trio, Sonata No.1 in C	Diabelli 3 sonatas	Schott
Ferrer	Jota aragonesa facile	Romantic Guitar Anthology Vol.3	Schott
Giuliani	Sonatine, No.8: Op.96 No.1	The Guitarist's Hour Bk.3	Schott
Giuliani	Caprice, Op.100 No.12 <b>or</b> 13	Classical Guitar Series: Repertoire and Etudes 6	RCM
Giuliani	Andantino sostenuto, 1st movt.	Sonatina Op.71 No.3	Tecla
Legnani	Caprice, Op.20 No.4	Classical Guitar Series: Repertoire and Etudes 6	RCM
Lindsey-Clark	Cycles in the Avenue	Five Pictures of Sark	Montague
Mertz	Nocturne Op.4 No.1 <b>or</b> Nocturne Op.4 No.2 (excerpt)	Classical Guitar Series: Repertoire and Etudes 6	RCM
Molino	Prelude in F No.36	The Classical Book	Chanterelle
Moreno Torroba	Montemayor (Romance de los Pinos)	Castles of Spain Vol.1	Guitar Solo
Scarlatti	Sonata in A Kp.80 <b>or</b> Sonata in G Kp.83	Scarlatti for Guitar	ABRSM
Sor	Minuet Op.11 No.3 <b>or</b> No.6	20 Selected Minuets	Schott
Sor	Andantino, Op.60 No.23, Introduction à l'étude de la guitare	Introductory Studies, Op.60 <b>or</b> The Complete Studies <b>or</b> The Complete Studies, Lessons, and Exercises	Schott <b>or</b> Chanterelle <b>or</b> Tecla
Sor	Menuet and Trio, 3rd movt.	Classical Guitar Series: Repertoire and Etudes 6	RCM
Sor	Study Op.35 No.22	The Complete Studies for Guitar <b>or</b> The Soul of the Classical Guitar	Chanterelle <b>or</b> Chateau
Sor	Etude, Op.31 No.10 <b>or</b> No.19 <b>or</b> No.20	The Complete Studies for Guitar	Chanterelle
Tansman	Barcarolle	Cavatina	Schott
Tárrega	Adelita <b>or</b> Sucño <b>or</b> Vals in D p.58	Works for Guitar Vol.3	Bèrben

### List C - Grade 6

Barrios	Preludio	Classical Guitar Series: Repertoire and Etudes 6	RCM
Bogdanović	Secret No.3 <b>and</b> Secret No.7	Classical Guitar Series: Repertoire and Etudes 6	RCM
Brahms	Lullaby arr. Skandera	The Soul of the Classical Guitar at Christmas	Chateau

Brouwer	Étude No.7 <i>or</i> Étude No.11 (with repeats)	Études simples, Vol.3 <i>or</i> Œuvres pour guitare	Eschig
Brouwer	Omaggio a Piazzolla	Nuevos Estudios Sencillos	Chester
Camisassa	La ligamos (Milonga)	Classical Guitar Series: Repertoire and Etudes 6	RCM
Cottam	Gardens in the Rain	Zebramusic	ESG
Demillac	Simple Mélodie, No.4	Yvon Demillac: Rêveries	Billaudot
Dodgson	Ragged Robin or Sirius	Ode to the Guitar	UMP
Dyens	Lettre à Sydney No.1	20 Lettres	Lemoine
Lauro	Armida, No.1	Tríptico	Universal
Lauro	Registro (Preludio)	Suite venezolana	B & van P
Martin	Air	Quatre Pieces Breves	Universal
Pasieczny	Ballad	Ten Sketches for Guitar	Euterpe
Pernambuco	Sons se Carilhoes p.6	Pernambuco Famous Choros Vol.1	Chanterelle
Piazzolla	Los Sueños	Play Piazzolla	B & H
Ponce	Prelude in D minor No.24 <i>or</i> No.6	24 Preludes <i>or</i> 12 Préludes	Tecla <i>or</i> Schott
Poulenc	Sarabande	Sarabande pour guitar	RIC
Ryan	Joie de vivre No.5	Gary Ryan: Scenes for Guitar, Bk.2	Camden
Skandera	Aqua Velvet <i>or</i> Ronnie's Blues <i>or</i> The Prayer	The Soul of the Classical Guitar	Chateau
Trad.	In the Bleak Midwinter arr. Skandera	The Soul of the Classical Guitar at Christmas	Chateau
Villa-Lobos	Prelude 4	Cinq Préludes	ESC
Williams	Schindler's List	Travelling in Style Series 2: Trek 4	Garden

**3. MUSICIANSHIP** Refer to this section page 40

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 7 - Level 4

**1. TECHNICAL WORK:** For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
F major, harmonic, melodic and natural minor scales, 3 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> ,	F major, harmonic and melodic minor scales, 3 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> ,
A $\flat$ , D $\flat$ major, harmonic, melodic and natural minor scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> ,	A $\flat$ , D $\flat$ major, harmonic and melodic minor scales, 2 octaves, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> ,
F, A $\flat$ and D $\flat$ major and minor arpeggios: <i>ppppima</i> and <i>tirando</i>	F, A $\flat$ and D $\flat$ major and minor arpeggios: <i>ppppima</i> and <i>tirando</i>
F major scale in 10ths G harmonic minor scale in 3rds	F major scale in 10ths
Chromatic scale: starting on D $\flat$ , 2 octaves <i>im</i> , <i>apoyando</i> (p.27) Interval scales: (p. 27)	Chromatic scale: starting on D $\flat$ , 2 octaves <i>im</i> , <i>apoyando</i> (p.27)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>• SCALES: ascending and descending, minimum metronome speed: crotchet = 122</li> <li>• Arpeggios: dotted crotchet = 69</li> </ul> <p><b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b></p>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>• Clear even legato</li> <li>• Tone and phrasing</li> <li>• Articulation</li> <li>• Idiomatic style</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen: 1 from each list A, B and C plus 3 extra pieces which may be chosen from the repertoire lists below from list B or C. <b>6 pieces in total by 6 different composers.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 7</b>			
Bach	Allemande, Suite in E minor, BWV 996	Bach: The Solo Lute Works for Guitar <b>or</b> Bach: Lute Suites for Guitar	Kjos <b>or</b> Ariel
Bach	Prelude, BWV 999 <b>or</b> Sarabande, BWV 1002	Classical Guitar Series: Repertoire and Etudes 7	RCM
Bach	Menuet I <b>and</b> Menuet II, Suite No.2 BWV 1008	J S Bach: Cello Suites 1–4	Cadenza
Bach	Sarabande BWV 997	The Solo Lute Works of Bach	Kjos
Bach	Gavotte, Partita No.3 in E Major	Fingerpicking Bach	Hal Leonard
Bach	Jesu, Joy of Man's Desiring	Fingerpicking Bach	Hal Leonard
Bach	Prelude, Cello Suite No.1 BWV 1007	Fingerpicking Bach	Hal Leonard
Canova da Milano	Ricercare XVI	Classical Guitar Series: Repertoire and Etudes 7	RCM
Carcassi	Etude Op.60 No.17 <b>or</b> No.18	25 Etudes Melodiques Progressives <b>or</b> 25 Etudes for Guitar Op.60	Chanterelle <b>or</b> Tecla
Carcassi	Study Op.60 No.10	The Soul of the Classical Guitar	Chateau
Carcassi	Étude Op.60 No.19	Classical Guitar Series: Repertoire and Etudes 7	RCM



Carcassi	Allegretto, Op.5 No.12	The Classical Book for Guitar	Chanterelle
de Murcia	Preludio y allegro, Suite in D minor	Classical Guitar Series: Repertoire and Etudes 7	RCM
de Narváez	Canción del Emperador	Classical Guitar Series: Repertoire and Etudes 7	RCM
de Narváez	Diferencias sobre 'Guárdame las vacas', trans. Pujol F + tuning optional	Hispanae Citharae Ars Viva	Schott
de Visée	Gigue, Suite in D minor, arr. Scheit (with repeats)	Suite in D minor	Universal
Dowland	Fortune My Foe, trans. Jeffery	Four Pieces, Book 2	Tecla
Dowland	Galliard, arr. Scheit	Air and Galliard	Universal
Dowland	My Lady Hunsdon's Allemande	Classical Guitar Series: Repertoire and Etudes 7	RCM
Giuliani	Study Op.48 No.5	The Soul of the Classical Guitar	Chateau
Jaffe	Rag #2	Easy Classical Guitar Recital	Alfred
Milán	Pavan I <b>and</b> Pavan VI	Classical Guitar Series: Repertoire and Etudes 7	RCM
Mudarra	Fantasia que contrahaze la harpa en la manera de Luduvico, trans. Pujol F + tuning optional	Hispanae Citharae Ars Viva	Schott
Sanz	Pavanas, trans. Burley	Anthology of Selected Pieces	Schott
Sanz	Canarios	Classical Guitar Series: Repertoire and Etudes 7	RCM
Seixas	Sonata No.5 in D trans. Burley	Anthology of Baroque Sonatas	Schott

### List B - Grade 7

Carulli	Larghetto, Op.124 No.23	Carulli-Brevier Vol.3	Schott
Coste	Pas redoublé, Op.51 No.13	The Guitarist's Recreation Op.51	Schott
de Visée	Gigue	Suite in D Minor	Universal
Diabelli	Andante sostenuto, Sonata No.3 in F	Diabelli: Three Sonatas	Schott
Ferrer	Belle Op.24 <b>or</b> Vals No.5 Colección de vales	Charme de la nuit	Faber
Giuliani	Allegro Op.50 No.26 <b>or</b> Caprice Op.100 No.11	Classical Guitar Series: Repertoire and Etudes 7	RCM
Giuliani	La melanconia, No.7	Giulianate, Op.148	Suvini Zerboni
Giuliani	Tempo di Marcia <b>and</b> Trio	Sonatina in D Op.71 No.3	Tecla
Granados	Valses Poéticos No.2	Valse Poéticos – Guitar Solo	Schott
Legnani	Caprice, Op.20 No.28	Classical Guitar Series: Repertoire and Etudes 7	RCM
Llobet (arr.)	El testament d'Amelia	Classical Guitar Series: Repertoire and Etudes 7	RCM
Mangoré	Barcarolle (Julia Florida)	Music for Guitar Vol.2	ZenOn
Matiegka	Menuett and Trio in G	The Guitarists Hour Vol.3	Schott
Moreno Torroba	Alcañiz	Castles of Spain Vol.1	Guitar Solo
Sanz	Canarios	The Soul of the Classical Guitar <b>or</b> Classical Guitar Series: Repertoire and Etudes 7	Chateau <b>or</b> RCM
Scarlatti	Sonata in E minor Kp.81 <b>or</b> Sonata in A Kp.208	Scarlatti for Guitar	ABRSM
Sor	Andante allegro No.9, 12 études Op.6	The Complete Studies <b>or</b> The Complete Studies, Lessons, and Exercises	Chanterelle <b>or</b> Tecla
Sor	Etude Op.31 No.19 <b>or</b> No.20	The Complete Studies for Guitar <b>or</b> Sor Complete Studies	Chanterelle
Sor	Leçon Op.31 No.20	Classical Guitar Series: Repertoire and Etudes 7	RCM
Sor	Estudio 12 <b>or</b> 13	Twenty Studies For The Guitar	Hal Leonard
Sor	Study in E Minor, Op.48 No.5	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Strauss, J (Snr.)	Waltz No.1 <b>and</b> Waltz No.2	Classical Guitar Series: Repertoire and Etudes 7	RCM
Tárrega	Pavana <b>or</b> Paquito	Classical Guitar Series: Repertoire and Etudes 7	RCM
Tárrega	La Mariposa	Opere per Chitarra Vol.2 Studi	Berben

Trad. Catalan	El testament d'Amèlia	Guitar Works Vol.1: Cançons Populars Catalanes	Chanterelle
Villa-Lobos	Prélude No.4	Cinq Préludes	Eschig
Weiss	Rondeau in A minor <b>or</b> Bourrée in C	Weiss for Guitar	ABRSM

### List C - Grade 7

Assad	Farewell, Summer Garden Suite, arr. Depreter	The Summer Garden Solos	Metropolis
Brouwer	Un dia de novembre <b>or</b> Berceuse (Canción de cuna)	Dos temas populares Cubanos	Eschig
Brouwer	Etude 15	Etudes Simples Vol.3	Eschig
Dodgson	Ghost Story	Ode to the Guitar	Ricordi
Dyens	Rue la Quintinie	Classical Guitar Series: Repertoire and Etudes 7	RCM
Gangi	Study No.9	Metodo per chitarra, Parte 3	Ricordi
Garcia	Etude No.4 <b>or</b> No.18	25 Esquisses	Mel Bay
Lauro	Vals Venezolano No.1	Quatro vals venezolanos	BVP
Martin	Air	Quatre pieces brèves	UNI
Pasieczny	Kołysanka (with repeat)	Ten Sketches for Guitar	Euterpe
Pernambuco	Sons de carilhões (version 2) p.6	Famous Chôros, Vol.1	Chanterelle
Piazzolla	Milonga, Famille d'artistes <b>or</b> Vuelvo al sur <b>or</b> Ausencias arr.Ryan	Play Piazzolla	B & H
Ponce	Prelude, No.4 in B <b>or</b> Prelude No.8 in F# minor	24 Préludes	Tecla
Popp	Love is Blue arr. Skandera	The Soul of the Classical Guitar	Chateau
Ryan	Golden Days No.4	Scenes for Guitar, Book 2	Camden
Satie	Gymnopédie No.1	Virtuoso Music for Guitar	SBR
Skandera	Lejanos Amigos	The Soul of the Classical Guitar	Chateau
Smith Brindle	Prelude No.2 <b>and</b> Prelude No.3	Classical Guitar Series: Repertoire and Etudes 7	RCM
Tansman	Sarabande <b>or</b> Barcarole: 2 <sup>nd</sup> <b>or</b> 4 <sup>th</sup> movt.	Cavatina	Schott
Trad.	Irish Tune arr. Skandera	The Soul of the Classical Guitar	Chateau
Villa-Lobos	Prelude No.3 <b>or</b> Prelude No.4	Cinq Préludes	Eschig
Walton	Bagatelle No.2	Five Bagatelles	OUP

**3. MUSICIANSHIP** Refer to this section page 41

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Grade 8 - Level 4

**1. TECHNICAL WORK:** For articulation examples refer to the example scale and exercise patterns section

PERFORMANCE SCALES	STANDARD SCALES
Choose one group from the following tonal centres: Group 1: C, Eb, B, Ab Group 2: Bb, G, E, F# Group 3: D, A, F, Db  <b>C, Bb and D 2 octaves</b> , all others 3 octaves Major, harmonic, melodic and natural minor scales and arpeggios, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i> <b>Also</b> <b>C</b> melodic minor in octaves <b>Bb</b> major in 10ths <b>D</b> major in 6ths	Choose one group from the following tonal centres: Group 1: C, Eb, B, Ab Group 2: Bb, G, E, F# Group 3: D, A, F, Db  <b>C, Bb and D 2 octaves</b> , all others 3 octaves Major, harmonic and melodic minor scales and arpeggios, <i>im</i> and <i>ma</i> , fingering: <i>apoyando</i> or <i>tirando</i>
Chromatic scale: starting on F, 2 octaves <i>im</i> , <i>apoyando</i> (p.30) Interval scales (pp.28-30)	Chromatic scale: starting on F, 2 octaves <i>im</i> , <i>apoyando</i> (p.30)
TEMPO for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>• SCALES: ascending and descending, minimum metronome speed: crotchet = 122</li> <li>• Arpeggios: dotted crotchet = 76</li> </ul> <b>WHEN THE EXAMINER ASKS FOR A KEY, THE ENTRANT SHOULD PLAY THE KEY FOLLOWED BY THE ARPEGGIO</b>	
TOUCH for both PERFORMANCE and STANDARD	
<ul style="list-style-type: none"> <li>• Clear even legato</li> <li>• Tone and phrasing</li> <li>• Articulation</li> <li>• Idiomatic style</li> </ul>	

## 2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
A minimum of 6 pieces to be chosen: 1 from each of the repertoire lists, the additional repertoire can be from any of the repertoire in lists list A, B, C or D. <b>6 pieces in total by 6 different composers.</b>	3 pieces to be chosen: 3 different composers. 2 pieces must be chosen from the repertoire listed below and a third piece which may be chosen from the repertoire below <b>or</b> may be chosen by the student, but needs to be of a similar degree of difficulty. <b>3 pieces in total by 3 different composers.</b>

Composer	Piece	Publication	Edition
<b>List A - Grade 8</b>			
arr. Takemitsu	Amours Perdues (Kosma) <b>or</b> Over the Rainbow (Arlen)	12 Songs for Guitar	Schott <b>or</b> Tokyo
Bach	Allemande, Suite for Lute, BWV 996 <b>or</b> Gigue, Cello Suite No.3, BWV 1009	Classical Guitar Series: Repertoire and Etudes 8	RCM
Bach	Siciliana, arr. Duarte	J. S. Bach: Lute Suites for Guitar	NOV
Bach	Wachet auf, ruft auns die Stimme: Cantata No.4	2 Chorales	Schott
Bach	Gigue, Lute Suite in A minor, BWV 997 <b>or</b> Loure, Lute Suite in E, BWV 1006a	Bach Solo Lute Suites	Kjos
Bach	Prelude, Cello Suite No.2, BWV 1008 <b>or</b> Courante, Cello Suite No.4, BWV 1010	J S Bach Cello Suites 1-4	Cadenza
Bach	Prelude, Cello Suite, BWV 1007 <b>or</b> Jesu joy Of Man's desiring arr. Skandera	The Soul of the Classical Guitar	Chateau
Cimarosa	Sonata No.1 <b>or</b> No.2 <b>or</b> No3	Cimarosa: Three Sonatas	Faber
de Narváez	Baxa de contrapunto, F# tuning optional	Hispanae Citharae Ars Viva	Schott

Dowland	Queene Elizabeth, Her Galliard, Poulton 41	Classical Guitar Series: Repertoire and Etudes 8	RCM
Dowland	The Frog Galliard, Poulton 23 <i>or</i> The Frog Galliard F#tuning optional	Classical Guitar Series: Repertoire and Etudes 8 <i>or</i> Dowland: Solowerke I	RCM <i>or</i> Universal
Ponce	Gavotte	Suite in A minor	EMT
Scarlatti	Sonata in A Major, K.208, arr. McFadden	Sonata in A Major, K 208	JMF
Scarlatti	Sonata in E minor, Kp.292, arr. Batchelar & Wright	Scarlatti for Guitar	ABRSM
Villa-Lobos	Etude No.8 <i>or</i> No.11	12 Etudes	Eschig
Villa-Lobos	Etude No.1	Villa-Lobos Collected Works for Solo Guitar	UMP
Vivaldi	Allegro giusto, trans. Fernández (play in tutti; ossia optional; with repeats)	Vivaldi: Concerto in D, RV93 F.XII No.15	Ricordi
Weiss	Giga, arr. Batchelar & Wright	Weiss for Guitar	ABRSM
Weiss	Fantasie, arr. Scheit	Tombeau und Fantasie	Universal

### List B - Grade 8

Assad	Feliz	Seis Brevidades (Six Short Pieces)	Doberman
Carcassi	Étude, Op.60 No.24	25 études mélodiques progressives, <i>or</i> 25 Etudes for Guitar	Chanterelle <i>or</i> Tecla
Carcassi	Allegro, Op.60 No.23	Classical Guitar Series: Repertoire and Etudes 8	RCM
Coste	Allegretto, Op.38 No.13	Classical Guitar Series: Repertoire and Etudes 8	RCM
Coste	Étude in E minor, Scherzando, Op.38 No.8	25 Studies	Schott
de Falla	Homenaje	Le Tembeau de Claude Debussy	Chester
Diabelli	Menuett and Trio, Sonata No.2 in A	Diabelli: Three Sonatas	Schott
Diabelli	Andante sostenuto, Sonata in F Major	The Classical Guitar Collection	FAB
Ferrer	La Ausencia, Op.61		IMSLP
Giuliani	Garyowen, Op.125 No.1 <i>or</i> The Last Rose of Summer, Op.125 No.2	Sei Arie Nazionale Irlandesi (Tony Wilkinson)	IMSLP
Giuliani	Giocoso, No.4	Giulianate Op.148	Suvini Zerboni
Giuliani	Siciliana, Andantino, 2nd movt: arr. Jeffery <i>or</i> arr. Oubradous	Guitar Concerto Op.30 in A	Tecla <i>or</i> EMT
Giuliani	Allegro Spiritoso, Sonata Op.15		Universal
Legnani	Caprice, Op.20 No.2	Classical Guitar Series: Repertoire and Etudes 8	RCM
Mertz	Tarantelle, Bardenklänge, Op.13	Mertz: Guitar works, Vol.3	Chanterelle
Mozart	Larghetto and Allegro	The Classical Guitar Collection	Faber
Paganini	Romance, 2nd mvt: (Grand Sonata for Guitar and Violin) <i>or</i> Romanze, 2nd movt arr. Scheit	Classical Guitar Series: Repertoire and Etudes 8 <i>or</i> Grand Sonata for Solo Guitar	RCM <i>or</i> Universal
Pernambuco	Dengoso	Famous Chôros Vol. 1	Chanterelle
Sagreras	El colibrí Curci edn (with original ending)	Sagreras: El colibrí <i>or</i> Sagreras: Le prime lezioni di chitarra	Recordi <i>or</i> Curci Edition
Scarlatti, A	Sonata in E minor, Kp.292 <i>or</i> Sonata in A Kp.322	Scarlatti for Guitar	ABRSM
Scarlatti, A	Sonata Kp.232 <i>or</i> Kp.376	8 Sonatas	Schott
Schubert	Das Fischermädchen	Classical Guitar Series: Repertoire and Etudes 8	RCM
Sor	Estudio 15	Twenty Studies For The Guitar	Hal Leonard
Sor	Fantasia	Fantasia Op.4	OUP
Sor	Marche funèbre	Fantasia élégiaque Op.59	RIAM
Sor	Etude Op.6 No.11 <i>or</i> Op.6 No.12	Sor Complete Studies	Chanterelle
Sor	Etude Op.29 No.17	The Complete Studies for Guitar	Chanterelle
Sor	Fantasy <i>or</i> Study in E Op.44 No.3	The Classical Guitar. F Noad Guitar Anthology	Music Sales
Tàrrega	Alborada <i>or</i> Gran Vals	Works for Guitar Vol.3	Bèrben
Tàrrega	Marieta (Mazurka)	Classical Guitar Series: Repertoire and Etudes 8	RCM
Weiss	Courante in D minor <i>or</i> Giga in D	Weiss for Guitar	ABRSM
Weiss	Ciacona	Anthology of Selected Pieces	Schott
Weiss	Fantasie in D minor	The Soul of the Classical Guitar	Chateau

### List C - Grade 8

Albeniz	Asturias	<a href="http://www.classical-guitar-school.com">www.classical-guitar-school.com</a>	
Assad	Valseana No.2	Sérgio Assad: Aquarelle	Lemoine
Barrios Mangoré	La cathedral, Preludio saudade <i>or</i> Julia Florida (Barcarola)	Classical Guitar Series: Repertoire and Etudes 8	RCM
Bogdanović	Makendonsko Kolo (Macedonian Dance)	6 Balkan Miniatures	Guitar Solo GSP
Bogdanović	Žalopjka (Lament)	Classical Guitar Series: Repertoire and Etudes 8	RCM
Brouwer	Elogio de la Danza	Elogio de la Danza	Schott
Brouwer	Guajira criolla (sur un theme d'Anckerman) <i>and</i> Zapateado	Deux Aires Populaires Cubains	Eschig
Brouwer	Etude 20	Etudes simples 4 <sup>e</sup> série	Eschig
Carlevaro	Ronda No.4	Carlevaro: Preludios Americanos	Barry Editorial
Domeniconi	Schnee in Istanbul (with repeats)	Schnee in Istanbul	Margaux
Duarte	Prelude, English Suite Op.31	Classical Guitar Series: Repertoire and Etudes 8	RCM
Dyens	Tango en skaï	Dyens: Tango en skaï	Lemoine
Gangi	Study No.18 (with repeats)	Gangi: Metodo per chitarra, Parte 3	Ricordi
Granados	Valses Poéticos Nos.1 <i>and</i> 3	Valse Poeticos – Guitar Solo	Schott
Grundy	II Nostalgia <i>and</i> IV Reactions	The Millenium Mirror	Grundy
Giuliani	Scherzo con moto and Trio <i>or</i> Finale	Sonatina in D Op.71 No.3	Tecla
Hand	Elegy for a King	Classical Guitar Series: Repertoire and Etudes 8	RCM
Lauro	Vals venezolano No.2	Quatro vals venezolanos	B & van P
Mertz	Polacca in D	The Guitarist's Hour Book 3	Schott
Mompou	Canción <i>or</i> Cuna	Suite compostellana	Salabert
Myers	Cavatina, arr. Williams	The Deer Hunter	Faber
Paganini	Romanze, 2 <sup>nd</sup> movt.	Grand Sonata	Universal
Ponce	Valse	Ponce Guitar Works	Schott
Pujol	El abejorro	El abejorro	Ricordi
Rodrigo	Tiento Antiguo	Tiento Antiguo	B & H
Sardinha	Voltarei	Classical Guitar Series: Repertoire and Etudes 8	RCM
Schubert	Das Fischermädchen	Mertz Guitar Works Vol.7	Chanterelle
Smith Brindle	Moderato, 1st movt.	Smith Brindle: Sonata No.4, 'La breve'	Schott
Sor	Rondo in D, Op.48 No.6	The Guitarist's Hour Book 3	Schott
Sor	Rondo Op.22 No.4	Suzuki Bk.6	Summy- Birchard
Sor	Andante Maestoso Op.11 Nos.5 <i>and</i> 6	Twenty Minuets	Schott
Tarrega	Alborada <i>or</i> Gran Vals in A	Tárrega Guitar Works Vol.3	Bèrben
Tarrega	Capricho Árabe	Suzuki Bk.8	Summy- Birchard
Villa-Lobos	Andantino e andante: 2nd movt.	Concerto for Guitar	Eschig
Villa-Lobos	Prélude No.5 in D: Cinq Préludes	Villa-Lobos: Collected Works for Solo Guitar	Eschig

### List D - Grade 8

Berkeley, L	1st movt. Quatre Pièces pour la guitare	Quatre Pièces pour la guitare	Bèrben
Dodgson	Hornet's Nest	Ode to the Guitar, complete edition	UMP
Llobet	El Testament d'Amèlia	Suzuki Bk.8	
Moreno Torroba	Madroños	Música para Guitarra <i>or</i> The Guitar Music of Spain Vol.3	UME/Wise <i>or</i> Music Sales
Moreno Torroba	Turégano	Castles of Spain Vol.1	GSP
Morricone	Cinema Paradiso arr. Skandera	The Soul of the Classical Guitar	Chateau
Piazzolla	Primavera Porteño	Four Pieces	Chanterelle
Ponce	Sonatina Meridional, 3 <sup>rd</sup> movt.	Fiesta	Schott
Ponce	Sonata Romantica: 1 <sup>st</sup> movt. Allegro moderato	Hommage a Franz Schubert	Schott
Ponce	Valse	Valse for Guitar	Schott
Reis	Conversa de Baiana	The Great Guitarists of Brazil-Reis Vol.1	GSP
Skandera	Namib Night Sky	The Soul of the Classical Guitar at Christmas	Chateau
Smith Brindle	Lamentation de la Muerte and Danza	Four Poems of Garcia Lorca	Schott
Sollory	Tangos ( <i>any two</i> )	Le Tango Parisienne	Camden
Tansman	Préludio <i>or</i> Scherzino: 1 <sup>st</sup> <i>or</i> 3 <sup>rd</sup> movt	Cavatina	Schott

Turina	Garrotin <i>or</i> Soleares: No.1 <i>or</i> No.2	Homage à Tárrega	Schott
Villa-Lobos	Mazurka, Chóro: 1 <sup>st</sup> movt	Suite Populaire Brésilienne	Eschig
Villa-Lobos	Prelude No.1 Lyrical Melody	Cinq Preludes	Eschig
Walton	Bagatelle No.3 Alla Cubana	Five Bagatelles for Guitar	OUP
Williams	Classical Gas arr. Skandera	The Soul of the Classical Guitar	Chateau

**3. MUSICIANSHIP** Refer to this section page 42

**4. MUSICAL KNOWLEDGE** Refer to this section page 43

## Associate Diploma AMUSNZ - Level 5

### REPERTOIRE REQUIREMENTS

#### Repertoire

- The entrant will select a programme of four pieces, one from each list, contrasting in style and era, **with a playing time of between 20 - 35 minutes.**
- The chosen repertoire must reflect sufficient technical/musical challenges to fulfil the criteria and descriptors for Level Five.
- Entrants may choose alternatives to those listed below, but must submit their alternative programme for approval prior to entry.

Composer	Piece	Publication	Edition
<b>List A - AMusNZ</b>			
Bach	Suite No 1 in E minor BWV 996 Preludio-Presto <b>or</b> Courante <b>and</b> Sarabande	Bach Lute Suites for Guitar, ed. Willard <b>or</b> Bach Solo Lute Works for Guitar ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No 2 in A minor BWV 997 Preludio <b>or</b> Sarabande <b>and</b> Gigue	Bach Lute Suites for Guitar, ed. Willard <b>or</b> Bach Solo Lute Works for Guitar ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No 3 in A minor BWV 995 Prelude-Presto <b>or</b> Allemande <b>and</b> Gigue	Bach Lute Suites for Guitar, ed. Willard <b>or</b> Bach Solo Lute Works for Guitar ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No 4 in E BWV 1006a Prelude <b>or</b> Loure <b>and</b> Gavotte en Rondeau	Bach Lute Suites for Guitar, ed. Willard <b>or</b> Bach Solo Lute Works for Guitar ed. Koonce	Ariel <b>or</b> Kjos
Bach	Prelude, Fugue and Allegro, BWV 998: <b>Prelude only</b>	Bach Lute Suites for Guitar, ed. Willard <b>or</b> Bach Solo Lute Works for Guitar, ed. Koonce	Ariel <b>or</b> Kjos
Bach	Fuga, Sonata BWV 1005	3 Sonatas for Solo Guitar	Schott
Bach	Sinfonia 2, BWV 788 <b>or</b> Sinfonia 6, BWV 792	Sinfonias, arr. Russell	Doberman
Corbetta da Milano	Suite in A minor Fantasia No.22 <b>and/or</b> Fantasia No.31,	Libro de Musica de Vihuela, Vols.2 and 3, trans. Monkemeyer	Universal Hofmeister
Dowland	Fantasia No.5 <b>or</b> No.7 <b>or</b> No.11	Dowland 12 Fantasias for Guitar, trans. Ruhe	Moek
Dowland	Lachrimæ Pavan <b>or</b> Fantasy	Lachrimæ Pavan and Fantasy	Universal
Dowland	The Right Honourable Robert, Earl of Sussex, His Galliard. Trans. Burley	Dowland Anthology of Selected Pieces	Schott
Guerau	Folias <b>or</b> Gallardas <b>or</b> Pavanas <b>or</b> Canario	5 Pieces from Poema Harmonica, trans. Duarte	Universal
Narvaez	Baja de contrapunto	The Renaissance Vihuela and Guitar in Sixteenth Century Spain	Mel Bay
Scarlatti	Sonata K.208	4 Sonatas	Schott
Scarlatti	Sonatas K.335 <b>and</b> K.336	Scarlatti 4 Sonatas, trans. Tanenbaum	GSP
Scarlatti	Sonatas L.352 <b>and</b> L.483	Scarlatti 9 Sonatas Vol.1, trans. Barbosa-Lima	Columbia
Scarlatti	Sonata K.322		any reliable edition
Scarlatti	Sonata K.232 <b>or</b> K.480	Scarlatti 8 Sonatas, arr. Burley	Schott
Soler	Sonata in E minor R.118	Anthology of Baroque Sonatas, trans. Burley	Schott
Weiss	Ciacona <b>or</b> Capricio in D <b>or</b> Tombeau sur la Mort de Mr Comte de Logy	Anthology of Baroque Sonatas, trans. Burley	Schott
Weiss	Suite in E minor, Allemande and Gigue	Weiss 2 Suites, trans. Biberian	Peters

#### List B - AMusNZ

Aguado	Polonaise in E		Chanterelle
Albeniz	Capricho Catalàn <b>or</b> Mallorca	Albeniz: 26 Pieces, arr. Yates	Mel Bay
Coste	La ronde de Mai, Op.42, ed. Wynberg	Complete Solo Guitar Works Vol.2	Chanterelle
Coste	La Source du Lyson, Op.47	Coste Collected Guitar Works Vol.5	Chanterelle
Giuliani	Variations on a Theme by Handel, Op.107	The Harmonious Blacksmith	Universal
Giuliani	Concerto No 1 in A Op.30 3 <sup>rd</sup> movt		Universal

Giuliani	Sonata Op.15, 1 <sup>st</sup> movt		Universal
Giuliani	Six Variations on a Russian Air, Op.64		Tecla
Giuliani	Concerto No.1 in A, Op.30: 3rd movt		Suvini Zerboni
Malats	Serenata Espaniole		Chanterelle
Mertz	Fantasia Hongroise <b>or</b> Fantasia Original	Trois Morceaux, Op.65	Chanterelle
Mertz	No.2 Romanze	Bardenklänge, Op.13	Chanterelle
Schubert	Lob der Thranen <b>and</b> Das Fischermädchen	Six Schubert Songs, arr. Mertz	Chanterelle
Sor	Sor Fantasia élégiaque, Op.59		IMSLP
Sor	Variations on a theme by Mozart Op.9		IMSLP
Sor	Fantasia and Variations, Op.40		Universal
Sor	Variations on Marlborough, Op.28		Universal
Sor	Variations on 'Les Folies d'Espagne' <b>and</b> a Minuet, Op.15a		Universal
Sor	Fantasia No.6 Les Adieux, Op.21	Sor Fantasias Vol.2 <b>or</b> published separately	Peters <b>or</b> Schott
Tárrega	Recuerdos de la Alhambra <b>or</b> Sueño		Universal
Tárrega	Fantasia on themes from La Traviata		Schott
Tárrega	Gran jota	The Francisco Tárrega collection	Hal Leonard
Tárrega	Capricho Árabe <b>or</b> Alborada		Bèrben
Tárrega	Estudio sobre la Sonatina de Delfin Alard		Ricordi

### List C - AMusNZ

Asencio	Suite Valenciana: 1st movt, Preludi		Bèrben
Barrios Mangoré	La Catedral <b>or</b> Vals Op.8 No.3 <b>or</b> No.4 <b>or</b> Aconquija	Barrios 18 Concert Pieces Vol 1 ed Burley	Schott
Barrios Mangoré	Cordoba <b>or</b> Preludio, Op.5 No.1	The Guitar Works of Barrios Mangoré Vol.3	Alfred
Berkeley, L	Concerto Op.88, 2 <sup>nd</sup> movt		Chester
Berkeley, L	Theme and Variations Op.77		Chester
Brouwer	Canticum <b>or</b> Elogio de la Danza		Schott
Brouwer	No.1 Mompou <b>or</b> No.2 Gaudi	Reptrats Catalans	Eschig <b>or</b> Universal
Brouwer	Canticum		Schott
Carter	Shard		B & H
Castelnuovo-Tedesco	Any <b>one</b> of Capricho Nos. 1, 3, 5, 6, 13,16 <b>or</b> 19	24 Caprichos de Goya, Op.195	Bèrben
Castelnuovo-Tedesco	Tarantella, Op.87a <b>or</b> Aranci in Fiore, Op.87b		Ricordi <b>or</b> Universal
Castelnuovo-Tedesco	Concerto in D, Op 99: 2 <sup>nd</sup> Movt		Schott
Castelnuovo-Tedesco	Tonadilla on the name of Segovia, Op.170		Schott
de Falla	Homenaje pour le Tombeau de Debussy		Chester <b>or</b> Universal
de Falla	The Miller's Dance		Chester <b>or</b> Universal
Gerhard	Fantasia		B & H
Henze	2nd Sonata on Shakespearean Characters: 1st movt, <i>Sir Andrew Aquecheek</i>	Royal Winter Music	Schott
Jarrett	The Köln concert: Part 11c		Schott
Jobim	Garoto		Mel Bay
Jobim	Estrada Blanca, arr. Bellinati	Mel Bay presents Antonio Carlos Jobim	Mel Bay
Jobim	Felicidades, arr. Dyens		Lemoine
Lovelady	London Rhapsody		Chanterelle
Martin	Prelude <b>and</b> Plainte <b>or</b> Air <b>or</b> Comme une Gigue	4 Pièces Brève	Universal
McCabe	Canto		Novello
Mompou	Preludio <b>and</b> Canción	Suite Compostelana	Salabert <b>or</b> Universal
Moreno Torroba	Madroños	20th Century Guitar Music	Schirmer
Moreno Torroba	Fandanguillo <b>and</b> Arada	Suite Castellana	Schott
Moreno Torroba	Nocturno		Schott



Moreno Torroba	Madroños	20th Century Guitar Music	Schirmer
Moreno-Torroba	Any <b>two</b> pieces from:	Castles of Spain Vol.1 <b>or</b> Vol.2	GSP
Piazzolla	Any <b>two</b> from 5 pieces	5 Pieces	Bèrben
Piazzolla	Verano porteño <b>or</b> Primavera porteño <b>or</b> La muerte del angel	Verano porteño and three other pieces	Chanterelle
Rodrigo	No.1 En los trigales	Por los campos de España	Ediciones Joaquín Rodrigo
Rodrigo	Sonata a la Española <b>or</b> Sonata Giocosa		Ediciones Joaquín Rodrigo
Smith Brindle	El Polifemo de Oro		Schott

### List D - AMusNZ

Assad	Chuva & Tarde	Seis Brevidades	Dobermann
Bennett	Impromptus		Universal
Bogdanovic	Vranjanka <b>and</b> Makendonsko Kolo	Six Balkan Minatures	GSP
Burkhardt	Passacaglia		Universal
Dodgson	Concerto no.1: 2nd movt		Bèrben
Dodgson	Merlin		Moeck
Domeniconi	Variations on an Anatolian folksong, Op.15		B & H
Dyens	Tango en Skai		Lemoine
Ohana	Tiento		Billaudot
Pernambuco	Pó de Mico <b>or</b> Rebolicho	Famous Chôros Vol.1	Chanterelle
Ponce	Concierto del Sur: 2 <sup>nd</sup> <b>or</b> 3 <sup>rd</sup> Movt		Peermusic Classical
Ponce	Sonata Romantica: 1 <sup>st</sup> movt	Hommage à Schubert	Schott
Ponce	Sonatina Meridional: 1 <sup>st</sup> movt, <b>or</b> 2 <sup>nd</sup> <b>and</b> 3 <sup>rd</sup> movts	Sonatina Meridional	Schott
Ponce	Thème varié et finale		Schott
Ponce	Sonata III, 1st movt: Allegro Moderato		Schott
Roussel	Ségovia, Op.29		Durand
Sáinz de la Maza	Campanas del Alba		UME
Takemitsu	Equinox		Schott
Takemitsu	Any 1 of the 3 pieces from 'In the Woods'		Schott
Tansman	Cavatina		Schott
Tansman	Entrée, Kujawiak <b>and</b> Kolysanka No.1	Suite in modo polonico	Eschig
Turina	Hommage à Tárrega, Op.69: <b>complete</b>		Schott
Villa-Lobos	No.1 <b>and</b> No.5 <b>or</b> No.2 <b>and</b> No.9 <b>or</b> No.3 <b>and</b> No.4	12 Études	Eschig <b>or</b> Universal
Villa-Lobos	Gavotta-Chôro	Suite Populaire Brésilienne: No.4	Eschig
Villa-Lobos	Valsa-Chôro	Suite Populaire Brésilienne: No.3	Eschig
Walton	Bagatelles No.2 <b>and</b> No.3	5 Bagatelles	OUP
Wills	Pavane and Galliard		Ricordi
Yocoh	Variations on Sakura		GSP
York	Sunburst		GSP

# Licentiate Diploma LMUSNZ - Level 7

## REPERTOIRE REQUIREMENTS

### Repertoire

- The entrant will select a programme of four pieces, one from each list, contrasting in style and era, **with a playing time of between 30 - 45 minutes.**
- The chosen repertoire must reflect sufficient technical/musical challenges to fulfil the criteria and descriptors for Level Seven.
- Entrants may choose alternatives to those listed below, but must submit their alternative programme for approval prior to entry.

Composer	Piece	Publication	Edition
<b>List A - LMusNZ</b>			
Bach	Fuga 2 <sup>nd</sup> movt from Sonata BWV 1003	Three sonatas for solo guitar	Schott
Bach	Chaconne from Partita No.2 in D minor BWV 1004	trans. Carlevaro	Chanterelle
Bach	Fugue in A minor, BWV 1000	Bach Lute Suites, ed. Willard <b>or</b> Solo Lute Works of Bach ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No.1 in E minor BWV 996, Praeludio, Presto, Sarabande <b>and</b> Gigue	Bach Lute Suites, ed. Willard <b>or</b> Solo Lute Works of Bach ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No.2 in A minor BWV 997, Preludio <b>and</b> fuga	Bach Lute Suites, ed. Willard <b>or</b> Solo Lute Works of Bach ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No.3 in A minor BWV 995, Prelude, Presto, Gavotte I <b>and</b> Gavotte II en rondeau	Bach Lute Suites, ed. Willard <b>or</b> Solo Lute Works of Bach ed. Koonce	Ariel <b>or</b> Kjos
Bach	Suite No.4 in E, BWV 1006a, Prelude Loure <b>and</b> Gigue	Bach Lute Suites, ed. Willard <b>or</b> Solo Lute Works of Bach ed. Koonce	Ariel <b>or</b> Kjos
Bach	Prelude, Fugue and Allegro in D from Suite BWV 998	The Solo Lute Works of Bach ed. Koonce	Kjos
da Milano	Fantasia No.39 <b>and</b> Ricercare No.57	da Milano Complete Lute Works, Vol.1, trans. Chiesa	Suvini Zerboni
de Narvaez	6 Diferencias sobre el Himno 'O gloriosa Domina'		Billaudot
Dowland	Fantasia No.7	A variety of lute lessons Vol 4: Fantasias	Berben
Dowland	Lachrimæ Pavan <b>and</b> Fantasia	Lachrimæ Pavan and Fantasia	Universal
Dowland, trans. Ruhe	Any 2 Fantasias	Dowland 12 Fantasias for Guitar	Moeck
Duarte	English Suite, Op.31		Ricordi
Mudarra	Fantasia que contrahaze la harpa en la meñera de Iodovico	The Renaissance vihuela and guitar in sixteenth century Spain	Mel Bay
Mudarra	Fantasia del primo tono	The Renaissance vihuela and guitar in sixteenth century Spain	Mel Bay
Scarlatti	2 Sonatas in D, Kp.480 <b>and</b> 491	Scarlatti 8 Sonatas, trans. Burley	Schott
Scarlatti D, arr. Russell	Any sonata from 5 Sonatas		Doberman
Tárrega	Recuerdos de la Alhambra		Universal
Weiss	Fantasia in C minor and Passagaille in D	Anthology of selected pieces, trans. Burley	Schott
Weiss, ed. Biberian	Suite in E minor <b>or</b> Suite in F major	Two Suites	Peters
Weiss, ed. Chiesa	Any complete suite <b>or</b> sonata	Intavolatura di Liuto	any reliable edition
<b>List B - LMusNZ</b>			
Aguado	Rondo No.3 from Quatre rondos brilliants Op.2		Chanterelle
Aguado	Rondo in A minor: Op.2 No.2	3 Rondo Brillanti	Suvini Zerboni
Albeniz	Granada <b>or</b> Sevilla <b>or</b> Cadiz trans. Barrueco	Suite Española Op.47	Alfred
Albeniz	Torre Bermeja		Schott
Albéniz, ed. Yates	Prelude from Chants d'Espagne (Asturias or Leyenda)		Mel Bay
Coste	Grand Caprice Op.11		Chanterelle <b>or</b> Bèrben

Coste	Grande Sérénade Op.30		
Coste	Le Depart Op.31		
Coste	Andante et Polonaise Op.44		
Coste	Divagation Op.45		
Diabelli	Sonata in A Complete	The Julian Bream Guitar Library, Vol. 2	Faber Custom Print
Granados	Danza Española; Melancolica <b>and</b> Tonadilla 'La maja de Goya'		Chanterelle
Granados	Valses poéticos		Schott
Giuliani	Concerto No.1 in A, Op.30: 1 <sup>st</sup> movt		Suvini Zerboni
Giuliani ed. Chiesa	Grande Overture Op.61		Suvini Zerboni
Giuliani	Gran Sonata Eroica Op.150 complete		Suvini Zerboni <b>or</b> Tecla
Giuliani	Rossiniana Op.119		IMSLP
Giuliani	Rossiniana Op.120		IMSLP
Giuliani	Rossiniana Op.121		IMSLP
Giuliani	Rossiniana Op.122		IMSLP
Giuliani	Rossiniana Op.123		IMSLP
Giuliani	Rossiniana Op.124		IMSLP
José	Sonata		Bèrben
Mertz	Elegie	J.K. Mertz: Guitar works Vol. 6	Chanterelle
Regondi	Reverie (Notturmo) Op.19	Regondi Collected Guitar Works	Chanterelle
Regondi	Introduction and Caprice, Op.23		Chanterelle
Rodrigo	Concierto de Aranjuez:1 <sup>st</sup> movt		ediciones Joaquin Rodrigo <b>or</b> Schott
Rodrigo	Invocación y Danza		ediciones Joaquin Rodrigo
Rodrigo	Tres piezas Españolas		Schott
Sor	Fantasie No.7, Op.30		Suvini Zerboni
Sor	Gran Solo Op.14		IMSLP
Sor	Introduction and Variations on a Theme of Mozart, Op.9		Suvini Zerboni
Sor	Grand Sonata in C, Op.25		Zerboni
Sor	Les folies d'Espagne		any reliable edition

### List C - LMusNZ

Arnold	Concerto, Op.67: 1 <sup>st</sup> movt		Paterson
Arnold	Fantasy, Op.107		Faber Custom Print
Asenci	Collectici intim		Schott
Barrios	Un Sueno en la Foresta <b>or</b> Mazurka Apasionata	18 Concert Pieces Vol.1	Schott
Barrios	Una limosna por el amor de Dios	18 Concert Pieces Vol.2	Schott
Batchelar	Mounsieurs Almaine, trans. Hinojosa		Transatlantiques
Berkeley, L	Theme and Variations		Chester
Berkeley, L	Concerto Op.88: 1 <sup>st</sup> movt		Chester
Berkeley, L	Quatre Pieces No.1 <b>and</b> No.3		Bèrben
Berkeley, M	Sonata in One Movement		OUP Archve
Brouwer	Canticum		Schott
Brouwer	Concerto No.3 'Elegiaco': 1 <sup>st</sup> movt		Eschig or UMP
Brouwer	El Decameron Negro		Transatlantiques
Brouwer	Sonata		Opera
Brouwer	Paisaje Cubana con Campanas (Cuban Landscape with Bells)		Ricordi
Castelnuovo-Tedesco	1 only of Capricho: No. 12, 18, <b>or</b> 24	24 caprichos de Goya, Op. 195	Bèrben
Castelnuovo-Tedesco	Capriccio Diabolico Op.85	<i>Omaggio a Paganini</i>	Ricordi <b>or</b> UMP
Castelnuovo-Tedesco	Tarantella		Ricordi
Castelnuovo-Tedesco	Sonata 'Hommage à Boccherini', Op.77		Schott
Gerhard	Fantasia		B & H
Ginastera	Sonata Op.47 1st <b>and</b> 2nd Movements		B & H
Ibert	Francaise, arr. Azpiazu		Leduc
MacCombie	Nightshade Rounds	20 <sup>th</sup> Century Guitar Music	Boosey
Martin	4 Pièces Brève <b>complete</b>		Universal
Mompou	Suite compostelana		Bèrben

Moreno-Torroba	Sonatina in A <b>complete</b>	Schott
Moreno-Torroba	Madroños	AMP
Piazzolla	Cinco piezas	Bèrben
Rawsthorne	Elegy	OUP
Roussel	Ségovia, Op.29	Durand <b>or</b> UMP

### List D - LMusNZ

Assad	Aquarelle	Lemoine
Bennett	5 Impromptus complete	Universal
Bennett	Sonata	Novello
Berio	Sequenza XI	Universal
Britten	Nocturnal: after John Dowland Op.70	Faber
Carter	Changes	B & H
Dodgson	Concerto No.1	Bèrben
Dodgson	Fantasy Divisions	Bèrben
Dodgson	Partita No.3	Bèrben
Domeniconi	Koyunbaba AMA	Verlag
Dyens	Saudade No.3	Lemoine
Haug	Prélude, Tiento and Toccata	Bèrben
Henze	3 Fragments from Hölderlin and 3 Tentos	Drei Fragmente nach Hölderlin and Drei Tentos
Henze	Royal Winter Music: 1 <sup>st</sup> Sonata on Shakespearean Characters: 3rd movt Ariel and 6th movt Oberon	Schott
Henze	Royal Winter Music, 2 <sup>nd</sup> Sonata	Schott
Maxwell Davies	Hill Runes	B & H
Maxwell Davies	Sonata	Chester
Ponce	Variations on Folia de España and Fugue	Schott
Ponce	Concierto del Sur: 1 <sup>st</sup> movt	Peermusic Classical
Ponce	Thème varié et Finale	Schott
Ponce	Sonatina Meridional (complete)	Schott
Rak	Hora	Pension- nostalgie.cz/ StepanRak
Rak	Voces de profundis	Montacute
Takemitsu	All in Twilight, <b>any 3</b> of the 4 pieces	Schott
Tansman	Variations on a theme by Scriabin	Eschig
Tippett	The Blue Guitar Sonata No.2	Schott
Turina	Fandanguillo Op.36	Schott
Turina	Sonata Op.61	Schott
Turina	Sevilliana Op.29	Schott
Villa-Lobos	Concerto: 1 <sup>st</sup> movt	Eschig <b>or</b> UMP
Villa-Lobos	12 Études: No.7, No.8 <b>and</b> No.12	Eschig <b>or</b> UMP
Walton	Five Bagatelles	OUP