

Guitar Initial

Candidates to prepare i) Technical exercise

Technical exercise in C major (music may be used, $\text{♩} = 80$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

G major A minor	to 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{♩} = 80$ arpeggios: $\text{♩} = 100$
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or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Star Gazer	or	1b. Playground Games	for tone and phrasing
2a. Submarine	or	2b. Stop It!	for articulation
3a. Ice Breaker	or	3b. Cross String Thing	for idiomatic elements

i) Technical exercise

In C major

8 *i* *m*

ii) Scales & arpeggios

G major scale (to 5th), *apoyando* or *tirando*

8 *i* *m*

G major arpeggio (to 5th), *tirando*

8 *i* *m*

Initial continued

A minor scale (to 5th), *apoyando* or *tirando*

A minor scale (to 5th) on a treble clef staff. The notes are: A (i), B (m), C (i), D (m), E (i), F (m), G (o). The scale ends on G (o).

A minor arpeggio (to 5th), *tirando*

A minor arpeggio (to 5th) on a treble clef staff. The notes are: A (i), B (m), C (i), D (m), E (i). The arpeggio ends on E (i).

iii) Studies

1a. Star Gazer – tone and phrasing (legato)

Amazed $\text{♩} = 112$

Sheet music for 'Star Gazer' study 1a. The music is in 4/4 time, treble clef, and consists of two staves. The first staff starts with a dynamic of *mf*. The second staff starts with a dynamic of *mf*. Both staves use a 'm' overline and 'i' underline notation for tone and phrasing.

1b. Playground Games – tone and phrasing (legato)

Cheerfully $\text{♩} = 120$

Sheet music for 'Playground Games' study 1b. The music is in 4/4 time, treble clef, and consists of two staves. The first staff starts with a dynamic of *mf*. The second staff starts with a dynamic of *p* and ends with a dynamic of *f*. Both staves use a 'm' overline and 'i' underline notation for tone and phrasing.

2a. Submarine – articulation (tirando thumb articulation)

Steadily, down periscope $\text{♩} = 96$

A single-line musical staff in common time (indicated by a '4'). The key signature has one sharp (F#). The dynamic is marked 'mf' at the beginning. The notes are primarily eighth notes, with some sixteenth-note patterns. Articulation marks 't' and 'd' are placed under specific notes. The dynamic changes to 'f' at the end of the measure.

2b. Stop It! – articulation (right finger string damping)

With purpose $\text{♩} = 108$

Two-line musical staves in common time. The key signature has one sharp (F#). The dynamic is marked 'p' at the beginning. The notes are eighth and sixteenth notes. Articulation marks 'i' and 'm' are placed under specific notes. The dynamic changes to 'mf' in the middle of the first staff and 'f' in the middle of the second staff.

3a. Ice Breaker – idiomatic elements (strummed open chords and tirando)

Determined $\text{♩} = 82$

A single-line musical staff in common time. The key signature has one sharp (F#). The dynamic is marked 'mp' at the beginning. The notes are eighth and sixteenth notes. Articulation marks 'i' and 'm' are placed under specific notes. The dynamic changes to 'mf' in the middle of the staff. Arrows point upwards from certain notes, indicating strummed open chords. The dynamic changes to 'f' at the end of the staff.

3b. Cross String Thing – idiomatic elements (tirando)

Not too fast $\text{♩} = 102$

A single-line musical staff in common time. The key signature has one sharp (F#). The dynamic is marked 'mf' at the beginning. The notes are eighth and sixteenth notes. Articulation marks 'm', 'i', and 'm' are placed under specific notes. The dynamic changes to 'p' in the middle of the staff. A note is followed by '(let mi ring)'. The dynamic changes to 'f' at the end of the staff.

Guitar Grade 1

Candidates to prepare i) Technical exercise

Technical exercise in G major (music may be used, $\text{♩} = 56$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

C major F major	scales: one octave arpeggios: to 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{J} = 56$ arpeggios: $\text{J} = 112$
E natural minor		scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering	<i>tirando</i>	

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Paper Tiger	or	1b. Highland Memories	for tone and phrasing
2a. Scary Monsters	or	2b. Rock Bottom	for articulation
3a. Poisson Rouge	or	3b. Firefly Sky	for idiomatic elements

i) Technical exercise

In G major

A musical score for piano in G major (two sharps) and common time. The left hand part starts with a dotted half note followed by eighth-note pairs. The right hand part consists of eighth-note pairs. Measure 1 ends with a repeat sign and a first ending instruction. Measures 2 through 10 continue the eighth-note pairs pattern. Measure 10 ends with a final cadence.

ii) Scales & arpeggios

C major scale (one octave), apoyando or tirando

A musical score for 'The Star-Spangled Banner' in G major. The key signature has one sharp. The time signature is common time. The vocal line starts with a half note on G4, followed by eighth notes on A4, B4, C5, D5, E5, F5, G5, and H5. There is a fermata over the G5 note. The next measure begins with a quarter note on G4, followed by eighth notes on A4, B4, C5, D5, E5, F5, G5, and H5. The vocal line ends with a half note on G4.

C major arpeggio (to 5th), *tirando*

F major scale (one octave), *apoyando* or *tirando*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a quarter note on the A line of the treble staff, followed by an eighth note on the G line, another eighth note on the A line, and a sixteenth note on the B line. Measure 2 begins with a sixteenth note on the C line of the bass staff, followed by an eighth note on the B line, another eighth note on the C line, and a sixteenth note on the D line.

F major arpeggio (to 5th), *tirando*



E natural minor scale (one octave), *tirando*



E minor arpeggio (to 5th), *tirando*



iii) Studies

1a. **Paper Tiger** – tone and phrasing (crescendo and diminuendo)

Playfully $\text{♩} = 100$

a m i m i m i

1b. **Highland Memories** – tone and phrasing (even tone and bass over-ringing)

Expressively $\text{♩} = 98$

Grade 1 continued

2a. Scary Monsters – articulation (staccato)

With a shiver down your spine $\text{♩} = 100$

5
8
mf
mp
f

2b. Rock Bottom – articulation (right hand staccato and tirando thumb strokes)

With attitude! $\text{♩} = 94$

p p p p
f
mp
f

3a. Poisson Rouge – idiomatic elements (tirando)

Gracefully $\text{♩} = 112$

p i m i sim.
p i m a
mf

3b. Firefly Sky – idiomatic elements (natural harmonics)

Lightly $\text{♩} = 80$

harm. 12
l.v. semper
harm. 12
③
harm. 12
①
harm. 12
②
harm. 12
④
harm. 12
⑤
harm. 12
⑥
pp

Guitar Grade 2

Candidates to prepare i) Technical exercise

Technical exercise in D major (music may be used, $\text{♩} = 86$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

F major	one octave	<i>p</i> fingering	scale and arpeggio: <i>tirando</i>	min. tempi: scales: $\text{♩} = 62$ arpeggios: $\text{♩} = 94$
D melodic minor		<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	
A harmonic minor		<i>im</i> fingering	<i>apoyando</i> or <i>tirando</i> (candidate's choice)	
Chromatic scale starting on G				min. $\text{♩} = 94$

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Skater's Waltz	or	1b. Linecraft	for tone and phrasing
2a. Tin Drum	or	2b. Porcupine Stomp	for articulation
3a. Lost and Found	or	3b. Mystic Drummer	for idiomatic elements

i) Technical exercise

In D major

ii) Scales & arpeggios

F major scale (one octave), *tirando*

F major arpeggio (one octave), *tirando*

Grade 2 continued

D melodic minor scale (one octave), *apoyando* or *tirando*

A musical staff in G major (one sharp) and common time. The scale consists of the notes D, E, F#, G, A, B, C, D. The first note is labeled 'I'. Fingerings 'i' and 'm' are indicated under the first two notes. The scale ends on D.

D minor arpeggio (one octave), *tirando*

A musical staff in G major (one sharp) and common time. The arpeggio consists of the notes D, F#, E, G, F#, D. The first note is labeled 'I'. Fingerings 'i' and 'm' are indicated under the first two notes. The arpeggio ends on D.

A harmonic minor scale (one octave), *apoyando* or *tirando*

A musical staff in A major (no sharps or flats) and common time. The scale consists of the notes A, G#, H, A, G#, A, F#, G#, H, A. The first note is labeled 'I'. Fingerings 'i' and 'm' are indicated under the first two notes. The scale ends on A.

A minor arpeggio (one octave), *tirando*

A musical staff in A major (no sharps or flats) and common time. The arpeggio consists of the notes A, G#, H, A. The first note is labeled 'I'. Fingerings 'i' and 'm' are indicated under the first two notes. The arpeggio ends on A.

Chromatic scale starting on G (one octave), *apoyando* or *tirando*

A musical staff in G major (no sharps or flats) and common time. The chromatic scale consists of the notes G, A, B, C#, D#, E#, F#, E, D, C, B, A, G. The first note is labeled 'I'. Fingerings 'i' and 'm' are indicated under the first two notes. The scale ends on G.

iii) Studies

1a. Skater's Waltz – tone and phrasing (crescendo and diminuendo)

Gently $\text{♩} = 100$

1b. Linecraft – tone and phrasing (dynamics and two-part balance)

Sustained $\text{♩} = 92$

2a. Tin Drum – articulation (accents)

Bang and clash $\text{♩} = 120$

Grade 2 continued

2b. Porcupine Stomp – articulation (left hand staccato)

Prickly $\text{♩} = 70$

6

p *cresc.* *f* *sim.*

mp *f* *dim.* *ff*

3a. Lost and Found – idiomatic elements (two-note chords)

Relieved $\text{♩} = 128\text{--}132$ *sim.*

5

mf

mp *mf*

3b. Mystic Drummer – idiomatic elements (tambora)

Spiritually $\text{♩} = 96$

mf

p i m a Tamb. *Tamb.* *Tamb.*

molto rit. Tamb. *p*

Guitar Grade 3

Candidates to prepare i) Technical exercise

Technical exercise in G major (music may be used, $\text{♩} = 56$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, ***mf***)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

C major A major B natural minor E harmonic minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pppimim</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{♩} = 70$ arpeggios: $\text{♩} = 38$
C major scale in thirds	one octave	<i>im</i>	<i>tirando</i>	

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. It Could be Sweet	or	1b. The Tone Zone	for tone and phrasing
2a. Sunflower	or	2b. Finger Pickin' Good	for articulation
3a. On Brooklyn Bridge	or	3b. Half Way There	for idiomatic elements

i) Technical exercise

In G major

ii) Scales & arpeggios

C major scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

C major arpeggio (two octaves), *tirando*

Grade 3 continued

A major scale (two octaves), *im* and *ma*, apoyando or *tirando*

I 0 2 4 0 II 1 3 4 I 3

A major arpeggio (two octaves), *tirando*

I 0 4 II 1 2 3 0 4 I

p p p i m i m

B natural minor scale (two octaves), *im* and *ma*, apoyando or *tirando*

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

B minor arpeggio (two octaves), *tirando*

II 1 0 3 4 2 VI 2 3 II

p p p i m i m

E harmonic minor scale (two octaves), *im* and *ma*, apoyando or *tirando*

I 0 4 0

E minor arpeggio (two octaves), *tirando*

I 0 4 2 3 II

p p p i m i m l.v.

C major scale in thirds (one octave), *tirando*

Fingerings: II 2, III 3, II 0, I 2, 0, 1, III 2, 1, 2, 3, 4, I, II, III, II.

iii) Studies

1a. It Could be Sweet – tone and phrasing (tone colour)

Animated $\text{♩} = 118$

Dynamics: p , mp , f . Articulations: m , i , *pont.*, *nat.*, *tasto*. Measure 6 includes a half-clef change ($\frac{1}{2}\text{CII}$).

1b. The Tone Zone – tone and phrasing (tone colour)

Andante $\text{♩} = 70$

Dynamics: mf , f , mp , mf , *rit.*, *nat.*, p . Articulations: *pont.*, *nat.*, *pont.*, *rit.*, *nat.*, *tasto*.

2a. Sunflower – articulation (ascending slurs)

Feel the warmth $\text{♩} = 112$

Dynamics: mf , *l.v. sempre*. Articulations: $\textcircled{3}$, *rit.*, 4. Measures 5 and 6 show descending slurs.

Grade 3 continued

2b. Finger Pickin' Good – articulation (ascending slurs)

Country style $\text{♩} = 102$

The music consists of two staves. The first staff starts with a dynamic *mf*, followed by a measure with a double bar line labeled "II". The second staff begins with a dynamic *f*, followed by a measure with a double bar line labeled "II". Both staves feature slurs and various dynamics including *mp*, *mf*, and *p*.

3a. On Brooklyn Bridge – idiomatic elements (half barré)

Relaxed but cool $\text{♩} = 100$

The music is divided into two staves. The first staff features half-barre chords labeled $\frac{1}{2}\text{CII}$, $\frac{1}{2}\text{CII}$, $\frac{1}{2}\text{CI}$, $\frac{1}{2}\text{CII}$, $\frac{1}{2}\text{CII}$, and $\frac{1}{2}\text{CI}$. The second staff continues with half-barre chords labeled $\frac{1}{2}\text{CV}$, $\frac{1}{2}\text{CIII}$, $\frac{1}{2}\text{CI}$, $\frac{1}{2}\text{CII}$, $\frac{1}{2}\text{CII}$, and $\frac{1}{2}\text{CI}$. Dynamics include *mf* and *f*.

3b. Half Way There – idiomatic elements (half barré)

Flowing $\text{♩} = 110$

The music is presented in three staves. The first staff starts with a dynamic *p* and a grace note, followed by a measure with a dynamic *mp* and a marking *l.v. sempre*. The second staff begins with a dynamic *mf* and a measure with a dynamic *rit.* The third staff ends with a dynamic *pp*. Various half-barre chords are labeled throughout the piece, such as $\frac{1}{2}\text{CV}$, $\frac{1}{2}\text{CVII}$, $\frac{1}{2}\text{CV}$, $\frac{1}{2}\text{CV}$, $\frac{1}{2}\text{CVII}$, $\frac{1}{2}\text{CV}$, and $\frac{1}{2}\text{CV}$.

Guitar Grade 4

Candidates to prepare i) Technical exercise

Technical exercise in A major (music may be used, $\text{♩} = 130$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, ***mf***)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

E major B♭ major G melodic minor D harmonic minor Chromatic scale starting on F	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>ppppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{♩} = 82$ arpeggios: $\text{♩} = 44$
Dominant 7th arpeggio in the key of D major		<i>ppimim...</i>		

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Half Moon	or	1b. Flamenco Fantasy	for tone and phrasing
2a. River	or	2b. And Relax...	for articulation
3a. Dark Maze	or	3b. Sorrow	for idiomatic elements

i) Technical exercise

In A major

ii) Scales & arpeggios

E major scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

Grade 4 continued

E major arpeggio (two octaves), *tirando*

Musical score for piano, page 1, measures 0-4. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps). Measure 0: Right hand eighth note, left hand eighth note. Measure 1: Right hand eighth note, left hand eighth note. Measure 2: Right hand eighth note, left hand eighth note. Measure 3: Right hand eighth note, left hand eighth note. Measure 4: Right hand eighth note, left hand eighth note. Measure 5: Right hand eighth note, left hand eighth note. Measure 6: Right hand eighth note, left hand eighth note. Measure 7: Right hand eighth note, left hand eighth note. Measure 8: Right hand eighth note, left hand eighth note. Measure 9: Right hand eighth note, left hand eighth note. Measure 10: Right hand eighth note, left hand eighth note. Measure 11: Right hand eighth note, left hand eighth note. Measure 12: Right hand eighth note, left hand eighth note. Measure 13: Right hand eighth note, left hand eighth note. Measure 14: Right hand eighth note, left hand eighth note. Measure 15: Right hand eighth note, left hand eighth note. Measure 16: Right hand eighth note, left hand eighth note. Measure 17: Right hand eighth note, left hand eighth note. Measure 18: Right hand eighth note, left hand eighth note. Measure 19: Right hand eighth note, left hand eighth note. Measure 20: Right hand eighth note, left hand eighth note. Measure 21: Right hand eighth note, left hand eighth note. Measure 22: Right hand eighth note, left hand eighth note. Measure 23: Right hand eighth note, left hand eighth note. Measure 24: Right hand eighth note, left hand eighth note. Measure 25: Right hand eighth note, left hand eighth note. Measure 26: Right hand eighth note, left hand eighth note. Measure 27: Right hand eighth note, left hand eighth note. Measure 28: Right hand eighth note, left hand eighth note. Measure 29: Right hand eighth note, left hand eighth note. Measure 30: Right hand eighth note, left hand eighth note. Measure 31: Right hand eighth note, left hand eighth note. Measure 32: Right hand eighth note, left hand eighth note. Measure 33: Right hand eighth note, left hand eighth note. Measure 34: Right hand eighth note, left hand eighth note. Measure 35: Right hand eighth note, left hand eighth note. Measure 36: Right hand eighth note, left hand eighth note. Measure 37: Right hand eighth note, left hand eighth note. Measure 38: Right hand eighth note, left hand eighth note. Measure 39: Right hand eighth note, left hand eighth note. Measure 40: Right hand eighth note, left hand eighth note.

Bb major scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

The musical score consists of a single staff in common time, starting with a treble clef and a key signature of one flat. The first measure contains a bass clef, indicating a transposition of one octave down. The measure begins with a 'V' above the staff, followed by a '2' under a note, and then a sequence of notes labeled '4', '1', and '2'. The music continues with a series of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. The notes are black on a white staff with vertical bar lines.

B \flat major arpeggio (two octaves), *tirando*

G melodic minor scale (two octaves), *im* and *ma*, apoyando or *tirando*

G minor arpeggio (two octaves), *tirando*

A musical score for piano, page 8, showing measures 3 and 4. The key signature is one flat. Measure 3 starts with a half note followed by a quarter note, both marked *p*. Measure 4 begins with a dotted half note, followed by a quarter note marked *i*, a eighth note marked *m*, and a sixteenth note marked *a*.

D harmonic minor scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

Musical notation for D harmonic minor scale (two octaves). The scale starts on D (V) and goes up to the next D (VIII) and back down to the original D (V). Fingerings are indicated above the notes: V1, VIII2 3, V2 2 1.

D minor arpeggio (two octaves), *tirando*

Musical notation for D minor arpeggio (two octaves). The arpeggio consists of notes D (V), F# (IX), and A (V). Fingerings are indicated below the notes: p, p, p, p, i, m, a.

Chromatic scale starting on F (two octaves), *im* and *ma*, *apoyando* or *tirando*

Musical notation for chromatic scale starting on F (two octaves). The scale starts on F (I) and goes up to the next F (VII) and back down to the original F (I). Fingerings are indicated above the notes: I1 2 3 4 0.

Dominant 7th arpeggio in the key of D major (two octaves), *tirando*

Musical notation for dominant 7th arpeggio in the key of D major (two octaves). The arpeggio consists of notes G (II), B (IV), D (V), and E (VI). Fingerings are indicated below the notes: p, p, i, m, i, m, i, p, p.

iii) Studies

1a. Half Moon – tone and phrasing (tone colour and dynamics)

Very calm $\text{♩} = 100$

5 nat. $\frac{1}{2}\text{C1}$

9 nat.

1b. Flamenco Fantasy – tone and phrasing (tone colour and dynamics)

With intensity $\text{♩} = 116$

6 pont.

10 cresc. Harm. 12 tasto molto rit. a tempo tasto

2a. River – articulation (ascending and descending slurs)

Exhilarating $\text{♩} = 96$

IV p m p i p m p i IV V
 VII V IV II I p m p i m
 3 p m p i p m p m p m
 5 p m p i p m p m p m
 7 p m p i p m p i p i p p p

2b. And Relax... – articulation (glissando)

Chilled $\text{♩} = 76$

III V i m i m I III V
 VII V III I i m III V
 4 IV V VI II V
 7 p

Grade 4 continued

3a. Dark Maze – idiomatic elements (chords in 6ths)

With quiet determination $\text{♩} = 92$

12/8

mp

3

6

$\text{♩} = 92$

mp

p

3b. Sorrow – idiomatic elements (three string chords)

Dolente $\text{♩} = 82$

$\text{♩} = 82$

$m\acute{l}$

p

f

$rit.$

$dim.$

p

Guitar Grade 5

Candidates to prepare i) Technical exercise

Technical exercise in F# minor (music may be used, $\text{♩} = 126$)

Candidates to prepare in full either section ii) or section iii)

either ii) Scales & arpeggios (from memory, *mf*)

Candidates should prepare scales and arpeggios as listed below.

When the examiner requests a key, the candidate should play the scale and then the arpeggio.

Eb major F major A natural minor C melodic minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>ppppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: $\text{♩} = 92$ arpeggios: $\text{♩} = 50$
G major scale in broken thirds	one octave	<i>im</i>	<i>tirando</i>	min. $\text{♩} = 82$
C major scale in sixths		<i>ip/mp</i>		
Dominant 7th arpeggio in the key of A major Diminished 7th arpeggio starting on E		<i>ppimim...</i>		

or iii) Studies (music may be used)

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).

The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.

1a. Incognito	or	1b. Over the Moon	for tone and phrasing
2a. Mistral	or	2b. And So It Ends	for articulation
3a. Mare Nectaris	or	3b. All Barre One	for idiomatic elements

i) Technical exercise

In F# minor

IV

2 4 3

1 1 1 1

II

3 2 4 3

1 1 1 1

5 CII

1 4 3 4 1 1 1

p p i m a i m

l.v.

9 CII

1 1 1 1

i m

IV

3

CII

Grade 5 continued

ii) Scales & arpeggios

E♭ major scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

E♭ major arpeggio (two octaves), *tirando*

F major scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

F major arpeggio (two octaves), *tirando*

A natural minor scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

A minor arpeggio (two octaves), *tirando*

C melodic minor scale (two octaves), *im* and *ma*, *apoyando* or *tirando*

C minor arpeggio (two octaves), *tirando*

G major scale in broken thirds (one octave), *tirando*

C major scale in sixths (one octave), *tirando*

Dominant 7th arpeggio in the key of A major (two octaves), *tirando*

Grade 5 continued

Diminished 7th arpeggio starting on E (two octaves), *tirando*

iii) Studies

1a. Incognito – tone and phrasing (octaves)

Slick and smart $\text{♩} = 120$

1b. Over the Moon – tone and phrasing (syncopation)

Optimistically $\text{♩} = 120$

CII

VII I

(6)

2a. Mistral – articulation (arpeggios)

Powerful and precise $\text{♩} = 120$

8 3 1 2 0 3 1 2 3 1 2 3

3 1 2 3 1 2 3 1 2 3 1 2 3

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

7 2 1 4 2 3 4 1 3 2 1 3 2 1

9 2 3 1 2 3 0 1 3 0 1 2 3 1

nat.
cresc.

pont.
mp

v.d.
f

2b. And So It Ends – articulation (slurring)

Moderately $\text{♩} = 44$

II m i m i m I II poco rit.

mp

a tempo I II I II I II

p subito cresc. f p rit.

mf pp

Grade 5 continued

3a. Mare Nectaris – idiomatic elements (full barré)

Slow and sustained $\text{♩} = 80$

mf l.v. sempre

mp

mf

3b. All Barré One – idiomatic elements (full barré)

Relaxed $\text{♩} = 88$

mf l.v. sempre

cresc.

rit.