

GUITAR REQUIREMENTS AND INFORMATION

Subject Code: 07

This syllabus is valid from 2009 until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Guitar exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades for Guitar and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in Guitar. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Instruments

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

Elements of the exam

All ABRSM graded Guitar exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

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

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 114–115 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 117 for this purpose.

Accompaniment: In Grades 1 and 2, candidates may perform *up to two* pieces accompanied by another guitar (or, if necessary, a piano), while in Grade 3, *only one* such piece may be performed. These pieces are marked † in the syllabus. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). None of the pieces marked † in Grades 1–3 may be performed solo. In Grades 4–8, *all* pieces must be performed solo.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 10.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' on p. 8). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to the Syllabus Department (syllabus@abrs.ac.uk) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA’s *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear, in the Grade 5–8 fingers-only scales, a balance of the specified strokes. When asking for requirements examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the stroke for fingers-only scales (*tirando* or *apoyando*, Grades 5–8)
- the form for interval scales (together *or* broken)

All scales and arpeggios should:

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

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

Any combination of alternating right-hand fingers may be used for ‘fingers-only’ scales. Any left-hand fingering may be used, but candidates are expected to observe the requirements regarding over-ringing and non-over-ringing for broken chords and arpeggios from Grade 3.

Arpeggios and dominant sevenths are required in root position only.

Books of the scale requirements (for Grades 1–5 and 6–8) are published for Guitar by ABRSM.

The speeds on p. 9 are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Thumb-only scales*		= 96	= 112						
Scales†									
1 & 2 octaves		= 48	= 56	= 66	= 80	= 96			
2 octaves							= 112	= 126	= 144
3 octaves							= 76	= 84	= 96
Chromatic scales									
1 & 2 octaves				= 66	= 80	= 96	= 112		
3 octaves								= 84	= 96
Interval scales				= 60	= 72	= 84	= 96	= 104	= 116
Arpeggios		= 40	= 42	= 44	= 48	= 56	= 63	= 69	= 76
Broken chords				= 54	= 60	= 66	= 72	= 80	= 88
Dom. & Dim. 7ths‡					= 72	= 84	= 96	= 104	= 116

* Including chromatic scale at Grade 2

† Fingers-only & thumb and fingers combined

‡ Dim. 7ths from Grade 5

Sight-reading

Candidates will be asked to play a short piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The main technical parameters for each grade are outlined on pp. 11–25; once introduced, these parameters apply for all subsequent grades (albeit with a logical progression of difficulty). For practice purposes, a book of specimen sight-reading tests is published for Guitar by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 94–99.

(continued overleaf)

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece. They may also decide to stop the performance of a piece when they have heard enough to form a judgment. Examiners will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: Any tuning adjustments must be made by the candidate (examiners are unable to help with this).

Footstools: Candidates should provide their own footstool (or other form of guitar support) if required.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferred for accompanied pieces (see 'Accompaniment' on p. 7) to be performed consecutively.

Assessment

The tables on pp. 114–115 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 114–115 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

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

Scales (one octave)

Fingers only (*tirando* or *apoyando*, at candidate's choice)

G, F majors, as example below:



Thumb only (*tirando*)

A, E minors (*natural* or *harmonic*, at candidate's choice)

Arpeggios (one octave) (*tirando*)

G major; E minor

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

LIST A

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

LIST B

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

LIST C

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

SIGHT-READING*: a four- or six-bar single-line piece in $\frac{4}{4}$, $\frac{3}{4}$ or $\frac{2}{4}$ in C, G or F majors, A or E minors, simple note values, in 1st position; may contain passages for thumb alone. Simple dynamics and occasional accidentals (within minor keys only) may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 95

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

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 7)

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

Scales (one octave)

Fingers only (*tirando* or *apoyando*, at candidate's choice)

D major; A minor (*natural* or *melodic*, at candidate's choice), D minor (*natural* or *harmonic*, at candidate's choice), as example in Grade 1

Thumb only (*tirando*)

C major

Chromatic scale (one octave)

Thumb only (*tirando*)

starting on A

Arpeggios (one octave) (*tirando*)

C, D majors; A, D minors

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

LIST A

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

LIST B

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

LIST C

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

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

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 7)

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

SIGHT-READING*: a four- or six-bar single-line piece, time and key signatures as Grade 1, with the addition of D minor. Further use of 1st position. Occasional use of staccato. Some dotted notes may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 95

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

Scales (two octaves)

Fingers only (*tirando* or *apoyando*, at candidate's choice)

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

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

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



Chromatic scale (one octave)

Fingers only (*tirando* or *apoyando*, at candidate's choice)

starting on D

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

F major in sixths, as examples below:

Together



Broken



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

G major, as example below:



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

G, A majors; E, B minors

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

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see p. 7)

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

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

LIST A

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

LIST B

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

LIST C

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

SIGHT-READING*: a piece of up to eight bars in length, time and key signatures as Grade 2, with the addition of $\frac{3}{8}$ and D major, and with occasional use of 2nd position. Some integration of thumb and fingers into simple broken-chord patterns. Wider incidence of articulation. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 96

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

Scales (two octaves)

Fingers only (*tirando* or *apoyando*, at candidate's choice)

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

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

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

Chromatic scale (two octaves)

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

starting on G, as example below:

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

G major in tenths, as patterns below:

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

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

C major, as example in Grade 3

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

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

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

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

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

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

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

LIST A

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

LIST B

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

LIST C

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

SIGHT-READING*: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$ and A major. Further use of 2nd position, and featuring simple two-part writing (mostly open strings in one or other voice). Occasional chromatic notes, pause signs and ties may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 96

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

Scales (two octaves)

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

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

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

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

Chromatic scale (two octaves)

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

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

A major in sixths, as patterns in Grade 3

F major in octaves, as patterns below:

Together



Broken



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

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

E minor, as example in Grade 3

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

D, E majors; A, G minors

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

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

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

starting on A

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

LIST A

- 1 **Anon.** Villanelle. *No. 5 from Renaissance Dances (Universal UE 13070)*
- 2 **J. S. Bach** Bourrée No. 1: from Cello Suite No. 3, BWV 1009. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 3 **Dowland** Lady Laiton's Almain. *No. 9 from Répertoire progressif, Vol. 3 (Les Productions d'Oz 103)* or *No. 9 from Le petit livre de guitare, Vol. 2, ed. Gagnon (Les Productions d'Oz 12)*
- 4 **Handel** Bourrée (from three pieces)
- 5 **Vivaldi** Largo (from 'Winter': *The Four Seasons*)
- 6 **H. Neusidler** Tanz (incl. Nachtanz). *Guitar Music for Beginners, Vol. 2 (Editio Musica Budapest Z.13867)*
- 7 **Telemann** Gigue. *No. 25 from The Baroque Book (Chanterelle 2111)*
- 8 **de Visé** Sarabande: from Suite in D minor (*Universal UE 11322*) (NB: the edition UE 34480 not suitable for exam use)

LIST B

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

LIST C

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

SIGHT-READING*: a piece of around eight to twelve bars in length, time and key signatures as Grade 4, with the addition of B minor. Use of fingerboard up to 5th position and greater use of two-part writing. Anacrusis, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 97

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

SCALES AND ARPEGGIOS*: from memory, even notes:

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

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

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

E major (three octaves), as example below:

2 octaves 3 octaves

Chromatic scale (two octaves)

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

starting on C

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

C major in thirds, as patterns below:

Together Broken

F major in tenths

B minor *harmonic* in sixths

G minor *melodic* in octaves

} as respective patterns in Grades 3–5

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

B♭ major, as example in Grade 3

Arpeggios (*tirando*; without over-ringing)

E♭ major; C, C# minors (two octaves)

E major (three octaves)

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

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

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

starting on D

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

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

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

LIST A

- 1 **attrib. J. S. Bach** March in D. *No. 22 from* } *Le petit livre de guitare, Vol. 2, ed. Gagnon (Les Productions d'Oz 12)*
- 2 **Milán** Pavane. *No. 8 from* }
- 3 **J. S. Bach** Sarabande: from Cello Suite No. 3, BWV 1009. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 4 **Dowland** Air: from *Air and Galliard (Universal UE 12402)*
- 5 **da Miláno** Fantasia. *No. 7 from da Milano 14 Fantasia per chitarra (Editio Musica Budapest Z.13269)*
- 6 **D. Scarlatti** Sonata in A, Kp. 80 or Sonata in G, Kp. 83. *No. 1 or No. 7 from Scarlatti for Guitar, arr. Batchelar and Wright (ABRSM)*
- 7 **de Visé** Allemande: from Suite in D minor (*Universal UE 11322*) (NB: the edition UE 34480 not suitable for exam use)
- 8 **S. L. Weiss** Menuet in C. *No. 4 from Weiss for Guitar, arr. Batchelar and Wright (ABRSM)*

LIST B

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

LIST C

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

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

AURAL TESTS FOR THE GRADE*: see pp. 94 and 97

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

SCALES AND ARPEGGIOS*: from memory, even notes:

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

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

A♭, B majors; D, G# minors (two octaves) } as examples in Grade 6
F major; F minor (three octaves) }

Chromatic scale (three octaves)

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

starting on E, as example below:



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

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

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

G minor, as example in Grade 3

Arpeggios (*tirando*; without over-ringing)

A♭, B majors; D, G# minors (two octaves)

F major; F minor (three octaves)

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

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

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

starting on E

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

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

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

LIST A

- 1 **J. S. Bach** Allemande: from Lute Suite in E minor, BWV 996. *Bach Solo Lute Works, ed. Koonce (Neil Kjos Music KJ15022)* or *Bach Lute Suites for Guitar, ed. Willard (Ariel Publications AM27616)*
- 2 **J. S. Bach** Menuets I and II: from Cello Suite No. 2, BWV 1008. *J. S. Bach Cello Suites 1–4, arr. Wright (Cadenza Music)*
- 3 **Milán** Fantasia del cuarto tono
- 4 **Narváez** Diferencias sobre ‘Guárdame las vacas’ } *Hispanae Citharae Ars Viva, arr. Pujol (Schott GA 176)*
- 5 **da Milano** Fantasia. No. 5 from *da Milano 14 Fantasie per chitarra (Editio Musica Budapest Z.13269)*
- 6 **D. Scarlatti** Sonata in E minor, Kp. 81 or Sonata in A, Kp. 208. No. 5 or No. 6 from *Scarlatti for Guitar, arr. Batchelar and Wright (ABRSM)*
- 7 **de Visée** Gigue (*observing repeats*): from Suite in D minor (*Universal UE 11322*) (NB: the edition UE 34480 not suitable for exam use)
- 8 **S. L. Weiss** Rondeau in A minor or Bourrée in C. No. 5 or No. 7 from *Weiss for Guitar, arr. Batchelar and Wright (ABRSM)*

LIST B

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

LIST C

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

SIGHT-READING*: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 6, with the addition of $\frac{7}{8}$ and $\frac{7}{4}$, E major and G minor. Simple use of 12th-fret harmonics may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 98

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

SCALES AND ARPEGGIOS*: from memory, even notes:

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

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

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

Chromatic scale (three octaves)

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

starting on F, as example in Grade 7

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

D major in tenths (one octave)

A major in thirds

G minor *melodic* in sixths

F \sharp minor *harmonic* in octaves

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

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

Together



Broken



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

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

Arpeggios (*tirando*; without over-ringing)

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

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

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

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

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

starting on G and on F

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

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

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

LIST A

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

LIST B

- 1 **Coste** Étude in E minor (Scherzando). No. 10 (pp. 20–22) from *Coste 25 Etüden, Op. 38 (ed. Koch: Schott GA 34)*
- 2 **Diabelli** Menuett and Trio: 3rd movt from Sonata No. 2 in A. *Diabelli Three Sonatas (Schott GA 57)*
- 3 **Giuliani** Scherzo con moto (and Trio) or Finale (Allegro): 3rd or 4th movt from Sonatina in D, Op. 71 No. 3 (*Tecla Editions 2564-3*)
- 4 **Mertz** Polacca in D (*observing repeats*). No. 6 from }
5 **Sor** Rondo in D (Op. 48 No. 6) (*observing repeat*). No. 18 from } *The Guitarist's Hour, Book 3 (Schott GA 21)§*
- 6 **Paganini** Romanze: 2nd movt from *Grand Sonata (Universal UE 16708)*
- 7 **Schubert, arr. Mertz** Das Fischermädchen. *Mertz Guitar Works, Vol. 7 (Six Schubert Songs) (Chanterelle 423)*
- 8 **Sor** Study in E minor, Op. 6 No. 11 or in A, Op. 6 No. 12. *Sor Complete Studies (Chanterelle 491)* or *Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- 9 **Tárrega** Gran Vals in A. *Tárrega Works for Guitar, Vol. 3 (Original Compositions) (Bèrben)*

LIST C

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

SIGHT-READING*: a piece of around sixteen to twenty bars, time and key signatures as Grade 7, with the addition of $\frac{12}{8}$ and C minor. Full barrés and simple ornaments may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 99