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Message from the President

The Royal Conservatory was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than one hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon
President
Getting Started

What’s New?
The Guitar Syllabus, 2011 Edition now features:
- Over 150 new pieces
- Candidate’s choice of fingering for technical requirements in Grades 8, 9, and 10
- Changes to tempos and arpeggio patterns in technical requirements
- Updated Teacher’s ARCT Viva Voce descriptions
- Expansion of the Resources section

Visit examinations.rcmusic.ca to register.

Contact Us
- Phone: 416-408-5019
- Toll Free: 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2
About Us

The Royal Conservatory
The Royal Conservatory is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises seven divisions:
- The Glenn Gould School
- The Royal Conservatory School
- Examinations
- Learning Through the Arts
- Young Artists Performance Academy
- Performing Arts
- The Frederick Harris Music Co., Limited

The Royal Conservatory Examinations
The Royal Conservatory Examinations forms the examinations branch of The Royal Conservatory. It sets the standard for excellence in music education and reaches more than a quarter of a million candidates annually by providing:
- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

The College of Examiners
Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards throughout North America.

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

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations
Junior, Intermediate, Senior

Notable Alumni
Notable alumni include:
- Isabel Bayrakdarian
- Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers
Excellence Since 1886

1886  The Toronto Conservatory of Music is founded.
1887  The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
1896  Affiliation with the University of Toronto enables preparation for university degree examinations.
1898  The Conservatory establishes its first external examinations centers in Southern Ontario.
1904  Frederick Harris establishes a music publishing company in London, England.
1906  The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
1907  Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
1916  The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
1928  Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
1935  The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
1946  Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.
1947  In recognition of its status as one of the Commonwealth’s greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
1959  Teresa Stratas receives an Artist Diploma.
1963  The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
1979  The RCM’s Orchestral Training Program and a program for musically gifted children (Young Artists Performance Academy) are established.
1991  The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
1995  Learning Through the Arts, launched as a pilot project in 1994, expands into a national initiative.
2002  The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
2003  RCM Examinations expands into the United States of America.
2008  The Royal Conservatory’s TELUS Centre for Performance and Learning opens.
2009  The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.
Quick Reference

Certificate Program Overview
A progressive assessment program for every examination candidate
Internationally recognized certificates and diplomas are awarded for successful completion of each practical level (study of an instrument or voice) and the required co-requisite theory examinations. Candidates may enter the Certificate Program at any practical level from Preparatory to Grade 10. The following table summarizes the examinations required for each guitar certificate.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Guitar</td>
<td>Preparatory Guitar</td>
</tr>
<tr>
<td>Grade 1 Guitar</td>
<td>Grade 1 Guitar</td>
</tr>
<tr>
<td>Grade 2 Guitar</td>
<td>Grade 2 Guitar</td>
</tr>
<tr>
<td>Grade 3 Guitar</td>
<td>Grade 3 Guitar</td>
</tr>
<tr>
<td>Grade 4 Guitar</td>
<td>Grade 4 Guitar</td>
</tr>
<tr>
<td>Grade 5 Guitar</td>
<td>Grade 5 Guitar; Basic Rudiments</td>
</tr>
<tr>
<td>Grade 6 Guitar</td>
<td>Grade 6 Guitar; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 7 Guitar</td>
<td>Grade 7 Guitar; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 8 Guitar</td>
<td>Grade 8 Guitar; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9 Guitar</td>
<td>Grade 9 Guitar; Advanced Rudiments; Basic Harmony or Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10 Guitar</td>
<td>Grade 10 Guitar; Advanced Rudiments; Intermediate Harmony or Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diplomas</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Guitar</td>
<td>Grade 10 Guitar; ARCT in Guitar Performance; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
<tr>
<td>Teacher's ARCT</td>
<td>Grade 10 Guitar; Teacher’s ARCT; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
</tbody>
</table>

Theory Examinations
Essential Tools for Musical Development
- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.
### Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination and a summary of the content.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Theory Examination Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudiments</td>
<td>Preparatory Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>– Building blocks of music notation</td>
</tr>
<tr>
<td></td>
<td>Basic Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>– Elements of music for the beginner</td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>Intermediate Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Continuation of basic rudiments</td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>Advanced Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Continuation of intermediate rudiments and preparation for harmony</td>
</tr>
<tr>
<td>Harmony and Counterpoint</td>
<td>Introductory Harmony (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Chord symbols; non-chord tones; elementary four-part and melodic writing</td>
</tr>
<tr>
<td></td>
<td>Basic Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys</td>
</tr>
<tr>
<td></td>
<td>or</td>
</tr>
<tr>
<td></td>
<td>Basic Keyboard Harmony (20 minutes)</td>
</tr>
<tr>
<td></td>
<td>– Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis</td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>Intermediate Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms</td>
</tr>
<tr>
<td></td>
<td>or</td>
</tr>
<tr>
<td></td>
<td>Intermediate Keyboard Harmony (25 minutes)</td>
</tr>
<tr>
<td></td>
<td>– Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>Counterpoint (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Composition and analysis of simple counterpoint in Baroque style</td>
</tr>
<tr>
<td></td>
<td>Advanced Harmony (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Advanced harmonic and contrapuntal techniques</td>
</tr>
<tr>
<td></td>
<td>or</td>
</tr>
<tr>
<td></td>
<td>Advanced Keyboard Harmony (30 minutes)</td>
</tr>
<tr>
<td></td>
<td>– Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading</td>
</tr>
<tr>
<td>Analysis</td>
<td>Analysis (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Advanced harmonic and structural analysis of musical forms</td>
</tr>
<tr>
<td>History</td>
<td>History 1: An Overview (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Introduction to styles, composers, and music from 1600 to the present</td>
</tr>
<tr>
<td></td>
<td>History 2: Middle Ages to Classical (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical eras</td>
</tr>
<tr>
<td></td>
<td>History 3: 19th Century to Present (3 hours)</td>
</tr>
<tr>
<td></td>
<td>– Styles, composers, and music of the Romantic era to the present</td>
</tr>
</tbody>
</table>

### Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.
- **Official Examination Papers**, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.
Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and the ARCT in Guitar Performance or the Teacher’s ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Grades</th>
<th>Perf. ARCT</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Examinations (C = Co-requisite, P = Prerequisite)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>C C C</td>
<td>P P</td>
<td></td>
</tr>
<tr>
<td>Basic Harmony</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>C P P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td>C C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony</td>
<td>C C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td>C C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C C P</td>
<td>P P</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td>C P P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td>C C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 10 Practical</td>
<td>P P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recommended Examinations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory Rudiments</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introductory Harmony</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternative Examinations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Keyboard Harmony (can be substituted for Basic Harmony)</td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)</td>
<td></td>
<td>C P P</td>
<td></td>
</tr>
<tr>
<td>Advanced Keyboard Harmony (can be substituted for Advanced Harmony)</td>
<td></td>
<td>C C</td>
<td></td>
</tr>
<tr>
<td>Junior Musicianship (can be substituted for Grade 8 Ear Tests)</td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Intermediate Musicianship (can be substituted for Grade 9 Ear Tests)</td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Senior Musicianship (can be substituted for Grade 10 and Teacher’s ARCT Ear Tests)</td>
<td></td>
<td>C C</td>
<td></td>
</tr>
</tbody>
</table>

Candidates must complete co-requisite theory examinations before or within five years of the original practical examination to be eligible for the practical certificate.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Guitar Performance or the Teacher’s ARCT.
Grade-by-Grade Requirements

Technical Requirements

Studies
Studies need not be memorized, and no extra marks will be awarded for memory. For complete details on examination requirements for studies, please consult the listings for each grade.

A selection of studies for Preparatory to Grade 8 is published in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies (nine volumes) FHM.

Technical Tests
For complete information regarding technical tests, please refer to the charts for each grade. Complete technical tests are published in Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM.

General Instructions
• All scales and arpeggios are to be played from memory, ascending and descending.
• Candidates must follow the fingering given in Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM.
• Candidates should strive for a legato sound, evenness of tempo and volume, and quality of tone.
• Candidates should be prepared to play all technical tests at or beyond the minimum metronome markings given in the charts for each grade.

*Please note that in Grades 6 to ARCT, candidates who use a cut-away guitar will have two marks deducted from the Technical Tests section of the examination.*

Scale Pattern Examples

**Slur Scales**
Single slurs

![Slur Scales Example](image)

Compound triplet slurs

![Compound Slur Scales Example](image)

**Tremolando Scales**
In sixteenth notes

![Tremolando Scales Example](image)

In triplet eighth notes

![Tremolando Scales Example](image)

**Scales in 3rds**
In solid form

![Scales in 3rds Example](image)

**Scales in 6ths**
In solid form

![Scales in 6ths Example](image)
## Preparatory Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>first selection from the Syllabus list</td>
<td>62</td>
</tr>
<tr>
<td>second selection from the Syllabus list</td>
<td>28</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: one study from the Syllabus list</td>
<td>28</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>14</td>
</tr>
<tr>
<td>– scales</td>
<td>14</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

| Total possible marks (pass = 60) | 100 |
| Theory Co-requisites | none |

## Repertoire

Candidates must prepare two contrasting selections by different composers from the following list.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Bridges®: A Comprehensive Guitar Series, Preparatory Repertoire and Studies FHM.

### Barreiro, Elias

Classical Guitar Method, 1 WIL
- Exercise 13

### Bélanger, Marc

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

### Bell, Shawn

Elementary Studies for Guitar DOZ
- Contentment
- Sciapodus

### Brindle, Reginald Smith

Guitarcosmos, 1 OTT
- Aeolian Mode

### Brown, James

Short Pieces and Studies JMB
- A Distant Twang

### Carulli, Ferdinando

Méthode complète pour parvenir à pincer de la guitare, op. 241
- Waltz (no. 1)

### Costantino, Frédéric

Sept ballades enchantées DOZ
- Flocons de neige
- La fin de l’été (in La guitare dans tous ses états, 1 DOZ)

### Domeniconi, Carlo

Klangbilder: 24 leichte Stücke für Gitarre MRG
- Klangbild 5 (Sound Picture 5)
- Klangbild 13 (Sound Picture 13)
- Klangbild 16 (Sound Picture 16)

### Eikelboom, Niels

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

### Ferrer, José

Colección 6a de ejercicios
- Ejercicio

### Gagnon, Claude

- Carrousel

### Gingras, Lyse

- Valse d’automne (Autumn Waltz)

### Kiselev, Oleg

Guitarist’s First Steps, 1 DOZ
- Little Herdboy

### Le Roy, Adrian

Tiers livre de tablature de guitare
- Bransle de Poitou

### Lambert, Florian

- Danse des îles (Dance of the Islands)

### Neusidler, Hans

- Dutch Dance

### Ogawa, Takashi

Petit album évocateur et facile, 1 DOZ
- Oasis Express DOZ

### Rak, Štepána

Jeux sur 6 cordes LEM
- Chansonnette
- Chanson bohémienne
- Chanson slovake
- Furiant
- Rak Minute Solos PTN
- Moonlight

### Shearer, Aaron

Classic Guitar Technique, 3rd ed., 1 ALF
- Moorish Dance
Summers, Richard
- *Aeolian Sightings* (in *Music for Classical Guitar*, 1 TGI)
  - The Carousel Waltz
  - Dreams
  - “Eight”

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

Zenamon, Jaime
- *Épigramme I* MRG
  - Torito
  - Waltz

### Technical Requirements

Please see “Technical Requirements” on p. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique* FHM for important information regarding this section of the examination.

### Studies

Candidates must prepare one study from the following list.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in *Bridges®: A Comprehensive Guitar Series, Preparatory Repertoire and Studies* FHM.

- Traditional
  - Ukrainian Melody

- Barreiro, Elias
  - *Classical Guitar Method*, 1 WIL
    - Exercise 15
    - Exercise 17

- Bell, Shawn
  - *Elementary Studies for Guitar* DOZ
    - Ninou
    - A Simple Dialogue

- Brindle, Reginald Smith
  - *Guitarcosmos*, 1 OTT
    - Three Arpeggio Studies
      - no. 1

- Brown, James
  - *Short Pieces and Studies* JMB
    - Study

- Camisassa, Claudio
  - À la manière bulgare (In Bulgarian Style)
    - Andante in C Major

- Carulli, Ferdinando
  - *Méthode complète pour parvenir à pincer de la guitare*, op. 241
    - Andante in C Major

- Iannarelli, Simone
  - *20 Études faciles* DOZ
    - White Horse

- Jackman, Richard Miles
  - *Lyrical Studies*
    - Lyrical Study No. 4
    - Lyrical Study No. 9
    - Lyrical Study No. 14

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

- Loncar, Miroslav
  - *Pieces for Guitar* DOZ
    - Barcarola (in *La guitare dans tous ses états*, 1 DOZ)

- McFadden, Jeffrey
  - The Flask JMF

- Sagreras, Julio
  - *Las primeras lecciones* RIC
    - Lesson 46
    - Lesson 48
    - Lesson 61
    - Lesson 62

- Shearer, Aaron
  - *Classic Guitar Technique*, 3rd ed., 1 ALF
    - Etude in A Minor (no. 6)
    - Prelude (no. 9)
Technical Tests
Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates must prepare the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in Guitar Technique. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final chords listed in the chart. Diatonic and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales Major</td>
<td>C, G</td>
<td>1 octave</td>
<td></td>
<td>† = 80</td>
<td>im or mi</td>
<td>ma or am</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>A, E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales Major</td>
<td>C, G</td>
<td>1 octave</td>
<td></td>
<td>† = 56</td>
<td>im or mi</td>
<td>ma or am</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>A, E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggio Patterns
See Guitar Technique FHM p. 7

Ear Tests
Clapback
Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The second measure will consist of only one note.

Playback
Candidates will be asked to play back a melody based on the first three notes of a major scale on their own instrument. The melody will move in only one direction (up or down) and will contain a repeated note and stepwise motion. The examiner will name the key, play the tonic triad once, and play the melody twice.
Grade 1

Grade 1 Requirements | Marks
--- | ---
**Repertoire** | 62
*first* selection from the Syllabus list | 28
*second* selection from the Syllabus list | 28
Memory (3 marks per repertoire selection) | 6

**Technical Requirements** | 28
Studies: *one* study from the Syllabus list | 14
Technical Tests | 14
– scales
– arpeggios

**Ear Tests** | 10
Clapback | 5
Playback | 5

**Total possible marks (pass = 60)** | 100

**Theory Co-requisites**

none

---

**Repertoire**

Candidates must prepare *two* contrasting selections by different composers from the following list.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
  - selection is found in *Bridges*: A Comprehensive Guitar Series, Repertoire and Studies 1 FHM.

**Anonymous**
- Bohemian Folksong
- Calleno costume me
- What If a Day, a Month, or a Year

**Andriaesen, Emanuel**
- Branle englese (arr. Paul Gerrits MOS)

**Beauvais, William**
*Guitar Pastels*, 1 CAV
- Dance 1

**Bell, Shawn**
*Elementary Studies for Guitar* DOZ
- Menuet

**Bouchard, Rémi**
- Les marionnettes (arr. Claude Gagnon)

**Brown, James**
- Big City Blues

**Calatuyud, Bartolomé**
*Cuatro piezas faciles para guitarra* UME
- Waltz

**Camisassa, Claudio**
- Andaluza

**Carbajo, Roque**
- *Au cœur des cordes* DOZ
  - Fleur de lotus

**Carulli, Ferdinando**
- Country Dance
- Poco Allegretto, op. 246
  - *Méthode complète pour parvenir à pincer de la guitare*, op. 241
  - Andante (no. 5)
  - Waltz (no. 4)
  - Recueil facile, progressif et doigté, op. 50
  - Valse (no. 7)
  - Vingt-quatre morceaux très faciles, op. 121
  - Anglaise (no. 6)
  - Waltz (no. 1)

**Coghlan, Michael**
- Quasars
- Travellin' 

**Demillac, Yvon**
*Images* DOZ
- Vacances

**Diabelli, Anton**
*Vorstragsstücke für Anfänger*, op. 39
- Andantino (no. 2)

**Domeniconi, Carlo**
*Klangbilder: 24 leichte Stücke für Gitarre* MRG
- Klangbild 11 (Sound Picture 11)
  - 24 Präludien HAA
  - Minuetto
  - Ninna-Nanna (Lullaby)

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

**Gagnon, Claude**
- Chanson triste (Sad Song) (no. 6 in *The Magic Guitar: Very Easy Pieces*, 1 DOM)
- Chanson vieillotte (Old-fashioned Song)
- Étude (no. 9 in *The Magic Guitar: Very Easy Pieces*, 1 DOM)

**Giuliani, Mauro**
*Douze écossaises pour la guitare*, op. 33
- Écossaise (no. 2)
- Écossaise (no. 4)
- Écossaise (no. 10)
  - *Le papillon pour la guitare*, op. 50
  - Andantino (no. 1)

**Hartog, Cees**
*Toca Guitarra* AED
- Canción del limpiabotas (Song of the Shoe-shiner)

**Horetzky, Felix**
- Amusement, op. 18, no. 10

**McFadden, Jeffrey**
- Midnight in Sevilla
Molino, Francesco
La terpsichore de société
► Anglaise I (no. 11)

Rak, Štěpána
Jeux sur 6 cordes LEM
◆ Petite chanson

Savio, Isaias
Ten Brazilian Folk Tunes CLM
► Lullaby

Shearer, Aaron
Classic Guitar Technique, 3rd ed., 1 ALF
◆ Prelude (no. 15a)
◆ Prelude (no. 16a)
◆ Prelude (no. 18)

Sor, Fernando
Introduction à l'étude de la guitare, op. 60
► Allegretto (no. 8)

Summers, Richard
◆ Akemi (in Music for Classical Guitar, 2 TGI)

Tansman, Alexandre
Douze pièces faciles, 2 ESC
◆ Promenade (no. 1)

Tisserand, Thierry
◆ Rococo (in La guitare dans tous ses états, 2 DOZ)

Zenamon, Jaime
Épigramme I MRG
► Soñando (Dreaming)

**Technical Requirements**

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

**Studies**

Candidates must be prepared to play one study from the following list.

Bullets used to denote selections for examination purposes:
◆ one selection
► selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 1 FHM.

**Aguado, Dionisio**
Nuevo método para guitarra UME, TEC
◆ Andante in E Minor
◆ Lesson 6
◆ Lesson 7

**Barreiro, Elias**
Classical Guitar Method, 1 WIL
◆ Exercise 19 and Exercise 20

**Belanger, Marc**
◆ Funambule (in La guitare dans tous ses états, 2 DOZ)

**Bell, Shawn**
Elementary Studies for Guitar DOZ
► High Mountains and Old Trees

**Carcassi, Matteo**
◆ Etude 1 (in Classic Guitar for Young People, 3 LEE)

**Carulli, Ferdinando**
18 Petits morceaux, op. 211
► Andante grazioso (no. 2)

**Diabelli, Anton**
Vorstragsstücke für Anfänger, op. 39
► Moderato in D Major (no. 15)

**Domeniconi, Carlo**
24 Präludien HAA
► Dance
◆ Sagra (Festival)

**Gagnon, Claude**
◆ Study in A Minor

**Iannarelli, Simone**
20 Études faciles DOZ
► La settima luna
► Souvenir d'automne

**Jackman, Richard Miles**
Lyrical Studies
► Lyrical Study No. 13

**Kraft, Norbert**
◆ Ostinato

**McAllister, Peter**
◆ Jazzy Blues

**Sagreras, Julio**
Las primeras lecciones RIC
◆ Lesson 49
◆ Lesson 60
◆ Lesson 63
► Lesson 64
► Lesson 66

**Shearer, Aaron**
Classic Guitar Technique, 3rd ed., 1 ALF
◆ Etude (no. 12)
◆ Prelude (no. 12)

**Tárrega, Francisco**
◆ Study in D Major, T1 ii-40

**Zenamon, Jaime**
Épigramme I MRG
► Soñando (Dreaming)
**Technical Tests**

Candidates should consult “Technical Tests” on p. 12 and *Bridges*: A Comprehensive Guitar Series, *Guitar Technique* FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in *Guitar Technique*. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in *Guitar Technique*. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, F</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>B, D</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on D</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, F</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>B, D</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggio Patterns**

See *Guitar Technique* FHM p. 10

---

**Ear Tests**

**Clapback**

Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

![Example 1](image1)

2

![Example 2](image2)

**Playback**

Candidates will be asked to play back a melody based on the first three notes of a major scale on their own instrument. The examiner will name the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, supertonic, or mediant</td>
<td>four notes</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

Example only

![Example 3](image3)
Grade 2

Grade 2 Requirements | Marks
---|---
**Repertoire**
one selection from List A | 28
one selection from List B | 28
Memory (3 marks per repertoire selection) | 6
**Technical Requirements**
Studies: two studies from the Syllabus list | 14
Technical Tests | 14
– scales
– arpeggios | 28
**Ear Tests**
Clapback | 3
Intervals | 3
Playback | 4
**Total possible marks (pass = 60)** | 100
**Theory Co-requisites**
None

**Repertoire**

Candidates must prepare two contrasting selections: one from List A and one from List B.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

• one selection
• selection is found in *Bridges®: A Comprehensive Guitar Series, Repertoire and Studies* 2 FHM.

---

**List A**

Traditional, Renaissance, and Baroque Repertoire

Anonymous

• Packington’s Pound (arr. J. Andrew Creaghan)

Traditional

• Drunken Sailor (arr. Richard Summers, in *Music for Classical Guitar*, 3 TGI)
• Early One Morning (arr. Richard Summers, in *Music for Classical Guitar*, 3 TGI)
• Good King Wenceslas (arr. Jeffrey McFadden)
• Lynn Onn (The Ash Grove) (arr. Paul Gerrits)
• Scarborough Fair (arr. Norbert Kraft)
• Simple Gifts (arr. Richard Summers, in *Music for Classical Guitar*, 3 TGI)

Bach, Johann Sebastian

• Suite for Solo Cello No. 4, BWV 1010
• Bourrée II (arr. J. Andrew Creaghan)

---

**Calvi, Carlo, attr.**

*Intavolatura di chitarra e chitarriglia*

• Canario
• Pavaniglia

**Ford, Thomas**

• There Is a Lady Sweet and Kind

**Gagnon, Claude**

*Déjà vu DOZ*

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

**Logy, Johann Anton**

Little Suite in C Major

• Gigue

**Morlaye, Guillaume**

*Le premier livre de guiterne*

• Allemande (arr. Jeffrey McFadden)
• Gaillarde (arr. Jeffrey McFadden)

*Le seconde livre de guiterne*

• Bransle (arr. Jeffrey McFadden)

**Rosseter, Philip**

• What Is a Day

**Sanz, Gaspar**

*Instrucción de música sobre la guitarra española*, 2

• Españoleta
• Villano

**Tisserand, Thierry**

• Coutances

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**List B**

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

**Aguado, Dionisio**

*Nuevo método para guitarra* UME, TEC

• Waltz

**Beethoven, Ludwig van**

• Ode to Joy (arr. Richard Summers, in *Music for Classical Guitar*, 3 TGI)

**Bell, Shawn**

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

*Elementary Studies for Guitar* DOZ

• Rêverie

**Camisassa, Claudio**

• Blues en do (in *La guitare dans tous ses états*, 2 DOZ)

• Pai mis changuitos DOZ
• La ligamos (Milonga) DOZ

**Carcassi, Matteo**

• Sauteuse (in *Carcassi-Brevier*, 1 OTT)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carulli, Ferdinando</td>
<td>18 Petits morceaux, op. 211</td>
<td>– Andante (no. 7) (no. 21 in Carulli-Brevier, 1 OTT)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Méthode complète pour parvenir à pincer de la guitare, op. 241</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Andante (no. 18)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Andantino (no. 20)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Waltz (no. 24)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Waltz</td>
</tr>
<tr>
<td>Costantino, Frédéric</td>
<td>Sept ballades enchantées DOZ</td>
<td>– La valse des oursons (in La guitare dans tous ses états, 2 DOZ)</td>
</tr>
<tr>
<td>Diabelli, Anton</td>
<td>Vorstragsstücke für Anfänger, op. 39</td>
<td>– Allegretto (no. 6)</td>
</tr>
<tr>
<td>Domeniconi, Carlo</td>
<td>Klangbilder: 24 leichte Stücke für Gitarre MRG</td>
<td>– Klangbild 24 (Sound Picture 24)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Präludien HAA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Equilibrateo (Balance)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Nostalgia</td>
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<tr>
<td></td>
<td></td>
<td>– Ruscello (Brook)</td>
</tr>
<tr>
<td>Gagnon, Claude</td>
<td>Adagio (no. 5 in The Magic Guitar: Easy Pieces, 1 DOM)</td>
<td></td>
</tr>
<tr>
<td>Giuliani, Mauro</td>
<td>Douze écossaises pour la guitare, op. 33</td>
<td>– Écossaise (no. 9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Écossaise (no. 11)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Le papillon pour la guitare, op. 50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Allegro (no. 13)</td>
</tr>
<tr>
<td>Horetzky, Felix</td>
<td>Amusement, op. 18, no. 9</td>
<td></td>
</tr>
<tr>
<td>Kiselev, Oleg</td>
<td>Guitarist’s First Steps, 1 DOZ</td>
<td>– A Dream in a Train (in La guitare dans tous ses états, 2 DOZ)</td>
</tr>
<tr>
<td>Koch, Gareth</td>
<td>Viva Flamenco DOB</td>
<td>– Rumba</td>
</tr>
<tr>
<td>Kraft, Norbert</td>
<td>Ancient Drums</td>
<td></td>
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<tr>
<td>Küffner, Joseph</td>
<td>Arietta, op. 168, no. 43</td>
<td></td>
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<tr>
<td>Léveillé, Claude</td>
<td>Soir d’hiver (arr. Claude Gagnon, no. 6 in Chansons et danses populaires DOM)</td>
<td></td>
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<tr>
<td>Mertz, Johann Kaspar</td>
<td>Studies in Style</td>
<td>– Romanze (no. 6)</td>
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<tr>
<td>Molino, Francesco</td>
<td>La terpsichore de société</td>
<td>– La fanfare (no. 1)</td>
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<tr>
<td></td>
<td></td>
<td>– La sérieuse (no. 4)</td>
</tr>
<tr>
<td>Montreuil, Gérard</td>
<td>Divertissements pour guitare, 1 DOM</td>
<td>– Bahamas</td>
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<tr>
<td></td>
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<td>– Calypso</td>
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<tr>
<td></td>
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<td>– Carrousel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Congo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Romance</td>
</tr>
<tr>
<td></td>
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<td>– Tango pour Mario</td>
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<tr>
<td>Ogawa, Takashi</td>
<td>Petit album évocateur et facile, 2 DOZ</td>
<td>– Aux temps lointains (in La guitare dans tous ses états, 1 DOZ)</td>
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<tr>
<td>Sor, Fernando</td>
<td>Introduction à l’étude de la guitare, op. 60</td>
<td>– Andantino (no. 6) (no. 7 in The Magic Guitar: Easy Pieces, 1 DOM)</td>
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<td>– Vingt-quatre exercices très faciles, op. 35</td>
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<td>– Andante (no. 1)</td>
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<td>– Andantino (no. 2)</td>
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<td>– Vingt-quatre leçons progressives, op. 31</td>
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<td>– Lesson (no. 1)</td>
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<td></td>
<td>– Vingt-quatre petites pièces progressives, op. 44</td>
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<td>– Allegretto (no. 2)</td>
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<tr>
<td></td>
<td></td>
<td>– Andante (no. 1)</td>
</tr>
<tr>
<td>Summers, Richard</td>
<td>A Memory</td>
<td></td>
</tr>
<tr>
<td>Tansman, Alexandre</td>
<td>Douze morceaux très faciles, 2 ESC</td>
<td>– Le Perroquet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Romance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Douze pièces faciles, 1 ESC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Chant lointain (no. 1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Petite marche militaire (no. 5)</td>
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<td></td>
<td>– Sarabande (no. 3)</td>
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<td></td>
<td></td>
<td>– Douze pièces faciles, 2 ESC</td>
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<td></td>
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<td>– Air populaire (no. 4)</td>
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<tr>
<td></td>
<td></td>
<td>– Bolte à joujoux (no. 3)</td>
</tr>
<tr>
<td>Zenamon, Jaime</td>
<td>Épigramme MRG</td>
<td>– Calmo</td>
</tr>
</tbody>
</table>
Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies
Candidates must be prepared to play two contrasting studies by different composers from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 2 FHM.

Aguado, Dionisio
- Study in A Minor
  Nuevo método para guitarra UME, TEC
- Exercise No. 10

Beauvais, William
Guitar Pastels, 1 CAV
- Dawn

Benedict, Robert
Twenty Fantasy Etudes, 1 CAV
- no. 1
- no. 3

Brown, James
Short Pieces and Studies JMB
- Very Scary Bass Study

Carcassi, Matteo
Méthode complète pour la guitare, op. 59
- Moderato (part 3, no. 11)

Carulli, Ferdinando
Méthode complète pour parvenir à pincer de la guitare, op. 241
- Andantino (no. 19)

Coghlan, Michael
- The Blue Knight

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

Coste, Napoléon
- Andantino (in Sor, Méthode pour la guitare, Coste edition)

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

Diabelli, Anton
Vorstragsstücke für Anfänger, op. 39
- Moderato (no. 23)
- Scherzo (no. 17)
- Study (no. 10)

Domeniconi, Carlo
24 Präludien HAA
- Semplice (Simple)

Gagnon, Claude
Déjà vu DOZ
- Bonsai (in La guitare dans tous ses états, 2 DOZ; no. 8 in Le petit livre de guitare, 1 DOZ)

Gallant, Pierre
- Study in Imitation

Giuliani, Mauro
Dix-huit leçons progressives, op. 51 TEC
- Maestoso (no. 1)

Jackman, Richard Miles
- Folk Song

Kraft, Norbert
- Study in C Major

Loncar, Miroslav
Ten Studies DOZ
- Study (in La guitare dans tous ses états, 2 DOZ)

Sagreras, Julio
Las primeras lecciones RIC
- Lesson 53
- Lesson 54
- Lesson 55
- Lesson 65
- Lesson 75

Sor, Fernando
Méthode pour la guitare
- Andantino
- First Exercise in 6ths

Tárrega, Francisco
- Study, T1 iii-32

Vettorazzo, Franco
13 Composizioni per giovani chitarristi SMC
- Quartine
- Scale
- Studietto
Technical Tests

Candidates should consult “Technical Tests” on p. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM* for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in *Guitar Technique*. **Please note that all technical tests must be memorized.**

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in *Guitar Technique*. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, G, A</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>E, F#</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic Scale</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on A</td>
<td></td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, G, A</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>E, F#</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggio Patterns

See *Guitar Technique FHM* p. 13

**Ear Tests**

**Clapback**

Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1

Playback

Candidates will be asked to play back a melody based on the first five notes of a major scale on their own instrument. The melody may include skips of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or dominant</td>
<td>live notes</td>
<td>C, G, F major</td>
</tr>
</tbody>
</table>

Example only

1

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form. *or* Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>
Grade 3

Grade 3 Requirements  | Marks
--- | ---
**Repertoire**  | 60
one selection from List A  | 18
one selection from List B  | 18
one selection from List C  | 18
Memory (2 marks per repertoire selection)  | 6
**Technical Requirements**  | 20
Studies: two studies from the Syllabus list  | 10
Technical Tests  | 10
  - scales  |  
  - arpeggios  |  
**Ear Tests**  | 10
Clapback  | 3
Intervals  | 3
Playback  | 4
**Sight Reading**  | 10
Playing  | 7
Clapping  | 3
**Total possible marks (pass = 60)**  | 100
**Theory Co-requisites**  | None

**Repertoire**

Candidates must prepare three selections by different composers: one from List A, one from List B, and one from List C.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
  - selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 3 FHM.

**List A**

**Traditional, Renaissance, and Baroque Repertoire**

Anonymous

- Fortune My Foe (arr. Philip Rodgers, in Elizabethan Melodies, 1 OTT)
- John Come Kiss Me Now (arr. Philip Rodgers, in Elizabethan Melodies, 1 OTT)
- Rogero (arr. Philip Rodgers, in Elizabethan Melodies, 1 OTT)
- Sarabande (no. 17 in The Magic Guitar: Easy Pieces, 1 DOM)
  - Sarabande (arr. Paul Gerrits)

Traditional

- Danse de village (arr. Claude Gagnon)
- Greensleeves (arr. Norbert Kraft)
- Irish Jig (arr. Claude Gagnon, no. 2 in Chansons et danses populaires DOM)
- Mary Hamilton (arr. Peter Hudson)

Bach, Johann Sebastian

Suite in G Minor, BWV 822
  - Minuet (arr. Norbert Kraft)

Byrd, William

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

Calvi, Carlo

*Calvi: Fifteen Compositions* ZRB
- Allemanda
- Aria di Fiorenza

Dowland, John

- Awake, Sweet Love

Handel, George Frideric

- Prelude in C Major (arr. Norbert Kraft, from Sonata in C Major in *Tunes for Mr. Clay’s Musical Clock*, set 2, HWV 598)

Hove, Joachim van den

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

Le Roy, Adrian

*Premier livre de tablature de guiterre*
  - Almande “La mon amy la”

Neusidler, Hans

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

Phalèse, Pierre

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

Sanz, Gaspar

*Instrucción de música sobre la guitarra española*, 1
  - Españoleta

Visée, Robert de

Suite No. 7 in C Major
  - Minuet

**List B**

**Classical and Romantic Repertoire**

Carcassi, Matteo

*Méthode complète pour la guitare*, op. 59
  - La chasse (The Hunt) (part 3, no. 30)
- Marsch (no. 24) (in Carcassi-Brevier, 1 OTT)
- Two Swiss Folk Songs (nos. 11 and 12)
  (in Carcassi-Brevier, 1 OTT)
Carulli, Ferdinando
- Andante (no. 21 in Carulli: Studi per chitarra ZRB)
- Larghetto (no. 11 in Carulli: Studi per chitarra ZRB)
- Méthode complète pour parvenir à pincer de la guitare, op. 241
  - Andante (no. 17)
  - Andante (no. 12) (no. 35 in Carulli-Brevier, 2 OTT)
  - Andantino grazioso (no. 39)
- Le répertoire des élèves, op. 124
  - Menuett and Trio (no. 20) (no. 48 in Carulli-Brevier, 2 OTT)
- Vingt-quatre exercises très faciles, op. 35
  - Andante (no. 14)
  - Vingt-quatre petites pièces progressives, op. 44
  - Andantino (no. 3)
  - Andantino (no. 5)

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

Giuliani, Mauro
- The Butterfly (in Classic Guitar for Young People, 3 LEE)
- Dodici monferrine per chitarra, op. 12 ZRB
  - Monferrina (no. 1)
  - Monferrina (no. 3)
  - Monferrina (no. 7)

Koch, Gareth
- Viva Flamenco DOB
  - Granadinas
  - Malagueña

Mertz, Johann Kaspar
- Studies in Style
  - Andante (no. 3)

Paganini, Niccolò
- Sonata No. 26
  - 1st movement: Minuet

Schumann, Robert
- Album für die Jugend, op. 68
  - Stückchen (Little Piece) (no. 5) (arr. Norbert Kraft)

Sor, Fernando
- Introduction à l'étude de la guitare, op. 60
  - Allegretto (no. 7)
  - Lesson 5
- Vingt-quatre exercises très faciles, op. 35
  - Andante (no. 14)
- Vingt-quatre petites pièces progressives, op. 44
  - Andantino (no. 3)
  - Andantino (no. 5)

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

Andres, Marc
- Canción EAG

Bouchard, Rémi
- Andante

Brown, James
  - Bells

Carbajo, Roque
- Au cœur des cordes DOZ
  - Papillons (in La guitare dans tous ses états, 2 DOZ)

Coghlan, Michael
  - The Blue Calliope

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

Domeniconi, Carlo
- 24 Praludien HAA
  - Danza del gatto (Dance of the Cat)

Gagnon, Claude
  - Les blues des grenouilles (The Frog Blues)

Kiselev, Oleg
- Guitarist's First Steps, 1 DOZ
  - Forgotten Harpsichord (in La guitare dans tous ses états, 2 DOZ)

Kraft, Norbert
  - Barcarolle

Montreuil, Gérard
- Divertissements pour guitare, 1 DOM
  - Miami
- Divertissements pour guitare, 2 DOM
  - Dolores
  - Emmanuelle
  - Pascale
  - São Paolo

Ogawa, Takashi
- Trois paysages, huit promenades DOZ
  - Paysage 1 (in La guitare dans tous ses états, 3 DOZ)

Savio, Isaias
- Ten Brazilian Folk Tunes CLM
  - Maracatu
  - Modinha
  - Samba-Lele

Tansman, Alexandre
- Douze morceaux très faciles, 2 ESC
  - Petit air polonais
- Douze pièces faciles, 1 ESC
  - Intermezzo (no. 10)
  - Sérénade (no. 11)
  - Douze pièces faciles, 2 ESC
  - Barcarolle (no. 10)
  - Petit chant (no. 6)
  - Valsette (no. 9)

Tisserand, Thierry
  - Rumba à Gatelle (in La guitare dans tous ses états, 2 DOZ)
Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

Candidates should be prepared to play two contrasting studies by different composers from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 3 FHM.

Aguado, Dionisio
Newo método para guitarra UME, TEC
- Lesson 7
- Lesson 15: Waltz

Beauvais, William
Primary Colours ECH
- Mirror Dance

Benedict, Robert
Twenty Fantasy Etudes, 1 CAV
- one of nos. 2, 4, 5

Blum, Carl
Studien für die Gitarre, op. 44
- Andante (no. 1)
- Andantino (no. 3)

Bosch, Jacques
Six pièces faciles, op. 89
- Première guagirana (no. 2)

Brouwer, Leo
Estudios sencillos (Études simples) ESC
- one of nos. 1, 2, 4

Carulli, Ferdinando
Vingt-quatre préludes, op. 114
- Allegretto (no. 9)

Diabelli, Anton
Vorstragsstücke für Anfänger, op. 39
- Study in F Major (no. 27)

Dittrich, Fr.
24 beliebte Stücke für die Gitarre allein eingericht, op. 1
- Joseph und seine Brüder

Domeniconi, Carlo
Homenaje a St-Exupéry HAA
- The Lamplighter

Ferrer, José
Colección 6a de ejercicios
- Ejercicio

Giuliani, Mauro
Studio per la chitarra, op. 1
- Andantino mosso (part 4, no. 3)

Jackman, Richard Miles
Through the Keys
- Recognition

McFadden, Jeffrey
- Volatility JMF

Piris, Bernard
Airs de famille, 1 DOZ
- Un parfum qui berce

Sagreras, Julio
Las primeras lecciones RIC
- Lesson 80
- one of nos. 67, 72, 80, 82, 83, 84, 85

Sor, Fernando
Méthode pour la guitare
- Fourth Exercise for 6ths
- Vingt-quatre petites pièces progressives, op. 44
- Andante (no. 11)
- Andantino (no. 9)

Summers, Richard
- Daybreak (in Music for Classical Guitar, 1 TGI)

Tárrega, Francisco
- Study in C Major, T1 ii-26
Technical Tests
Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in Guitar Technique. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, B♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>B, C♯</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on A</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, B♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>B, C♯</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggio Patterns
See Guitar Technique FHM p. 17

Ear Tests
Clapback
Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{ccccccc}
\text{G} & \text{C} & \text{G} & \text{C} & \text{G} & \text{C} & \text{G} \\
\end{array}
\]
2
\[
\begin{array}{ccccccc}
\text{G} & \text{C} & \text{G} & \text{C} & \text{G} & \text{C} & \text{G} \\
\end{array}
\]

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form.
orCandidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody based on the first five notes of a major scale on their own instrument. The examiner will name the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>C or G</td>
<td>five notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{ccccccc}
\text{G} & \text{C} & \text{G} & \text{C} & \text{G} & \text{C} & \text{G} \\
\end{array}
\]
2
\[
\begin{array}{ccccccc}
\text{G} & \text{C} & \text{G} & \text{C} & \text{G} & \text{C} & \text{G} \\
\end{array}
\]
Sight Reading

Playing
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory repertoire</td>
<td>4</td>
<td>four measures</td>
<td>G or D major</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap a rhythm. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/8, 4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[ \begin{align*}
\frac{3}{8} & \quad \| & \quad \| & \quad \| & \quad \| \\
\frac{4}{4} & \quad \| & \quad \| & \quad \| & \quad \|
\end{align*} \]
Grade 4

Repertoire

Candidates must prepare three selections by different composers: one from List A, one from List B, and one from List C.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 4 FHM.

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous
- Ballet (transc. Paul Gerrits, from the Tedesco gallo-germanica)
- Can Shee (arr. John Duarte, in Thirteen Pieces from the Fitzwilliam Virginal Book NOV)
- Watkins Ale (arr. John Duarte, in Thirteen Pieces from the Fitzwilliam Virginal Book NOV)
- The Woods So Wild (arr. Jeffrey McFadden)

Traditional
- Le roi Dagobert (arr. Claude Gagnon, no. 13 in Chansons et danses populaires DOM)

Brescianello, Giuseppe Antonio
18 Partitas for Colascione
Partita VIII (transc. Sophocles Papas PRE)
- 3rd movement: Gavotte

List B

Classical and Romantic Repertoire

Aguado, Dionisio
Collection des œuvres pour la guitare, op. 7
- Waltz (no. 3)

Nuevo método para guitarra UME, TEC
- Exercise 90

Répertoire de l'amateur de guitare, ou Recueil de contredanses, menuets, et valse, op. 11bis
- Contredanse (no. 4)

Carcassi, Matteo
- Larghetto (no. 41, in Carcassi-Brevier, 3 OTT)
- Waltz (no. 49, in Carcassi-Brevier, 3 OTT)

Dowland, John
- Lady Laiton’s Almain, Poulton 48
- Mrs. Winter’s Jump, Poulton 55

Edwards, Richard
- When Griping Grievs (arr. Philip Rodgers, in Elizabethan Melodies, 2 OTT)

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

Jelinek, Ivan
Suite for Lute
- 2nd movement: Gavotte (transc. Vladimir Mikulka LEM)

Logy, Johann Anton
- Aria
- Sarabande

Morlaye, Guillaume
Le seconde livre de guiterne
- Conteeclare (arr. Jeffrey McFadden JMF)

Neusidler, Melchior (arr.)
Der Fuggerin Tanz (Lady Fugger’s Dance)

Phalèse, Pierre
- Almand loreyne (in Europäische Gitarren- und Lautenmusik, 6 RIC)
- Passeimese (in Europäische Gitarren- und Lautenmusik, 6 RIC)

Sanz, Gaspar
Instrucción de música sobre la guitarra española
- Españoleta (in Europäische Gitarren- und Lautenmusik, 5 RIC)
- Rujero and Zarabanda al aire Español (in Europäische Gitarren- und Lautenmusik, 5 RIC)

Visée, Robert de
Suite No. 9
- Gavotte

Suite No. 11
- Sarabande
Carulli, Ferdinando
- Allegretto con poco moto (no. 46, in Carulli-Brevier, 2 OTT)
- Allegretto (no. 45, in Carulli-Brevier, 2 OTT)
- Menuett (no. 50, in Carulli-Brevier, 2 OTT)
  Méthode complète pour parvenir à pincer de la guitare, op. 241
  - Allegretto (no. 14)
  - Rondo (no. 34)

Giuliani, Mauro
- Divertimenti per chitarra, op. 40
  - Divertimento (no. 11)
- Dix-huit leçons progressives, op. 51 TEC
  - Maestoso (no. 4)
- Le papillon pour la guitare, op. 50
  - Larghetto (no. 17)

Molino, Francesco
- Andante (ed. Luigi Oreste Anzaghi, in Antologia per chitarra RIC)
  - Waltz No. 2 (no. 14)

Schumann, Robert
- Album für die Jugend, op. 68
  - Soldatenmarsch (Soldier's March) (no. 2) (arr. Norbert Kraft)

Sor, Fernando
- Six Divertimentos for the Spanish Guitar, op. 1
  - Waltz (no. 2)
- Six Divertimentos for the Spanish Guitar, op. 8
  - Waltz (no. 2)
- Vingt-quatre leçons progressives, op. 31
  - Lesson (no. 4)

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

Traditional
- L'aria del Ponte (arr. Andrea Casciato)

Andres, Marc
- Vals EAG

Barnes, Milton
- Seven Easy Pieces for Solo Guitar
  - Song (no. 3)

Bartoli, René
- Réminiscences DOZ
  - Élégie (in La guitare dans tous ses états, 5 DOZ)
  - Romance (in La guitare dans tous ses états, 4 DOZ)

Belanger, Marc
- Jardin secret DOZ
  - Orchidée (in La guitare dans tous ses états, 5 DOZ)

Benedict, Robert
- Divertimenti WAT
  - Romance (no. 5)

Coquery, Jean-Michel
- Aquarelles DOZ
  - Aquarelle d'automne (in La guitare dans tous ses états, 4 DOZ)

Costantino, Frédéric
- La bal des marionnettes DOZ
  - Pinocchio (in La guitare dans tous ses états, 3 DOZ)

Domeniconi, Carlo
- Homage à St-Exupéry HAA
  - The Rose in the Garden

Gagnon, Claude
- Cornemuse (no. 18 in The Magic Guitar: Easy Pieces, 1 DOM)

Katz, Brian
- Blues to Help You Through
  - School Blues

Kleynjans, Francis
- Deux valses pour guitare, op. 64 LEM
  - Valse chôro (no. 1)

Kraft, Norbert
- Reminiscence

Lemay, Sylvain
- Le petit livre de Marlène DOZ
  - Marloubouedou (in La guitare dans tous ses états, 3 DOZ)

McGuire, James
- Twenty-five Miniatures for Guitar JAM
  - no. 12

Norholm, Ib
- Sonata for Guitar, op. 69 HSN
  - Interlude

Ogawa, Takashi
- Trois paysages, huit promenades DOZ
  - Promenade des amoureux (in La guitare dans tous ses états, 4 DOZ)

Reiher, Alain
- Twenty Miniatures DOZ
  - Miniature No. 3

Riera, Rodrigo
- Four Venezuelan Pieces UNI
  - Monotonía
  - Nostalgia

Semenzato, Domingo
- Choros COM

Tansman, Alexandre
- Douze morceaux très faciles, 1 ESC
  - Pluie
  - Sicilienne
- Douze pièces faciles, 1 ESC
  - Tarantella (no. 7)
  - Toccata (no. 9)
- Douze pièces faciles, 2 ESC
  - À l'espagnole (no. 11)

Tárrega, Francisco
- Lágrima (Tear), Prelude, TI i-17

Zenamon, Jaime
- Epigramme II MRG
  - Lejania
  - Estampas I HAA
  - Bossa
Technical Requirements
Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies
Candidates should be prepared to play two contrasting studies by different composers from the following list.

Bullets used to denote selections for examination purposes:
● one selection
► selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 4 FHM.

Aguado, Dionisio
Nuevo método para guitarr UME; TEC
► Exercise 8
► Lesson 10
► Lesson 23
► Lesson 24
► Lesson 29: Double Appoggiatura
► Study

Beauvais, William
Guitar Pastels, 1 CAV
● Perpetuum mobile

Brouwer, Leo
Estudios sencillos (Études simples) ESC
● one of nos. 5, 8, 14

Carulli, Ferdinando
Méthode complète pour parvenir à pincer de la guitare, op. 241
► Andantino grazioso (no. 39)

Cordero, Ernesto
Modern Times, 1 CHN
► Estudio a la Cubana

Diabelli, Anton
Vorstragstücke für Anfänger, op. 39
● Study No. 30

Gagnon, Claude
Douze préludes en forme d’études DOB
► Prélude No. 2

Giuliani, Mauro
Dix-huit leçons progressives, op. 51 TEC
► Allegretto grazioso (no. 10)
● Studio (no. 6) (ed. Ruggero Chiesa, no. 43 in Studi per chitarra ZRB)
Le papillon pour la guitarre, op. 50
► Allegretto (no. 22)

Green, Edward
► Dorian Dance

Kraft, Norbert
► Study in Seven

Paganini, Niccolò
Sonata No. 27
► 1st movement: Minuet

Sor, Fernando
Vingt-quatre exercises très faciles, op. 35
► Andante (no. 13)

Zenamon, Jaime
Epigramme II MRG
► Amanecer
**Technical Tests**

Candidates should consult “Technical Tests” on p. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM* for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in *Guitar Technique*. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in *Guitar Technique*. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Eb, Ab</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>C, F#</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>D, C, F</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on B</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Eb, Ab</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>C, F</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>D, C, F</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi</td>
<td>perfect (V–I)</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>2 octaves</td>
<td></td>
<td>ma or am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slur Scale</td>
<td>D major</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>any</td>
<td></td>
</tr>
<tr>
<td>Arpeggio Patterns</td>
<td>See <em>Guitar Technique FHM</em> pp. 22–23</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ear Tests**

**Clapback**

Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

Example only

1

2

**Intervals**

Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form. or Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect octave</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>
**Playback**
Candidates will be asked to play back a melody based on the first five notes of a major scale on their own instrument. The examiner will name the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>six notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{Music notation image}\]
```

**Sight Reading**

**Playing**
Candidates will be asked to play a short composition.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td></td>
<td>six measures</td>
<td>G, D, A, F major</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{3}{4} )</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{Music notation image}\]
```
### Grade 5 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
</tbody>
</table>

#### Technical Requirements

<table>
<thead>
<tr>
<th>Technical Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: two studies from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>10</td>
</tr>
</tbody>
</table>

#### Ear Tests

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

#### Sight Reading

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
</tbody>
</table>

#### Total possible marks (pass = 60)

| Total possible marks | 100 |

#### Theory Co-requisites

| Basic Rudiments | |

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## Repertoire

Candidates must prepare **three** selections by different composers: one from List A, one from List B, and one from List C.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in **Bridges**: A Comprehensive Guitar Series, Repertoire and Studies 5 FHM.

### List A

**Traditional, Renaissance, and Baroque Repertoire**

**Anonymous**

- Dance (transc. Oscar Chilesotti, in **Six Lute Pieces of the Renaissance**)
- Danza and Corrente (in **Europäische Gitarren- und Lautenmusik**, 1 RIC)
- Galliard (in **Europäische Gitarren- und Lautenmusik**, 3 RIC)
- Kemp's Jig
- Se io m'accorgo (If I am Troubled) (transc. Oscar Chilesotti, in **Six Lute Pieces of the Renaissance**)
- two of Vaghe belleze et bionde treccie d'oro vedi che per ti moro; Bianco fiore; Gaghiarda (transc. Oscar Chilesotti, in **Six Lute Pieces of the Renaissance CLM**)
- Why Ask You (arr. John Duarte, in **Thirteen Pieces from the Fitzwilliam Virginal Book NOV**)

**Brescianello, Giuseppe Antonio**

- 18 **Partitas for Colascione**
  - Partita VIII (transc. Sophocles Papas PRE)
  - 4th movement: Gigue

**Campion, Thomas**

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

**Cutting, Francis**

- Greensleeves (arr. Alexander Bellow, in **International Anthology FCO**)

**Dowland, John**

- My Lord Willoughby's Welcome Home, Poulton 66 (arr. Jeffrey McFadden)

**Ferrabosco, Alfonso II**

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

**Gaultier, Denis**

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

**Hove, Joachim van den**

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

**Logy, Johann Anton**

- Capriccio an Gavotte

**Neusidler, Hans**

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

**Purcell, Henry**

- Hornpipe (ed. Julian Bream, in **Purcell: Four Pieces FAB**)
- A New Irish Tune (arr. John Mills, in **Classical Montage WAT**)

**Robinson, Thomas**

- Toy, Air and Gigue (ed. Karl Schet UNI)
- Toy or Gigue

**Sanz, Gaspar**

- **Instrucción de música sobre la guitarra española**, 2
  - Españoleta (arr. John Mills, in **Classical Montage WAT**)
  - Rujero (arr. John Mills, in **Classical Montage WAT**)

**Valderrábano, Enriquez de**

- **Silva de Sirenas, libro VI**
  - Soneto VIII (arr. Jeffrey McFadden JMF)

**Visée, Robert de**

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

Classical and Romantic Repertoire

**Aguado, Dionisio**
*Contradanzas y valsédedados a los principiantes*, op. 8
  - Contradanza (no. 5)

**Barrios, Agustín**

**Carcassi, Matteo**
- Andantino grazioso (no. 29 in *Carcassi-Brevier*, 2 OTT)

**Carulli, Ferdinando**
*Méthode complète pour parvenir à pincer de la guitare*, op. 241
  - Waltz (no. 44)

**Coste, Napoléon**
*Récration du guitariste*, op. 51
  - La chasse (The Hunt) (no. 9)

**Ferrer, José**
*Colección 8a de ejercicios y preludios*
  - El amable (The Amiable Fellow)

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

**Giuliani, Mauro**
*12 Divertimenti*, op. 37 OTT
  - one of nos. 6, 8, 11, 12
*Divertimenti per chitarra*, op. 40
  - Andante espressivo (no. 7)
  - Divertimento No. 6
  - Dix-huit leçons progressives, op. 51 TEC
  - Agitato (no. 3)
  - Allegretto (no. 15)
  - Le papillon pour la guitarre, op. 50
  - Grazioso (no. 23)

**Molino, Francesco**
*Six Rondos* OTT
  - Rondo No. 4
  - Rondo No. 5

**Paganini, Nicolò**
- Sonatina (arr. Lazlo Verezckey, no. 7 in *Kleine Stücke*, OTT)
  - Sonate No. 12
  - 1: Minuetto

**Sor, Fernando**
*Six Divertimentos for the Spanish Guitar*, op. 2 (ed. Hector Quine)
  - Waltz (no. 5)
  - Vingt-quatre exercices très faciles, op. 35
  - Allegretto (no. 8)
  - Vingt-quatre petites pièces progressives, op. 44
  - Andante (no. 15)

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**List C**

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

**Traditional**
- Spanish Romance (arr. Robert Hamilton)

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

**Bartók, Béla**
*For Children*, 1 B&H; EMB
- Jatek (Game) (no. 5, arr. Jeffrey McFadden JMF)

**Benedict, Robert**
*Divertimenti* WAT
- Fugato (no. 2)
- *Fughettas for Guitar* WAT
  - Choral Fughetta (no. 6)

**Camilleri, Charles**
*Four African Sketches* CRA
- Shadow of the Moons

**Castelnuovo-Tedesco, Mario**
*Appunti*, op. 210, 1 ZRB
- Tempo di siciliana (no. 1)

**Coghlán, Michael**
- Tango

**Gagnon, Claude**
*Douze préludes en forme d'études* DOB
- Prélude No. 3

**Katz, Brian**
- In the Olive Grove

**Kleynjans, Francis**
*Trois miniatures pour guitare*, op. 102 LEM
- Petite valse des cinq cordes

**McGuire, James**
*Twenty-five Miniatures for Guitar* JAM
  - one of nos. 4, 6, 7, 11, 16, 19, 20, 21

**Ogawa, Takashi**
*Trois paysages, huit promenades* DOZ
- Promenade mélancolique (in *La guitare dans tous ses états*, 4 DOZ)

**Pujol, Maximo Diego**
*Suite del plata*
- 1st movement: Prelude

**Riera, Rodrigo**
*Four Venezuelan Pieces* UNI
- Melancolia
Theodorakis, Mikis
- Where Has My Son Flown To (arr. Gervassimos Miliareissis, in Easy Pieces for Solo Guitar, 3 NKS)

Yukich, Michael
- Rêves d'été (Summer Dreams)

Technical Requirements
Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies
Candidates must be prepared to play two contrasting studies by different composers from the following list.

- **Bullets used to denote selections for examination purposes:**
  - one selection
  - selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 5 FHM.

Aguado, Dionisio
- Nuevo método para guitarra UME; TEC
  - Lesson 5: Waltz
  - Lesson 26
  - Lesson 35

Beauvais, William
- Well Tempered Blues WLM
  - Twisted Fingers

Bellavance, Ginette
- Étude I (no. 9, in Music for Solo Guitar, 2 DOM)
- Étude II (no. 10, in Music for Solo Guitar, 2 DOM)

Benedict, Robert
- Divertimenti WAT
  - Nocturne 1 (no. 6)
- Fughettas for Guitar WAT
  - Fughetta No. 1
- Twenty Fantasy Etudes, 1 CAV
  - no. 11

Bosch, Jacques
- Six pièces faciles, op. 89
  - Lamento (no. 5)

Brouwer, Leo
- Estudios sencillos (Études simples) ESC
  - Estudio No. 3

Carcassi, Matteo
- Vingt-cinq études melodiques et progressives, op. 60 TEC
  - Etude (no. 7)
  - Etude (no. 10)

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

Costantino, Frédéric
- Sept ballades enchantées DOZ
  - Les acrobates

Coste, Napoléon
- Vingt-cinq études de genre, op. 38 CHN
  - Étude (no. 10)

Davis, Gary
- Lullaby

Gallant, Pierre
- Chromatic Study

Giuliani, Mauro
- 24 esercizio per la chitarra, op. 48
  - Vivace (no. 1)
- Primi lezioni progressive, op. 139
  - Lesson (no. 3)

Joachim, Otto
- Six Pieces for Guitar PRS
  - Energico and Massig schnell

Katz, Brian
- Study

Reiher, Alain
- Twenty Miniatures DOZ
  - Miniature No. 19

Sagreras, Julio
- Las terceras lecciones RIC
  - Lesson 32
  - Lesson 36
  - Lesson 38
- Las cuartas lecciones RIC
  - Lesson 10
  - Lesson 12
  - Lesson 15
- Las quintas lecciones RIC
  - Lesson 9

Sor, Fernando
- Studio for the Spanish Guitar, op. 6
  - Andante allegro (no. 2)

Tansman, Alexandre
- Douze pièces faciles, 1 ESC
  - Triolets (no. 12)
- Douze pièces faciles, 2 ESC
  - Etude (no. 12)
Technical Tests
Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in Guitar Technique. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremoloando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>G, D, A♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi ma or am ia or ai</td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>E, B, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on C</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremoloando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>G, D, A♭</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>im or mi ma or am ia or ai</td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>E, B, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slur Scales</td>
<td>C, G major</td>
<td>1 octave</td>
<td></td>
<td></td>
<td>any</td>
<td></td>
</tr>
</tbody>
</table>

Arpeggio Patterns
See Guitar Technique FHM pp. 27–28

Ear Tests
Clapback
Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

Example only

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/8</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Intervals
Candidates will be asked to identify the following intervals.
The examiner will play each interval once in broken form.
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>
Playback
Candidates will be asked to play back a melody based on the first five notes and upper tonic of a major scale on their own instrument. The examiner will name the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>seven notes</td>
<td>C, G, D, F major</td>
</tr>
</tbody>
</table>

Example only

```
\(\text{Example only}\)
```

Sight Reading

Playing
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2 repertoire</td>
<td>3, 4, 6</td>
<td>eight measures</td>
<td>major and minor keys up to two sharps and two flats</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. Tied notes may be included. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4, 6/8</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\(\text{Example only}\)
```
Grade 6

<table>
<thead>
<tr>
<th>Grade 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Studies: two studies from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

**Reertoire**

Candidates must prepare three selections by different composers: one from List A, one from List B, and one from List C. Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:

- one selection
  - selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 6 FHM.

**List A**

**Traditional, Renaissance, and Baroque Repertoire**

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

- **Bach, Johann Sebastian**
  - *Suite for Lute*, BWV 996
  - Fifth movement: Bourrée
  - *Suite for Solo Cello No. 2*, BWV 1008 (arr. Jeffrey McFadden CLE)
  - Fourth movement: Sarabande

- **Cabezón, Antonio de**
  - *Tre composizioni* (ed. Javier Hinojosa ZRB)
  - *Himno a tres*

- **Dowland, John**
  - *Air and Galliard* (ed. Karl Scheit UNI)
  - *Air*

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

- **Ferrabosco, Alfonso II**
  - *Lessons for 1, 2, and 3 Viols*
  - *Coranto* (no. 34) (transc. Robert Callaghan)

- **Foscarini, Giovanni Paolo**
  - *Pavaniglia con parti variate* (arr. Jeffrey McFadden)

- **Galileo, Vincente, attr.**
  - *Saltarello* (arr. Oscar Chilesotti, in *Six Lute Pieces of the Renaissance*)

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

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

- **Johnson, Robert**
  - *Allmayne* (arr. Michael Bracken)

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

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

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

- **Polonus, Johannes (Polak, Jan)**
  - *Galliarde* (in *Europäische Gitarren- und Lautenmusik*, 7 RIC)

- **Purcell, Henry**
  - *Air and Minuet* (ed. Julian Bream, in *Purcell: Four Pieces* FAB)

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

- **Robinson, Thomas**

- **Sanz, Gaspar**
  - *Instrucción de música sobre la guitarra española*, 2
  - *La cavalleria di Nápoles* (arr. John Mills, in *Classical Montage* WAT)
  - *Villano* (arr. John Mills, in *Classical Montage* WAT)

- **Stölzel, Gottfried Heinrich**
  - *Bourrée* (no. 8 in *Music for Solo Guitar*, 1 DOM)
List B

Classical and Romantic Repertoire

Aguado, Dionisio
Contradanzas y valses dedicados a los principiantes, op. 8
- Contradanza (no. 6)

Barrios, Agustín
- Mabelita (ed. Richard Stover, in Guitar Works, 1 BEL)
- Madrecita (ed. Richard Stover, in Guitar Works, 1 BEL)
- Preludio

Castelnuovo-Tedesco, Mario
Appunti, op. 210, 1 ZRB
- no. 2

Coste, Napoléon
- Pastorale (in Coste: Guitar Works, 9 CHN)
  Récitación del guitarista, op. 51
- Waltz (no. 8)
- Valse (in Coste: Guitar Works, 9 CHN)
- Valse (in Coste: Guitar Works, 9 CHN)

Ferrer, José
Colección de valses
- Waltz

Giuliani, Mauro
12 Divertiamenti, op. 37 OTT
- Divertimento No. 3
- Divertimento No. 5
  Divertiamenti per chitarra, op. 40
- Divertimento No. 12

Gluck, Christoph Willibald
- Ballet (in Album of Guitar Solos CLM)

Haydn, Franz Joseph
- Minuet and Trio (arr. François de Fossa, from Symphony No. 85, “La reine” EOP)

Mertz, Johann Kaspar
Five Waltzes, WoO
- Waltz No. 1
  Trois Nocturnes, op. 4
- Andantino (from Nocturne no. 2)
- Nocturne (no. 1)

Moreno-Torroba, Federico
Pièces caractéristiques, 1 OTT
- Preambulo

Paganini, Nicolò
Sonata No. 12
- 1st movement: Minuetto

Ponce, Manuel
Twenty-Four Preludes OTT; TEC
- Prelude No. 5 and Prelude No. 11
- Prelude No. 6 and Prelude No. 10

Sor, Fernando
Grand sonata, op. 22 TEC
- 3rd movement: Minuet and Trio (ed. Isaias Savio, in Sor: Nineteen Compositions RIC)
Grand sonata, op. 25 TEC
- 4th movement: Minuet and Trio

Tárrega, Francisco
- Adelita (Mazurca)
  Prelude No. 3 (ed. G. Bianqui Piñero, in Tárrega: 30 Preludios originales RIC)
- Prelude No. 5 (ed. G. Bianqui Piñero, in Tárrega: 30 Preludios originales RIC)

List C

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

Ambrosius, Hermann
Impressionen (ed. Angelo Gilardino BEB)
- two of Neckerei, Melancholie, Exotischer, Tanz

Balada, Leonardo
Suite No. 1 (ed. Carlos Barbosa-Lima CLM)
- Lento

Beauvais, William
- Walking Song WLM
  Well Tempered Blues WLM
- Chicago Style Blues

Benedict, Robert
Divertiamenti WAT
- Majorette (no. 8)
  Fughettas for Guitar WAT
- Fughetta No. 2

Bonfa, Luiz
- Ilha de coral (Coral Island)

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

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

Brown, James
Four Original Guitar Works JMB
- Sarabande

Camilleri, Charles
Four African Sketches CRA
- Folk Prelude
Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

Candidates must be prepared to play two contrasting studies by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 6 FHM.

Benedict, Robert

Twenty Fantasy Etudes, 1 CAV
- no. 12
- no. 17

Blum, Carl

Studien für die Gitarre, op. 44

- Study in Thirds (no. 19)

Brouwer, Leo

Estudios sencillos (Études simples) ESC
- Estudio No. 6
- Estudio No. 7
- Estudio No. 11
- Estudio No. 13

Carcassi, Matteo

Vingt-cinq études mélodiques et progressives, op. 60 TEC
- Étude (no. 5)

Coste, Napoléon

Vingt-cinq études de genre, op. 38 CHN
- Étude (no. 1)

Cruz, Mark Anthony

Contrapuntal Études CLE
- no. 2

Ferrer, José

Colección 4a de ejercicios
- Estudio (ed. Simon Wynberg, in Ferrer: Charme de la nuit: Selected Pieces FAB)

Gagnon, Claude

Douze préludes en forme d'études DOB
- Prélude No. 7

Garcia, Gerald

25 Etudes Esquisses for Guitar MEL
- Étude 16
Technical Tests

Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in Guitar Technique. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E, B, F♯, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C, G, D, D, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E, B, F♯, F, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C, G, D, D, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slur Scale</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compound triplets</td>
<td>D major</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scales in 3rds and 6ths</td>
<td>Solid</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggio Patterns</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See Guitar Technique FHM pp. 33–34
Ear Tests

Clapback
Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4, 3/4, 6/8</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form.

Chords
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position.

Playback
Candidates will be asked to play back a melody based on the complete major scale (tonic to tonic, mediant to mediant, dominant to dominant) on their own instrument. The examiner will name the key, play the tonic triad once, and play the melody twice.

Sight Reading
Playing
Candidates will be asked to play a passage of music at sight.

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.
Grade 7 Requirements | Marks
--- | ---
**Repertoire** | 60
one selection from List A | 15
one selection from List B | 15
one selection from List C | 15
one selection from List D | 15

**Technical Requirements** | 20
Studies: two studies from the Syllabus list | 10
Technical Tests | 10
– scales
– arpeggios

**Ear Tests** | 10
Clapback | 2
Intervals | 3
Chords | 2
Playback | 3

**Sight Reading** | 10
Playing | 7
Clapping | 3

**Total possible marks (pass = 60)** | 100

**Theory Co-requisites**
Advanced Rudiments

---

**Repertoire**

Candidates must prepare four selections by different composers: one from List A, one from List B, one from List C, and one from List D.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Bridges*: A Comprehensive Guitar Series, Repertoire and Studies 7 FHM.

---

**List A**

**Renaissance Repertoire**

- Dalza, Joan Ambrosio
  - Fantasia (ed. Emilio Pujol ESC)
- Dowland, John
  - Can She Excuse, Poulton 42 (arr. Jeffrey McFadden)
  - My Lady Hundson's Allemande, Poulton 54
- Farnaby, Giles
  - A Toy (in *Farnaby: Five Pieces OTT*)
- Ferrabosco, Alfonso II
  - *Lessons for 1, 2, and 3 Viols*
  - Coranto (no. 30) and Prelude (no. 65) (transc. Robert Callaghan)

---

**List B**

**Baroque Repertoire**

- Abloniz, Miguel
  - Partita in E Major RIC
  - Preludio and Gavotta
- Bach, Johann Sebastian
  - Partita for Solo Violin No. 1, BWV 1002
    - 5th movement: Sarabande (arr. Norbert Kraft)
    - Prelude for Lute, BWV 999
  - Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden CLE)
    - Minuet I and Minuet II
  - Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLE)
    - Bourrée I and Bourrée II
- Baron, Ernst Gottlieb
  - Gigue (no. 7 in *Music for Solo Guitar*, 1 DOM)
- Handel, George Frideric
  - *Eight Aylesford Pieces OTT*
  - Fughette and Air
- Kellner, David
  - Campanella (transc. Peter Danner, in *Lute Music of David Kellner BEL*)
  - Gigue (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)
- Purcell, Henry
  - Rondo (in *Purcell: Three Pieces OTT*)
- Roncalli, Ludovico
  - Suite in D Minor
    - 1st movement: Preludio and 3rd movement: Gigua
- Santórsola, Guida
  - *Three Airs of Court CLM*
  - Aria
Sanz, Gaspar
*Instrucción de música sobre la guitarra española*, 1
  - Canarios (transc. John Mills, in *Classical Montage* WAT)

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

Visée, Robert de
  - Suite in G Minor (ed. Vincenzo Saldarelli ZRB)
    - two of: Prelude, Sarabande, Menuet

Weiss, Silvius Leopold
- Aria (in *Europäische Gitarren- und Lautenmusik*, 2 RIC)
- Courante (ed. Ehrengard Skiera, no. 7 in *Weiss: Eleven Pieces* RIC)
  - Lute Suite No. 4
  - Anglaise
  - Rigaudon (ed. Ehrengard Skiera, no. 10 in *Weiss: Eleven Pieces* RIC)

**List C**
Classical and Romantic Repertoire

**Traditional**
- *Ten Catalan Folk Songs* (arr. Miguel Llobet UNM)
  - Cançó del lladre
  - El nit de natal
  - El noy de la mare
  - Plany
  - El testament d’Amelias (Amelia’s Testament)

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

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

Coste, Napoléon
- Berceuse et trio

Diabelli, Anton
- Sonata in A Major, op. 29, no. 2 OTT (in *Complete Sonatas of Sor, Giuliani, and Diabelli* MEL)
  - 2nd movement: Adagio

Giuliani, Mauro
- *Le papillon pour la guitarre*, op. 50
  - Allegro (no. 26)
  - Sonata, op. 96, no. 3
  - Andantino
  - *Les variétés amusantes*, op. 43
  - Allegro (no. 10)

Grúck, Christoph Willibald
- J’ai perdu mon Eurydice (I Have Lost My Eurydice) (arr. Napoléon Coste, op. 51, no. 21)

Grieg, Edvard
*Classical Montage* WAT
- Chant du paysan (arr. John Mills, in *Classical Montage* WAT)
- Valse, op. 12, no. 2 (arr. John Mills, in *Classical Montage* WAT)

Legnani, Luigi
- 36 *Caprices in All Major and Minor Keys*, op. 20 CHN
  - Caprice No. 28

Mozart, Wolfgang Amadeus
- Menuet, K 117 OTT

Schumann, Robert
- Romanza (in *Album of Guitar Solos* CLM)

Sor, Fernando
- *Six petites pièces progressives*, op. 47
  - Allegretto (no. 2)
  - Allegretto (no. 4)
- *Twenty Selected Minuets* OTT
  - two of: op. 11, nos. 1, 5, 7, 8; op. 24, no. 1

Strauss, Johann
*Auswahl der beliebtesten Tänze von Johann Strauss*, 1 (arr. Johann Kaspar Mertz)
- Waltz No. 1 and Waltz No. 2

Tárrega, Francisco
- *Pavana*
- *Vals en re*

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

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

Barrios, Agustín
- Gavota al estilo antiguo (ed. Richard Stover, in *Guitar Works*, 1 BEL)

Benedict, Robert
*Divertimenti* WAT
- Scherzo (no. 1)

Bennett, Richard Rodney
*Impromptus* UNI
- Arioso (no. 5)

Blynton, Carey
*In Memoriam Django Reinhardt*, op. 64a BEB
- Django Reinhardt’s Stomp

Brindle, Reginald Smith
- Fuego fatuo OTT
- Nocturne OTT
- Etruscan Preludes OTT
  - Prelude no. 2 and Prelude no. 3
<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
<th>Editions and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brouwer, Leo</td>
<td>Un día de noviembre DOM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dos aires populares cubanos ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guajira criolla</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dos temas populares Cubanos ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Berceuse (Canción de cuna)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Preludios epigramáticos ESC; EMT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Preludio No. 2 (Tristes hombres si no mueren de amores)</td>
<td>Preludio No. 4 (Ríe, que todo ríe: que todo es madre leve)</td>
</tr>
<tr>
<td>Brown, James</td>
<td>Four Original Guitar Works JMB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Short Homage to Leo Brouwer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Three Folk Studies JMB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Folk Psalm</td>
<td></td>
</tr>
<tr>
<td>Buczynski, Walter</td>
<td>Four Corners of Gregory CMC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Solitary Tree (Willow)</td>
<td></td>
</tr>
<tr>
<td>Camilleri, Charles</td>
<td>Four African Sketches CRA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>African Rondo (no. 4)</td>
<td></td>
</tr>
<tr>
<td>Castelnuovo-Tedesco, Mario</td>
<td>Appunti, op. 210, 1 ZRB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Serentella (no. 8)</td>
<td></td>
</tr>
<tr>
<td>Falla, Manuel de</td>
<td>Récit del pêcheur (ed. Emilio Pujol, in Falla: Two Pieces CHS)</td>
<td></td>
</tr>
<tr>
<td>Gagnon, Claude</td>
<td>Elégie (no. 12 in Music for Solo Guitar, 2 DOM)</td>
<td></td>
</tr>
<tr>
<td>Harris, Albert</td>
<td>Sonatina CLM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aria</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suite of Seven Pieces CLM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>two pieces</td>
<td></td>
</tr>
<tr>
<td>Haug, Hans</td>
<td>Alba (rev. Angelo Gilardino BEB)</td>
<td></td>
</tr>
<tr>
<td>Iannarelli, Simone</td>
<td>Italian Coffee GSO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moka Serenade (no. 1)</td>
<td></td>
</tr>
<tr>
<td>Katz, Brian</td>
<td>You Too ECH</td>
<td></td>
</tr>
<tr>
<td>Lauro, Antonio</td>
<td>El marabino CNI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quatro valses venezolanos (arr. Alirio Diaz CNI)</td>
<td>Vals venezolano No. 1</td>
</tr>
<tr>
<td>Martin, Frank</td>
<td>Quatre pièces brèves (ed. Karl Scheit UNI)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Air</td>
<td></td>
</tr>
<tr>
<td>McGuire, James</td>
<td>Twenty-five Miniatures for Guitar JAM</td>
<td>nos. 1 and 24 OR no. 25</td>
</tr>
<tr>
<td>Moreno-Torroba, Federico</td>
<td>Aires de la Mancha OTT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La pastora</td>
<td></td>
</tr>
<tr>
<td>Mussorgsky, Modest</td>
<td>The Old Castle (arr. John Mills, in Classical Montage WAT)</td>
<td></td>
</tr>
<tr>
<td>Piorkowski, James</td>
<td>Sentient Preludes CLE</td>
<td>Prelude No. 4</td>
</tr>
<tr>
<td>Ponce, Manuel</td>
<td>Tres canciones populares mexicanas OTT</td>
<td>Allegro (&quot;La pajaria&quot;) (no. 1)</td>
</tr>
<tr>
<td>Pujol, Maximo Diego</td>
<td>Cinco preludios UNI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candombe en mi</td>
<td>Preludio Tristón</td>
</tr>
<tr>
<td>Rebay, Ferdinand</td>
<td>Zwei kleine Lieder ohne Worte PHI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>no. 1 and no. 2</td>
<td></td>
</tr>
<tr>
<td>Satie, Eric</td>
<td>Gymnopédie No. 1 (arr. Christopher Parkening, in Virtuoso Music for Guitar SBR)</td>
<td></td>
</tr>
<tr>
<td>Sealey, Ray</td>
<td>New York WAT</td>
<td></td>
</tr>
<tr>
<td>Tansman, Alexandre</td>
<td>Cavatina OTT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd movement: Sarabande</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suite in modo polonico ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alla polacca (no. 7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tempo de polonaise (no. 4)</td>
<td></td>
</tr>
<tr>
<td>Tisserand, Thierry</td>
<td>Prélude (in La guitare dans tous ses états, 6 DOZ)</td>
<td></td>
</tr>
<tr>
<td>Villa-Lobos, Heitor</td>
<td>Cinq préludes ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prélude No. 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suite populaire brésilienne ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st movement: Mazurka-chôro</td>
<td></td>
</tr>
<tr>
<td>Walton, William</td>
<td>Five Bagatelles (ed. Julian Bream OUP)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bagatelle No. 2</td>
<td></td>
</tr>
<tr>
<td>Weinzweig, John</td>
<td>Contrasts CMC</td>
<td>no. 6</td>
</tr>
<tr>
<td>Zohn, Andrew</td>
<td>Five Easy Pieces DOZ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Simple Sequence and 13 Notes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Three Contrapuntal Sketches DOZ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rotation</td>
<td></td>
</tr>
</tbody>
</table>
Technical Requirements

Please see “Technical Requirements” on p. 12 and *Bridges*: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

Candidates should be prepared to play two contrasting studies by different composers from the following list. Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Bridges*: A Comprehensive Guitar Series, Repertoire and Studies 7 FHM.

Barrios, Agustín

- Estudio del ligado (ed. Richard Stover, in *Guitar Works*, 1 BEL)
- Estudio en arpegio (ed. Richard Stover, in *Guitar Works*, 1 BEL)
- Estudio inconcluso (ed. Richard Stover, in *Guitar Works*, 1 BEL)

Benedict, Robert

- *Fughettas for Guitar* WAT
  - Chromatic Fughetta No. 1
  - Chromatic Fughetta No. 2
  - Fughetta No. 3

Blum, Carl

- *Studien für die Gitarre*, op. 44
  - Allegro (no. 11)

Brouwer, Leo

- *Estudios sencillos* (Études simples) ESC
  - Study No. 16
  - Study No. 17

Carcassi, Matteo

- *Vingt-cinq études mélodiques et progressives*, op. 60 TEC
  - Andantino (no. 21)
  - Étude (no. 19)

Castelnuovo-Tedesco, Mario

- *Appunti*, op. 210, 1 ZRB
  - Canto di mietitori (sulle terze) (no. 4)

Chiereghin, Sergio

- *Sotto tenero verde* (ed. Pino Briasco ZAN)
  - Preludio (ed. Pino Briasco ZAN)

Coste, Napoléon

- *Vingt-cinq études de genre*, op. 38 CHN
  - one of nos. 2, 5, 6

Dodgson, Stephen, and Hector Quine

- *Studies for Guitar*, 1 RIC
  - Prelude (no. 1)

Gagnon, Claude

- *Douze préludes en forme d'études* DOB
  - Prélude No. 8

Garcia, Gerald

- *25 Etudes Esquisses for Guitar* MEL
  - Etude 21

Gaudreau, David

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

Giuliani, Mauro

- *24 esercizio per la chitarra*, op. 48
  - Maestoso (no. 13) (ed. Ruggero Chiesa, no. 55 in *Studi per chitarra* ZRB)
  - Allegro (no. 5) (ed. Ruggero Chiesa, no. 50 in *Studi per chitarra* ZRB)
  - Allegretto (no. 6) (ed. Ruggero Chiesa, no. 51 in *Studi per chitarra* ZRB)

- *Études instructives, faciles et agréables*, op. 100
  - Caprice (no. 11)

- *24 Prime lezioni progressive*, op. 139
  - Allegretto (no. 6) (ed. Ruggero Chiesa, no. 54 in *Studi per chitarra* ZRB)
  - Andantino (no. 5) (ed. Ruggero Chiesa, no. 48 in *Studi per chitarra* ZRB)

- *Le papillon pour la guitarre*, op. 50
  - Andantino grazioso (no. 25) (ed. Ruggero Chiesa, no. 56 in *Studi per chitarra* ZRB)
  - Allegro (no. 26) (ed. Ruggero Chiesa, no. 57 in *Studi per chitarra* ZRB)

- *Selected Studies*, op. 111 OTT
  - Grazioso (no. 3) (ed. Ruggero Chiesa, no. 60 in *Studi per chitarra* ZRB)

Hand, Frederick

- *Five Studies for Solo Guitar* SCH
  - Study No. 1

Iannarelli, Simone

- *Cinq études faciles, ou presque ...* DOZ
  - Scherzando (no. 3)
  - Dodici studi EMS
  - Albertone (no. 5)

Presti, Ida

- *Six études* ESC
  - Étude No. 3

Sagreras, Julio

- *Las quintas lecciones* RIC
  - Lesson 15
  - one of nos. 19, 26, 30, 39, 40

Sor, Fernando

- *Study for the Spanish Guitar*, op. 6
  - Andantino (no. 8)

- *Vingt-quatre exercises très faciles*, op. 35
  - one of nos. 6, 21

- *Vingt-quatre leçons progressives*, op. 31
  - Lesson (no. 20)

Tárrega, Francisco

- *Prelude, TI i-12* (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)
- *Prelude no. 6, TI i-6* (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)
- *Prelude no. 28* (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)
Technical Tests
Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. All technical tests are to be fingered exactly as specified in Guitar Technique. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Ab, Db</td>
<td>2 octaves</td>
<td>2</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td></td>
<td>G, E, F</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C#, D, F, Bb</td>
<td>2 octaves</td>
<td>0</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>on A</td>
<td>3 octaves</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Ab, Db</td>
<td>2 octaves</td>
<td>2</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C#, D, F, Bb</td>
<td>2 octaves</td>
<td>0</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Slur Scale</td>
<td>G major</td>
<td>1 octave</td>
<td>0</td>
<td></td>
<td></td>
<td>any</td>
</tr>
<tr>
<td>Tremolando Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Ab, Db</td>
<td>2 octaves</td>
<td>2</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C#, D, F, Bb</td>
<td>2 octaves</td>
<td>0</td>
<td></td>
<td></td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td>Slur Scale</td>
<td>G major</td>
<td>1 octave</td>
<td>0</td>
<td></td>
<td></td>
<td>any</td>
</tr>
<tr>
<td>Scales in 3rds and 6ths</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solid</td>
<td>G major, E minor</td>
<td>1 octave</td>
<td>0</td>
<td></td>
<td></td>
<td>any</td>
</tr>
</tbody>
</table>

Arpeggio Patterns
See Guitar Technique FHM pp. 40–41

Ear Tests
Clapback
Candidates will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 2 8</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[\begin{align*}
\text{\footnotesize 2} & \text{\footnotesize 4} \quad \text{\footnotesize 2} \quad \text{\footnotesize 4} \quad \text{\footnotesize 2} \quad \text{\footnotesize 4} \\
\text{\footnotesize 4} & \text{\footnotesize 2} \quad \text{\footnotesize 4} \quad \text{\footnotesize 2} \quad \text{\footnotesize 4}
\end{align*}\]

2
\[\begin{align*}
\text{\footnotesize 4} & \text{\footnotesize 2} \quad \text{\footnotesize 4} \quad \text{\footnotesize 2} \quad \text{\footnotesize 4} \\
\text{\footnotesize 4} & \text{\footnotesize 2} \quad \text{\footnotesize 4} \quad \text{\footnotesize 2} \quad \text{\footnotesize 4}
\end{align*}\]

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form. or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>
Chords
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody based on the complete major scale (tonic to tonic, mediant to mediant, dominant to dominant) on their own instrument. The examiner will name the key, play the tonic chord once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>nine notes</td>
<td>C, G, D, F, Bb major</td>
</tr>
</tbody>
</table>

Example only

Sight Reading
Playing
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4 repertoire</td>
<td>2, 3, 4, 6</td>
<td>twelve measures</td>
<td>major and minor keys up to three sharps or three flats</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 3, 4, 6</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
Grade 8

Grade 8 Requirements | Marks
--- | ---
Repetoire | 
* one selection from List A | 15
* one selection from List B | 15
* one selection from List C | 15
* one selection from List D | 15

Technical Requirements | 20
Studies: two studies from the Syllabus list
Technical Tests
— scales
— arpeggios

Ear Tests | 10
- Intervals | 3
- Chords | 2
- Cadences | 2
- Playback | 3

Sight Reading | 10
- Playing | 7
- Clapping | 3

Total possible marks (pass = 60) | 100

Theory Co-requisites
Advanced Rudiments
Introductory Harmony (recommended)

Repetoire

Candidates must prepare four selections by different composers: one from List A, one from List B, one from List C, and one from List D.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

Bullets used to denote selections for examination purposes:
* one selection
  * selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 8 FHM.

<table>
<thead>
<tr>
<th>List A</th>
<th>Renaissance Repertoire</th>
</tr>
</thead>
</table>

Besard, Jean-Baptiste
- Scelta di brani, 2 RIC
  * Bergamasco

Byrd, William
  * Fantasia (ed. Alexander Bellow FCO)

Dowland, John
  * The Frog Galliard (ed. Thomas Konigs)
  * Melancholy Galliard, Poulton 25 (arr. Robert Hamilton)
  * Queene Elizabeth, Her Galliard, Poulton 41 (arr. Jeffrey McFadden)

Hove, Joachim van den
  * Praeludium (in Europäische Gitarren- und Lautenmusik, 6 RIC)

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

Molinaro, Simone
  * Fantasia No. 1 (ed. Gilbert Biberian)

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

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

List B
- Baroque Repertoire

Bach, Johann Sebastian
- Sonata for Solo Violin No. 1, BWV 1001 (arr. John Duarte NOV)
  * Siciliana
- Sonata for Solo Violin No. 2, BWV 1003 (arr. Carlos Barbosa-Lima CLM)
  * Andante
- Suite for Lute, BWV 996
  * Allemande
  * Sarabande
- Suite for Lute, BWV 997
  * Sarabande
- Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)
  * Minuets I and II
- Suite for Solo Cello No. 1, BWV 1007
  * Prelude (arr. Norbert Kraft)
- Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLE)
  * Gigue

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

Froberger, Johann Jakob
  * Giga (ed. Ruggero Chiesa, in Ibis del concertista, 2 ZRB)

Ponce, Manuel
  * Suite (ed. Manuel Lopez-Ramos, PER)
  * Courante
  * Gavottes I and II
Scarlatti, Domenico
- Sonata in A Major, K 208 (arr. Jeffrey McFadden)
- Sonata in A Major, K 322 (arr. Jeffrey McFadden)

Visée, Robert de
- Le tombeau de François Corbetta (ed. Emilio Pujol ESC)
- Suite in D Minor (ed. Paolo Paolini RIC)
  - three of: Prelude, Allemande, Courante, Gavotte, Gigue

Weiss, Silvius Leopold
- Suite in D Major (in Europäische Gitarren- und Lautenmusik, 6 RIC)
  - Prelude and Allemande
- Suite VIII
  - Courante (arr. Carlos Barbosa-Lima, in Weiss: Six Lute Pieces, 2 CLM)

List C
Classical and Romantic Repertoire

Traditional
- The Last Rose of Summer (arr. Mauro Giuliani, no. 2 in Sei arie nazionale irlandesi, op. 125)
- The Soldier’s Return (arr. Mauro Giuliani, no. 1 in Sei arie nazionale scozzesi, WoO)

Aguado, Dionisio
- Andante I (in Aguado-Brevier: Selected Pieces OTT)
- Menuett I (in Aguado-Brevier: Selected Pieces OTT)
- Menuett II (in Aguado-Brevier: Selected Pieces OTT)
- Menuett III (in Aguado-Brevier: Selected Pieces OTT)

Carulli, Ferdinando
- Sei andanti, op. 320 (ed. Ruggero Chiesa ZRB)
  - no. 1 or no. 2
- Sonata I (in Drei Sonaten OTT)
- Sonata II (in Drei Sonaten OTT)
- Sonata III (in Drei Sonaten OTT)

Chopin, Frédéric

Diabelli, Anton
- Sonata in A Major (arr. Julian Bream FAB)
  - Andante sostenuto or Minuetto

Giuliani, Mauro
- Giulianate, op. 148 (ed. Ruggero Chiesa ZRB)
  - one of nos. 2, 3, 4, 5, 6, 7
  - Rondo, op. 8, no. 2 OTT
  - Rondo, op. 17, no. 1 OTT
  - Sonata, op. 15 ZRB; UNI
  - 2nd movement: Adagio

Grieg, Edvard
- Melody, op. 38, no. 3 (ed. A. Segovia, in Album of Guitar Solos CLM)

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

Horetzky, Felix
- Rondeau, op. 11

Legnani, Luigi
- 36 Caprices in All Major and Minor Keys, op. 20 CHN
  - Caprice No. 2

Mozart, Wolfgang Amadeus
- Larghetto and Allegro, K Anh. 229 (arr. Julian Bream FAB)
  - Larghetto or Allegro

Paganini, Nicolo
- Grand Sonata for Guitar and Violin, M.S. no. 3
  - 2nd movement: Romance (arr. Norbert Kraft)

Schubert, Franz
- Das Fischermädchen (arr. Johann Kaspar Mertz)

Schumann, Robert
- Kindersonaten, op. 118 (arr. Julian Bream FAB)
  - Sonata No. 1
  - Sonata No. 2
  - Sonata No. 3

Sor, Fernando
- Fantasia, op. 4 OUP
  - Deux thèmes variés et douze menuets, op. 11
- Menuet No. 6 and Minuet No. 10 (in Sor: Twenty Selected Minuets OTT)
- Fantasia, op. 7 (ed. Hector Quine OUP)
  - 1st movement
- Fantaisie élégiaque à la mort de Madame Beslay, op. 59
  - Marche funèbre
- Six petites pièces très faciles, op. 5
  - Andante largo (no. 5)

Tárrega, Francisco
- La alborada (Cajita de música) (ed. Paul Henry, in The Francisco Tárrega Collection HAL)
  - ¡Marieta! (Mazurka)
- Mazurka en sol (in Tárrega: Opere per chitarra, 3 BEB)
- Prelude No. 4 (ed. G. Bianqui Piñero, in Tárrega: 30 Preludios originales RIC)

List D
20th- and 21st-century Repertoire

Barrios, Agustín
- Julia Florida – Barcarola BEL
- Oración por todos (ed. Richard Stover, in Guitar Works, 1 BEL)
- Primera-valse (ed. Richard Stover, in Guitar Works, 1 BEL)
  - Vals de la primavera ZEN
- La catedral ZAN; BEL
  - Preludio saudade

Benedict, Robert
- Fugheitas for Guitar WAT
  - Old Fugue (no. 10)

Brindle, Reginald Smith
- Do Not Go Gentle ZRB

Brouwer, Leo
- Danza característica OTT
- Dos aires populares cubanos ESC
- Guajira and Zapateo
- Trois pièces latino-américaines ESC
  - Danza del altiplano

Grade 8
Brown, James
Three Folk Studies JMB
● The Home Fields

Burle Marx, Walter
Violeiros de Guaratiba (in The complete Works of Burle Marx CLE)
● Festa (no. 1)

Castelnuovo-Tedesco, Mario
Appunti, op. 210, 1 ZRB
● Valse française (no. 14)
Platero y yo, op. 190, vol. 4 (ed. Angelo Gilardino BEB)
● A Platero en el cielo de Moguer (no. 28)

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

Debussy, Claude
● The Little Shepherd (arr. Christopher Parkening, in Virtuoso Music for Guitar SBR)

Demillac, Yvon
● Pierrot et Margot (in La guitare dans tous ses états, 6 DOZ)

Dodgson, Stephen
Partita I for Guitar OUP
● Adagio

Duarte, John
English Suite, op. 31 NOV
● Dance
● Folk Song
● Prelude
Sonatinette, op. 35 NOV
● two movements

Hand, Frederic
Homage for Guitar BEL
● Elegy for a King

Haug, Hans
● Preludio BEB

Iannarelli, Simone
Italian Coffee GSO
● Tarde de Lluvia con Cafe (no. 7)

Kovats, Barna
Minutenstucke OTT
● three of Andantino, Leggiero, Molto legando, Moderato, Un poco agitato, Non troppo allegro, Tranquillemente scorrendo, Vivo, Ritmico

Lauro, Antonio
Quatro valses venezolanos (arr. Alirio Diaz CNI)
● Vals venezolano No. 2

McGuire, James
Suite No. 2 in Popular Style JAM
● Intermezzo and Dance

Merlin, José Luis
Dos aires pampeanos TUS
● Aire de estilo and Aire de milonga
Suite del recuerdo TUS
● Carnavalito
● Joropo
● Zamba

Mompou, Federico
Suite compostellana SAL
● Cuna or Canción

Moreno-Torroba, Federico
● Sereneta burlesca OTT
Pièces caractéristiques, 1 OTT
● Albada
● Los mayos
Sonatina (ed. Andrés Segovia CLM)
● 2nd movement: Andante
Suite castellana (Castles of Spain), 1 OTT; GSO
● Arada

Myers, Stanley
● Cavatina (arr. John Williams ROB)

Ourkouzounov, Antanas
Children’s Diary (DOM)
● III: Allegro vivace

Petit, Raymond
● Nocturne ESC

Ponce, Manuel
● Scherzino mexicano (ed. Manuel Lopes-Ramos PER)
● Valse OTT
Sonata clásica OTT
● Andante or Menuet and Trio
Sonata III (ed. Andrés Segovia OTT)
● Chanson
Tres canciones populares mexicanas OTT
● Andante (“Por ti mi corazón”) and Allegro (“Valentina”)
Twenty-Four Preludes OTT; TEC
● Prelude No. 1 and Prelude No. 17
● Prelude No. 7 and Prelude No. 8
● Prelude No. 11 and Prelude No. 12

Roux, Patrick
● D’un ciel à l’autre DOZ

Sainz de la Maza, Regino
● El vito UME

Somers, Harry
Sonata for Guitar CAV
● Finale

Villa-Lobos, Heitor
Cinq préludes ESC
● Prélude No. 1

Weinzbach, John
Contrasts CMC
● no. 2

Zohn, Andrew
Five Easy Pieces DOZ
● Simple Sequence, 13 Notes, and Rumba
Suite of Miniatures DOZ
● III: Vals venezolano and V: Ritmico
Technical Requirements
Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies
Candidates should be prepared to play two contrasting studies by different composers from the following list.

Bullets used to denote selections for examination purposes:
● one selection
► selection is found in Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 8 FHM.

Brouwer, Leo
Estudios sencillos (Études simples) ESC
► Estudio No. 18
● Estudio No. 20

Carbajo, Roque
Aquarelles de l’Amérique latine DOZ
● Seresta (in La guitare dans tous ses états, 6 DOZ)

Carcassi, Matteo
Vingt-cinq études mélodiques et progressives, op. 60 TEC
► Allegro (no. 23)

Castelnuovo-Tedesco, Mario
Appunti, op. 210, 1 ZRB
● Bolle di sapone (sulle seconde) (no. 3)

Chiereghin, Sergio
Invenzione lei d e studio ZAN
● Studio

Coste, Napoléon
Vingt-cinq études de genre, op. 38 CHN
► Allegretto (no. 13)

Cruz, Mark Anthony
Contrapuntal Études CLE
● two of nos. 1, 4, 6

Gnattali, Radamés
Ten Studies for Guitar BRZ
● Study No. 1 (Presto possibile)

Kleynjans, Francis
Impromptu et berceuse, op. 68 MRG
● Berceuse

Presti, Ida
Six études ESC
● Étude No. 1

Pujol, Emilio
► El abejorro RIC

Regondi, Giulio
Ten Études EOP
● Etude No. 1

Rodrigo, Joaquin
► Tiento Antiguo B&B

Sagreras, Julio
Las quintas lecciones RIC
● Lesson 24

Sor, Fernando
Studio for the Spanish Guitar, op. 6
► Allegretto moderato (no. 11)
Vingt-quatre exercises très faciles, op. 35
► Moderato (no. 16)
Vingt-quatre leçons progressives, op. 31 (ed. Brian Jeffery TEC)
► Lesson (no. 19)

Tárrega, Francisco
● Prelude, T1 i-4
● Prelude, T1 ii-4B

Villa-Lobos, Heitor
Douze études ESC
► Étude No. 8
**Ear Tests**

**Intervals**

Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form. Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>minor 7th</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**Technical Tests**

Candidates should consult “Technical Tests” on p. 12 and *Bridges*: A Comprehensive Guitar Series, *Guitar Technique* FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. **Please note that all technical tests must be memorized.**

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in *Guitar Technique*. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic Scales</strong></td>
<td>Major</td>
<td>E, B</td>
<td>2 octaves</td>
<td>96</td>
<td>† † † and † † †</td>
<td>im or mia or ai</td>
</tr>
<tr>
<td></td>
<td></td>
<td>F, B♭, A♭</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C♯, G♯, D</td>
<td>2 octaves</td>
<td>88</td>
<td>† † † and † † †</td>
<td>ma or am</td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G, F</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic Scale</strong></td>
<td>on A sharp</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando Scales</strong></td>
<td>Major</td>
<td>E, B</td>
<td>2 octaves</td>
<td>108</td>
<td>† † † and † † †</td>
<td>im or mia or ai</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C♯, G♯, D</td>
<td>2 octaves</td>
<td>100</td>
<td>† † † and † † †</td>
<td>ma or am</td>
<td>perfect (I–IV–V–I)</td>
</tr>
<tr>
<td><strong>Slur Scales</strong></td>
<td>Compound triplets</td>
<td>C, A major</td>
<td>1 octave</td>
<td>100</td>
<td>† † †</td>
<td>any</td>
</tr>
<tr>
<td><strong>Scales in 3rds and 6ths</strong></td>
<td>Solid</td>
<td>F major, D minor</td>
<td>2 octaves</td>
<td>88</td>
<td>† † †</td>
<td>any</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggio Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>See <em>Guitar Technique</em> FHM pp. 47–49</td>
</tr>
</tbody>
</table>

**Chords**

Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
Cadences
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then play a short phrase ending in a cadence twice.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>

Example only

![Example note](image)

Playback
Candidates will be asked to play back a melody approximately one octave in range on their own instrument. The examiner will name the key, play the tonic chord once, and play the melody twice.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>nine notes</td>
<td>C, G, D, F, B♭ major</td>
</tr>
</tbody>
</table>

Example only

![Example note](image)

Sight Reading
Playing
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5</td>
<td>any time signature</td>
<td>major and minor keys up to four sharps or three flats</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Example note](image)
Grade 9

<table>
<thead>
<tr>
<th>Grade 9 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies: two studies from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>scales</td>
<td>10</td>
</tr>
<tr>
<td>arpeggios</td>
<td></td>
</tr>
</tbody>
</table>

| Ear Tests                    |       |
| Intervals                    | 10    |
| Chords                       | 3     |
| Cadences                     | 2     |
| Playback                     | 2     |

| Sight Reading                |       |
| Playing                      | 10    |
| Clapping                     | 7     |

| Total possible marks (pass = 60) | 100  |

| Theory Co-requisites          |       |
| Advanced Rudiments            |       |
| Basic Harmony or Basic Keyboard Harmony |     |
| History I: An Overview        |       |

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**Repertoire**

Candidates must prepare four selections by different composers: one from List A, one from List B, one from List C, and one from List D.

Please see “Examination Repertoire” on p. 78 for important information regarding this section of the examination.

A single selection for examination purposes is indicated by a bullet (●).

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**List A**

**Renaissance and Baroque Repertoire**

- **Albéniz, Mateo**
  - Sonata (ed. John Cochran CLM)

- **Bach, Johann Sebastian**
  - Suite for Lute, BWV 995 (ed. Frank Koonce KJO)
    - Allemande or Gigue
    - Gavottes I and II
  - Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)
    - Loure or Gavotte en rondeau
  - Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLM)
    - Prelude

- **Buxtehude, Dietrich**
  - Suite in E Minor (ed. Julian Bream FAB)
    - two of Allemande, Courante, Gigue

- **Cimarosa, Domenico**
  - Sonata No. 2 (arr. Julian Bream, in *Cimarosa: Three Sonatas* FAB)
  - Sonata No. 15 (ed. Alice Artzt CLM)

- **Dowland, John**
  - Fantasia (Poulton 5) (ed. John Duarte and Diana Poulton, in *Dowland’s Varietie of Lute Lessons*, 4 BEB)
  - Farewell Fantasia (Poulton 3) (ed. John Duarte and Diana Poulton, in *Dowland’s Varietie of Lute Lessons*, 4 BEB)
  - Lachrimae (Poulton 15) (ed. Dániel Benko, in *Dowland: Dances and Fantasies* EMB)
  - Lady Rich, Her Galliard (ed. John Duarte and Diana Poulton, in R. Dowland’s *Varietie of Lute Lessons*, 5 BEB)

- **Frescobaldi, Girolamo**
  - Aria con variazioni (arr. Norbert Kraft WAT)

- **Handel, George Frideric**
  - Sarabande with Variations, HWV 437/4 (in *Ibis del concertista*, 11 ZRB)

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

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

- **Weiss, Silvius Leopold**
  - Chaconne (arr. Carlos Barbosa-Lima, in *Weiss: Six Lute Pieces*, 2 CLM)
  - Ciacona (arr. Alice Artzt CLM)
  - Fantasie (arr. Karl Scheit UNI)
  - Passacaglia (arr. Karl Scheit UNI)
  - Tombeau sur la mort de M. Comte de Logy (arr. Karl Scheit UNI)

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**List B**

**Classical Repertoire**

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

- **Carulli, Ferdinando**
  - Le répertoire des élèves, op. 124
  - Rondo (no. 12) (in *Carulli-Brevier*, 2 OTT)
  - Sei andanti, op. 320 (ed. Ruggero Chiesa ZRB)
  - Andante leggero e grazioso (no. 5)
  - Andante molto sostenuto (no. 3)
  - Andante risoluto (no. 6)

- **Diabelli, Anton**
  - Sonata in C Major, op. 29, no. 1 OTT (in *Complete Sonatas of Sor, Giuliani, and Diabelli* MEL)
  - 1st movement or 4th movement
Giuliani, Mauro

*Giulianate*, op. 148 (ed. Ruggero Chiesa ZRB)
- La risoluzione (no. 1)
- Sonata, op. 15 ZRB; UNI
- 1st or 3rd movement

Sonatina, op. 71, no. 2 (ed. Isaias Savio, in *Giuliani: Compositions for Guitar*, 1 RIC)
- two movements

Sonatina, op. 71, no. 3 (ed. Ruggero Chiesa ZRB)
- Andante and Finale

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

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

Haydn, Franz Joseph

Menuetto in D Major (ed. Andrés Segovia UME)

Sor, Fernando

Grand sonata, op. 22 TEC
- Rondo in C Major

### List C

#### Romantic Repertoire and National Styles

Albéniz, Isaac

*España*, op. 165 OTT
- Tango
  *Suite española*, op. 47 (ed. Manuel Barrueco BEL)
- Granada (no. 1)

Barrios, Agustín

- Canción de cuna (ed. Richard Stover, in *Guitar Works*, 1 BEL)
- Canción de la hilandera (ed. Richard Stover, in *Guitar Works*, 1 BEL)
- Chôro de saudade (ed. Pier Luigi Cimma BEB)
- Danza paraguaya (ed. Miguel Abloniz BEL)
- Preludio, op. 5, no. 1 (ed. Richard Stover, in *Guitar Works*, 1 BEL)
- Waltzes for *Guitar*, op. 8 (ed. Richard Stover, in *Guitar Works*, 1 BEL)
  - Waltz No. 3
  - Waltz No. 4

Carlevaro, Abel

*Preludios americanos* CHN
- Campo (no. 3)

Castelnuovo-Tedesco, Mario

*Platero y yo*, op. 190, vol. 1 (ed. Angelo Gilardino BEB)
- Melancolía

Debussy, Claude

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

Falla, Manuel de

- Homenaje (ed. John Duarte CHS)

Granados, Enrique

- Danza española, no. 5 (ed. Norbert Kraft WAT)
- Two *Spanish Dances* (ed. Carlos Barbosa-Lima CLM)
- Fandango

Lauro, Antonio

- Variations on a Venezuelan Children’s Song (ed. Alirio Diaz BvêV)

Moreno-Torroba, Federico

- Madroños ASM
- Nocturno ASM
  *Aires de la Mancha* OTT
- two of Jeringonza, Copilla, Seguidilla
  *Pièces caractéristiques*, 1 OTT
- Oliveras
  *Castillos de españa*, 1 OTT; GSO
- Turegano or Manzanares el real AND Montemayor
  *Suite castellana* OTT
- Danza and Fandanguillo

Ponce, Manuel

*Twenty-Four Preludes* TEC
- Prelude in E Major

Sainz de la Maza, Eduardo

- Campanas del alba UME

Santórsola, Guida

*Three *Airs of Court* CLM
- Preludio and Finale

Tárrega, Francisco

- Caprichio árabe, serenata (ed. Isaias Savio, in *Tárrega: The Complete Early Spanish Editions* CHN; MEL)
- Estudio, Recuerdos de la Alhambra T1 ii-9 (ed. Isaias Savio, in *Tárrega: The Complete Early Spanish Editions* CHN; MEL)

Turina, Joaquin

*Homage à Tárrega*, op. 69 OTT
- Garrotín
- Soleares

### List D

#### 20th- and 21st-century Repertoire

Ascensio, Vicente

*Suite mistica* BEB
- Pentecostes

Balada, Leonardo

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

Brindle, Reginald Smith

- November Memories ZRB
  - Sonata No. 3 OTT
  - two movements
  - Sonata No. 4 OTT
  - two movements

Brouwer, Leo

- Paisaje cubano con campanas OTT
  *Tres apuntes* OTT
  - two movements

Brown, James

*Four Original Guitar Works* JMB
- Variations on a Canadian Folksong
- *Three Folk Studies* JMB
- Good News
Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

Candidates must be prepared to play two contrasting studies by different composers from the following list.

A single selection for examination purposes is indicated by a bullet (●).

Barrios, Agustín

● Estudio No. 3 (ed. Richard Stover, in Guitar Works, 2 BEL)

Carcassi, Matteo

Vingt-cinq études melodiques et progressives, op. 60 TEC

● Étude (no. 25)

Castelnuovo-Tedesco, Mario

Appunti, op. 210, 1 ZRB

● no. 10 or no. 11

Coste, Napoléon

Vingt-cinq études de genre, op. 38 CHN

● one of nos. 8, 11, 17, 18, 25

Dodgson, Stephen, and Hector Quine

Studies for Guitar, 1 RIC

● Poco allegro: Scherzando (no. 4)

Studies for Guitar, 2 RIC

● Molto moderato (no. 14)

● Tranquillo (no. 15)

Garcia, Gerald

25 Etudes Esquisses for Guitar MEL

● Etude 24

Giuliani, Mauro

24 esercizio per la chitarra, op. 48

● Allegro con moto (no. 23) (ed. Ruggero Chiesa, no. 65 in Studi per chitarra ZRB)

● Andantino (no. 13) (ed. Ruggero Chiesa, no. 79 in Studi per chitarra ZRB)

Presti, Ida

Six études ESC

● one of nos. 2, 4, 5

Regondi, Giulio

Ten Études EOP

● one of nos. 5, 7, 8

Sor, Fernando

Studio for the Spanish Guitar, op. 6

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

Twelve Studies, op. 29

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

Villa-Lobos, Heitor

Douze études ESC

● one of nos. 1, 4, 6, 10, 11
### Technical Tests

Candidates should consult “Technical Tests” on p. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM* for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. **Please note that all technical tests must be memorized.**

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in *Guitar Technique*. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremolando scales are to be played with both free stroke and rest stroke.

#### Scales

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, F, G</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 108 )</td>
<td>( \text{im or mi} )</td>
<td>( \text{ma or am} )</td>
<td>(I–IV–V–I)</td>
</tr>
<tr>
<td></td>
<td>A, E, B</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C#, D, E</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 96 )</td>
<td>( \text{im or mi} )</td>
<td>( \text{ma or am} )</td>
<td>(I–IV–V–I)</td>
</tr>
<tr>
<td></td>
<td>A, F#, G#</td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic Scale</strong></td>
<td></td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, F</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 116 )</td>
<td>( \text{im or mi} )</td>
<td>( \text{ma or am} )</td>
<td>(I–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>C#, D</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 104 )</td>
<td>( \text{im or mi} )</td>
<td>( \text{ma or am} )</td>
<td>(I–IV–V–I)</td>
</tr>
<tr>
<td><strong>Slur Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compound triplets</td>
<td>G, a major</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 126 )</td>
<td>1</td>
<td>any</td>
<td>—</td>
</tr>
<tr>
<td><strong>Scales in 3rds and 6ths</strong></td>
<td>A major,</td>
<td>2 octaves</td>
<td>( \dot{\mathbf{\text{c}}} = 96 )</td>
<td>3</td>
<td>any</td>
<td>—</td>
</tr>
</tbody>
</table>

#### Arpeggio Patterns

See *Guitar Technique FHM* pp. 55–57

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### Ear Tests

#### Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form, or Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave except the diminished 5th/augmented 4th</td>
</tr>
</tbody>
</table>

#### Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord once in solid (blocked) form, close position.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
**Cadences**
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then play a short phrase ending in a cadence twice.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>

Example only

![Example of Perfect Authentic Cadence](image)

**Playback**
Candidates will be asked to play back the upper voice of a two-voice phrase on their own instrument. The examiner will name the key, play the tonic chord once, and play the melody twice.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>two or three measures</td>
<td>C, G, D, F, Bb major</td>
</tr>
</tbody>
</table>

Example only

![Example of Playback](image)

---

**Sight Reading**

**Playing**
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6</td>
<td>any time signature</td>
<td>major and minor keys up to five sharps and three flats</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 3, 4, 6</td>
<td>five measures</td>
</tr>
</tbody>
</table>

Example only

![Example of Clapping](image)
Grade 10

## Repertoire

Candidates must prepare four selections by different composers: one from List A, one from List B, one from List C, and one from List D.

A single selection for examination purposes is indicated by a bullet (●).

### List A

**Renaissance and Baroque Repertoire**

**Bach, Johann Sebastian**

- Prelude, Fugue, and Allegro in E flat Major, BWV 998 (ed. Frank Koonce KJO)
  - Allemande and Courante

**Borrow, Pietro Paulo**

- Fantasia (in *Antologia di musica antica*, 2 ZRB)

**Byrd, William**

- The Woods So Wild OUP

**Dowland, John**

- Earl of Essex, His Galliard (ed. John Duarte and Diana Poulton, in R. Dowland’s *Varietie of Lute Lessons*, 5 BEB)
  - Fantasia No. 7 (ed. John Duarte and Diana Poulton, in R. Dowland’s *Varietie of Lute Lessons*, 4 BEB)
  - Sir Henry Guilford, His Almaine (ed. John Duarte and Diana Poulton, in R. Dowland’s *Varietie of Lute Lessons*, 2 BEB)
  - Sir John Smith, His Almaine (ed. John Duarte and Diana Poulton, in R. Dowland’s *Varietie of Lute Lessons*, 2 BEB)

**Huwat, Gregorio**

- Fantasia (no. 6 in R. Dowland’s *Varietie of Lute Lessons*, 4 BEB)

**Ponce, Manuel**

- Suite (ed. Manuel Lopez-Ramos PER)
  - Preambule and Allegro vivo

**Scarlatti, Domenico**

- Sonata, K 380 (ed. Giuseppe Luconi BEB)

**Weiss, Silvius Leopold**

*Intavolatura di liuto*, 1 (ed. Ruggero Chiesa ZRB)

- Suite 2
  - two of Allemande, Courante, Gigue

- Suite 8
  - two of Allemande, Courante, Gigue

- Suite 12
  - Allemande and Pastorel

*Intavolatura di liuto*, 2 (ed. Ruggero Chiesa ZRB)

- Suite 20
  - Overture and Gigue

- Suite 25
  - Entrée and Courante

### List B

**Classical Repertoire**

**Coste, Napoléon**

- Andante et polonaise, op. 44 (in *Complete Works of Napoléon Coste*, 3 CHN)

- La Cachucha, op. 13 (in *Complete Works of Napoléon Coste*, 3 CHN)

- Divertissements sur Lucia da Lammermoor, op. 9 (in *Complete Works of Napoléon Coste*, 2 CHN)

- Les soirées d’Auteuil, op. 23 (in *Complete Works of Napoléon Coste*, 3 CHN)
Diabelli, Anton
Sonata in A Major, op. 29, no. 2 OTT (in Complete Sonatas of Sor, Giuliani, and Diabelli MEL)
- 1st movement: Allegro risoluto or 4th movement: Rondo

Giuliani, Mauro
- Variazioni, op. 112 (ed. Ruggero Chiesa ZRB)
- Variazioni su un tema di Handel, op. 107 (ed. Ruggero Chiesa ZRB)

Llobet, Miguel
- Scherzo Waltz UME

Sor, Fernando
- Introduction et variations sur l'air “Malbroug,” op. 28 (ed. Brian Jeffrey, in Complete Works of Fernando Sor TEC)
- Sonata, op. 15, no. 2 (ed. Isaias Savio, in Sor: Nineteen Compositions RIC)
  - Fantasia, op. 7 (ed. Hector Quine OUP)
  - Theme and Variations
  - Fantasia, op. 10 (ed. Hector Quine OUP)
  - Theme and Variations
  - Grand sonata, op. 22 TEC
  - 1st movement
  - Grand sonata, op. 25 TEC
  - Andantino grazioso

Torok, Alan
- Variations on a Classic Theme WAT

List C
National Styles

Albéniz, Isaac
- Córdoba (ed. Carl Barbosa-Lima CLM)
- Mallorca (ed. Andrés Segovia CLM)
- Torre Bermeja (ed. Norbert Kraft WAT)
- Zambra granadina (ed. Andrés Segovia CLM)
  - Suite española, op. 47 (ed. Manuel Barrueco BEL)
  - Cadiz (no. 4 BEL) or Asturias (no. 5 RIC)

Barrios, Agustín
- Una limosna por el amor de Dios (ed. Richard Stover, in Guitar Works, 3 BEL)
  - La catedral ZAN; BEL
- Andante religioso and Allegro solemn

Castelnuovo-Tedesco, Mario
- Escaramuza, op. 77 BEB
- El canario
- Suite OTT
- Preludio or Capriccio
- Tarantella RIC

Granados, Enrique
- Danza española No. 10 (ed. David Russell DOM)
- La maja de Goya (ed. Miguel Llobet UME)

Malats, Joaquín
- Ibis del concertista, 2 (ed. Bruno Tonazzi ZRB)
- Serenata spagnola (p. 15)

Moreno-Torroba, Federico
- Sonatina (ed. Andrés Segovia CLM)
  - Allegretto or Allegro
- Suite castellana, 1 OTT; GSO
- Torija and Alcazar de Segovia

Ponce, Manuel
- Sonata clásica OTT
  - 1st or 4th movement
- Sonatina meridional OTT
  - 1st movement

Pujol, Emilio
- Trois morceaux espagnols ESC
  - Tango or Guajira

Turina, Joaquín
- Fandanguillo, op. 36 OTT
- Rafaga, op. 53 OTT
- Sonata, op. 61 OTT
  - 1st or 3rd movement

List D
20th- and 21st-century Repertoire

Apivor, Denis
- Discanti, op. 48 BEB
  - three movements

Arteaga, Edward
- Nocturne for Solo Guitar CMC

Ascensio, Vicente
- Suite mistica BEB
- Dipso and Getsemani
- Suite valenciana BEB
  - two movements

Balada, Leonardo
- Lento with variation (ed. Carlos Barbosa-Lima CLM)
- Suite No. 1 (ed. Carlos Barbosa-Lima CLM)
  - two of Allegretto, Lento, Animado

Beauvais, William
- Bound by Shadows DOZ

Bennett, Richard Rodney
- Impromptus UNI
  - nos. 1, 2, and 4

Berkeley, Lennox
- Sonatina (ed. Julian Bream CHS)
  - two movements
- Theme and Variations (ed. Angelo Gilardino CHS)

Brouwer, Leo
- Canticum OTT
- Elogio de la danza OTT
- La espiral eterna OTT

Cooperman, Larry
- Walking on the Water (ed. Carlos Barbosa-Lima GSO)

Dodgson, Stephen
- Etude-Caprice DOM
Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

Candidates must be prepared to play two contrasting studies by different composers from the following list.

A single selection for examination purposes is indicated by a bullet (●).

Barrios, Agustín

● Estudio de concierto (ed. Richard Stover, in Guitar Works, 3 BEL)

● Estudio No. 6 (ed. Richard Stover, in Guitar Works, 2 BEL)

Coste, Napoléon

Vingt-cinq études de genre, op. 38 CHN

● one of nos. 19, 21, 22

Dodgson, Stephen, and Hector Quine

Studies for Guitar, 1 RIC

● Vivace (no. 10)

● Studies for Guitar, 2 RIC

● Allegro (no. 11)

● Fugato: Moderato e con forza (no. 13)

● Vivace (no. 20)

García, Gerald

25 Etudes Esquisses for Guitar MEL

● Etude 25

Giuliani, Mauro

Selected Studies, op. 111 OTT

● Andantino (no. 1) (ed. Ruggero Chiesa, no. 78 in Studi per chitarra ZRB)

Preisti, Ida

Six études ESC

● Etude No. 6

Pujol, Emilio

● Ondinas RIC

Regondi, Giulio

Ten Etudes EOP

● Etude No. 2 or No. 6

Sagreras, Julio

● El colibri RIC

Sor, Fernando

Studio for the Spanish Guitar, op. 6

● no. 6 (ed. Brian Jeffery, in Sor: Twenty Studies TEC)

Twelve Studies, op. 29

● no. 17 or no. 22 (ed. Brian Jeffery, in Sor: Twenty Studies TEC)

Villa-Lobos, Heitor

Douze études ESC

● one of nos. 2, 3, 5, 7, 9, 12
Technical Tests
Candidates should consult “Technical Tests” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Candidates should be prepared to play the scales and arpeggio patterns listed in the following chart. Please note that all technical tests must be memorized.

All scales are to be played ascending and descending, at or beyond the minimum tempos specified in the chart and in Guitar Technique. Candidates should also note the required note values, right-hand fingering, and final cadences listed in the chart. Diatonic, chromatic, and tremoloando scales are to be played with both free stroke and rest stroke.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>D, E, B, G, G</td>
<td>2 octaves</td>
<td>♩ = 100</td>
<td>♬ ♪ ♬ ♪ ♬ ♪</td>
<td>♪ ♬ ♪ ♬ ♪ ♬ ♪</td>
<td>perfect (1–IV–V–I)</td>
</tr>
<tr>
<td><strong>Chromatic Scale</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on B</td>
<td></td>
<td>3 octaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremoloando Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, F</td>
<td>2 octaves</td>
<td>♩ = 120</td>
<td>♬ ♪ ♬ ♪ ♬ ♪</td>
<td>♬ ♪ ♬ ♪ ♬ ♪ ♬ ♪</td>
<td>perfect (1–IV–V–I)</td>
</tr>
<tr>
<td>Minor (harmonic and melodic)</td>
<td>D</td>
<td>2 octaves</td>
<td>♩ = 108</td>
<td>♬ ♪ ♬ ♪ ♬ ♪</td>
<td>♪ ♬ ♪ ♬ ♪ ♬ ♪</td>
<td>perfect (1–IV–V–I)</td>
</tr>
<tr>
<td><strong>Slur Scales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compound triplets</td>
<td>C, F major</td>
<td>2 octaves</td>
<td>♩ = 144</td>
<td>♬ ♪ ♬ ♪ ♬ ♪</td>
<td>♪ ♬ ♪ ♬ ♪ ♬ ♪</td>
<td>any</td>
</tr>
<tr>
<td><strong>Scales in 3rds and 6ths</strong></td>
<td>D major, B minor</td>
<td>2 octaves</td>
<td>♩ = 104</td>
<td>♬ ♪ ♬ ♪ ♬ ♪</td>
<td>♪ ♬ ♪ ♬ ♪ ♬ ♪</td>
<td>any</td>
</tr>
</tbody>
</table>

Arpeggio Patterns
See Guitar Technique FHM pp. 64–66

Ear Tests

**Intervals**
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form. or Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord once in solid (blocked) form, close position.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion, 2nd inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
**Cadences**
Candidates will be asked to identify by name or symbols the following cadences played within a single phrase. The phrase may be in a major or a minor key and may contain up to three cadences. The examiner will play the tonic chord once, and then play the phrase twice.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
<tr>
<td>deceptive</td>
<td>V–VI</td>
</tr>
</tbody>
</table>

Example only

![Musical notation example](image1)

**Playback**
Candidates will be asked to play back the lower voice of a two-voice phrase on their own instrument. The examiner will name the key, play the tonic chord once, and play the phrase twice.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>two to four measures</td>
<td>C, F, D major</td>
</tr>
</tbody>
</table>

Example only

![Musical notation example](image2)

**Sight Reading**
**Playing**
Candidates will be asked to play a short composition at sight.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 7</td>
<td>repertoire</td>
<td>major or minor keys up to five sharps or four flats</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4, 3/4, 4/4, 5/4</td>
<td>six measures</td>
</tr>
</tbody>
</table>

Example only

![Musical notation example](image3)
ARCT in Guitar Performance

The ARCT in Performance Diploma is the culmination of the RCM Examinations examination system and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates should perform with confidence, communicating the essence of the music and demonstrating a command of the instrument and a detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Performance Diploma.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 11, “Classification of Marks” on p. 75, and “Supplemental Examinations” on p. 77 for important details regarding the ARCT in Performance examination. Two years of preparation following Grade 10 is recommended for the ARCT in Performance examination.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Guitar examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

<table>
<thead>
<tr>
<th>ARCT in Guitar Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>100</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List E</td>
<td>20</td>
</tr>
<tr>
<td>Total possible marks (pass = 70)</td>
<td>100</td>
</tr>
</tbody>
</table>

Criteria for Pass and Failure

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

Marking Criteria

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

Repertoire

Candidates must prepare five contrasting selections: one from each of List A, List B, List C, List D, and List E.

Each bulleted item (●) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time.

Please see “Examination Repertoire” on p. 77 for important information regarding this section of the examination.
### List A
**Works of J.S. Bach**

**Bach, Johann Sebastian**
- Fugue in G Minor for Lute, BWV 1000 KJO
- Partita for Solo Violin No. 2, BWV 1004
- Chaconne
- Prelude, Fugue, and Allegro, BWV 998 (ed. Frank Koonce KJO)
- Fugue
- Sonata for Flute, BWV 1034 (arr. David Russell DOM)
- 1st (Adagio non tanto) and 2nd (Allegro) movements
- Sonata for Solo Violin No. 3, BWV 1005 (arr. Manuel Barrueco OTT)
- Fuga; OR Largo and Allegro Assai
- Suite for Lute, BWV 997
- Fugue
- Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)
- Prelude and Loure
- Suite for Solo Cello No. 2, BWV 1008 (arr. Jeffrey McFadden CLE)
- Prelude, Courante, Sarabande, and Gigue

### List B
**Classical and Romantic Repertoire**

**Aguado, Dionisio**
- *Trois ronds brillants*, op. 2
  - Andante and Rondo in A Minor

**Coste, Napoléon**
- Deuxième polonaise, op. 14 (in *Complete Works of Napoléon Coste*, 9 CHN)
- La source de Lyson, op. 47 (in *Complete Works of Napoléon Coste*, 5 CHN)
- Rondo de concert, op. 12 (in *Complete Works of Napoléon Coste*, 3 CHN)

**Giuliani, Mauro**
- Grande ouverture, op. 61
- Sonata eroica, op. 150

**Mertz, Johann Kaspar**
- Elegy (ed. David Leisner MRI)
- Fantaisie hongroise, op. 65, no. 1 (in *Mertz Guitar Works* CHN)
- Tarantelle (ed. David Leisner PRE)

**Paganini, Niccolò**
- Grand Sonata for Guitar and Violin, M.S. no. 3 (arr. Jeffrey Meyerriecks CLM)
  - 1st and 3rd movements

**Regondi, Giulio**
- Fête villageoise, op. 20 (ed. Simon Wynberg CHN)
- Introduction et caprice, op. 23 (ed. Simon Wynberg CHN)
- Réverie (Nocturne), op. 19 (ed. Simon Wynberg CHN)

**Sor, Fernando**
- Grand solo, op. 14
- Grand sonata, op. 25 TEC
- Andante largo and Allegro non troppo
- Souvenir d’amitié, op. 46 (ed. Brian Jeffrey, in *Complete Works of Fernando Sor* TEC)
- Variaciones on “O Cara Armonia” by Mozart, op. 9 OTT
- Variaciones sobre un tema de Paisiello, op. 16

### List C
**Neo-Romantic Repertoire and National Styles**

**Albéniz, Isaac**
- *Suite española*, op. 47 (ed. Manuel Barrueco BEL)
  - Cataluña (no. 2) and Sevilla (no. 3)

**Barrios, Agustín**
- Un sueño en la floresta (ed. Richard Stover BEL)

**Castelnuovo-Tedesco, Mario**
- Capriccio diabolico RIC
- Sonata OTT
  - two contrasting movements

**Harris, Albert**
- Variations and Fugue on a Theme of Handel OTT

**Llobet, Miguel**
- Variaciones sobre un Tema de Sor, op. 15 CHN

**Manén, Juan**
- Fantasia-Sonata OTT

**Ponce, Manuel**
- Sonata III (ed. Andrés Segovia OTT)
  - 1st and 3rd movements
- *Sonata mexicana* (ed. Manuel Lopez-Ramos PER)
  - 1st and 4th movements
- *Sonata romantica* (ed. Andrés Segovia OTT)
  - 3rd and 4th movements
- Theme varié et finale OTT

**Rodrigo, Joaquín**
- Invocation et danse (ed. Alirio Diaz EFM)
- *Elogio de la guitarra* (ed. Angelo Gilardino BEB)
  - two movements
- *Sonata giocosa* CHS
  - 1st or 3rd movement

**Sainz de la Maza, Regino**
- Rondena and Zapateado (in *Regino Sainz de la Maza: Musica para guitarra* UNM)

### List D
**20th- and 21st-century Repertoire**

**Arnold, Malcolm**
- Fantasy for Guitar, op. 107 (ed. Julian Bream FAB)
  - two of Prelude, Scherzo, Fughetta, March

**Aron, Stephen**
- Rockport Stomp CLE
Ascensio, Vicente
Collectici intim OTT
● any two movements

Assad, Sergio
● Fantasia Carioca CHN
Aquarelle pour guitare LEM
● Valseana and Preludio et toccatina

Beaser, Robert
● Shenandoah (ed. Eliot Fisk HEL)

Best, Robert Michael
Suite in G MEW
● Courante, Sarabande, and Minuet

Bogdanovic, Dusan
Jazz Sonata GSO
● 1st and 2nd movements

Brindle, Reginald Smith
El polifemo de oro OTT
● Largo and Ritmico e vivo

Britten, Benjamin
● Nocturnal, op. 70 (ed. Julian Bream FAB)

Brouwer, Leo
● El decameron negro
Sonata OEM
● two movements

Brown, James
Sonata JMB
● two movements

Carter, Elliott
● Changes B&H

Dodgson, Stephen
● Fantasy-Divisions BEB
Partita I for Guitar OUP
● 1st, 2nd, and 4th movements

Duarte, John
● Variations on a Catalan Folk Song, op. 25 NOV

Dyens, Roland
● Libra sonatina LEM

Elias, Roddy
Emptying – Sonata DOZ
● Calm and Shuffle Boogie

García de León, Ernesto
Sonata No. 4, op. 34 “Lejanias” MEL
● two movements

Gilardino, Angelo
Sonata No. 2 BEB
● 1st and 2nd movements

Ginastera, Alberto
Sonata for Guitar, op. 47 B&H
● Escordia and Scherzo

Henze, Hans Werner
● Drei Tientos OTT
Royal Winter Music
First Sonata OTT
● one movement
Second Sonata OTT
● one movement

Hétu, Jacques
Suite, op. 41 DOM
● Prelude and Ballade

José, Antonio
Sonata BEB
● one movement

Kearney, Patrick
● Sagittarius A* DOZ

Kleynjans, Francis
● À l’aube du dernier jour LEM

Lauro, Antonio
Sonata B&V
● 1st movement
Suite venezolana (rev. Alirio Diaz B&V)
● Canción and Vals

Maw, Nicholas
● Music of Memory FAB

McGuire, James
Suite No. 4 JAM
● Festive, Interlude, Lament, and Finale
Suite No. 5 JAM
● Processional, Dance, Song, and Gently Flowing

Ohana, Maurice
Si le jour paraît BIL
● Jeu des quatre vents

Orbón, Julián
● Preludio y danza (ed. José Rey de la Torre FCO)

Pettrassi, Goffredo
● Nunc (ed. Mario Gangi ZRB)
● Suoni notturni (ed. Miguel Abloniz RIC)

Piazzolla, Astor
Cinco piezas BEB
● any two movements

Rawsthorne, Alan
● Elegy (ed. Julian Bream OUP)

Roux, Patrick
● Le bourdon de l’âme DOZ
● Valse vertigo DOZ

Santórsola, Guida
Cuatro tientos (ed. Angelo Gilardino BEB)
● two movements

Schafer, R. Murray
● Le cri de Merlin CMC

Takemitsu, Toru
● Equinox OTT
Folios SAL
● two movements
In the Woods OTT
● two movements

Tippett, Michael
The Blue Guitar
● one movement

In the Woods OTT
**Walton, William**  
*Five Bagatelles* (ed. Julian Bream OUP)  
- nos. 1 and 3 or 1 and 5

**Zohn, Andrew**  
- Dialogue DOZ  
- E Sonata DOZ  
- *two* movements

---

**List E**

**Concerto Movements**

**Brouwer, Leo**  
*Concierto elegiaco* ESC  
- 1st movement

**Castelnuovo-Tedesco, Mario**  
Concerto No. 1 in D Major, op. 99 OTT  
- 1st or 3rd movement

**Cordero, Ernesto**  
Concierto Antillano MEL  
- 1st or 3rd movement

**Giuliani, Mauro**  
Concerto, op. 30 ZRB  
- 1st movement

**Hétu, Jacques**  
Concerto pour guitare, op. 56 DOM  
- 1st movement

**Ponce, Manuel**  
*Concierto del sur* PER  
- 1st movement

**Rodrigo, Joaquín**  
*Concierto de Aranjuez* BEL; ASM  
- 1st or 2nd movement  
  *Fantasia para un gentilhombre* OTT  
  *Danza de las hachas* and *Canario*

**Villa-Lobos, Heitor**  
Concerto for Guitar ESC  
- 1st or 2nd movement AND Cadenza
Teacher’s ARCT

The Teacher's ARCT is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher's ARCT Diploma.

The Teacher's ARCT Diploma will be awarded only to candidates 18 years of age or older.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 11, “Classification of Marks” on p. 75, and “Supplemental Examinations” on p. 77 for important details regarding the application for the Teacher's ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Guitar examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

<table>
<thead>
<tr>
<th>Teacher's ARCT Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1: Practical Examination</td>
<td>60 (42)</td>
</tr>
<tr>
<td>Repertoire</td>
<td>30 (21)</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Part 2: Viva Voce Examination</td>
<td>40 (28)</td>
</tr>
<tr>
<td>A: Pedagogical Principles</td>
<td>20</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>20</td>
</tr>
<tr>
<td>Total possible marks (pass = 75 overall or 70 in each section)</td>
<td>100 (70)</td>
</tr>
<tr>
<td>Theory Prerequisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony or</td>
<td></td>
</tr>
<tr>
<td>Advanced Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td></td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
</tbody>
</table>
PART 1: PRACTICAL EXAMINATION

Reertoire

Please see “Examination Repertoire” on p. 77 for important information regarding this section of the examination. Candidates should be prepared to perform two contrasting selections from the repertoire listed for the ARCT in Performance examination: one from List A, and one from List B, C, or D. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. Memorization is encouraged but not compulsory for the Teacher’s ARCT examination. A high standard of performance is required.

Technical Requirements

Please see “Technical Requirements” on p. 12 and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM for important information regarding this section of the examination.

Studies

No studies are required for the Teacher’s ARCT examination.

Technical Tests

In preparing for the technical tests, candidates should consult “Technical Tests” on p. 12 of this Syllabus and Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM. Take particular note of the “Introduction” on p. 4 of Guitar Technique.

Please note that all technical tests must be memorized. Candidates should be prepared to play the following scales and arpeggio patterns at or beyond the minimum tempo, ascending and descending, with free stroke and rest stroke, as specified in the following chart and in Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Note Values</th>
<th>RH Fingering</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic Scales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Major | D, F | 2 octaves | ♩ = 112 | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ➠

Teacher's ARCT
Ear Tests

Meter
Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage once.

Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form.

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within a major 9th</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord once and the phrase twice at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

The phrase will be in a major key and will begin with a tonic chord.

• The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.

• The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only

Playback
Candidates will be asked to play back both parts of a two-part phrase of approximately three measures in a major key on their own instrument. The examiner will name the key, play the tonic chord once, and play the two-part phrase three times.

Example only

Sight Reading

Playing
Candidates will be asked to play two passages at sight:

• One passage will be approximately equal in difficulty to Grade 8 repertoire.

• One passage will be a piece of simulated Grade 3 teaching repertoire. Candidates are expected to demonstrate musical features through articulate playing meant to inspire a Grade 3 student to learn this piece.

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

Example only
Part 2: Viva Voce Examination

A: Pedagogical Principles

This portion of the examination will test the candidate's knowledge of the principles of playing the guitar. Candidates should be able to express, in a clear and organized manner, the rationale behind their approaches to guitar pedagogy and to debate the validity of alternative approaches presented by the examiner. Specific aspects include:

- playing position:
  - position of the body, back, shoulders, arms, hands, and fingers
  - orientation of the instrument
- right-hand principles:
  - position and movement of the fingers and thumb in rest stroke and free stroke
  - shaping and care of right-hand nails
  - all factors relating to tone production
  - string crossing
  - prepared stroke
  - legato
  - arpeggios and tremolo
  - rasgueado
  - dyads and two-voice textures; three- and four-note chords
  - dynamic control, accents, articulation
  - damping
  - harmonics and artificial harmonics
  - étouffée (pizzicato), golpe, and tamboro techniques
  - timbre
- left-hand principles:
  - position and movement of the fingers and thumb
  - note connection and chord changes
  - string crossing
  - finger independence
  - stretches
  - pivot and guide fingers
  - shifting
  - slurs, ornamentation
  - barring
  - vibrato
  - harmonics
  - limitation of "string squeak"
  - legato
  - pronation and supination
  - weight transfer

Candidates should be able to demonstrate a practical knowledge of junior teaching materials, methodologies, studies, and technical exercises. Further, they should be prepared to discuss the assessment of student progress, and to recommend appropriate steps for addressing specific technical, musical, and learning challenges. Additionally, they should be prepared to discuss the teaching of ear training, sight reading, phrasing, and expression. A thorough understanding of style appropriate to major composers and their musical and historical periods is also expected.

B: Applied Pedagogy

Teaching Repertoire

For this section, candidates should select and be prepared to perform a teaching repertoire of twenty pieces:

- three pieces from each of Grades 3 through 6 (one from each of Lists A, B, and C)
- four pieces from each of Grades 7 and 8 (one from each of Lists A, B, C, and D).

Following the performance, candidates will provide a concise synopsis of the pedagogical elements of the given piece and be prepared to discuss details of the chosen repertoire, including:

- aspects of technique, rhythm, texture, form, phrasing, articulation, and dynamics and solutions to problems that students might develop in these areas;
- the importance of a given piece in a student's overall development;
- most importantly, methods of guiding the student through stages of development of a given piece from introduction to performance level for a recital or an examination.

Candidates should provide a list of their chosen pedagogical repertoire for the examiner.

Knowledge of Guitar Method Books

Candidates should be prepared to discuss in detail the value and utility of classical guitar method books by the following authors: Dionisio Aguado, Matteo Carcassi, Abel Carlevaro, Ferdinando Carulli, Charles Duncan, Frederick Noad, Emilio Pujol, Lee Ryan, Aaron Shearer, and Fernando Sor.

Part 3: Written Examination

Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- principles of positioning and the physical movement in guitar playing, and analysis of all fundamental guitar techniques
- issues likely to arise in teaching, such as outlining a course of study, practice methods, voice delineation, correction of technical flaws, expressive playing, sight reading, ear training, methods of and reasons for memorization
- teaching materials for students at levels from beginners through Grade 8, including repertoire, studies, and technical exercises, and recommendations for appropriate materials to address specific musical and technical issues
- the history and development of the guitar, the stylistic characteristics of composers of guitar music (including North American composers), and the realization of simple ornamentation relevant to guitar literature
- elementary psychology of music teaching

For a reading list and reference material, please see “Resources” on p. 83.
Register for an Examination

Examination Sessions and Registration Deadlines
Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November
• practical examinations take place in January
• theory examinations take place in December

Spring Session—register by early March
• practical examinations take place in June
• theory examinations take place in May

Summer Session—register by early June
• practical examinations take place in August
• theory examinations take place in August

Online Registration
All registrations should be submitted using the online registration process. Visit examinations.rcmusic.ca to register.

Examination Fees
Examination fees must be paid at registration using a valid credit card. Visit examinations.rcmusic.ca to register.

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

Teachers may verify their students’ examination schedules by visiting examinations.rcmusic.ca.

Examination Scheduling
Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.
Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.
Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.
Examination Regulations

Examination Procedures
Candidates must be ready to perform at least fifteen minutes before their scheduled time. 
*Please note that candidate examination times cannot be exchanged.*
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Tune-up rooms are not guaranteed for guitar candidates.
- Music stands are not guaranteed for guitar candidates.
- Foot stools are not guaranteed for guitar candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies to be performed on the Examination Program Form and bring it to the examination.
- Candidates should bring all music to be performed to the examination, whether or not the selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 80.)
- Recording devices are strictly prohibited in the examination room.
- For the ARCT in Guitar Performance List E selections, candidates must provide their own accompanists. Taped accompaniments are not permitted.

The candidate's performance may be interrupted at the examiner's discretion when an assessment has been reached.

Credits and Refunds for Missed Examinations
Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory Examinations in writing and accompanied by the following documentation:
- for medical reasons—a physician's letter and the candidate's Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate's Examination Schedule
- the Credits and Refunds Request Form, found at examinations.rcmusic.ca under “Online Forms”.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Credit
An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund
Candidates who cannot redeem an examination credit within a year should apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the examination.*
Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to the The Royal Conservatory Examinations office—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

Teachers may access their student’s examination results by visiting examinations.rcmusic.ca.

Official transcripts are available upon written request to the The Royal Conservatory Examinations office and payment of the requisite fee. (Download the Official Transcript Request Form from the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. Appeals on practical examinations will not be considered.

Classification of Marks

| First Class Honors with Distinction       | 90–100 |
| First Class Honors                  | 80–89  |
| Honors                             | 70–79  |
| Pass (Grades 1–10)                  | 60     |
| Pass (ARCT in Guitar Performance)   | 70     |
| Pass (Teacher’s ARCT)               | 75 percent overall or 70 percent in each section |

Marking Criteria

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this standing. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.
### Table of Marks

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Grades</th>
<th>Grade 2</th>
<th>Grades 3-5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grades 8-9</th>
<th>Grade 10</th>
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<th>Teacher's ARCT</th>
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<td>First selection</td>
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<td>62</td>
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<td>Sight Reading</td>
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<tr>
<td>Viva Voce</td>
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<td>40</td>
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<tr>
<td>A: Pedagogical Principles</td>
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<td>B: Applied Pedagogy</td>
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<td>TOTALS</td>
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</tbody>
</table>

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.
Supplemental Examinations

Improve an Examination Mark
Candidates seeking to improve their overall mark at the Grade 10 or Teacher’s ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any two sections (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental exams in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates for the Teacher’s ARCT may repeat one section of Part 1, except Repertoire, and one section of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher’s ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher’s ARCT, candidates must achieve at least 70 percent in either Viva Voce A or Viva Voce B.

Musicianship Examinations
A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher’s ARCT examination. For examination requirements, please consult the current Musicianship Syllabus at examinations.rcmusic.ca. The musicianship examination must be taken at least one session before the practical examination.

<table>
<thead>
<tr>
<th>Musicianship Level</th>
<th>Practical Examination Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher’s ARCT</td>
</tr>
</tbody>
</table>

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates
Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded after the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

School Credits
The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Academic Information, High School Accreditation.”

Medals
Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.
**Silver Medals**

Silver medals are awarded by province or region to the guitar candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

**Gold Medals**

A gold medal is awarded to the graduating ARCT in Guitar Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Guitar Teacher’s ARCT candidate who receives the highest average for Teacher’s ARCT, Parts 1, 2, and 3 (Practical, *Viva Voce*, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher’s ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony or Basic Keyboard Harmony
Intermediate Harmony or Intermediate Keyboard Harmony
Advanced Harmony or Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

**RESPs**

**Use Education Funds for Music Studies**

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Guitar Performance and Teacher’s ARCT levels. Candidates should consult their RESP providers for more information.

**Examination Repertoire**

The *Syllabus* lists the repertoire eligible for examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 81 for a list of publishers and their respective abbreviations.

**Da Capo Signs and Repeats**

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should ordinarily be ignored. However, repeats in repertoire should be observed if indicated in a footnote below the music.
**Examination Regulations**

**Memory**
- In Preparatory–Grade 6, memorization of repertoire is marked separately. Up to three marks will be awarded for each repertoire selection that is played from memory.
- In Grades 7–10, candidates are expected to perform all repertoire from memory. Marks will be deducted for any selection that is not memorized.
- For the ARCT in Guitar Performance examination, memorization is compulsory. Candidates not playing from memory will receive comments only—no marks will be awarded. Such performances will not qualify for examination awards or diplomas. For the Teacher’s ARCT examination, memorization of repertoire is encouraged but not compulsory.
- Technical Tests (scales and arpeggio patterns) must be played from memory. The use of technique books and other scale/arpeggio resources is prohibited in the examination room.

**Syllabus Repertoire Lists**

The Repertoire for each grade is divided into several lists, according to musical style or stylistic period.

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<th>Grade</th>
<th>Repertoire</th>
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<td><strong>List A</strong></td>
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<td>Preparatory–Grade 1</td>
<td>Traditional, Renaissance, and Baroque</td>
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<tr>
<td>Grade 2</td>
<td>Traditional, Renaissance, and Baroque</td>
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<tr>
<td>Grades 3–6</td>
<td>Traditional, Renaissance, and Baroque</td>
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<tr>
<td>Grades 7–8</td>
<td>Renaissance</td>
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<td>Grade 9</td>
<td>Renaissance and Baroque</td>
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<td>Grade 10</td>
<td>Renaissance and Baroque</td>
</tr>
<tr>
<td>ARCT</td>
<td>Works of J.S. Bach</td>
</tr>
</tbody>
</table>

**Editions**

For many repertoire items, the Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

**Availability**

The Royal Conservatory Examinations has made every effort to ensure that most of the materials listed in this Syllabus are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining guitar music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.
Anthologies and Collections
If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, Guitar Works, 2).

Bridges®: A Comprehensive Guitar Series
In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published Bridges®: A Comprehensive Guitar Series. This series includes nine volumes of Guitar Repertoire and Studies (Preparatory–Level 8); and one volume of Guitar Technique (Preparatory–ARCT).

Copyright and Photocopying
Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Substitutions
As outlined in the chart below, candidates may make substitute Repertoire selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request (available from examinations.rcmusic.ca) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

<table>
<thead>
<tr>
<th>Kinds of Repertoire Substitutions</th>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
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<tbody>
<tr>
<td>Syllabus Substitutions</td>
<td>Grades 1–10</td>
<td>Must be chosen from the corresponding List of the next higher grade in the Syllabus</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Any List</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Syllabus Substitutions</td>
<td>Grades 1–10, ARCT Any List</td>
<td>Must be of equal difficulty and musical quality to works listed in the Syllabus for that grade</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Please note that photocopied music will not be permitted in the examination room.
Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the Syllabus. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 78.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>AED</td>
<td>Alsbach Educa</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred Publishing Co., Inc.</td>
</tr>
<tr>
<td>ANE</td>
<td>Anerca Music</td>
</tr>
<tr>
<td>ASH</td>
<td>Ashley Mark Publishing Company</td>
</tr>
<tr>
<td>ASM</td>
<td>Associated Music Publishers</td>
</tr>
<tr>
<td>B&amp;B</td>
<td>Bote &amp; Bock</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>B&amp;V</td>
<td>Broekmans &amp; Van Poppel</td>
</tr>
<tr>
<td>BEB</td>
<td>Bèrben Edizioni Musicali</td>
</tr>
<tr>
<td>BEL</td>
<td>Belwin Mills (Alfred Publishing Co., Inc.)</td>
</tr>
<tr>
<td>BER</td>
<td>Berandol Music</td>
</tr>
<tr>
<td>BIL</td>
<td>G. Billaudot</td>
</tr>
<tr>
<td>BRK</td>
<td>Brock</td>
</tr>
<tr>
<td>BRZ</td>
<td>Brazilliance Music Publishing</td>
</tr>
<tr>
<td>CAV</td>
<td>Caveat (E.C. Kerby)</td>
</tr>
<tr>
<td>CHN</td>
<td>Chanterelle Verlag</td>
</tr>
<tr>
<td>CHR</td>
<td>Chorus Publications</td>
</tr>
<tr>
<td>CHS</td>
<td>J. &amp; W. Chester Music</td>
</tr>
<tr>
<td>CLE</td>
<td>Cleartone Publications</td>
</tr>
<tr>
<td>CLM</td>
<td>Columbia Music Company</td>
</tr>
<tr>
<td>CMC</td>
<td>available from the Canadian Music Centre</td>
</tr>
<tr>
<td>CNI</td>
<td>Caroni Music</td>
</tr>
<tr>
<td>COM</td>
<td>Editions Combre</td>
</tr>
<tr>
<td>CRA</td>
<td>Cramer Music</td>
</tr>
<tr>
<td>DOB</td>
<td>Doblinger</td>
</tr>
<tr>
<td>DOM</td>
<td>Doberman</td>
</tr>
<tr>
<td>DOZ</td>
<td>Les productions d’OZ</td>
</tr>
<tr>
<td>EAG</td>
<td>Éditions aux Guitares</td>
</tr>
<tr>
<td>ECH</td>
<td>Elliot Chapin</td>
</tr>
<tr>
<td>EFM</td>
<td>Éditions française de musique</td>
</tr>
<tr>
<td>EMB</td>
<td>Editio Musica Budapest</td>
</tr>
<tr>
<td>EMH</td>
<td>Éditions Musicales Hortensia</td>
</tr>
<tr>
<td>EMM</td>
<td>Ediciones Musicales Madrid</td>
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<td>EMS</td>
<td>Edizione Musicale Sinfonica</td>
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<td>EMT</td>
<td>Éditions Musicales Transatlantiques</td>
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<tr>
<td>EOP</td>
<td>Éditions Orphée</td>
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<tr>
<td>ESC</td>
<td>Max Eschig</td>
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<tr>
<td>FAB</td>
<td>Faber Music</td>
</tr>
<tr>
<td>FCO</td>
<td>Franco Colombo</td>
</tr>
<tr>
<td>FHM</td>
<td>The Frederick Harris Music Co., Limited</td>
</tr>
<tr>
<td>GSO</td>
<td>Guitar Solo Publications</td>
</tr>
<tr>
<td>HAA</td>
<td>Haas (Gitarren-Studio Musikverlag)</td>
</tr>
<tr>
<td>HAL</td>
<td>Hal Leonard Corporation</td>
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<tr>
<td>HEL</td>
<td>Helicon</td>
</tr>
<tr>
<td>HEU</td>
<td>Heugel et cie</td>
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<tr>
<td>HSN</td>
<td>Wilhelm Hansen</td>
</tr>
<tr>
<td>JAM</td>
<td>James McGuire (self-published)</td>
</tr>
<tr>
<td>JMB</td>
<td>James Brown (self-published)</td>
</tr>
<tr>
<td>JMF</td>
<td>Jeffrey McFadden (self-published)</td>
</tr>
<tr>
<td>KJO</td>
<td>Neil A. Kjos Music</td>
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<tr>
<td>LEE</td>
<td>Leeds Music (Canada)</td>
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<tr>
<td>LEM</td>
<td>Éditions Henry Lemoine</td>
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<tr>
<td>MAR</td>
<td>Éditions Robert Martin</td>
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<tr>
<td>MCA</td>
<td>MCA Canada</td>
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<td>MEL</td>
<td>Mel Bay Publications</td>
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<tr>
<td>MOS</td>
<td>Möseler</td>
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<td>MRG</td>
<td>Margaux</td>
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<tr>
<td>MRL</td>
<td>Merion Music</td>
</tr>
<tr>
<td>NKS</td>
<td>Ph. Nakas Music Publ.</td>
</tr>
<tr>
<td>NOV</td>
<td>Novello</td>
</tr>
<tr>
<td>NVM</td>
<td>Nova Music Ltd.</td>
</tr>
<tr>
<td>OUP</td>
<td>Oxford University Press</td>
</tr>
<tr>
<td>PER</td>
<td>Peer International Corporation</td>
</tr>
<tr>
<td>PHI</td>
<td>Philomele</td>
</tr>
<tr>
<td>PRE</td>
<td>Theodore Presser</td>
</tr>
<tr>
<td>PRS</td>
<td>Preissler Music</td>
</tr>
<tr>
<td>PTN</td>
<td>Paton</td>
</tr>
<tr>
<td>RIC</td>
<td>G. Ricordi</td>
</tr>
<tr>
<td>ROB</td>
<td>Robbins Music</td>
</tr>
<tr>
<td>SAL</td>
<td>Éditions Salabert</td>
</tr>
<tr>
<td>SBR</td>
<td>Sheery-Brenner</td>
</tr>
<tr>
<td>SCH</td>
<td>G. Schirmer</td>
</tr>
<tr>
<td>SMC</td>
<td>Stamperia Musicali E. Cipriani</td>
</tr>
<tr>
<td>TEC</td>
<td>Tecla</td>
</tr>
<tr>
<td>TGI</td>
<td>Toronto Guitar Institute</td>
</tr>
<tr>
<td>TUS</td>
<td>Tuscany Publications</td>
</tr>
<tr>
<td>UME</td>
<td>Unión Musicales España</td>
</tr>
<tr>
<td>UNI</td>
<td>Universal Edition</td>
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<tr>
<td>UNM</td>
<td>Union Musical Ediciones</td>
</tr>
<tr>
<td>WAT</td>
<td>Waterloo Music</td>
</tr>
<tr>
<td>WIL</td>
<td>Willis Music</td>
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<tr>
<td>WLM</td>
<td>Winter Longing Music</td>
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<tr>
<td>ZAN</td>
<td>Zanibon</td>
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<tr>
<td>ZEN</td>
<td>Zen-On Music Company Ltd.</td>
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<tr>
<td>ZRB</td>
<td>Edizioni Suvini Zerboni</td>
</tr>
</tbody>
</table>

Other Abbreviations and Symbols

arr. = arrangement/arranged by
ed. = edition/edited by
no., nos. = number(s)
op. = opus
p., pp. = page(s)
rev. = revised
transc. = transcribed by
vol. = volume

● one selection
▶ selection is found in Bridges®: A Comprehensive Guitar Series FHM
Thematic Catalogs

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). “BWV” is the abbreviation for Bach-Werke-Verzeichnis, the short title of the Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for Handel Werke Verzeichnis. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is Handel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). “K” stands for Köchel Verzeichnis, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Domenico Scarlatti


Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people

General Resources

Bridges®: A Comprehensive Guitar Series


Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. Ear Training for Practical Examinations: Melody Playback/ 

———. Ear Training for Practical Examinations: Rhythm Clapback/Singback. 3 vols. (Levels 1–7). 

Braaten, Brenda, and Crystal Wiksyk. Sound Advice: Theory and Ear Training (Levels 1–8) 
(online audio tracks at www.soundadvisedirect.com). Toronto, ON: The Frederick Harris 

Finn, Cheryl and Eamonn Morris. Perfection Ear: Ear Training Practice Sets. 11 compact discs 


Schlosar, Carol. Comprehensive Ear Training, Professional Series: Exercises Based on the 
Examination Requirements of The Royal Conservatory of Music and National Music Certificate 
Program. 10 vols. (Levels 1–ARCT ) (book with CD or MIDI). Toronto, ON: The Frederick 

———. Comprehensive Ear Training: Student Series. 11 compact discs (Levels 1–ARCT). 
Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: 

Official Examination Papers

RCM Examinations Official Examination Papers. 15 vols. Toronto, ON: The Frederick Harris 
Music Co., Limited, published annually.

Basic Rudiments
Intermediate Rudiments
Advanced Rudiments
Introductory Harmony
Basic Harmony
Basic Keyboard Harmony
History 1: An Overview
Intermediate Harmony

Intermediate Keyboard Harmony
History 2: Middle Ages to Classical
Counterpoint
Advanced Harmony
Advanced Keyboard Harmony
History 3: 19th Century to Present
Analysis

Individual ARCT Teacher’s Written Examination papers are also available upon request.
**General Reference Works**


**Guitar Resources**

**Repertoire Anthologies and Collections**


Resources


**Guitar Reference Books**


**Web Resources**

Boije Collection: www.muslib.se/ebibliotek/boije/indexeng.htm

Canadian Music Centre: www.musiccentre.ca

Classical Guitar Alive: www.guitaralive.org

Classical Guitar Composers List: www.musicated.com.CGCL

Classical Guitar Magazine: www.classicalguitarmagazine.com

Database Contemporary Guitar Music: www.sheerpluck.de

European Guitar Teachers Association: www.egta.co.uk

Guitar Foundation of America: www.guitarfoundation.org

Guitar Society of Toronto: www.guitarsocietyoftoronto.com

International Music Score Library Project: www.imslp.org/wiki

Rischel and Birket-Smith Collection: www.kb.dk/en/nb/tema/fokus/rbs.html
Frequently Asked Questions

Practical Examinations

What is a practical examination?
A practical examination is the test of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should be ignored unless they are indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.

Theory Co-requisites

What is a theory co-requisite?
A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don’t need a guitar examination certificate?
You may take a guitar examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the guitar examination to fulfill the theory requirements.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Resources
Practical Examination Day Checklist for Candidates

Before You Leave Home

_____ Plan to arrive 15 minutes early.
_____ Complete your Examination Program Form.
_____ Bring original copies of all the music being performed in the examination.
_____ Mark the pieces being performed with a paper clip or a “sticky note.”
_____ Bring a music stand and foot stool, as it is not guaranteed that one will be available.

Points to Remember

• Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
• Photo ID may be requested before candidates are admitted to the examination room.
• Parents, other family members, friends, and teachers must wait in the designated waiting area.
• Standing and listening outside the examination room door is prohibited.
• Recording devices are strictly prohibited in the examination room.
• Photocopied music is prohibited (unless authorized by the publisher).
• The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect From a Guitar Examination

• A friendly yet professional atmosphere.
• The undivided attention of an examiner.
• An objective assessment of your performance of repertoire, studies, technique, ear training, and sight reading.
• The examiner’s written evaluation online within six weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the The Royal Conservatory Examinations website (examinations.rcmusic.ca) approximately 4–6 weeks after the examination.