Message from the President

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

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

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

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

Dr. Peter C. Simon
Michael and Sonja Koerner President & CEO
The Royal Conservatory
Contents

1: Introduction

About Us
- The Royal Conservatory
  - The Royal Conservatory Certificate Program
  - RCM Publishing
  - Digital Learning
  - Additional Programs

Getting Started
- Why Choose The Royal Conservatory Certificate Program?
- Examinations Offered
- Contact Us
- Register for an Examination
  - Examination Sessions and Registration Deadlines

What’s New?

2: Level-by-Level Requirements

Elementary Certificates
- Preparatory
- Level 1
- Level 2
- Level 3
- Level 4

Intermediate Certificates
- Level 5
- Level 6
- Level 7
- Level 8

Advanced Certificates
- Level 9
- Level 10

Diplomas
- Associate Diploma (ARCT) in Guitar, Performer
- Associate Diploma (ARCT) in Guitar, Teacher

3: Policies and Reference

Examination Regulations
- Examination Procedures
  - Credits and Refunds for Missed Examinations
  - Students with Special Needs
- Certificates
- Table of Marks
- Examination Results
  - Classification of Marks
- Split Level 10 Practical Examinations
- Supplemental Examinations

Reference
- Editions
- Abbreviations
- Resources for Examination Preparation

Appendices
- Appendix A: Technical Tests Examples
- Appendix B: Musicianship Examples

Practical Examination Day Checklist for Students
About Us

The Royal Conservatory

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

Notable alumni include:

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

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

The Royal Conservatory Certificate Program

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

The College of Examiners

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

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

RCM Publishing

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

Digital Learning

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

Additional Programs

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

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

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

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

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

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

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

Examinations Offered

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

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

Contact Us
Canada
• Phone: 416-408-5019 or toll-free 1-800-461-6058
• Fax: 416-408-3151
• Email: candidateservices@rcmusic.ca
273 Bloor Street West
Toronto ON M5S 1W2

United States
• Phone: toll-free 1-866-716-2223
• Fax: 1-866-716-2224
• Email: USaccountservices@rcmusic.ca
60 Industrial Parkway, Suite 882
Cheektowaga NY 14227-2713

rcmusic.com
Register for an Examination

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

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

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

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

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

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

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

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

What’s New?

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

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

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

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

Practical Certificates and Diplomas

Elementary Certificates

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

<table>
<thead>
<tr>
<th>Certificate</th>
<th>Practical Examination Requirement</th>
<th>Corresponding Theory Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Guitar</td>
<td>Preparatory Guitar</td>
<td>Preparatory Theory</td>
</tr>
<tr>
<td>Level 1 Guitar</td>
<td>Level 1 Guitar</td>
<td>Level 1 Theory</td>
</tr>
<tr>
<td>Level 2 Guitar</td>
<td>Level 2 Guitar</td>
<td>Level 2 Theory</td>
</tr>
<tr>
<td>Level 3 Guitar</td>
<td>Level 3 Guitar</td>
<td>Level 3 Theory</td>
</tr>
<tr>
<td>Level 4 Guitar</td>
<td>Level 4 Guitar</td>
<td>Level 4 Theory</td>
</tr>
</tbody>
</table>

Intermediate Certificates

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

<table>
<thead>
<tr>
<th>Comprehensive Certificate</th>
<th>Practical Examination Requirement</th>
<th>Theory Examination Corequisite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 5 Guitar</td>
<td>Level 5 Guitar</td>
<td>Level 5 Theory</td>
</tr>
<tr>
<td>Level 6 Guitar</td>
<td>Level 6 Guitar</td>
<td>Level 6 Theory</td>
</tr>
<tr>
<td>Level 7 Guitar</td>
<td>Level 7 Guitar</td>
<td>Level 7 Theory</td>
</tr>
<tr>
<td>Level 8 Guitar</td>
<td>Level 8 Guitar</td>
<td>Level 8 Theory</td>
</tr>
</tbody>
</table>

Advanced Certificates

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

<table>
<thead>
<tr>
<th>Comprehensive Certificate</th>
<th>Practical Examination Requirement</th>
<th>Theory Examination Corequisite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 9 Guitar</td>
<td>Level 9 Guitar</td>
<td>• Level 8 Theory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 9 Harmony (or Keyboard Harmony)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 9 History</td>
</tr>
<tr>
<td>Level 10 Guitar</td>
<td>Level 10 Guitar</td>
<td>• Level 8 Theory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 9 Harmony (or Keyboard Harmony)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 9 History</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 10 Harmony &amp; Counterpoint (or Keyboard Harmony)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Level 10 History</td>
</tr>
</tbody>
</table>

Diplomas

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

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

<table>
<thead>
<tr>
<th>ARCT Performer</th>
<th>ARCT Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 10</td>
<td>P</td>
</tr>
</tbody>
</table>

Theory Examinations

| Level 8 Theory                             | P  | P  |
| Level 9 Harmony (or Keyboard Harmony)      | P* | P* |
| Level 9 History                           | P  | P  |
| Level 10 Harmony & Counterpoint (or Keyboard Harmony) | P  | P  |
| Level 10 History                          | P  | P  |
| ARCT Harmony & Counterpoint (or Keyboard Harmony) | C  | C  |
| ARCT Analysis                             | C  | C  |
| ARCT History                              | C  | C  |

* For more information, please see celebratetheory.com.
Theory Examinations

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

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

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

Practical Examination Requirements

Repertoire

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

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

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

Repertoire Lists

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

Level 2
List A: Traditional, Renaissance, and Baroque Repertoire
List B: Classical, Romantic, 20th-, and 21st-century Repertoire

Levels 3 to 6
List A: Traditional, Renaissance, and Baroque Repertoire
List B: Classical and Romantic Repertoire
List C: Late Romantic, 20th-, and 21st-century Repertoire

Levels 7 and 8
List A: Renaissance Repertoire
List B: Baroque and Baroque-style Repertoire
List C: Classical and Romantic Repertoire
List D: 20th- and 21st-century Repertoire

Level 9
List A: Renaissance, Baroque, and Baroque-style Repertoire
List B: Classical Repertoire
List C: Romantic Repertoire and National Styles
List D: 20th- and 21st-century Repertoire
Substitutions

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

Syllabus Substitutions

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

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

Teacher’s Choice Substitutions

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

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

Da Capo Signs and Repeats

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

Memorization

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Repertoire Substitution</th>
<th>Etude Substitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels 1–2</td>
<td>one Syllabus substitution from the next higher level</td>
<td>one Syllabus substitution from the next higher level</td>
</tr>
<tr>
<td>Levels 3–9</td>
<td>one Syllabus substitution from the next higher level</td>
<td>one Syllabus substitution from the next higher level</td>
</tr>
<tr>
<td></td>
<td>or</td>
<td>one Teacher’s Choice substitution for List C</td>
</tr>
<tr>
<td>Level 10</td>
<td>one Syllabus substitution from ARCT</td>
<td>no substitutions</td>
</tr>
<tr>
<td>ARCT</td>
<td>one substitution for List B, C, or D (prior approval required)</td>
<td>not applicable</td>
</tr>
</tbody>
</table>

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

**Technical Requirements**

**Etudes**

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

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

**Technical Tests**

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

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

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

**Musicianship**

**Ear Tests**

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

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

**Sight Reading**

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

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

Preparatory

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

Repertoire

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

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Classical Guitar Series, 2018 Edition: Preparatory Repertoire and Etudes

Barreiro, Elías
Classical Guitar Method, 1 WIL
- Exercise 13

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

Bell, Shawn
Elementary Studies, 2 DOZ
- Contentment
- Sciapodus

Brown, James
Short Pieces and Studies, 1 JMB
- A Distant Twang (no. 8)

Carcassi, Matteo
Méthode complète pour la guitare, op. 59, part 3
- Sicilienne (no. 22)

Carulli, Ferdinando
Méthode complète pour parvenir à pincer de la guitare, op. 241
- Waltz (no. 1)
- Andante in C Major (no. 2)

Costantino, Frédéric
Sept ballades enchantées DOZ
- La fin de l’été (The End of Summer)

Demillac, Yvon
Images DOZ
- Petit poney (Little Pony)

Domeniconi, Carlo
Klangbilder, 1 MRG
- Klangbild 5 (Sound Picture 5)
Klangbilder, 2 MRG
- Klangbild 13 (Sound Picture 13)
- Klangbild 16 (Sound Picture 16)

Eikelboom, Niels
Hit the Strings DOZ
- New Morning (in La guitare dans tous ses états, 1 DOZ)

Ferrer, José
- Ejercicio (in First Repertoire for Solo Guitar, 1 FAB)

Gagnon, Claude
- Carrousel GAG

Hamilton, Robert
- Promenade HLT

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

Le Roy, Adrian
Tiers livre de tabulature de guitare
- Bransle de Poitou

McFadden, Jeffrey
- Tea in Picardy JMF
- Venus Beam JMF

Mertz, Johann Kaspar
Schüle für die Gitarre
- First Exercise on the E String

Neusidler, Hans
Das ander Buch: Ein new künstlich Lautten Buch
- Dutch Dance
  → with repeats
Preparatory

Ogawa, Takashi
Petit album évocateur et facile DOZ
- Oasis-Express

Rak, Štěpán
Jeux sur six cordes LEM
- Chansonette
- Chanson bohémienne
- Chanson slovaque
- Furiant

Shearer, Aaron
Classic Guitar Technique, 3rd ed., 1 ALF
- Moorish Dance

Smith Brindle, Reginald
Guitarcosmos, 1 OTT
- Aeolian Mode

Summers, Richard
12 Pieces for Guitar SMR
- Aeolian Sightings
  A Contemporary Method for Classical Guitar, 2 SMR
  - “Eight”
  A Contemporary Method for Classical Guitar, 3 SMR
  - The Carousel Waltz
  - Dreams

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

Zenamon, Jaime
Epigramme, 1 MRG
- Torito (no. 7)
- Waltz (no. 2)

Technical Requirements

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

Etudes

Students must prepare one etude from the following list.
Bullet used to denote selections for examination purposes:
- one selection

Traditional
- Ukrainian Melody

Barreiro, Elías
Classical Guitar Method, 1 WIL
- Exercise 15
- Exercise 17

Bell, Shawn
Elementary Studies, 2 DOZ
- A Simple Dialogue
Elementary Studies, 3 DOZ
- Ninou

Brown, James
Short Pieces and Studies, 1 JMB
- Study

Camisassa, Claudio
À la manière bulgare (In Bulgarian Style) (in La guitare dans tous ses états, 2 DOZ)

Cavazzoli, Germano
Amica chitarra RIC
- Buongiorno (Good Morning)

Eikelboom, Niels
Hit the Strings DOZ
- Cabdriver

Iannarelli, Simone
20 études faciles DOZ
- White Horse

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

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

McFadden, Jeffrey
- The Flask JMF

Sagreras, Julio
Primeras lecciones de guitarra RIC
- Lesson 46
- Lesson 48
- Lesson 61
- Lesson 62

Shearer, Aaron
Classic Guitar Technique, 3rd ed., 1 ALF
- Etude in A Minor (no. 6)
- Prelude in E Minor (no. 10)

Smith Brindle, Reginald
Guitarcosmos, 1 OTT
- Arpeggio Study No. 1

Sor, Fernando
Introduction à l’étude de la guitare, op. 60
- Pour trouver les notes 1 (no. 1)
Preparatory

Technical Tests

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

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Note Values</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggio Patterns

1. p–m–i triplet pattern
2. p–i–m triplet pattern
3. p–a–i triplet pattern
4. p–i–a triplet pattern

Musicianship

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

Ear Tests

Clapback

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 2</td>
<td>o ‾ ‾ ‾ ‾ ‾ ‾</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Chords

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

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

Playback

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

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

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

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 2</td>
<td>o ‾ ‾ ‾ ‾ ‾ ‾</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Playing

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
</table>
**Level 1**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td><strong>56</strong></td>
</tr>
<tr>
<td>two selections from the <em>Syllabus</em> List</td>
<td>25</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etudes: one etude from the <em>Syllabus</em> List</td>
<td>12</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ear Tests</strong></td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**Repertoire**

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

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

Bullets used to denote selections for examination purposes:

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

**Anonymous**

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

**Adriaenssen, Manuel**

*Pratum musicum* (1584 ed.)

- Canson englesa (English Song)

**Beauvais, William**

*Guitar Pastels*, 1 CAV

- Dance 1

**Bell, Shawn**

*Elementary Studies*, 3 DOZ

- Menuet

**Bouchard, Rémi**

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

**Brown, James**

*Short Pieces and Studies*, 1 JMB

- Big City Blues

**Calatuyud, Bartolomé**

*Cuatro piezas fáciles para guitarra* UNM

- Waltz

**Camisassa, Claudio**

*Méthode progressive*, 1 DOZ

- Andaluza

**Carcassi, Matteo**

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

- Andantino in C Major

**Carulli, Ferdinando**

*Dolce et utile: Grand recueil progressif*, op. 246

- Poco allegretto

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

- Andantino (no. 5)
- Waltz (no. 4)

*Recueil de différents morceaux faciles et progressifs*, op. 120

- Contredanse (Country Dance) (no. 2)

*Recueil facile, progressif et doigté*, op. 50

- Valse (no. 7)

24 morceaux très faciles, op. 121

- Anglaise (no. 6)
- Waltz (no. 1)

**Coghlan, Michael**

- Quasars COG
- Travellin’ COG

**Demillac, Yvon**

*Images* DOZ

- Vacances

**Diabelli, Anton**

30 sehr leichte Übungstücke für Guitare, op. 39

- Andantino (no. 2)

**Domeniconi, Carlo**

*Klangbilder*, 1 MRG

- Klangbild 11 (Sound Picture 11)

24 Präludien, 1 EET

- Minuetto (no. 3)
- Ninna-Nanna (Lullaby) (no. 1)

**Eikelboom, Niels**

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

- Under the Tree (in *La guitare dans tous ses états*, 2 DOZ)
Gagnon, Claude
- Chanson triste (Sad Song) (in La guitare enchantée: Pièces très faciles, 1 DOM)
- Chanson vieillotte (Old-fashioned Song) (in La guitare enchantée: Pièces très faciles, 1 DOM)
- Étude (in La guitare enchantée: Pièces très faciles, 1 DOM)

Giuliani, Mauro
12 écosaises pour la guitare, op. 33
- Écossaise (no. 2)
- Écossaise (no. 4)
- Écossaise (no. 10)

Le papillon, op. 50
- Andantino (no. 1)

Hartog, Cees
¡Toca Guitarra! EMC
- Canción del limpiabotas (Song of the Shoe-shiner)

Horecki, Feliks
Amusements, op. 18
- Amusement (no. 10)

Kiselev, Oleg
Guitarist’s First Steps, 1 DOZ
- Little Herdboy

Lončar, Miroslav
Pieces for Guitar DOZ
- Barcarola

McFadden, Jeffrey
Lemon Ice, 10 Cents JMF
- Midnight in Sevilla JMF

Molino, Francesco
La terpsichore de société
- Anglaise I (no. 11)

Rak, Štěpán
Jeux sur six cordes LEM
- Petite chanson

Sávio, Isaías
Ten Brazilian Folk Tunes CLM
- Lullaby No. 1 (no. 2)

Shearer, Aaron
Classic Guitar Technique, 3rd ed., 1 ALF
- Prelude in E Minor (no. 17a)
- Prelude in A Minor (no. 18a)
- Prelude in A Minor (no. 20)

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

Summers, Richard
12 Pieces for Guitar SMR
- Akemi

Tansman, Alexandre
12 pièces faciles, 2 ESC
- Promenade (no. 1)

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

York, Andrew
Eight Discernments YRK
- Walking

Zenamon, Jaime
Épigramme, 1 MRG
- Soñando (Dreaming) (no. 3)

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

Etudes
Students must prepare one etude from the following list.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Classical Guitar Series, 2018 Edition: Repertoire and Études 1

Aguado, Dionisio
Escuela de guitarra
- Lesson 64

Nuovo método para guitarra UME, TEC
- Lesson 6
- Lesson 7

Barreiro, Elías
Classical Guitar Method, 1 WIL
- Exercise 19 and Exercise 20

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

Bell, Shawn
Elementary Studies, 4 DOZ
- High Mountains and Old Trees

Carcassi, Matteo
- Etude I (in Classic Guitar for Young People, 3 LEE)

Carulli, Ferdinando
18 petits morceaux, op. 211
- Andante grazioso (no. 2)

Costantino, Frédéric
Sept ballades enchantées DOZ
- Flocons de neige (Snowflakes) (no. 5)

Diabelli, Anton
30 sehr leichte Übungsstücke für Guitare, op. 39
- Moderato in D Major (no. 15)
Domeniconi, Carlo
24 Präludien, 1 EET
  • Ironia (Irony) (no. 8)
  • Sagra (Festival) (no. 10)
24 Präludien, 2 EET
  • Danza (Dance) (no. 14)

Gagnon, Claude
  • Study in A Minor GAG

Iannarelli, Simone
20 études faciles DOZ
  • La settima luna
  • Souvenir d’automne

Jackman, Richard Miles
Lyrical Studies JKN
  • Lyricl Study No. 13

Kraft, Norbert
  • Ostinato KFT

McAllister, Peter
  • Jazzy Blues MCL

Rak, Štěpán
Minute Solos BAR
  • Moonlight

Sagreras, Julio
Primeras lecciones de guitarra RIC
  • Lesson 49
  • Lesson 60
  • Lesson 63
  • Lesson 64
  • Lesson 66
  • Lesson 75

Shearer, Aaron
Classic Guitar Technique, 3rd ed., 1 ALF
  • Etude in C Major (no. 12)
  • Prelude in C Major (no. 14)

Tárrega, Francisco

Technical Tests
The examiner will choose a representative sampling of items on the technical tests list.
The examiner may request scales in either free stroke or rest stroke, using im/mi or ma/am right-hand finger combinations.
Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a V–I (authentic) cadence. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Note Values</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diatonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (harmonic)</td>
<td>2 octaves</td>
<td></td>
<td>J = 100</td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor (melodic)</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on D</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td></td>
<td>J = 88</td>
</tr>
<tr>
<td>E minor (melodic)</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (harmonic)</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Arpeggio Patterns</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. p–m–i triplet pattern</td>
<td></td>
<td></td>
<td>J = 72</td>
</tr>
<tr>
<td>2. p–i–m triplet pattern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. p–a–i triplet pattern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. p–i–a triplet pattern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. p–i–m–i pattern</td>
<td></td>
<td></td>
<td>J = 60</td>
</tr>
</tbody>
</table>
Musicianship

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

Ear Tests

Clapback

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

### Time Signatures

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

### Intervals

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

**OR**

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

### Intervals (ascending and descending)

- minor 3rd
- major 3rd

### Chords

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

### Chords

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

### Playback

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

### Sight Reading

Sight Reading

**Rhythm**

For a given rhythm, students will be asked to:

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

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
<td>two measures</td>
</tr>
</tbody>
</table>

### Playing

Students will be asked to play a two-measure, single-line melody. The melody will move by step and by thirds.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>A minor (natural)</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>
## Level 2 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>25</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>25</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>6</td>
</tr>
</tbody>
</table>

## Technical Requirements

| Etudes: two etudes from the Syllabus List | 12 |
| Technical Tests | 12 |

## Musicianship

| Ear Tests | 10 |
| Clapback | 2 |
| Intervals | 2 |
| Chords | 2 |
| Playback | 4 |
| Sight Reading | 10 |
| Rhythm | 3 |
| Playing | 7 |

## Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

### List A

**Traditional, Renaissance, and Baroque Repertoire**

- **Anonymous**
  - Packington’s Pound (arr. J. Andrew Creaghan CRE)
- **Traditional**
  - Drunken Sailor (arr. Richard Summers, in *12 Pieces for Guitar SMR*)
  - Early One Morning (arr. Richard Summers, in *12 Pieces for Guitar SMR*)
  - Llwyn Onn (The Ash Grove) (arr. Jeffrey McFadden JMF)
  - Scarborough Fair (arr. Norbert Kraft KFT)
  - Simple Gifts (arr. Richard Summers, in *12 Pieces for Guitar SMR*)

### List B

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

- **Aguado, Dionisio**
  - Nuevo método para guitarra UME, TEC
  - Waltz
- **Beethoven, Ludwig van**
  - Ode to Joy (arr. Richard Summers, in *12 Pieces for Guitar SMR*)
- **Bell, Shawn**
  - Elementary Studies, 3 DOZ
  - Moderato (in *La guitare dans tous ses états*, 1 DOZ)
- **Brown, James**
  - Short Pieces and Studies, 2 JMB
  - Berceuse

---

**Bach, Johann Sebastian**

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

**Calvi, Carlo, attr.**

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

**Dowland, John**

- Orlando Sleepeth, Poulton 61

**Ford, Thomas**

*Musicke of Sundrie Kindes*, part 1

- There Is a Lady Sweet and Kind

**Gagnon, Claude**

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

**Losy, Jan Antonín**

- Little Suite in C Major
  - Gigue

**Morlaye, Guillaume**

*Le premier livre de guiterne*

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

*Le quatrième livre de guiterne*

- Bransle (arr. Jeffrey McFadden JMF)

**Rosseter, Philip**

*A Book of Ayres*

- What Is a Day

**Sanz, Gaspar**

*Instrucción de música sobre la guitarra española*, 2

- Españoleta
Camisassa, Claudio
- Blues en do (in La guitare dans tous ses états, 2 DOZ)
- Pa’ mis changuitos DOZ
- La ligamos (Milonga)

Carbajo, Roque
Au coeur des cordes DOZ
- Fleur de lotus

Carcassi, Matteo
- Sauteuse (no. 3 in Carcassi-Brevier, 1 OTT)
- Andante (no. 18)
- Andantino (no. 20)
- Waltz (no. 21)
Méthode complète pour parvenir à pincer de la guitare, op. 241
- Andante (no. 18)
- Valse (no. 7)

Carulli, Ferdinando
18 Petits morceaux, op. 211
- Andante (no. 7) (no. 21 in Carulli-Brevier, 1 OTT)
- Écossaise (no. 9)
- Écossaise (no. 11)
- Romance (no. 8)
- Tango pour Mario (no. 4)

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

Diabelli, Anton
30 sehr leichte Übungsstücke für die Guitare, op. 39
- Allegretto (no. 6)

Domeniconi, Carlo
Klangbilder, 2 MRG
- Klangbild 24 (Sound Picture 24)
24 Präludien, 1 EET
- Équilibrato (Balance) (no. 9)
- Nostalgie (no. 11)
- Ruscello (A Brook) (no. 6)

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

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

Horecki, Feliks
Amusements, op. 18
- Amusement (no. 9)

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

Koch, Gareth
Viva Flamenco DOB
- Rumba

Küffner, Joseph
60 leçons à l’usage des commençants, op. 168
- Andantino (no. 43)

Lemay, Sylvain
Le petit livre de Marlene DOZ
- Mimi

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

Mertz, Johann Kaspar
Schule für die Gitarre: Übungsstücke
- Romanze (no. 9)

Molino, Francesco
La terpsichore de société
- La fanfare (no. 1)
- La sérieuse (no. 4)

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

Ogawa, Takashi
Trois paysages, huit promenades DOZ
- Paysage (no. 1)

Sor, Fernando
Introduction à l’étude de la guitare, op. 60
- Andantino (no. 6) (no. 7 in La guitare enchantée: Pièces faciles, 1 DOM)
- Le perroquet (no. 3)
- Romance (no. 2)
- Chant lointain (no. 1)
- Petite marche militaire (no. 5)
- Sarabande (no. 3)
- Air populaire (no. 4)
- Boîte à joujoux (no. 3)

Summers, Richard
A Contemporary Method for Classical Guitar, 3 SMR
- A Memory

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

Tisserand, Thierry
Medley DOZ
- Coutances
Technical Requirements

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

Etudes

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

Bullets used to denote selections for examination purposes:

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

Aguado, Dionisio
Escuela de guitarra
- Lesson 59
Nuevo método para guitarra UME, TEC
- Exercise No. 10

Beauvais, William
Guitar Pastels, 1 CAV
- Dawn

Benedict, Robert
20 Fantasy Études for Guitar, 1 KER
- Etude No. 1
- Etude No. 3

Brown, James
Short Pieces and Studies, 1 JMB
- Very Scary Bass Study

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

Carulli, Ferdinando
Méthode complète, op. 27, part 1
- Moderato
Méthode complète pour parvenir à pincer de la guitare, op. 241
- Andantino (no. 19)

Coghlan, Michael
- The Blue Knight COG

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

Coste, Napoléon
31 leçons et exercices
- Exercice 14 (in Sor: Méthode pour la guitare, Coste edition)

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

Diabelli, Anton
30 sehr leichte Übungstücke für die Guitare, op. 39
- Moderato (no. 23)
- Scherzo (no. 17)
- Study (no. 10)

Domeniconi, Carlo
24 Präludien, 1 EET
- Semplice (Simple) (no. 2)

Gagnon, Claude
Déjà vu DOZ
- 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 GNT

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

Jackman, Richard Miles
- Folk Song (in La guitare enchantée: Pièces très faciles, 1 DOM)

Koshkin, Nikita
Da Capo EOP
- Snowflakes

Kraft, Norbert
- Study in C Major KFT

Lončar, Miroslav
Ten Études DOZ
- Study (no. 5) (in La guitare dans tous ses états, 2 DOZ)

Ogawa, Takashi
Petit album évocateur et facile, 2 DOZ
- Aux temps lointains (in La guitare dans tous ses états, 1 DOZ)

Sagreras, Julio
Primera lecciones de guitarra RIC
- Lesson 53
- Lesson 54
- Lesson 55
- Lesson 75

Sor, Fernando
Méthode pour la guitare
- Exercice pour les sixtes

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

Vettorazzo, Franco
13 Composizioni per giovani chitarristi SMC
- Quartine
- Scale
- Studietto
Technical Tests
The examiner will choose a representative sampling of items on the technical tests list. The examiner may request scales in either free stroke or rest stroke, using im/i or ma/am right-hand finger combinations.

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Note Values</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (harmonic)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>1</td>
<td></td>
<td>= 120</td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td># minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on A</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (melodic)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>1</td>
<td></td>
<td>= 96</td>
</tr>
</tbody>
</table>

Arpeggio Patterns
1. p–m–i triplet pattern
2. p–l–m triplet pattern
3. p–a–i triplet pattern
4. p–i–a triplet pattern
5. p–i–a–p–i–m triplet pattern
6. p–a–i–p–m–i triplet
7. p–l–m–a ascending pattern
8. p–a–m–i descending pattern
9. p–l–m–i pattern

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>two to three measures</td>
</tr>
</tbody>
</table>
Chords
Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form once.

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

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

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

Sight Reading

Rhythm
For a given rhythm, students will be asked to:
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note and Rest Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>✓ ✓ ✓ ✓ ✓</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>✓</td>
<td>✓ ✓ ✓ ✓ ✓ ✓</td>
</tr>
<tr>
<td>A minor (natural)</td>
<td>✓</td>
<td>✓ ✓ ✓ ✓ ✓ ✓</td>
</tr>
</tbody>
</table>
### Level 3 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>60</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>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etudes: two etudes from the Syllabus List</td>
<td>10</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear Tests</td>
<td>2</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
</tbody>
</table>

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

### Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

### List A

**Traditional, Renaissance, and Baroque Repertoire**

<table>
<thead>
<tr>
<th>Anonymous</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fortune My Foe</strong> (arr. Philip Rodgers, in Elizabethan Melodies, 1 OTT)</td>
<td></td>
</tr>
<tr>
<td><strong>John Come Kiss Me Now</strong> (arr. Philip Rodgers, in Elizabethan Melodies, 1 OTT)</td>
<td></td>
</tr>
<tr>
<td><strong>Rogero</strong> (arr. Philip Rogers, in Elizabethan Melodies, 1 OTT)</td>
<td></td>
</tr>
<tr>
<td><strong>Sarabande</strong> (arr. Claude Gagnon, no. 17 in La guitare enchantée: Pièces faciles, 1 DOM)</td>
<td></td>
</tr>
</tbody>
</table>

### Traditional

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

### Bach, Johann Sebastian

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

### Byrd, William

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

### Calvi, Carlo

**Calvi: Fifteen Compositions ZRB**

- Allemanda
- Aria di Fiorenza

### Handel, George Frideric

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

### Hove, Joachim van den

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

### Le Roy, Adrian

**Premier livre de tabulature de guitare**

- 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**

- Españaleta

### Visée, Robert de

**Livre de guitarrer dédié au roy**

- Menuet, from Suite No. 7 in C Major
- Menuet, from Suite No. 12 in D Minor
**List B**

**Classical and Romantic Repertoire**

**Beethoven, Ludwig van**
- Für Elise, WoO 59 (arr. Jeffrey McFadden JMF)

**Carcassi, Matteo**
*Méthode complète pour la guitare*, op. 59, part 3
- La chasse (The Hunt) (no. 30)
- Marsch (no. 32)

**Carulli, Ferdinando**
- Andante (no. 21 in *Carulli: Studi per chitarra* ZRB)
- Larghetto (no. 11 in *Carulli: Studi per chitarra* ZRB)
*Méthode complète pour parvenir à pincer de la guitare*, op. 241
- Andante (no. 12) (no. 35 in *Carulli-Brevier*, 2 OTT)
- Andante (no. 17)
- Poco allegretto (no. 18) (no. 41 in *Carulli-Brevier*, 2 OTT)
- Waltz (no. 24)

*Le répertoire des élèves*, op. 124
- Menuett and Trio (no. 20) (no. 48 in *Carulli-Brevier*, 2 OTT)
- Waltz (no. 17)

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

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

*12 monferrine per chitarra*, op. 12 ZRB
- Monferrina (no. 1)
- Monferrina (no. 3)
- Monferrina (no. 7)

**Koch, Gareth**
*Viva Flamenco* DOB
- Granadinas
- Malagueña

**Mertz, Johann Kaspar**
*Schule für die Guitarre: Übungsstücke*
- Andante (no. 6)

**Paganini, Nicolò**
*37 Sonate*
- Menuet, from Sonata No. 26

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

**List C**

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

**Andres, Marc**
- Canción EAG

**Ayala, Héctor**
- El coyuyo (The Cicada), Bailecito STO

**Bell, Shawn**
*Elementary Studies*, 4 DOZ
- Réverie

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

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

**Coghlan, Michael**
- The Blue Calliope COG

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

**Domeniconi, Carlo**
*24 Präludien*, 1 EET
- Danza del gatto (Dance of the Cat) (no. 12)

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

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

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

**Montreuil, Gérard**
*Divertissements pour guitare*, 1 DOM
- Miami (no. 12)

*Divertissements pour guitare*, 2 DOM
- Dolores (no. 4)
- Emmanuelle (no. 5)
- Pascale (no. 3)
- São Paolo (no. 1)
Sávio, Isaías
Ten Brazilian Folk Tunes CLM
- Maracatu (no. 1)
- Modinha (no. 4)
- Peixe vivo (Toada) (no. 9)
- Samba-Lêlê (no. 8)

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

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

York, Andrew
Eight Discernments YRK
- Sherry’s Waltz

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

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

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Classical Guitar Series, 2018 Edition: Repertoire and Etudes 3

Aguado, Dionisio
Nuevo método para guitarra UME, TEC
- Lesson 15 (Waltz)

Beauvais, William
Primary Colours ECH
- Mirror Dance

Benedict, Robert
20 Fantasy Études for Guitar, 1 KER
- Etude No. 2
- Etude No. 4
- Etude No. 5

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

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

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

Carulli, Ferdinando
L’utile et l’agréable, op. 114
- Allegretto (no. 26)

Diabelli, Anton
30 sehr leichte Übungsstücke für die Guitare, op. 39
- Study in F Major (no. 27)

Domeniconi, Carlo
Homage à St-Exupéry EET
- Der Laternenanzünder (The Lamplighter) (no. 2)

Ferrer, José
Colección 12a de ejercicios
- Ejercicio (no. 9)

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

Jackman, Richard Miles
Through the Keys JKN
- Recognition

Kraft, Norbert
- Ancient Drums KFT

McFadden, Jeffrey
- Volatility JMF

Piris, Bernard
Airs de famille, 1 DOZ
- Un parfum qui berce (A Soothing Perfume)

Sagreras, Julio
Primeras lecciones de guitarra RIC
- Lesson 65
- Lesson 80
- one of nos. 67, 72, 82, 83, 84, 85

Sor, Fernando
Méthode pour la guitare
- Exercice pour les sixtes
24 petites pièces progressives, op. 44
- Andante (no. 11)
- Andantino (no. 9)

Summers, Richard
A Contemporary Method for Classical Guitar, 3 SMR
- Daybreak

Tárrega, Francisco
- Study in C Major
Technical Tests

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Range</th>
<th>Note Values</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>1 octave</td>
<td></td>
<td>J = 69</td>
</tr>
<tr>
<td>B minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor (harmonic)</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on A</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor (harmonic)</td>
<td>1 octave</td>
<td></td>
<td>J = 108</td>
</tr>
<tr>
<td>E major</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggio Patterns

1. *p–a–i* triplet pattern
2. *p–i–a* triplet pattern
3. *p–i–a–p–i–m* triplet pattern
4. *p–a–i–p–m–i* triplet pattern
5. *p–i–m–a* ascending pattern
6. *p–a–m–i* descending pattern
7. *p–i–m–i* pattern
8. *p–m–i–m* pattern
9. *p–a* dyad–m–i triplet pattern

Musicianship

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

Ear Tests

Clapback

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

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

Intervals

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

OR

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

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
<td></td>
</tr>
<tr>
<td>major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
</tbody>
</table>
Level 3

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

AND

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

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

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

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

Sight Reading
Rhythm
For a given rhythm, students will be asked to:

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

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note and Rest Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>🅱️กำ元左右กำ;border:1px solid black;</td>
<td>four measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>4</td>
<td>🅱️กำ元左右กำ;border:1px solid black;</td>
</tr>
</tbody>
</table>
Level 4

**Repertoire**

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

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

Bullets used to denote selections for examination purposes:

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

### List A

**Traditional, Renaissance, and Baroque Repertoire**

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

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

**Brescianello, Giuseppe Antonio**

*18 partite per colascione*

- Partita VIII (transc. Sophocles Papas PRE)
  - 3rd movement: Gavotte

**Dowland, John**

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

*The Firste Booke of Songs or Ayres of Foure Partes*

- Awake, Sweet Love (no. 19)

**Edwards, Richard**

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

**Ford, Thomas**

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

**Jelínek, Ivan**

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

**Morlaye, Guillaume**

*Le seconde livre de guiterne*

- Conteclare (arr. Jeffrey McFadden JMF)

**Neusidler, Melchior, attr.**

- Der Fuggerin Tanz (Lady Fugger’s Dance)

**Phalèse, Pierre**

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

**Sanz, Gaspar**

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

**Visée, Robert de**

*Livre de pièces pour la guitarre*

- Suite No. 9
- Gavotte
- Suite No. 11
  - Sarabande

### List B

**Classical and Romantic Repertoire**

**Aguado, Dionisio**

*Collection des oeuvres pour la guitare*, op. 7

- Waltz (no. 3)

*Nuevo método para guitarra UME, TEC*

- Exercise 90
List C

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

Andres, Marc
- Vals EAG

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

Bartoli, René
Réméminiscences DOZ
- Elége (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)

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

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

Domeniconi, Carlo
Homage à A. de St-Exupéry EET
- Die Rose im Garten (The Rose in the Garden) (no. 9)

Dyens, Roland
Les 100 de Roland Dyens, 1 DOZ
- Impressions soleil couchant (Sunset Impressions)

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

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

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

Koshkin, Nikita
Da Capo EOP
- Ceremony
- Elephant

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

McGuire, James
25 Miniatures for Guitar JAM
- no. 12

Nørholm, Ib
Sonata for Guitar, op. 69 HSN
- Interlude
Ogawa, Takashi  
_Trois paysages, huit promenades_ DOZ  
- Promenade des amoureux (in _La guitare dans tous ses états_, 4 DOZ)

Reiher, Alain  
20 Miniatures DOZ  
- Miniature No. 3

Riera, Rodrigo  
Four Venezuelan Pieces UNI  
- Monotonia (no. 2)  
- Nostalgia (no. 3)

Semenzato, Domingo  
- Divagando (Choro) (in _La guitare classique_, B COM)

Summers, Richard  
12 Pieces for Guitar SMR  
- Pomp and Ceremony

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

Tárrega, Francisco  
- Lágrima (Tear), Prelude

Zenamon, Jaime  
Épigramme, 2 MRG  
- Lejania  
_Estampas_, 1 ZON  
- Bossa

**Technical Requirements**

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

**Etudes**

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

Bullets used to denote selections for examination purposes:

- one selection  
- selection is found in _Classical Guitar Series, 2018 Edition: Repertoire and Etudes 4_

Aguado, Dionisio  
_Nuevo método para guitarra_ UME; TEC  
- Exercise 8  
- Lesson 10  
- Lesson 23  
- Lesson 24  
- Lesson 29  
- Lesson 67

Beauvais, William  
_Guitar Pastels_, 1 CAV  
- Perpéptuum mobile

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

Brouwer, Leo  
_Estudios sencillos (Études simples)_ ESC  
- one of nos. 5, 8, 14

Carulli, Ferdinando  
_Méthode complète pour parvenir à pincer de la guitare_, op. 241  
- Andantino grazioso (no. 39)

Diabelli, Anton  
30 _sehr leichte Übungsstücke für die Guitare_, op. 39  
- Marcia (no. 30)

Gagnon, Claude  
12 prédules en forme d'études DOB  
- Prélude No. 2

García de León, Ernesto  
20 _Estudios_, op. 50 LOR  
- Madre e hijo (Mother and Son)

Giuliani, Mauro  
18 _leçons progressives_, op. 51 TEC  
- Studio (no. 6) (ed. Ruggero Chiesa, no. 43 in _Studi per chitarra_ ZRB)  
- Le papillon, op. 50  
- Allegretto (no. 22)

Kraft, Norbert  
- Reminiscence KFT

Paganini, Nicolò  
37 _Sonate_  
Sonata No. 27  
- 1st movement: Menuet

Pujol, Emilio  
_Escuela razonada de la guitarra_, 2 MED  
- Study No. 1

Sor, Fernando  
24 exercises très faciles, op. 35  
- Exercice 13

Zenamon, Jaime  
Épigramme, 2 MRG  
- Amanecer (Daybreak)
Level 4

Technical Tests

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (harmonic)</td>
<td>🎸 🎸</td>
<td>2 octaves</td>
<td></td>
</tr>
<tr>
<td>A minor (melodic)</td>
<td>🎸 🎸</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eb major</td>
<td>🎸 🎸</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C minor (melodic)</td>
<td>🎸 🎸</td>
<td>1 octave</td>
<td></td>
</tr>
<tr>
<td>A# major</td>
<td>🎸 🎸</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor (harmonic)</td>
<td>🎸 🎸</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on B</td>
<td>🎸 🎸</td>
<td>2 octaves</td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>🎸 🎸 🎸</td>
<td>2 octaves</td>
<td></td>
</tr>
<tr>
<td>C minor (harmonic)</td>
<td>🎸 🎸 🎸</td>
<td>1 octave</td>
<td></td>
</tr>
<tr>
<td>F minor (melodic)</td>
<td>🎸 🎸 🎸</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Slur</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>🎸 🎸</td>
<td>1 octave</td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggio Patterns**

1. p–i–a–p–i–m triplet pattern
2. p–a–i–p–m–i triplet pattern
3. p–i–m–a ascending pattern
4. p–a–m–i descending pattern
5. p–i–m–i pattern
6. p–m–i–m pattern
7. ascending and descending sextuplet pattern
8. descending and ascending sextuplet pattern
9. p–a dyad–m–i triplet pattern
10. p–i dyad–m–a triplet pattern
**Musicianship**

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

**Ear Tests**

**Clapback**

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>$\frac{1}{4}$ $\frac{2}{4}$</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

**Intervals**

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

*OR*

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

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
<td></td>
</tr>
<tr>
<td>major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

**Chords**

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

*AND*

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

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

**Playback**

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

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

**Sight Reading**

**Rhythm**

For a given melody, students will be asked to:

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

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note and Rest Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>$\frac{1}{4}$ $\frac{2}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

**Playing**

Students will be asked to play a short passage comparable to Level 1 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>G, D major</td>
<td>$\frac{3}{4}$</td>
<td>$\frac{1}{4}$ $\frac{2}{4}$</td>
</tr>
</tbody>
</table>
Level 5

**Level 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>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etudes: two etudes from the Syllabus List</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>10</td>
</tr>
<tr>
<td>Chords</td>
<td>10</td>
</tr>
<tr>
<td>Chord Progressions</td>
<td>10</td>
</tr>
<tr>
<td>Playback</td>
<td>10</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Total possible marks (pass = 60)</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory Examination Corequisite</td>
<td>100</td>
</tr>
</tbody>
</table>

Level 5 Theory

**Repertoire**

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

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

Bullets used to denote selections for examination purposes:

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

**List A**

**Traditional, Renaissance, and Baroque Repertoire**

**Anonymous** (continued)
- *two* of Vaghe belleze et bionde treccie d’oro vedi che per ti moro; *Bianco fiore*; Gagliarda (transc. Oscar Chilesotti, in *Six Lute Pieces of the Renaissance*)

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

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

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

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

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

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

**Holborne, Anthony**

**Hove, Joachim van den**
- *Toccata* (in *Music for Solo Guitar, 1 DOM*)

**Losy, Jan Antonín**
- *Capriccio and Gavotte*

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

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

**Purcell, Henry**
- *A New Irish Tune* (arr. John Mills, in *Classical Montage WAT*)

**Robinson, Thomas**
*Toy, Air and Gigue* (ed. Karl Scheit UNI)
- *Toy*
- *Gigue*
<table>
<thead>
<tr>
<th><strong>CONTENTS</strong></th>
<th><strong>LEVEL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 5</strong></td>
<td></td>
</tr>
</tbody>
</table>

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

**Valderrábano, Enrique de**  
*Silva de sirenas*, 6  
- *Soneto VIII* (arr. Jeffrey McFadden JMF)

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

**Weiss, Silvius Leopold**  
Sonata No. 19 in F Major (no. 15 in *Intavolatura di liuto*, 1 ZRB)  
- *Menuet*

---

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

**Aguado, Dionisio**  
*Contredanses et valses faciles*, op. 8  
- *Contradanse* (no. 5)  
*Les favorites huit contredanses*, op. 11  
- *Contradanse* (no. 4)

**Barrios, Agustín**  

**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**  
- *Souvenir du quinze août* (Memory of August 15th), op. 25  
*Colección 8a de ejercicios y preludios*  
- *El amable* (The Amiable Fellow) (no. 14)

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

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

**Anonymous**  
- *Spanish Romance* (arr. Robert Hamilton HLT)

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

**Bartók, Béla**  
*For Children*, 1 (arr. Ferenc Brodsky) EMB  
- *Jatek* (Game) (no. 5, arr. Jeffrey McFadden JMF)

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

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

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

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

**Coghlan, Michael**  
- *Tango* COG

**Dyens, Roland**  
*Les 100 de Roland Dyens*, 1 DOZ  
- *Babybaião*
Level 5

Gagnon, Claude
12 préludes en forme d’études DOB
  ● Prélude No. 3

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

Katz, Brian
  ► In the Olive Grove KAT

Kleynjans, Francis
Trois miniatures pour guitare, op. 102 LEM
  ● Petite valse des cinq cordes (Little Five-string Waltz)

McGuire, James
25 Miniatures for Guitar JAM
  ● one of nos. 4, 6, 7, 11, 16, 19, 20, 21

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

Pujol, Máximo Diego
Suites del plata EOP
Suite del Plata No. 1
  ► 1st movement: Preludio

Riera, Rodrigo
Four Venezuelan Pieces UNI
  ● Melancolía (no. 1)

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

Yukich, Michael
  ► Rêves d’été (Summer Dreams) YUK

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

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

Bullets used to denote selections for examination purposes:
  ● one selection
  ● selection is found in Classical Guitar Series, 2018 Edition: Repertoire and Etudes 5

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

Beauvais, William
Well-Tempered Blues WLM
  ● Twisted Fingers

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

Benedict, Robert
Divertimenti WAT
  ► Nocturne 1 (no. 6)
Fughettas for Classical Guitar WAT
  ● Fughetta No. 1
20 Fantasy Etudes, 1 KER
  ● no. 11

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

Carcassi, Matteo
25 études mélodiques et progressives, op. 60 TEC
  ► Étude (no. 7)
  ► Étude (no. 10)

Carulli, Ferdinando
Méthode complète, op. 27
  ► Andante

Costantino, Frédéric
Le bal des marionnettes DOZ
  ► Les acrobates (no. 3)

Coste, Napoléon
25 études de genre, op. 38 CHN
  ● Étude (no. 10)

Davis, Gary
  ► Lullaby DAV

Gallant, Pierre
  ► Chromatic Study GNT

Giuliani, Mauro
18 leçons progressives, op. 51 TEC
  ► Allegretto grazioso (no. 10)
24 esercizi per la chitarra, op. 48
  ► Vivace (no. 1)
Prime lezioni progressive, op. 139
  ► Lesson (no. 3)

Joachim, Otto
Six Pieces for Guitar PRS
  ● Energico and Mässig schnell

Katz, Brian
  ► Study KAT

Reiher, Alain
20 Miniatures DOZ
  ► Miniature No. 19
Technical Tests

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diatonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>E minor (melodic)</td>
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<td></td>
<td></td>
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<tr>
<td>D major</td>
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<td></td>
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<tr>
<td>B minor (harmonic)</td>
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<tr>
<td>F minor (harmonic)</td>
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<tr>
<td>F minor (melodic)</td>
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<tr>
<td>Bb minor (harmonic)</td>
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<tr>
<td>Bb minor (melodic)</td>
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</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
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<tr>
<td>Starting on C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremolando</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>B minor (melodic)</td>
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<td></td>
</tr>
<tr>
<td>A# major</td>
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<td></td>
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<tr>
<td>Db major</td>
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</tr>
<tr>
<td>1 octaves</td>
<td></td>
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</tr>
<tr>
<td>Slur</td>
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<tr>
<td>C, G major</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggio Patterns**

1. *p–i–m–a* ascending pattern
2. *p–a–m–i* descending pattern
3. *p–i–m–i* pattern
4. *p–m–i–m* pattern

(Continued on next page.)
Musicianship

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

Ear Tests

Intervals

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

\textit{OR}

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

\begin{tabular}{|l|}
\hline
\textbf{Intervals (ascending or descending)}
\hline
minor 3rd, major 3rd
\hline
perfect 4th
\hline
perfect 5th
\hline
minor 6th, major 6th
\hline
perfect octave
\hline
\end{tabular}

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solidBlocked form, close position \textit{once}.

\begin{tabular}{|l|l|}
\hline
\textbf{Chords} & \textbf{Position}
\hline
major and minor triads & root position
\hline
dominant 7th (major-minor 7th) & root position
\hline
\end{tabular}

Chord Progressions

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

\begin{tabular}{|l|}
\hline
\textbf{Chord Progressions}
\hline
I–IV–I
\hline
I–V–I
\hline
\end{tabular}

Playback

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

\begin{itemize}
\item Before the first playing, the examiner will count one measure.
\item After the second playing, the student will clap the rhythm or sing the melody.
\item After the third playing, the student will play the melody.
\end{itemize}

\begin{tabular}{|l|l|l|l|}
\hline
\textbf{Beginning Note} & \textbf{Keys} & \textbf{Time Signatures} & \textbf{Approximate Length}
\hline
tonic, mediant, dominant, upper tonic & A, E major & $\frac{3}{4}$ & up to eight notes
\hline
\end{tabular}

Sight Reading

Rhythm

For a given melody, students will be asked to:

\begin{itemize}
\item Tap a steady beat with their hand or foot for one measure.
\item Continue tapping while speaking, tapping, or clapping the rhythm of the given melody. Tied notes may be included.
\end{itemize}

A steady pulse and metric accentuation are expected.

\begin{tabular}{|l|l|}
\hline
\textbf{Time Signatures} & \textbf{Approximate Length}
\hline
$\frac{3}{4}$ & four measures
\hline
\end{tabular}

Playing

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

\begin{tabular}{|l|l|l|}
\hline
\textbf{Keys} & \textbf{Time Signatures} & \textbf{Approximate Length}
\hline
major and minor keys, up to two sharps or flats & $\frac{3}{4}$ & eight measures
\hline
\end{tabular}
Level 6

Level 6 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

|Etudes: two etudes from the Syllabus List       | 10    |
|Technical Tests                                 | 10    |

Musicianship

| Ear Tests                                      | 10    |
|Intervals                                      | 2     |
|Chords                                         | 2     |
|Chord Progressions                              | 2     |
|Playback                                       | 4     |

Sight Reading

|Rhythm                                         | 10    |
|Playing                                        | 7     |

Total possible marks (pass = 60) 100

Theory Examination Corequisite

Level 6 Theory

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

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

Bach, Johann Sebastian

Suite for Lute, BWV 996

- Bourrée

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

- Sarabande

Cabezón, Antonio de

Tre composizioni (ed. Javier Hinojosa ZRB)

- Himno a tres

Dowland, John

Air and Galliard (ed. Karl Scheit UNI)

- Air

Farnaby, Giles

- Tower Hill (in Farnaby: Five Pieces OTT)

Ferrabosco, Alfonso II

Lessons for 1, 2, and 3 Viols

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

Foscarini, Giovanni Paolo

Cinque libri della chitarra alla spagnola, 5

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

Galilei, Vincenzo, attr.

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

Handel, George Frideric

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

Hoffer, J.J.

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

Johnson, Robert

- Allmayne (arr. Michael Bracken BRA)

Milán, Luis

El maestro

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

- Pavane III

- Pavane V

Narváez, Luys de

Los seys libros del delphin, 2

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

Pachelbel, Johann

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

Phalèse, Pierre

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

Polonus, Johannes (Polak, Jan)

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

Purcell, Henry

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

Reusner, Esaias

- Sonatina (in Europäische Gitarren- und Lautenmusik, 2 RIC)
Robinson, Thomas
- Walking in a Country Towne (ed. Karl Scheit, in Five Pieces UNI)

Sanz, Gaspar
Instrucción de música sobre la guitarra española, 2
- La cavallería di Nápoles (arr. John Mills, in Spanish Suite WAT)
- Villano (arr. John Mills, in Spanish Suite WAT)

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

Visée, Robert de
Suite in D Minor
- Bourrée, Minuet I, and Minuet II
- Passacaille

Weiss, Silvius Leopold
- Courante
- 1st movement: Prelude

List B
Classical and Romantic Repertoire

Aguado, Dionisio
Contredanses et valses dédiées aux commençants, op. 8
- Contredanse (no. 6)

Carcassi, Matteo
Le nouveau papillon, op. 5
- Rondo (no. 14)

Coste, Napoléon
- Pastorale (in Coste: Guitar Works, 9 CHN)
- Valse (in Coste: Guitar Works, 9 CHN)
- Valse (in Coste: Guitar Works, 9 CHN)
Récital du guitariste, op. 51
- Waltz (no. 8)

Ferrer, José
Colección de valses
- Waltz

Giuliani, Mauro
Divertimenti per chitarra, op. 40
- Divertimento (no. 12)
12 Divertimenti, op. 37 OTT
- Divertimento No. 3
- Divertimento No. 5

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

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

Legnani, Luigi
36 Caprices, op. 20
- Caprice (no. 4)

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

Almeida, Laurindo
- Choro para Olga BRZ

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

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

Barrios, Agustín
- Mabelita (ed. Richard Stover, in Barrios: Complete Works, 1 MEL)
- Madrecíta (ed. Richard Stover, in Barrios: Complete Works, 1 MEL)
- Preludio

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

Benedict, Robert
- Divertimenti WAT
- Majorrette (no. 8)
- Fughettas for Guitar WAT
- Fughetta No. 2
Bogdanović, Dušan  
*Seven Little Secrets* DOM  
- Secret No. 3 and Secret No. 7

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

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

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

Brown, James  
*Four Original Guitar Works* JMB  
- Sarabande

Brunn, Rainer  
*Elemente* MRG  
- Luft (no. 2)

Camilleri, Charles  
*Four African Sketches* CRA  
- Folk Prelude

Camisassa, Claudio  
*Pa’ mis changuitos* DOZ  
- La ligamos (Milonga)

Carbajo, Roque  
*Aquarelles de l’Amérique latine* DOZ  
- Canción cubana (in *La guitare dans tous ses états*, 5 DOZ)

Casciato, Andrea  
- Tramonto (Sunset) CAS

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

Chiereghin, Sergio  
- *Canzone* ZAN  
- *Trois chansons jouées* ZAN  
  - Pour Bérénice

Chopin, Frédéric  

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

Demillac, Yvon  
*Marines* DOZ  
- Bord de mer (no. 1)

Domeniconi, Carlo  
*Quaderno brasileiano per chitarra* B&B  
- Bossa triste  
- Gelosia

Duarte, John W.  
*Homage to Antonio Lauro*, op. 83  
- Waltz No. 2

Dyens, Roland  
*Les 100 de Roland Dyens*, 1 DOZ  
- Les balancelles (The Swing Chairs)

Freedman, Harry  
- Sicilienne (rev. Robert Feuerstein ANE)

Gagnon, Claude  
- Réverie (no. 20 in *Music for Solo Guitar*, 1 DOM)

Gallant, Pierre  
- Lacrymosa (Tearful) GNT

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

Katz, Brian  
*The Amethyst Collection* KAT  
- Gentle Waltz

Kelly, Bryan  
*Aubade, Toccata and Nocturne* NOV  
- Aubade

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

McGuire, James  
*25 Miniatures for Guitar* JAM  
- one of nos. 8, 9, 13, 17

Merlin, José Luis  
*Dos aires pampeanos* PRE  
- Aire de estilo (no. 1)  
- Aire de milonga (no. 2)

Piorkowski, James  
*Sentient Preludes* CLE  
- Prelude No. 1  
- Prelude No. 2

Ponce, Manuel  
*Preludes* OTT  
- Prelude No. 5 and Prelude No. 11  
  - Prelude No. 6 and Prelude No. 10 (nos. 24 and 15 in TEC)

Poulenc, Francis  
- Sarabande pour guitare RIC

Repoulis, Michael  
- Reflections of Dali and View of Toledo NVM

Serradell Sevilla, Narciso  
- La golondrina (The Wanderer) (arr. Gerald Schwertberger, in *La guitarra Mexicana* DOB)
Tansman, Alexandre
*Hommage à Chopin* ESC
  - Prélude

*Suite in modo polonico* ESC
  - one of nos. 1, 2, 3, 5, 6, 8

Villa-Lobos, Heitor
*Cinq préludes* ESC
  - Prélude No. 4

**Technical Requirements**

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

**Etudes**

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

Bullets used to denote selections for examination purposes:

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

**Benedict, Robert**
*20 Fantasy Etudes*, 1 KER
  - no. 12
  - no. 17

**Blum, Carl**
*Studien für die Gitarre*, op. 44
  - Study in Thirds (no. 19)

**Brouwer, Leo**
*Estudios sencillos (Études simples)* ESC
  - Estudio No. 6
  - Estudio No. 7
  - Estudio No. 11
  - Estudio No. 13

**Carcassi, Matteo**
*25 études mélodiques et progressives*, op. 60 TEC
  - Étude (no. 5)

**Coste, Napoléon**
*25 études de genre*, op. 38 CHN
  - Étude (no. 1)

**Cruz, Mark Anthony**
*Contrapuntal Études* CLE
  - no. 2

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

**Gagnon, Claude**
*12 préludes en forme d’études* DOM
  - Prélude No. 7

**Garcia, Gerald**
*25 Études Esquisses for Guitar* GAR
  - Étude 16

**Giuliani, Mauro**
*Études instructives, faciles et agréables*, op. 100
  - Caprice (no. 12)
  - Caprice (no. 13)

**Iannarelli, Simone**
*Cinq études faciles, ou presque...* DOZ
  - Adagio (no. 2)

12 studi EMS
  - Le rondini (no. 1)

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

**Kraft, Norbert**
  - Study KFT

**Neto, Jônatas Batista**
*Eight Latin-American Pieces* DOM
  - Estudio (no. 5)

**Ogawa, Takashi**
*Trois paysages, huit promenades* DOZ
  - Promenade triste

**Paganini, Nicolò**
  - 1st movement: Allegretto

**Reiher, Alain**
*20 Miniatures* DOZ
  - Miniature No. 12

**Sagreras, Julio**
*Cuartas lecciones de guitarra* RIC
  - one of nos. 18, 20, 24, 25, 31, 34

*Quintas lecciones de guitarra* RIC
  - one of nos. 1, 4, 6

**Schwertberger, Gerald**
*Latin America* DOB
  - Bossa Nova Étude

**Sor, Fernando**
*12 études*, op. 6
  - 1re étude

*24 exercises très faciles*, op. 35
  - Exercice 17
  - Exercice 22

**Sytchev, Mikhail**
*Aquarelles* DOZ
  - After the Rain (no. 3)

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

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

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

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<tr>
<td>C# minor (harmonic)</td>
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<tr>
<td>B major</td>
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<tr>
<td>G# minor (melodic)</td>
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<tr>
<td>F# major</td>
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<tr>
<td>D# minor (melodic)</td>
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<tr>
<td>F major</td>
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<tr>
<td>D minor (melodic)</td>
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<tr>
<td>G minor (harmonic)</td>
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<td>G minor (melodic)</td>
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<td>Chromatic</td>
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<tr>
<td>Starting on D</td>
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<td></td>
<td></td>
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<tr>
<td><strong>Tremolando</strong></td>
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<tr>
<td>E major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B# major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Slur</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>In 3rds and 6ths</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggio Patterns

1. *p–i–m–i* pattern or *p–i–a–m* pattern  
2. *p–m–i–m* pattern or *p–a–i–m* pattern  
3. ascending and descending sextuplet pattern  
4. descending and ascending sextuplet pattern  
5. *p–a–m–i* tremolo pattern  
7. *p–m–i–m–p–i* pattern  
8. *p–a* dyad–*m–i* triplet pattern  
9. *p–i* dyad–*m–a* triplet pattern  
10. *p–m* dyad–*i–a* triplet pattern  
11. *p–i* dyad–*a–m* triplet pattern
**Level 6**

### Musicianship

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

### Ear Tests

#### Intervals

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

**OR**

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

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

#### Chords

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

<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 (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

#### Chord Progressions

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–I</td>
<td>i–iv–i</td>
</tr>
<tr>
<td>I–V–I</td>
<td>i–V–i</td>
</tr>
</tbody>
</table>
The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

**Repertoire**

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

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

Bullets used to denote selections for examination purposes:

- one selection

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

### List A

**Renaissance Repertoire**

- **Dalza, Joan Ambrosio**
  - Fantasia (ed. Emilio Pujol ESC)

- **Dowland, John**
  - My Lady Hunsdon’s Allemande, Poulton 54

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

- **Ferrabosco, Alfonso II**
  - *Lessons for 1, 2, and 3 Viols*
  - Coranto (no. 30) and Prelude (no. 65) (transc. Robert Callaghan DOZ)

- **Francesco (Canova) da Milano**
  - *Intabolatura di liuto*
  - Ricercare XVI

- **Giovanni Maria da Crema**
  - *Intabolatura de lauto, libro primo*
  - Ricercar No. 2 (in Antologia di musica antica, 2 ZRB)

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

- **Mudarra, Alonso**
  - *Tres libros de música en cifras para vihuela, 1*
  - Fantasía 1 (transc. Frank Koonce in *The Renaissance Vihuela and Guitar in Sixteenth-Century Spain* MEL)

- **Narváez, Luys de**
  - *Los seys libros del delphin, 3*
  - Canción del Emperador (arr. Jeffrey McFadden JMF)
  - Los seys libros del delphin, 6
  - Diferencias sobre “Guárdame las vacas” (arr. Jeffrey McFadden JMF)

- **Sermisy, Claudin de**
  - Chansons nouvelles
  - Tant que vivray (arr. Jeffrey McFadden, after Pierre Attaingnant, JMF)

### List B

**Baroque and Baroque-style Repertoire**

- **Ablóniz, Miguel**
  - Partita in E Major RIC
  - Preludio and Gavotta

- **Bach, Johann Sebastian**
  - Prelude, BWV 999
  - Partita for Solo Violin No. 1, BWV 1002
  - Sarabande (arr. Norbert Kraft KFT)
  - Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden JMF)
  - Menuet I and Menuet II
  - Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden JMF)
  - Bourrée I and Bourrée II
Baron, Ernst Gottlieb
- Gigue (no. 7 in Music for Solo Guitar, 1 DOM)

Handel, George Frideric
- Eight Aylesford Pieces OTT
- Fughette and Air

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

Murcia, Santiago de
- Passacalles y obras de guitarra
  - Suite in D Minor
    - 1st movement: Preludio y allegro (transc. Frank Koonce in The Baroque Guitar in Spain and The New World MEL)

Purcell, Henry
- Rondo (in Purcell: Three Pieces OTT)

Roncalli, Ludovico
- Suite in D Minor
  - 1st movement: Preludio and 3rd movement: Gigua

Santórsola, Guido
- Three Airs of Court CLM
- Aria

Sanz, Gaspar
- Instrucción de música sobre la guitarra española, 1
  - Canarios (arr. Jeffrey McFadden JMF)

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

Visée, Robert de
- Suite in G Minor UNI
  - two of: Prelude, Sarabande, Menuet

Weiss, Silvius Leopold
- Aria (in Europäische Gitarren- und Lautenmusik, 2 RIC)
- Sonata No. 13 in D Minor (no. 9 in Intavolatura di liuto, 1 ZRB)
- Courante (ed. Ehrengard Skiera, no. 7 in Weiss: Eleven Pieces RIC)
- Sonata No. 27 in C Minor (no. 23 in Intavolatura di liuto, 1 ZRB)
- Rigaudon (ed. Ehrengard Skiera, no. 10 in Weiss: Eleven Pieces RIC)

Coste, Napoléon
- Berceuse

Coste, Napoléon, arr.
- Le livre d’or du guitariste, op. 52
  - J’ai perdu mon Eurydice, from Orphée et Eurydice by Christoph Willibald Gluck

Diabelli, Anton
- Sonata in A Major, op. 29, no. 2 OTT
  - 2nd movement: Adagio

Giuliani, Mauro
- Le papillon, op. 50
  - Allegro (no. 26)
- Sonata, op. 96, no. 3
  - Andantino

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

Legnani, Luigi
- 36 Caprices, op. 20
  - Caprice (no. 28)

Llobet, Miguel, arr.
- Ten Catalan Folk Songs UNM
  - Cançó del lladre
  - El nit de natal
  - El noy de la mare
  - Plany
  - El testament d’Amelia

Mozzani, Luigi
- Mazurka (in Gitarristische Vereinigung 9, no. 4)

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

Schumann, Robert
- Romanza (arr. Andrés Segovia in Album of Guitar Solos CLM)
Sor, Fernando
2 thèmes variés et 12 menuets, op. 11
- two of nos. 1, 5, 7, 8 (in 20 Selected Minuets OTT)
- Minuet (no. 1) (in 20 Selected Minuets OTT)

Six petites pièces progressives, op. 47
- Allegretto (no. 2)
- Allegretto (no. 4)

Strauss I, Johann
Auswahl der 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)

Brown, James
Four Original Guitar Works JMB
- A Short Homage to Leo Brouwer
Three Folk Studies JMB
- Folk Psalm

Buczynski, Walter
Four Corners of Gregory CMC
- The Solitary Tree (Willow)

Camilleri, Charles
Four African Sketches CRA
- African Rondo (no. 4)

Cardoso, Jorge
24 piezas sudamericanas UNM
- Vals venezolano (no. 4)

Castelnuovo-Tedesco, Mario
Appunti, op. 210, 1 MEL
- Serentella (no. 8)

Dyens, Roland
Les 100 de Roland Dyens, 1 DOZ
- Rue La Quintinie

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

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

Harris, Albert
Sonatina CLM
- Aria
- Suite of Seven Pieces CLM
- two pieces

Haug, Hans
- Alba (rev. Angelo Gilardino BEB)

Iannarelli, Simone
Italian Coffee GSP
- Moka Serenade (no. 1)

Katz, Brian
- You Too ECH

Lauro, Antonio
- El marabino B&V
Quattro valses venezolanos (arr. Alirio Diaz B&V)
- Vals venezolano No. 1

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

McGuire, James
Six Suites in Popular Style DOZ
- Suite No. 3 in Popular Style
- 2nd movement: Alla burlesca
25 Miniatures for Guitar JAM
- no. 1 and no. 24
- no. 25
Technical Requirements

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

Etudes

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

Bullets used to denote selections for examination purposes:

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

Barrios, Agustín

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

Benedict, Robert

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

Blum, Carl

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

Brouwer, Leo

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

Carcassi, Matteo

- 25 études mélodiques et progressives, op. 60 TEC
  - one of nos. 2, 5, 6

Castelnuovo-Tedesco, Mario

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

Chiereghin, Sergio

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

Coste, Napoléon

- 25 études de genre, op. 38 CHN
  - one of nos. 2, 5, 6

Dodgson, Stephen, and Hector Quine

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

Gagnon, Claude

- 12 préludes en forme d’études DOB
  - Prelude No. 8
<table>
<thead>
<tr>
<th>Level 7</th>
</tr>
</thead>
</table>
| **Garcia, Gerald**  
25 Études Esquisses for Guitar GAR  
- Étude 21  
- Étude 22 |
| **Gaudreau, David**  
- Un matin d’automne (in *La guitare dans tous ses états*, 6 DOZ) |
| **Giuliani, Mauro**  
Études instructives, faciles et agréables, op. 100  
- Caprice (no. 11)  
*Le papillon*, op. 50  
- Andantino grazioso (no. 25) (ed. Ruggero Chiesa, no. 56 in *Studi per chitarra* ZRB) |
| **Selected Studies**, op. 111 OTT  
- Grazioso (no. 3) (ed. Ruggero Chiesa, no. 60 in *Studi per chitarra* ZRB)  
24 exercicio per la chitarra, op. 48  
- Maestoso (no. 13) (ed. Ruggero Chiesa, no. 55 in *Studi per chitarra* ZRB)  
- Allegro (no. 5) (ed. Ruggero Chiesa, no. 50 in *Studi per chitarra* ZRB)  
- Allegretto (no. 6) (ed. Ruggero Chiesa, no. 51 in *Studi per chitarra* ZRB) |
| **24 prime lezioni progressive**, op. 139  
- Allegretto (no. 6) (ed. Ruggero Chiesa, no. 54 in *Studi per chitarra* ZRB)  
- Andantino (no. 5) (ed. Ruggero Chiesa, no. 48 in *Studi per chitarra* ZRB) |
| **Hand, Frederic**  
*Five Studies for Solo Guitar* SCH  
- Study No. 1 |
| **Iannarelli, Simone**  
*Cinq études faciles, ou presque...* DOZ  
- Scherzando (no. 3)  
12 studi EMS  
- Albertone (no. 5) |
| **Presti, Ida**  
*Six études* ESC  
- Étude No. 3 |
| **Sagreras, Julio**  
*Quintas lecciones de guitarra* RIC  
- *one of nos. 15, 19, 26, 30, 39, 40* |
| **Sor, Fernando**  
12 études, op. 6  
- 8e étude  
24 exercises très faciles, op. 35  
- no. 6 or no. 21  
24 leçons progressives, op. 31  
- Leçon 20 |
| **Tárrega, Francisco**  
- Prelude in A Minor (arr. of op. 99, no. 5 by Robert Schumann) (no. 28 in *30 Preludios originales* RIC; no. 16 in *Opere per chitarra*, 2 BEB)  
- Prelude in B Minor (no. 6 in *30 Preludios originales* RIC; no. 32 in *Opere per chitarra*, 1 BEB; no. 48 in *Tárrega: Complete Guitar Works* DOZ) |
**Technical Tests**

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

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a 1–IV–V–1 chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td>3 octaves</td>
<td></td>
</tr>
<tr>
<td>E minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (melodic)</td>
<td></td>
<td>2 octaves</td>
<td></td>
</tr>
<tr>
<td>Ab major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Db major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td>Starting on A</td>
<td>3 octaves</td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando</strong></td>
<td></td>
<td>2 octaves</td>
<td>96</td>
</tr>
<tr>
<td>D minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Slur</strong></td>
<td>G major</td>
<td>1 octave</td>
<td>80</td>
</tr>
<tr>
<td><strong>In 3rds and 6ths</strong></td>
<td>G major</td>
<td>1 octave</td>
<td>80</td>
</tr>
<tr>
<td>E minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggio Patterns**

1. ascending and descending sextuplet pattern
2. descending and ascending sextuplet pattern
4. *p–m–i–m–p–i* pattern
5. *p–a–m–i* tremolo pattern
6. *p–i–m–i–a–i* alternation
7. *p–i–a–i–m–i* alternation
8. *p–i–m* crossing pattern
9. *m–i–p* crossing pattern
10. *p–m–i* crossing pattern
11. *p–a dyad–i–m–i* pattern
12. *p–a dyad–m–i–m* pattern

| | | | |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
| | | | 60 |
Musicianship

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

Ear Tests

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

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

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
</tr>
<tr>
<td>minor 7th, major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major, minor, and augmented triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–I</td>
<td>i–iv–i</td>
</tr>
<tr>
<td>I–V–I</td>
<td>i–V–i</td>
</tr>
<tr>
<td>I–IV–V</td>
<td>i–iv–V</td>
</tr>
</tbody>
</table>

Playback

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

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>D, F major</td>
<td>4/4</td>
<td>up to ten notes</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm
For a given melody, students will be asked to:

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

A steady pulse and metric accentuation are expected.

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to three sharps or flats</td>
<td>4/4</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>
# Level 8

## Level 8 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15 (1)</td>
</tr>
</tbody>
</table>

## Technical Requirements

<table>
<thead>
<tr>
<th>Etudes</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>two etudes from the <em>Syllabus</em> List</td>
<td>20</td>
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</table>

## Musicianship

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>10</td>
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<tr>
<td>Chords</td>
<td>10</td>
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</table>

## Sight Reading

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

## Total possible marks (pass = 60)

- Theory Examination Corequisite: Level 8 Theory | 100 |

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

## Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

### List A

**Renaissance Repertoire**

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

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

### List B

**Baroque and Baroque-style Repertoire**

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

**Dowland, John**

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

**Hove, Joachim van den**

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

**Milán, Luis**

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

**Molinaro, Simone**

*Intavolatura di liuto*, 1  
- *Fantasia No. 1* (ed. Gilbert Biberian PET)

**Mudarra, Alonso**

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

**Sweelinck, Jan Pieterszoon**

- *Fantasia* (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)
Cimarosa, Domenico
- Sonata No. 1 and Sonata No. 3 (arr. Julian Bream, in Cimarosa: Three Sonatas FAB)

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

Pachelbel, Johann
- Canon in D Major (arr. Jeffrey McFadden DOZ)

Ponce, Manuel
Suite (ed. Manuel Lopez-Ramos PER)
- Courante
- Gavotte I and Gavotte II

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

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

Weiss, Silvius Leopold
Suite in D Major (in Europäische Gitarren- und Lautenmusik, 6 RIC)
- Prelude and Allemande
Sonata No. 12 in A Major (no. 8 in Intavolatura di liuto, 1 ZRB)
- Courante (arr. Carlos Barbosa-Lima, in Weiss: Six Lute Pieces, 2 CLM)

List C
Classical and Romantic Repertoire

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

Albert, Heinrich
- Sonatine No. 1 (in Gitarristische Vereinigung 17, no. 1)

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

Chopin, Frédéric

Diabelli, Anton
Sonata in F Major
- Andante sostenuto (arr. Julian Bream in The Classical Guitar Collection FAB)

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

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

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

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

Horecki, Feliks
- Rondeau, op. 11

Legnani, Luigi
- 36 Caprices, op. 20
- Caprice (no. 2)

Mozart, Wolfgang Amadeus
Larghetto and Allegro (arr. Julian Bream in The Classical Guitar Collection FAB)
- Larghetto
- Allegro

Paganini, Nicolò
Grand Sonata for Guitar and Violin, MS 3
- 2nd movement: Romance (arr. Norbert Kraft KFT)

Schubert, Franz
- Schwanengesang, D 957
  - Das Fischermädchen (arr. Johann Kaspar Mertz in Schubert’sche Lieder für die Guitare)

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

Sor, Fernando
- Fantasia, op. 4 OUP
  - 2 thèmes variés et 12 menuets, op. 11
  - Minuet No. 6 and Minuet No. 10 (in Sor: 20 Selected Minuets OTT)
Fantasia, op. 7 (ed. Hector Quine OUP)
- 1st movement
Sor, Fernando (continued)
*Fantaisie élégiaque à la mort de Madame Beslay*, op. 59
  - Marche funèbre
*Six petites pièces très faciles*, op. 5
  - Andante largo (no. 5)

Tárrega, Francisco
  - *La alborada* (Cajita de música) (ed. Paul Henry, in *The Francisco Tárrega Collection* HAL)
  - *Marieta* (Mazurka)
  - *Mazorca en sol* (in *Tárrega: Opere per chitarra*, 3 BEB)
  - *Prelude in E Major* (no. 4 in *30 Preludios originales* RIC; no. 30 in *Opere per chitarra*, 1 BEB; no. 57 in *Tárrega: Complete Guitar Works* DOZ)

**List D**

20th- and 21st-century Repertoire

**Barrios, Agustín**
  - *Julia Florida* (Barcarola)
  - *Vals de la primavera*
  - *Villancico de Navidad*
  - 1st movement: Preludio saudade

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

**Bogdanović, Dušan**
*Six Balkan Miniatures* DOM
  - *Žalopojka* (Lament) (no. 2) and *Jutarnjke kolo* (Morning Dance) (no. 1)

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

**Brown, James**
*Three Folk Studies* JMB
  - The Home Fields

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

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

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

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

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

**Dodgson, Stephen**
Partita I for Guitar OUP
  - *Adagio*

**Duarte, John W.**
English Suite, op. 31 NOV
  - 1st movement: Prelude
  - 2nd movement: Folk Song
  - 3rd movement: Round Dance
Sonatina, op. 35 NOV
  - *two movements*

**Hand, Frederic**
*Homage for Guitar* BEL
  - Élegy for a King

**Haug, Hans**
  - *Preludio* BEB

**Iannarelli, Simone**
*Italian Coffee* GSP
  - *Tarde de Lluvia con Cafe* (no. 7)

**Kováts, Barna**
*Minutenstücke* OTT
  - *three of Andantino, Leggiero, Molto legando, Moderato, Un poco agitato, Non troppo allegro, Tranquillamente scorrendo, Vivo, Rítmico*

**Lauro, Antonio**
*Quatro valses venezolanos* (arr. Alirio Diaz B&V)
  - *Vals venezolano No. 2*

**McGuire, James**
*Six Suites in Popular Style* DOZ
  - Suite No. 2 in Popular Style
  - *Intermezzo and Dance*

**Merlin, José Luis**
*Suite del recuerdo* TUS
  - 2nd movement: *Zamba*
  - 4th movement: *Carnavalito*
  - 5th movement: *Joropo*

**Mompou, Federico**
*Suite compostellana* SAL
  - *Cuna*
  - *Canción*
Moreno Torroba, Federico
- Rumor de copla and Aire vasco (nos. 3 and 4 in Album Moreno-Torroba, 2)
- Sereneta burlesca OTT

Pièces caractéristiques, 1 OTT
- Albada
- Los mayos

Sonatina (ed. Andrés Segovia CLM)
- 2nd movement: Andante

Suite castellana OTT
- Arada

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

Ourkouzounov, Antanas
Children’s Diary DOM
- III: Allegro vivace

Pernambuco, João (Teixeira Guimarães)
- Sons de carrilhões

Petit, Raymond
- Nocturne ESC

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

Sonata clásica OTT
- Andante
- Menuet and Trio

Sonata III (rev. Andrés Segovia OTT)
- Chanson

Tres canciones populares mexicanas OTT
- Andante (“Por ti mi corazón”) and Allegro (“Valentina”)

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

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

Sainz de la Maza, Regino
- El vito UME

Sardinha, Aníbal Augusto (“Garoto”)
- Voltarei (arr. Paulo Bellinati, in The Guitar Works of Garoto, 1 GSP)

Smith Brindle, Reginald
- Do Not Go Gentle ZRB

Somers, Harry
Sonata for Guitar CAV
- Finale

Summers, Richard
Three Pieces for Guitar SMR
- Melancholy Tango

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

Weinzeig, John
Contrasts CMC
- no. 2

Zohn, Andrew
Five Easy Pieces DOZ
- Simple Sequence, 13 Notes, and Rumba

Suite of Miniatures DOZ
- Vals venezolano (no. 3) and Ritmico (no. 5)

Technical Requirements

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

Etudes

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

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Classical Guitar Series, 2018 Edition: Repertoire and Etudes 8

Barrios, Agustín
- Arabescos (Estudio No. 4)

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

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

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

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

Chiereghin, Sergio
Invenzione leid e studio ZAN
- Studio

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

Cruz, Mark Anthony
Contrapuntal Études CLE
- two of nos. 1, 4, 6
Technical Tests

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C# minor (harmonic)</td>
<td></td>
<td>2 octaves</td>
<td></td>
</tr>
<tr>
<td>C# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor (harmonic)</td>
<td></td>
<td>3 octaves</td>
<td></td>
</tr>
<tr>
<td>G minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A# major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on A#</td>
<td>3 octaves</td>
<td></td>
</tr>
</tbody>
</table>

(Continued on next page.)
### Scales (continued)

<table>
<thead>
<tr>
<th></th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tremolando</strong></td>
<td>E major</td>
<td></td>
<td>im/mi, ia/ai</td>
</tr>
<tr>
<td></td>
<td>B major</td>
<td>2 octaves</td>
<td>j = 108</td>
</tr>
<tr>
<td></td>
<td>D minor (harmonic)</td>
<td></td>
<td>ma/am</td>
</tr>
<tr>
<td></td>
<td>D minor (melodic)</td>
<td></td>
<td>= 100</td>
</tr>
<tr>
<td><strong>Slur</strong></td>
<td>C, A major</td>
<td>1 octave</td>
<td>j = 100</td>
</tr>
<tr>
<td><strong>In 3rds and 6ths</strong></td>
<td>F major</td>
<td>2 octaves</td>
<td>j = 88</td>
</tr>
<tr>
<td></td>
<td>D minor (harmonic)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggio Patterns

1. p–a–m–i tremolo pattern
   - j = 108
2. p–i–m–i–p–i pattern
   - j = 66
3. p–m–i–m–p–i pattern
4. p–i–m crossing pattern
5. m–i–p crossing pattern
6. p–m–i crossing pattern
7. p–i–m–i–a–i alternation pattern
8. p–i–a–i–m–i alternation pattern
9. p–a–m–a–m–i sextuplet pattern
10. low–high pattern
11. descending and ascending pattern
12. two-phase pattern

### Musicianship

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

### Ear Tests

#### Intervals

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

**OR**

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

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
</tr>
<tr>
<td>minor 7th, major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
</tr>
</tbody>
</table>
Level 8

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

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major, minor, and augmented triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–V–I</td>
<td>i–iv–V–i</td>
</tr>
<tr>
<td>I–vi–IV–V</td>
<td>i–VI–iv–V</td>
</tr>
<tr>
<td>I–vi–IV–I</td>
<td>i–VI–iv–i</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>B♭, Eb major, C, E minor</td>
<td>i, ii, iii, i, ii, iii, i</td>
<td>up to eleven notes</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm
For a given melody, students will be asked to:
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to four sharps or three flats</td>
<td>i, ii, iii, i, ii, iii, i</td>
<td>up to sixteen measures</td>
</tr>
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</table>
## Level 9

### Level 9 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>one selection from List A</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15 (1)</td>
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### Technical Requirements

| Etudes: two etudes from the Syllabus List | 10 |
| Technical Tests | 10 |

### Musicianship

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
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<tbody>
<tr>
<td>Intervals</td>
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<td>Chords</td>
<td>2</td>
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<tr>
<td>Chord Progressions</td>
<td>2</td>
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<tr>
<td>Playback</td>
<td>4</td>
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<thead>
<tr>
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<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>Rhythm</td>
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<tr>
<td>Playing</td>
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### Total possible marks (pass = 60)

<table>
<thead>
<tr>
<th>Theory Examination Corequisites</th>
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</tr>
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<tbody>
<tr>
<td>Level 8 Theory</td>
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<tr>
<td>Level 9 Harmony (or Keyboard Harmony)</td>
<td></td>
</tr>
<tr>
<td>Level 9 History</td>
<td></td>
</tr>
</tbody>
</table>

### List A

#### Renaissance, Baroque, and Baroque-style Repertoire

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

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

**Buxtehude, Dietrich**
- Suite in E Minor (arr. Julian Bream in *The Classical Guitar Collection* FAB)
  - two of Allemande, Courante, Gigue

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

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

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

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

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

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

Sonata No. 12 in A Major (no. 8 in *Intavolatura di liuto*, 1 ZRB)
- Chaconne (arr. Carlos Barbosa-Lima, in *Weiss: Six Lute Pieces*, 2 CLM)

---

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

**Repertoire**

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

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

Each bulleted item (●) represents one selection for examination purposes.
## List B
### Classical Repertoire

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aguado, Dionisio</td>
<td>Andante I and Andante II (in Aguado-Brevier: Selected Pieces OTT)</td>
</tr>
<tr>
<td>Carulli, Ferdinando</td>
<td>Le répertoire des élèves, op. 124</td>
</tr>
<tr>
<td></td>
<td>Rondo (no. 12) (no. 49 in Carulli-Brevier, 2 OTT)</td>
</tr>
<tr>
<td></td>
<td>Sei andanti, op. 320 (ed. Ruggero Chiesa ZRB)</td>
</tr>
<tr>
<td></td>
<td>Andante leggiero e grazioso (no. 5)</td>
</tr>
<tr>
<td></td>
<td>Andante molto sostenuto (no. 3)</td>
</tr>
<tr>
<td></td>
<td>Andante risoluto (no. 6)</td>
</tr>
<tr>
<td>Diabelli, Anton</td>
<td>Sonata in C Major, op. 29, no. 1 OTT</td>
</tr>
<tr>
<td></td>
<td>1st movement or 4th movement</td>
</tr>
<tr>
<td>Giuliani, Mauro</td>
<td>Variazioni su Il flauto magico di Mozart, WoO G-3 (ed. Germando Cavazzoli, in Tre temi favoriti RIC)</td>
</tr>
<tr>
<td></td>
<td>Variazioni sul tema della Follia di Spagna, op. 45 (ed. Germando Cavazzoli, in Tre temi favoriti RIC)</td>
</tr>
<tr>
<td>Giulianate, op. 148 (ed. Ruggero Chiesa ZRB)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La risoluzione (no. 1)</td>
</tr>
<tr>
<td></td>
<td>Sonata, op. 15 ZRB; UNI</td>
</tr>
<tr>
<td></td>
<td>1st movement or 3rd movement</td>
</tr>
<tr>
<td>Sor, Fernando</td>
<td>Grand sonata, op. 22 TEC</td>
</tr>
<tr>
<td></td>
<td>Rondo in C Major</td>
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</table>

## List C
### Romantic Repertoire and National Styles

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
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<tbody>
<tr>
<td>Albéniz, Isaac</td>
<td>España, op. 165 OTT</td>
</tr>
<tr>
<td></td>
<td>Tango</td>
</tr>
<tr>
<td></td>
<td>Suite española, op. 47 (ed. Manuel Barrueco BEL)</td>
</tr>
<tr>
<td></td>
<td>Granada (no. 1)</td>
</tr>
<tr>
<td>Barrios, Agustín</td>
<td>Canción de cuna</td>
</tr>
<tr>
<td></td>
<td>Canción de la hilandera (ed. Richard Stover, in Barrios: Complete Works, 1 MEL)</td>
</tr>
<tr>
<td></td>
<td>Choro de saudade (ed. Pier Luigi Cimma BEB)</td>
</tr>
<tr>
<td></td>
<td>Danza paraguaya (ed. Miguel Abloniz BEL)</td>
</tr>
<tr>
<td></td>
<td>Preludio, op. 5, no. 1 (ed. Richard Stover, in Barrios: Complete Works, 2 MEL)</td>
</tr>
<tr>
<td>Barrios, Agustín (continued) Waltzes, op. 8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Waltz No. 3 (ed. Richard Stover, in Barrios: Complete Works, 2 MEL)</td>
</tr>
<tr>
<td></td>
<td>Waltz No. 4 (ed. Richard Stover, in Barrios: Complete Works, 2 MEL)</td>
</tr>
<tr>
<td>Carlevaro, Abel</td>
<td>Preludios americanos CHN</td>
</tr>
<tr>
<td></td>
<td>Campo (no. 3)</td>
</tr>
<tr>
<td>Castelnuovo-Tedesco, Mario</td>
<td>Platero y yo, op. 190, 1 (ed. Angelo Gilardino BEB)</td>
</tr>
<tr>
<td></td>
<td>Melancolia (no. 7)</td>
</tr>
<tr>
<td>Debussy, Claude</td>
<td>La fille aux cheveux de lin (arr. Norbert Kraft WAT)</td>
</tr>
<tr>
<td>Falla, Manuel de</td>
<td>Homenaje (ed. John Duarte CHS)</td>
</tr>
<tr>
<td>Granados, Enrique</td>
<td>Danza española, no. 5 (ed. Norbert Kraft WAT)</td>
</tr>
<tr>
<td></td>
<td>Two Spanish Dances (ed. Carlos Barbosa-Lima CLM)</td>
</tr>
<tr>
<td></td>
<td>Fandango</td>
</tr>
<tr>
<td></td>
<td>Variations on a Venezuelan Children’s Song (ed. Alirio Diaz B&amp;V)</td>
</tr>
<tr>
<td>Malats, Joaquín</td>
<td>Serenata española</td>
</tr>
<tr>
<td>Moreno Torroba, Federico</td>
<td>Madroños UNM</td>
</tr>
<tr>
<td></td>
<td>Nocturno OTT</td>
</tr>
<tr>
<td>Aires de la Mancha OTT</td>
<td>two of Jeringonza, Copilla, Seguidilla</td>
</tr>
<tr>
<td>Castillos de espana, 1 GSP</td>
<td>Turegano and Montemayor</td>
</tr>
<tr>
<td></td>
<td>Manzanares el real and Montemayor</td>
</tr>
<tr>
<td>Pièces charactéristiques, 1 OTT</td>
<td>Oliveras</td>
</tr>
<tr>
<td></td>
<td>Suite castellana OTT</td>
</tr>
<tr>
<td></td>
<td>Danza and Fandanguillo</td>
</tr>
<tr>
<td>Ponce, Manuel</td>
<td>Preludes TEC</td>
</tr>
<tr>
<td></td>
<td>Prelude in E Major</td>
</tr>
<tr>
<td>Sainz de la Maza, Eduardo</td>
<td>Campañas del alba UNM</td>
</tr>
<tr>
<td>Santórsola, Guido</td>
<td>Three Airs of Court CLM</td>
</tr>
<tr>
<td></td>
<td>Preludio and Finale</td>
</tr>
<tr>
<td>Tárrega, Francisco</td>
<td>Caprichio árabe, serenata (ed. Isaias Savio, in Tárrega: The Complete Early Spanish Editions CHN; MEL)</td>
</tr>
<tr>
<td></td>
<td>Estudio, Recuerdos de la Alhambra (ed. Isaias Savio, in Tárrega: The Complete Early Spanish Editions CHN; MEL)</td>
</tr>
</tbody>
</table>

## Contents

<table>
<thead>
<tr>
<th>Level</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>59</td>
</tr>
</tbody>
</table>

59
## Level 9

### List D

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ascensio, Vicente</td>
<td><em>Suite mistica</em> BEB</td>
</tr>
<tr>
<td>Balada, Leonardo</td>
<td><em>Suite No. 1</em> (ed. Carlos Barbosa-Lima CLM) <em>Moderato</em> and <em>Andantino</em></td>
</tr>
<tr>
<td>Brouwer, Leo</td>
<td><em>Paisaje cubano con campanas</em> OTT <em>Tres apuntes</em> OTT <em>two movements</em></td>
</tr>
<tr>
<td>Brown, James</td>
<td><em>Four Original Guitar Works</em> JMB <em>Variations on a Canadian Folksong</em> <em>Good News</em></td>
</tr>
<tr>
<td>Burle Marx, Walter</td>
<td><em>Violeiros de Guaratiba</em> (in <em>The complete Works of Burle Marx</em> CLE) <em>Conversa</em> (no. 3) <em>Folias de Guaratiba</em> (no. 5)</td>
</tr>
<tr>
<td>Bustamante, Fernando</td>
<td><em>Misionera</em> (arr. Jorge Morel, in <em>The Very Best of Jorge Morel</em>, 1 HAL)</td>
</tr>
<tr>
<td>Duarte, John W.</td>
<td><em>Idylle pour Ida</em> UNI</td>
</tr>
<tr>
<td>Dyens, Roland</td>
<td><em>Tango en skai</em> LEM</td>
</tr>
<tr>
<td>Harris, Albert</td>
<td><em>Homage to Unamuno</em> CLM</td>
</tr>
<tr>
<td>Lauro, Antonio</td>
<td><em>Quatro valses venezolanos</em> (arr. Alirio Diaz B&amp;V) <em>Vals venezolano No. 3</em> <em>Vals venezolano No. 4</em></td>
</tr>
<tr>
<td>Morel, Jorge</td>
<td><em>Danza Brasiliera</em> (in <em>The Very Best of Jorge Morel</em>, 1 HAL) <em>Sonatina</em> CHR <em>1st movement or 3rd movement</em></td>
</tr>
<tr>
<td>Piorkowski, James</td>
<td><em>Sentient Préludes</em> CLE <em>Prelude No. 10</em></td>
</tr>
<tr>
<td>Presti, Ida</td>
<td><em>Étude du matin</em> CLM</td>
</tr>
<tr>
<td>Smith Brindle, Reginald</td>
<td><em>November Memories</em> ZRB <em>Sonata No. 3</em> OTT <em>two movements</em> <em>Sonata No. 4</em> OTT <em>two movements</em></td>
</tr>
<tr>
<td>Staak, Pieter van der</td>
<td><em>Bellefleur</em> DOZ</td>
</tr>
<tr>
<td>Tansman, Alexandre</td>
<td><em>Danza pomposa</em> OTT</td>
</tr>
<tr>
<td>Tremblay, Pierre</td>
<td><em>Deux pièces pour guitare solo</em> CLE <em>Esquisse torrobienne</em></td>
</tr>
<tr>
<td>Villa-Lobos, Heitor</td>
<td><em>Choro-typico</em> (Choro No. 1) CLM <em>Cinq préludes</em> ESC <em>Prélude No. 5</em> <em>Suite populaire brésilienne</em> ESC <em>Gavota-choro</em> <em>Schottisch-choro</em></td>
</tr>
<tr>
<td>Wilson, Donald</td>
<td><em>Three Pieces</em> (ed. Angelo Gilardino BEB) <em>two pieces</em></td>
</tr>
</tbody>
</table>

### Technical Requirements

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

### Etudes

Students must prepare *two* technically contrasting etudes by different composers from the following list. Each bulleted item (●) represents one selection for examination purposes.

- **Barrios, Agustín**

- **Carcassi, Matteo**
  - *25 études mélodiques et progressives*, op. 60 TEC *Étude* (no. 25)

- **Castelnuovo-Tedesco, Mario**
  - *Appunti*, op. 210, 1 ZRB *no. 10 or no. 11*

- **Coste, Napoléon**
  - *25 études de genre*, op. 38 CHN *one of nos. 8, 11, 17, 18, 25*
Doddson, Stephen, and Hector Quine
Studies for Guitar, 1 RIC
- Poco allegro: Scherzando (no. 4)

Studies for Guitar, 2 RIC
- Molto moderato (no. 14)

Garcia, Gerald
25 Etudes Esquisses for Guitar GAR
- Etude 24

Giuliani, Mauro
24 esercizio per la chitarra, op. 48
- Allegro con moto (no. 23) (ed. Ruggero Chiesa, no. 65 in Studi per chitarra ZRB)
- Andantino (no. 15) (ed. Ruggero Chiesa, no. 79 in Studi per chitarra ZRB)

Presti, Ida
Six études ESC
- one of nos. 2, 4, 5

Regondi, Giulio
Ten Etudes EOP
- one of nos. 5, 7, 8

Sor, Fernando
Studio for the Spanish Guitar, op. 6
- no. 3 or no. 12 (ed. Brian Jeffery, in Sor: Twenty Studies TEC)
- no. 13 or no. 23 (ed. Brian Jeffery, in Sor: Twenty Studies TEC)

Villa-Lobos, Heitor
12 études ESC
- one of nos. 1, 4, 6, 10, 11

**Technical Tests**

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

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

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diatonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor (harmonic)</td>
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<td></td>
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</tr>
<tr>
<td>A minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>B major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on B</td>
<td>3 octaves</td>
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</table>

(Continued on next page.)
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<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
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</thead>
<tbody>
<tr>
<td>C major</td>
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<tr>
<td>G major</td>
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<tr>
<td>D minor (harmonic)</td>
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<td></td>
<td></td>
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<tr>
<td>D minor (melodic)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>G, A major</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>A major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F# minor (harmonic)</td>
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<table>
<thead>
<tr>
<th>Arpeggio Patterns</th>
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</thead>
<tbody>
<tr>
<td>1. p–i–m–i–a–i</td>
<td></td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>2. p–i–a–i–m–i</td>
<td></td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>3. p–i–m</td>
<td></td>
<td></td>
<td>144</td>
</tr>
<tr>
<td>4. m–i–p</td>
<td></td>
<td></td>
<td>144</td>
</tr>
<tr>
<td>5. p–m–i</td>
<td></td>
<td></td>
<td>144</td>
</tr>
<tr>
<td>6. low–high pattern</td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>7. descending and ascending pattern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. two-phase pattern</td>
<td></td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>9. shifting p–i–m–a</td>
<td></td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>10. shifting a–m–i–p</td>
<td></td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>11. shifting p–m–i–p</td>
<td></td>
<td></td>
<td>92</td>
</tr>
<tr>
<td>12. ascending triple–p pattern</td>
<td></td>
<td></td>
<td>54</td>
</tr>
</tbody>
</table>

**Musicianship**

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

**Ear Tests**

**Intervals**

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

*OR*

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.
Chords
Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

<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</td>
</tr>
<tr>
<td>augmented triad</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions
Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord, and may include any of the following chords.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>i, IV, V, vi (root position only)</td>
<td>i, iv, V, VI (root position only)</td>
</tr>
</tbody>
</table>

Playback
Students will be asked to play back on the guitar the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord once, and play the phrase three times.
- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>any major or minor key, up to four sharps or flats</td>
<td>four to five measures</td>
<td>up to nine notes</td>
</tr>
</tbody>
</table>

Sight Reading
Rhythm
For a given melody, students will be asked to:
• Tap a steady beat with their hand or foot for one measure.
• Continue tapping while speaking, tapping, or clapping the given rhythm.
A steady pulse and metric accentuation are expected.

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

Playing
Students will be asked to play a short composition comparable to Level 6 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to five sharps or three flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>
The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 76 and “Supplemental Examinations” on p. 76 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Guitar examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 76.

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**Level 10 Requirements**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>60 (42)</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>15 (1)</td>
</tr>
</tbody>
</table>

**Technical Requirements**

| Etudes: two etudes from the Syllabus List | 20 (14) |
| Technical Tests | 10 |

**Musicianship**

| Ear Tests | 10 (7) |
| Intervals | 2 |
| Chords | 2 |
| Chord Progressions | 2 |
| Playback | 4 |

| Sight Reading | 10 (7) |
| Rhythm | 3 |
| Playing | 7 |

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

| Theory Examination Corequisites | 100 |
| Level 8 Theory | |
| Level 9 Harmony (or Keyboard Harmony) | |
| Level 9 History | |
| Level 10 Harmony & Counterpoint (or Keyboard Harmony) | |
| Level 10 History | |

**Repertoire**

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

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

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

<table>
<thead>
<tr>
<th>List A</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Renaissance, Baroque, and Baroque-style Repertoire</em></td>
</tr>
</tbody>
</table>

**Bach, Johann Sebastian**

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

- Prelude and Allegro

Suite for Lute, BWV 996

- Preludio, Presto, and Courante
- Sarabande and Gigue

Suite for Lute, BWV 997

- Preludio, Gigue, and Double

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

- Allemande and Courante

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

- Allemande and Courante

**Borrono, Pietro Paulo**

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

**Byrd, William**

- The Woods So Wild OUP

**Dowland, John**

- Earl of Essex, His Galliard, Poulton 42a (ed. John Duarte and Diana Poulton, no. 3 in Robert Dowland’s *Varietie of Lute Lessons*, 5 BEB)
- Fantasia, Poulton 1a (ed. John Duarte and Diana Poulton, no. 7 in Robert Dowland’s *Varietie of Lute Lessons*, 4 BEB)
- Sir Henry Guilford, His Almaine (ed. John Duarte and Diana Poulton, no. 2 in Robert Dowland’s *Varietie of Lute Lessons*, 2 BEB)
- Sir John Smith, His Almaine, Poulton 47 (ed. John Duarte and Diana Poulton, no. 7 in Robert Dowland’s *Varietie of Lute Lessons*, 2 BEB)
Huwet, Gregorio
- Fantasia (ed. John Duarte and Diana Poulton, no. 6 in Robert 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
- Sonata No. 2 in D Major (no. 2 in Intavolatura di liuto, 1 ZRB)
- two of Allemande, Courante, Gigue
- Sonata No. 12 in A Major (no. 8 in Intavolatura di liuto, 1 ZRB)
- two of Allemande, Courante, Gigue
- Sonata No. 16 in A Major (no. 12 in Intavolatura di liuto, 1 ZRB)
- Allemande and Pastorale
- Overture and Gigue
- Sonata No. 29 in A Minor (no. 25 in Intavolatura di liuto, 2 ZRB)
- Entrée and Courante

List B
Classical and Classical-style Repertoire

Coste, Napoléon
- Andante et polonaise, op. 44 (in Complete Works of Napoléon Coste, 3 CHN)
- La Cachucha, op. 13 (in Complete Works of Napoléon Coste, 3 CHN)
- Divertissements sur Lucia da Lammermoor, op. 9 (in Complete Works of Napoléon Coste, 2 CHN)
- Les soirées d’Auteuil, op. 23 (in Complete Works of Napoléon Coste, 3 CHN)

Diabelli, Anton
Sonata in A Major, op. 29, no. 2 OTT
- 1st movement: Allegro risoluto or 4th movement: Rondo

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

Llobet, Miguel
- Scherzo Waltz UME

Sor, Fernando
- Introduction et variations sur l’air “Malbroug,” op. 28 (ed. Brian Jeffery, in Complete Works of Fernando Sor TEC)
- Sonata, op. 15, no. 2 (ed. Isaias Savio, in Sor: 19 Compositions RIC)
Ponce, Manuel  
Sonata clásica OTT  
- 1st movement or 4th movement  
Sonatina meridional OTT  
- 1st movement

Pujol, Emilio  
Trois morceaux espagnols ESC  
- Tango or Guajira

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

List D  
20th- and 21st-century Repertoire

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  
- Theme and Variations, op. 77 (ed. Angelo Gilardino CHS)  
Sonatina, op. 52, no. 1 (ed. Julian Bream CHS)  
- two movements

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

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

Dodgson, Stephen  
- Etude-Caprice DOM

Dyens, Roland  
- Songe capricorne LEM  
Trois saudades EMH  
- Saudade No. 3

Eastwood, Thomas Hugh  
- Ballade-Phantasy (ed. Julian Bream FAB)

Fricker, Peter Racine  
- Paseo (ed. Julian Bream FAB)

Gerhard, Roberto  
- Fantasia for Guitar BEL

Koshkin, Nikita  
- Usher Waltz MRG

Maghin, Ruggero  
- Umbra BEB

Martin, Frank  
Quatre pièces brèves (ed. Karl Scheit UNI)  
- Prélude and Gigue

Milhaud, Darius  
- Segoviana HEU

Mompou, Federico  
Suite compostellana SAL  
- Preludio or Muñiera

Obravská, Jana  
- Hommage à Béla Bartók ESC

Ohana, Maurice  
Si le jour parait BIL  
- 20 avril (Planh) (no. 4)  
- Tiento BIL

Rodrigo, Joaquín  
- En los trigales (ed. Narciso Yepes EMM)  
- Junto al Generalife B&B  
Tres Piezas Españolas OTT  
- Zapateado

Roux, Patrick  
- Simplement choros DOZ

Santórsola, Guido  
- Vals romantico (ed. Angelo Gilardino BEB)

Somers, Harry  
Sonata for Guitar CAV  
- Prelude and Scherzo

Tansman, Alexandre  
- Passacaille (in Tansman: Posthumous Works for Guitar BEB)

Villa-Lobos, Heitor  
Cinq préludes ESC  
- Prélude No. 2  
Suite populaire brésilienne ESC  
- Gavota-Choro and Chorinho
Vivier, Claude
  • Pour guitare DOM

Walton, William
Five Bagatelles (ed. Julian Bream OUP)
  • no. 3 and no. 4

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

Etudes
Students must prepare two technically contrasting etudes by different composers from the following list.
Each bulleted item (●) represents one selection for examination purposes.

Barrios, Agustín
  • Estudio de concierto (ed. Richard Stover, in Barrios: Complete Works, 1 MEL)
  • Estudio No. 6 (ed. Richard Stover, in Barrios: Complete Works, 1 MEL)

Coste, Napoléon
25 études de genre, op. 38 CHN
  • one of nos. 19, 21, 22

Dodgson, Stephen, and Hector Quine
Studies for Guitar, 1 RIC
  • Vivace (no. 10)

Studies for Guitar, 2 RIC
  • Allegro (no. 11)
  • Fugato: Moderato e con forza (no. 13)
  • Vivace (no. 20)

Garcia, Gerald
25 Etudes Esquisses for Guitar GAR
  • Etude 25

Giuliani, Mauro
Selected Studies, op. 111 OTT
  • Andantino (no. 1) (ed. Ruggero Chiesa, no. 78 in Studi per chitarra ZRB)

Presti, Ida
Six études ESC
  • Étude No. 6

Pujol, Emilio
  • Ondinas RIC

Regondi, Giulio
Ten Etudes EOP
  • no. 2 or no. 6

Sagreras, Julio
  • El colibri RIC

Sor, Fernando
Studio for the Spanish Guitar, op. 6
  • no. 6 (ed. Brian Jeffery, in Sor: 20 Studies TEC)
12 Studies, op. 29
  • no. 17 or no. 22 (ed. Brian Jeffery, in Sor: 20 Studies TEC)

Villa-Lobos, Heitor
12 études ESC
  • one of nos. 2, 3, 5, 7, 9, 12
Level 10

Technical Tests

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

Scales and arpeggio patterns must be played from memory, ascending and descending. Each diatonic and tremolando scale is to be followed by a I–vi–IV–V7–I chord progression. Students must follow the fingering given in *Classical Guitar Series, 2018 Edition: Technique*.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Note Values</th>
<th>Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diatonic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td></td>
<td>3 octaves</td>
<td>im/mi, ia/ai</td>
</tr>
<tr>
<td>E minor (harmonic)</td>
<td></td>
<td></td>
<td>j = 116</td>
</tr>
<tr>
<td>E minor (melodic)</td>
<td></td>
<td></td>
<td>j = 100</td>
</tr>
<tr>
<td>B minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G# minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on B</td>
<td></td>
<td>3 octaves</td>
<td></td>
</tr>
<tr>
<td><strong>Tremolando</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td>2 octaves</td>
<td>im/mi, ia/ai</td>
</tr>
<tr>
<td>F major</td>
<td></td>
<td></td>
<td>j = 120</td>
</tr>
<tr>
<td>D minor (harmonic)</td>
<td></td>
<td></td>
<td>j = 108</td>
</tr>
<tr>
<td>D minor (melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Slur</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C, F major</td>
<td></td>
<td>2 octaves</td>
<td>j = 144</td>
</tr>
<tr>
<td><strong>In 3rds and 6ths</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td></td>
<td>2 octaves</td>
<td>j = 104</td>
</tr>
<tr>
<td>B minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggio Patterns**

1. low–high pattern
2. descending and ascending pattern
3. two-phase pattern
4. shifting p–i–m–a pattern
5. shifting a–m–i–p pattern
6. shifting p–m–i–p pattern
7. ascending triple-p pattern
8. string-crossing alternation pattern
9. p–i–m–i crossing pattern
10. two-against-one alternation pattern

(Continued on next page.)
Musicianship

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

Ear Tests

Intervals

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

OR

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

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
<td></td>
</tr>
<tr>
<td>minor 7th, major 7th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
<tr>
<td>minor 9th, major 9th</td>
<td></td>
</tr>
</tbody>
</table>

Chords

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

<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</td>
</tr>
<tr>
<td>augmented triad</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
<tr>
<td>major–major 7th</td>
<td>root position</td>
</tr>
<tr>
<td>minor–minor 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential 6 after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, IV, V, vi  (root position only)</td>
<td>i, iv, V, VI  (root position only)</td>
</tr>
<tr>
<td>cadential 6</td>
<td>cadential 6</td>
</tr>
</tbody>
</table>

Playback

Students will be asked to harmonize on the guitar a diatonic melody while the examiner plays it, and then to play it back on the guitar. The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

• Before the first playing, the examiner will count one measure.
• During the third playing, the student will harmonize the melody using chords I, IV, and V.
• After the third playing, the student will play back the melody.

Sight Reading

Rhythm

For a given melody, students will be asked to:

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

A steady pulse and metric accentuation are expected.

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

Playing

Students will be asked to play a short composition comparable to Level 7 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to five sharps or four flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>
The Associate Diploma (ARCT) is the culmination of The Royal Conservatory Certificate Program. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

<table>
<thead>
<tr>
<th>Associate Diploma (ARCT) in Guitar, Performer Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></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><strong>Total possible marks (pass = 70)</strong></td>
<td>100</td>
</tr>
</tbody>
</table>

Prerequisite
Level 10 Guitar comprehensive certificate

Theory Examination Prerequisites
Level 8 Theory
Level 9 Harmony (or Keyboard Harmony)
Level 9 History
Level 10 Harmony & Counterpoint (or Keyboard Harmony)
Level 10 History

Theory Examination Corequisites
ARCT Harmony & Counterpoint (or Keyboard Harmony)
ARCT Analysis
ARCT History

Please see “Program Overview” on p. 7, “Classification of Marks” on p. 76, and “Supplemental Examinations” on p. 76 for important details regarding the Associate Diploma (ARCT) examination. Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT). For descriptions of performance marks, please see “Marking Criteria for Performance Repertoire” on p. 76.

Repertoire

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

Candidates must prepare five contrasting selections by memory: one from each of List A, List B, List C, List D, and List E. Any selections not performed by memory and not performed in their entirety will receive a mark of zero.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

The examiner will stop the performance if it exceeds the allotted time of 60 minutes.

**List A**

Works of J.S. Bach

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

**List B**

Classical and Romantic Repertoire

Aguado, Dionisio
Trois ronds brillants, op. 2
● Andante and Rondo (A Minor)

Coste, Napoléon
● Le départ, op. 31 (in Complete Works of Napoléon Coste, 1 CHN)
● Deuxième polonaise, op. 14 (in Complete Works of Napoléon Coste, 9 CHN)
● Rondo de concert, op. 12 (in Complete Works of Napoléon Coste, 3 CHN)
● La source de Lyson, op. 47 (in Complete Works of Napoléon Coste, 5 CHN)

Giuliani, Mauro
● Grande ouverture, op. 61
● Sonata eroica, op. 150
Associate Diploma (ARCT) in Guitar, Performer

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

Paganini, Niccolò
Grand Sonata for Guitar and Violin, MS 3 (arr. Jeffrey Meyerreicks CLM)
- 1st movement and 3rd movement

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

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

Werthmüller, Franz
Sonata in A Major, op. 17 (ed. Tilman Hoppstock BEB)
- 2nd movement and 3rd movement

List C
Neo-Romantic Repertoire and National Styles

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

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

Castelnuovo-Tedesco, Mario
- Capriccio diabolico RIC
- two contrasting movements

Granados, Enrique
- Valses poéticos (arr. Jeffrey McFadden DOZ)

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

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

Manén, Juan
- Fantasia-Sonata OTT

Piazzolla, Astor
Cinco piezas BEB
  - two movements
  Las estaciones portenas (arr. Sérgio Assad GND)
  - Invierno porteno
  - Primavera portena

Ponce, Manuel
Sonata III (ed. Andrés Sagovia OTT)
- 1st movement and 3rd movement

Ponce, Manuel (continued)
Sonata mexicana (ed. Manuel Lopez-Ramos PER)
- 1st movement and 4th movement

Sonata romantica
- 3rd movement and 4th movement

Sainz de la Maza, Regino
- Rondeña and Zapateado (in Regino Sainz de la Maza: Musica para guitarra UNM)
- Platero y yo UNM
  - three movements

List D
20th- and 21st-century Repertoire

Arnold, Malcolm
Fantasy for Guitar, op. 107 (ed. Julian Bream FAB)
  - Prelude, Scherzo, and Arietta

Aron, Stephen
- Rockport Stomp CLE

Ascensio, Vicente
Collectici intim OTT
  - two movements

Assad, Sérgio
- Eli’s Portrait DOM
- Fantasia Carioca CHN

Aquarelle pour guitare LEM
- Valseana and Preludio et toccatina

Sandy’s Portrait DOM
  - Passacaglia and Toccata

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

Best, Robert Michael
Suite in G MEW
- Courante, Sarabande, and Minuet
Associate Diploma (ARCT) in Guitar, Performer

Bogdanović, Dušan
*Jazz Sonata* GSP
  - 1st movement and 2nd movement
*Jazz Sonatina* GSP
  - 2nd movement and 3rd movement
*Little Café Suite* GSP
  - three movements

Brittan, Benjamin
  - *Nocturnal*, op. 70 (ed. Julian Bream FAB)

Brouwer, Leo
  - *El decameron negro*
*Sonata* OEM
  - two movements

Brown, James
*Sonata* JMB
  - two movements

Carter, Elliott
  - *Changes* B&H

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

Domeniconi, Carlo
  - *Variations on an Anatolian Folk Song* B&H
*Koyunbaba* MRG
  - 3rd movement and 4th movement

Duarte, John W.
  - *Variations on a Catalan Folk Song*, op. 25 NOV

Dyens, Roland
  - *Libra sonatina* LEM

Elias, Roddy
*Emptying – Sonata* DOZ
  - Calm and Shuffle Boogie

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

Gillardino, Angelo
*Sonata No. 2* BEB
  - 1st movement and 2nd movement

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

Guastavino, Carlos
*Sonata No. 1* MED
  - 2nd movement and 3rd movement

Henze, Hans Werner
  - *Drei Tentos* OTT
*Royal Winter Music*
*First Sonata* OTT
  - one movement
*Second Sonata* OTT
  - one movement

Hétu, Jacques
*Suite*, op. 41 DOM
  - Prelude and Ballade

José, Antonio
*Sonata* BEB
  - one movement

Kearney, Patrick
  - *Sagittarius A* DOZ

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

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

Maw, Nicholas
  - *Music of Memory* FAB

McGuire, James
*Six Suites in Popular Style* DOZ
  - one complete suite
*Suite No. 4* JAM
  - Festive, Interlude, Lament, and Finale
*Suite No. 5* JAM
  - Processional, Dance, Song, and Gently Flowing

Ohana, Maurice
*Si le jour parait* BIL
  - Jeu des quatre vents

Orbón, Julián
  - Preludio y danza

Petrassi, Goffredo
  - *Nunc* (ed. Mario Gangi ZRB)
  - *Suoni notturni* (ed. Miguel Abloniz RIC)

Rawsthorne, Alan
  - *Elegy* (ed. Julian Bream OUP)

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

Santórsola, Guido
*Cuatro tientos* (ed. Angelo Gilardino BEB)
  - two movements

Schafer, R. Murray
  - Le cri de Merlin CMC
Associate Diploma (ARCT) in Guitar, Performer

Scott, Cyril
Sonatina BEB
- two movements

Sierra, Roberto
Sonata para guitarra SUB
- two movements

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

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

Tansman, Alexandre
- Variations on a theme of Scriabin DUR

Tippett, Michael
The Blue Guitar
- one movement

Walton, William
Five Bagatelles (ed. Julian Bream OUP)
- no. 1 and no. 3
- no. 1 and no. 5

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

List E
Concerto Movements

Brouwer, Leo
Concerto de Toronto DOM
- 1st movement
Concierto elegiaco ESC
- 1st movement

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

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

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

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

Ponce, Manuel
Concierto del sur PER
- 1st movement

Rodrigo, Joaquín
Concierto de Aranjuez BEL; ASM
- 1st movement or 2nd movement
Fantasia para un gentilhombre OTT
- Danza de las hachas and Canario

Villa-Lobos, Heitor
Concerto for Guitar ESC
- 1st movement and Cadenza
- 2nd movement and Cadenza

Associate Diploma (ARCT) in Guitar, Teacher

For current information on the requirements for the Associate Diploma (ARCT) in Guitar, Teacher, please visit www.rcmusic.com.
Examination Regulations

Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Tune-up rooms are not provided for guitar students.
- Music stands are not guaranteed for guitar students.
- Footstools are not provided for guitar examinations. Students who are accustomed to using a footstool are expected to bring their own to the examination.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with an original, published copy of each piece of music to be performed at the examination.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 77.)
- All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. An exception will be made for tablets used to read or perform scores.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.
- For the Associate Diploma (ARCT) in Guitar, Performer List E selections, candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons or
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee or a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to The Royal Conservatory Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

* All requests must be submitted by email, mail, or fax within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. Please note that credits are not transferable and may not be extended beyond one year.

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email, mail, or fax to The Royal Conservatory Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

* The Special Needs Request Form is available online.
Examination Regulations

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 7.

Beginning in Level 5, comprehensive certificates are awarded after both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

* For further information regarding the recognition of achievement in the Certificate Program, please visit rcmusic.com.

Table of Marks

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Prep</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Levels 3–4</th>
<th>Levels 5–6</th>
<th>Levels 7–9</th>
<th>Level 10</th>
<th>ARCT Performer</th>
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<tbody>
<tr>
<td>two selections</td>
<td>56</td>
<td>56 (25 + 25)</td>
<td>56</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>60 (42)</td>
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<td>List A</td>
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<td>25</td>
<td>18</td>
<td>18</td>
<td>15 (1)</td>
<td>15 (1)</td>
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<tr>
<td>List B</td>
<td>—</td>
<td>25</td>
<td>18</td>
<td>18</td>
<td>15 (1)</td>
<td>15 (1)</td>
<td>20</td>
<td></td>
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<tr>
<td>List C</td>
<td>—</td>
<td>18</td>
<td>18</td>
<td>15 (1)</td>
<td>15 (1)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>List D</td>
<td>—</td>
<td>18</td>
<td>18</td>
<td>15 (1)</td>
<td>15 (1)</td>
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<tr>
<td>List E</td>
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<tr>
<td>Memory</td>
<td>6 (3+3)</td>
<td>6 (3+3)</td>
<td>6 (3+3)</td>
<td>6 (2+2+2)</td>
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<td>10</td>
<td>10 (7)</td>
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<td>Playback</td>
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<td>10</td>
<td>10 (7)</td>
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<tr>
<td>TOTALS</td>
<td>100</td>
<td>100</td>
<td>(pass = 60)</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

• In Levels 7 to 10, the figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

• To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)

• Candidates for the Associate Diploma (ARCT) in Guitar, Performer must achieve an overall mark of 70 in order to pass.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

★ Teachers may access their students’ examination results by logging into their online account at rcmusic.com.

Official transcripts are available upon written request to The Royal Conservatory Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)
Interpreting Examination Results
All students may access their complete, official results (including examiner’s comments) online after the examination has taken place. The examiner’s report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner’s evaluation of the student’s performance during the examination. As the candidate’s performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

Classification of Marks

<table>
<thead>
<tr>
<th>Classification</th>
<th>Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honors with Distinction</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honors</td>
<td>80–89</td>
</tr>
<tr>
<td>Honors</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass (Preparatory and Levels 1–10)</td>
<td>60–69</td>
</tr>
<tr>
<td>Insufficient to Pass</td>
<td>50–59</td>
</tr>
</tbody>
</table>

Please note: in cases where the total mark would be under 50, the student receives the examiner’s comments only: further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100
This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89
This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79
This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69
This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59
The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50
The performance is not yet ready for assessment due to insufficient preparation.

Split Level 10 Practical Examinations
Students may choose to take the Level 10 Guitar examination in two separate segments: one consisting entirely of repertoire; the other consisting of technical requirements (including etudes), ear tests, and sight-reading.

• The division of material in the split Level 10 examination cannot be altered.
• The two segments may be completed in any order within the same session or in different sessions.
• Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
• Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the initial practical examination segment.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student’s official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive a regional gold medal (Canada) or a Certificate of Excellence (US).

Supplemental Examinations
Students seeking to improve their official mark for Level 10 may take up to three supplemental examinations.

• Supplemental examinations must be taken within two years of the original examination.
• Supplemental examinations are given during regular examination sessions.
• Students in Level 10 may repeat any three sections of a practical examination: repertoire, technical requirements (including etudes), ear tests, or sight-reading.
• To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the original practical examination.
Reference

Editions
For many repertoire items, the Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition, they must provide proof of payment. If a student has downloaded a free online edition in the public domain, they must provide proof of legal download.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability
The Royal Conservatory has made every effort to ensure that the materials listed in the Classical Guitar Syllabus, 2018 Edition are in print and available at leading music retailers throughout North America.

Anthologies and Collections
If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, La guitare dans tous ses états, 2)

Classical Guitar Series, 2018 Edition
In order to ensure the ready availability of high-quality examination materials, RCM Publishing has published the Classical Guitar Series, 2018 Edition. This series includes nine volumes of Repertoire and Etudes (Preparatory through Level 8) and one volume of Technique (Preparatory through ARCT).

Copyright and Photocopying
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 and in Title 17 of the United States Code. Additional information about federal copyright law is available online through the Copyright Board of Canada at cb-cda.gc.ca and the US Copyright Office at copyright.gov.

Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

* With this notice, RCM Publishing grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that unauthorized photocopied music will not be permitted in the examination room. Students who bring unauthorized photocopies to the examination will not be examined.

Abbreviations
Names of Publishers
The following abbreviations identify publishers listed throughout the Classical Guitar Syllabus, 2018 Edition. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions.

ALF Alfred Publishing Co., Inc.
ANE Anerca Music
ASM Associated Music Publishers
B&B Bote & Bock (Boosey & Hawkes)
B&V Broekmans & Van Poppel
BAR Bärenreiter
BEB Bèrben Edizioni Musicali
BEL Belwin-Mills (Alfred Publishing Co., Inc.)
BIL G. Billaudot
BRA Michael Bracken
BRZ Brazilliance Music Publishing
CAS Andrea Casciato
CAV Caveat (E.C. Kerby)
CHN Chanterelle Verlag
CHS Chester Music Ltd.
CLE Clearnote Publications
CLM Columbia Music Company
CMC available from the Canadian Music Centre
COG Michael Coghlan
COM Éditions Combre
CRA Cramer Music
CRE J. Andrew Creaghan
DOB Doblinger
DOM Les Éditions Doberman-Yppan
DOZ Les productions d’OZ
DUR Éditions Durand
EAG Éditions aux Guitares
### Reference

**ECH** Elliot Chapin  
**EET** Edition Ex Tempore  
**EFM** Éditions française de musique  
**EMB** Editio Musica Budapest  
**EMC** European Music Centre–Alsbach  
**EMM** Ediciones Musicales Madrid  
**EMT** Éditions Musicales Transatlantiques  
**EOP** Éditions Orphée  
**ESC** Éditions Escig  
**FAB** Faber Music  
**FCO** Franco Colombo  
**GAG** Claude Gagnon  
**GAR** Gerald Garcia  
**GND** Gendai Guitars  
**GNT** Pierre Gallant  
**GSP** Guitar Solo Publications  
**HAL** Hal Leonard Corporation  
**HEL** Helicon  
**HEU** Heugel et Cie  
**HLT** Robert Hamilton  
**HSN** Edition Wilhelm Hansen  
**HUD** Peter Hudson  
**JAM** James McGuire  
**JKN** Richard Miles Jackman  
**JMB** James Brown  
**JMF** Jeffrey McFadden  
**KAT** Brian Katz  
**KER** E.C. Kerby  
**KFT** Norbert Kraft  
**KJO** Neil A. Kjos Music Company  
**LEE** Leeds Music (Canada)  
**LEM** Editions Henry Lemoine  
**LOR** Michael Lorimer  
**MAH** Brad Mahon  
**MCL** Peter McAllister  
**MED** Melos Ediciones Musicales  
**MEL** Mel Bay Publications  
**MRG** Margaux  
**NKS** Ph. Nakas Music Publ.  
**NOV** Novello  
**NVM** Nova Music Ltd.  
**OTT** Schott Music GmbH  
**OUP** Oxford University Press  
**PER** Peermusic Classical  
**PHI** Philomele  
**PRE** Theodore Presser  
**PRS** Preissler Music  
**RIC** G. Ricordi  
**ROB** Robbins Music  
**SAL** Éditions Salabert  
**SBR** Sheery-Brenner  
**SCH** G. Schirmer  
**SER** Sérgio Assad  
**SMR** Richard Summers  
**STO** Richard D. Stover  
**SUB** Subito Music Corporation  
**TEC** Tecla  
**UME** Unión Musicales España  
**UNI** Universal Edition  
**UNM** Union Musical Ediciones (Music Sales)  
**WAT** Waterloo Music Co. (Mayfair Music)  
**WIL** The Willis Music Company  
**WLM** Winter Longing Music  
**YRK** Andrew York  
**YUK** Michael Yukich  
**ZAN** Zanibon  
**ZON** Jaime Zenamon  
**ZRB** Zerboni

### Other Abbreviations and Symbols

- **arr.** arranged by  
- **attr.** attributed to  
- **ed.** edition/edited by  
- **no.** number  
- **op.** opus  
- **p.** page  
- **rev.** revised  
- **transc.** transcribed by  
- **vol.** volume

- * represents one selection for examination purposes  
- ▶ selection is published in *Classical Guitar Series, 2018 Edition*  
- → additional performance instructions
Resources for Examination Preparation

Repertoire and Etudes

Technical Tests

Ear Tests

Theory
Theory Syllabus (available online)
Celebrate Theory. 18 vols. Theory: Preparatory–Level 8; History: Levels 9–ARCT; Harmony & Counterpoint: Levels 9–ARCT; Analysis: ARCT.
Music History Level 9 Online.

Official Examination Papers
The Royal Conservatory Examinations Official Examination Papers. 15 vols. Published annually.
Individual ARCT, Teacher Written Examination papers are also available upon request.
For a list of current titles, please visit bookstore.rcmusic.com.
Appendices

Appendix A: Technical Tests Examples

**Slur Scales**
Single slurs (Levels 4–5)

[Music notation image]

Compound triplet slurs (Levels 6–ARCT)

[Music notation image]

**Tremolando Scales**
In eighth notes (Preparatory–Level 3)

[Music notation image]

In sixteenth notes (Levels 4–ARCT)

[Music notation image]

In triplet eighth notes (Levels 5–ARCT)

[Music notation image]

**Scales in 3rds**
(Levels 6–ARCT)

[Music notation image]

**Scales in 6ths**
(Levels 6–ARCT)

[Music notation image]
Appendices

Appendix B: Musicianship Examples

Ear Tests: Clapback (examples only)
Preparatory

Level 1

Level 2

Level 3

Level 4

Ear Tests: Intervals (examples only)
Levels 1–4
Intervals played ascending and descending. Refer to each level for specific intervals.
Appendices

Levels 5–9
Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.

Level 10
Intervals played in melodic form (ascending or descending) or harmonic form.

Ear Tests: Chords (example only)
Preparatory

Ear Tests: Playback (examples only)
Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5
Appendices

Ear Tests: Chord Progressions (examples only)

Level 5

Level 6

Level 7
Appendices

Sight Reading: Rhythm (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Level 5

Level 6

Level 7

Level 8

Level 9

Level 10
Appendices

Sight Reading: Playing (examples only)

Preparatory

Level 1

Level 2

Level 3
Practical Examination Day Checklist for Students

Before You Leave Home

_____ Plan to arrive 15 minutes early.
_____ Complete your Examination Program Form.
_____ Bring original copies of all the music being performed in the examination.
_____ Mark the pieces being performed with a paper clip or a “sticky note.”
_____ Bring a music stand and footstool, as it is not guaranteed that they will be available.

Points to Remember

• Tune-up rooms are not provided for guitar students.
• Photo ID may be requested before a student is admitted to the examination room.
• Photocopied music is prohibited unless authorized by the publisher.
• Recording devices are strictly prohibited in the examination room.
• Electronic devices, phones, books, notes, bags, and coats must be left in the area designated by the Center Representative.
• Parents, other family members, friends, and teachers must wait in the designated waiting area.
• Standing or listening outside the examination room door is prohibited.
• The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Guitar Examination

• A friendly, professional atmosphere.
• The undivided attention of the examiner.
• An objective assessment of your performance of repertoire, etudes, technical tests, ear tests, and sight reading.
• The examiner’s written evaluation online within four weeks.

After the Examination

Access your examination marks and examiner comments through the “My Exams and Results” section in your online account at rcmusic.com.