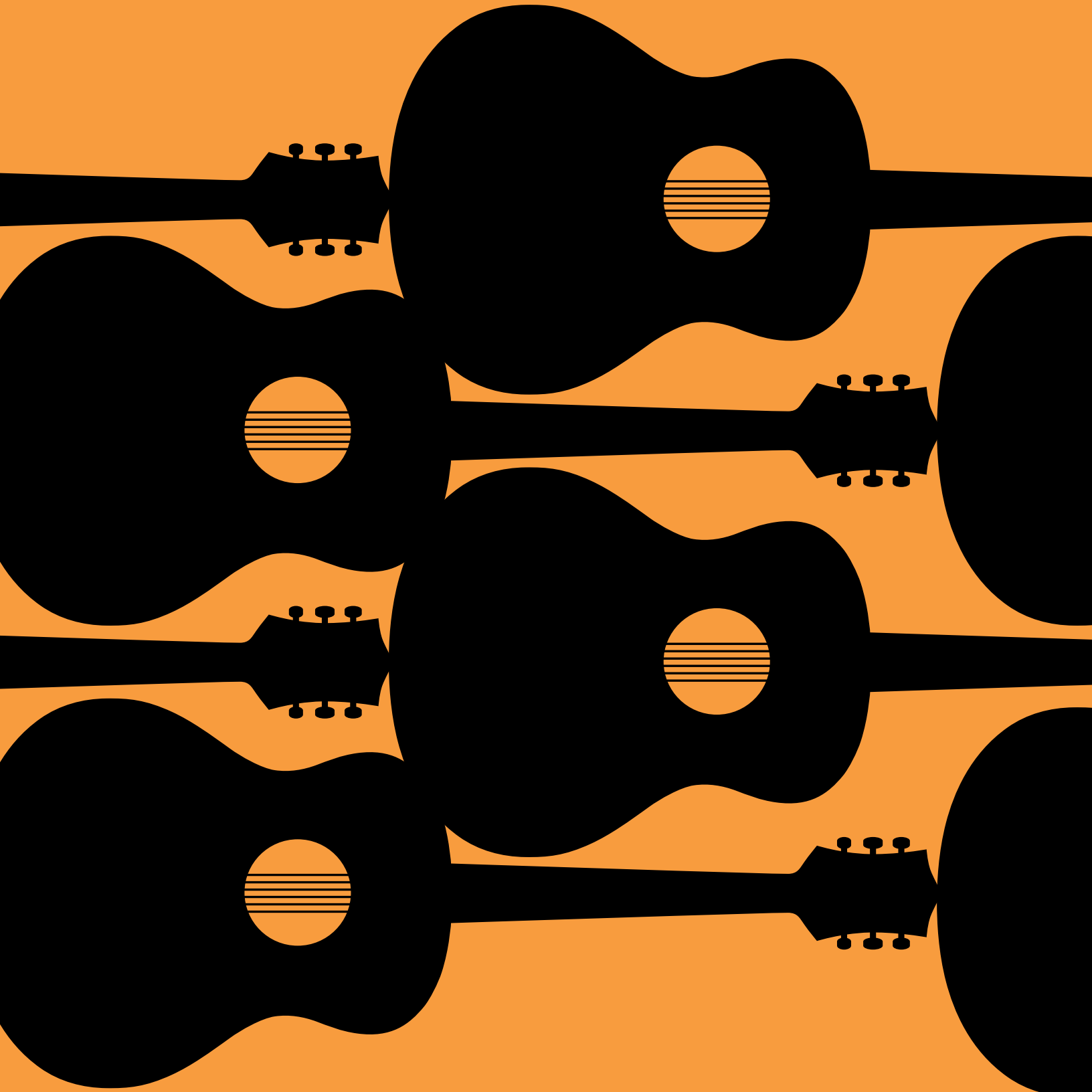


Guitar

SYLLABUS / 2011 EDITION

**The Royal
Conservatory**[®]
The finest instrument is the mind.



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Message from the President

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

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

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

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

Dr. Peter C. Simon
President

A handwritten signature in black ink, reading "Peter Simon". The signature is fluid and cursive, with the first name "Peter" and last name "Simon" clearly distinguishable.

Getting Started

What's New?

The *Guitar Syllabus, 2011 Edition* now features:

- Over 150 new pieces
- Candidate's choice of fingering for technical requirements in Grades 8, 9, and 10
- Changes to tempos and arpeggio patterns in technical requirements
- Updated Teacher's ARCT *Viva Voce* descriptions
- Expansion of the Resources section

Visit examinations.rcmusic.ca to register.

Contact Us

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

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Toronto, ON Canada M5S 1W2

About Us

The Royal Conservatory

The Royal Conservatory is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises seven divisions:

- The Glenn Gould School
- The Royal Conservatory School
- Examinations
- Learning Through the Arts
- Young Artists Performance Academy
- Performing Arts
- The Frederick Harris Music Co., Limited

The Royal Conservatory Examinations

The Royal Conservatory Examinations forms the examinations branch of The Royal Conservatory. It sets the standard for excellence in music education and reaches more than a quarter of a million candidates annually by providing:

- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

The College of Examiners

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

Read about the College of Examiners, including examiner biographies, at examinations.rcmusic.ca.

Examinations Offered

Practical Examinations

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

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations

Junior, Intermediate, Senior

Notable Alumni

Notable alumni include:

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

Excellence Since 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** The Conservatory establishes its first external examinations centers in Southern Ontario.
- 1904** Frederick Harris establishes a music publishing company in London, England.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
- 1950** Jon Vickers enrolls in The RCM Opera School. Lois Marshall receives an Artist Diploma.
- 1959** Teresa Stratas receives an Artist Diploma.
- 1963** The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
- 1979** The RCM's Orchestral Training Program and a program for musically gifted children (*Young Artists Performance Academy*) are established.
- 1991** The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 1995** *Learning Through the Arts*, launched as a pilot project in 1994, expands into a national initiative.
- 2002** The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2003** RCM Examinations expands into the United States of America.
- 2008** The Royal Conservatory's TELUS Centre for Performance and Learning opens.
- 2009** The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.

Quick Reference

Certificate Program Overview

A progressive assessment program for every examination candidate

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

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

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

Theory Examinations

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

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

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

Preparing for a Theory Examination

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

Co-requisites and Prerequisites

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

Subject	Grades						Perf. ARCT	Teacher's ARCT
	5	6	7	8	9	10		
Required Examinations (C = Co-requisite, P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Counterpoint							C	C
Advanced Harmony							C	C
Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Recommended Examinations								
Preparatory Rudiments								
Introductory Harmony								
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C
Junior Musicianship (can be substituted for Grade 8 Ear Tests)				C				
Intermediate Musicianship (can be sub- stituted for Grade 9 Ear Tests)					C			
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests)						C		C

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

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Guitar Performance or the Teacher's ARCT.

Grade-by-Grade Requirements

Technical Requirements

Studies

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

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

Technical Tests

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

General Instructions

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

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

Scale Pattern Examples

Slur Scales

Single slurs



Compound triplet slurs



Tremolando Scales

In sixteenth notes



In triplet eighth notes



Scales in 3rds

In solid form



Scales in 6ths

In solid form



Preparatory

Preparatory Requirements	Marks
Repertoire	62
first selection from the Syllabus list	28
second selection from the Syllabus list	28
Memory (3 marks per repertoire selection)	6
Technical Requirements	28
Studies: one study from the Syllabus list	14
Technical Tests	14
– scales	
– arpeggios	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
none	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

Barreiro, Elias

Classical Guitar Method, 1 WIL

- Exercise 13

Bélanger, Marc

Pièces DOZ

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

Bell, Shawn

Elementary Studies for Guitar DOZ

- Contentment
- Sciapodus

Brindle, Reginald Smith

Guitarcosmos, 1 OTT

- Aeolian Mode

Brown, James

Short Pieces and Studies JMB

- A Distant Twang

Carcassi, Matteo

Méthode complète pour la guitare, op. 59

- Andantino in C Major
- Sicilienne

Carulli, Ferdinando

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

- Waltz (no. 1)

Costantino, Frédéric

Sept ballades enchantées DOZ

- Flocons de neige
- La fin de l'été (in *La guitare dans tous ses états*, 1 DOZ)

Domeniconi, Carlo

Klangbilder: 24 leichte Stücke für Gitarre MRG

- Klangbild 5 (Sound Picture 5)
- Klangbild 13 (Sound Picture 13)
- Klangbild 16 (Sound Picture 16)

Eikelboom, Niels

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

Ferrer, José

Colección 6a de ejercicios

- Ejercicio

Gagnon, Claude

- Carrousel

Gingras, Lyse

- Valse d'automne (Autumn Waltz)

Kiselev, Oleg

Guitarist's First Steps, 1 DOZ

- Little Herdboy

Lambert, Florian

- Danse des îles (Dance of the Islands)

Le Roy, Adrian

Tiers livre de tablature de gitterre

- Bransle de Poitou

Mertz, Johann Kaspar

- First Exercise on the E String, from *Exercises on the E String*

Neusidler, Hans

- Dutch Dance

Ogawa, Takashi

Petit album évocateur et facile, 1 DOZ

- Oasis Express DOZ

Rak, Štěpána

Jeux sur 6 cordes LEM

- Chansonette
- Chanson bohémienne
- Chanson slovaque
- Furiant
- Rak Minute Solos* PTN
- Moonlight

Shearer, Aaron

Classic Guitar Technique, 3rd ed., 1 ALF

- Moorish Dance

Summers, Richard

- Aeolian Sightings (in *Music for Classical Guitar*, 1 TGI)
- ▶ The Carousel Waltz
- ▶ Dreams
- ▶ “Eight”

Viard, Bruno

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

Zenamon, Jaime

- Épigramme I MRG*
- ▶ Torito
- Waltz

Technical Requirements

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

Studies

Candidates must prepare *one* study from the following list.

Bullets used to denote selections for examination purposes:

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

Traditional

- ▶ Ukrainian Melody

Barreiro, Elias

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

Bell, Shawn

- Elementary Studies for Guitar DOZ*
- ▶ Ninou
- ▶ A Simple Dialogue

Brindle, Reginald Smith

- Guitarcosmos*, 1 OTT
- Three Arpeggio Studies
- no. 1

Brown, James

- Short Pieces and Studies JMB*
- Study

Camisassa, Claudio

- ▶ À la manière bulgare (In Bulgarian Style)

Carulli, Ferdinando

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

Iannarelli, Simone

- 20 Études faciles DOZ*
- ▶ White Horse

Jackman, Richard Miles

- Lyrical Studies*
- ▶ Lyrical Study No. 4
- ▶ Lyrical Study No. 9
- ▶ Lyrical Study No. 14

Leclercq, Norbert

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

Loncar, Miroslav

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

McFadden, Jeffrey

- ▶ The Flask JMF

Sagreras, Julio

- Las primeras lecciones RIC*
- ▶ Lesson 46
- ▶ Lesson 48
- ▶ Lesson 61
- ▶ Lesson 62

Shearer, Aaron





- Classic Guitar Technique*, 3rd ed., 1 ALF
- ▶ Etude in A Minor (no. 6)
- ▶ Prelude (no. 9)

Technical Tests

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

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


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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Chord
Diatonic Scales						
Major	C, G	1 octave	 = 80		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	tonic (I)
Minor (harmonic and melodic)	A, E					
Tremolando Scales						
Major	C, G	1 octave	 = 56		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	tonic (I)
Minor (harmonic and melodic)	A, E					
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM p. 7						

Ear Tests

Clapback

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

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}, \frac{4}{4}$		two measures

Example only



Playback

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

Beginning Note	Approximate Length	Keys
tonic or mediant	four notes	C, G major

Example only



Grade 1

Grade 1 Requirements	Marks
Repertoire	62
first selection from the Syllabus list	28
second selection from the Syllabus list	28
Memory (3 marks per repertoire selection)	6
Technical Requirements	28
Studies: one study from the Syllabus list	14
Technical Tests	14
– scales	
– arpeggios	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
none	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

Anonymous

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

Andriaesen, Emanuel

- ▶ Branle englese (arr. Paul Gerrits MOS)

Beauvais, William

- Guitar Pastels*, 1 CAV
- Dance 1

Bell, Shawn

- Elementary Studies for Guitar* DOZ
- ▶ Menuet

Bouchard, Rémi

- ▶ Les marionnettes (arr. Claude Gagnon)

Brown, James

- ▶ Big City Blues

Calatuyud, Bartolomé

- Cuatro piezas faciles para guitarra* UME
- ▶ Waltz

Camisassa, Claudio

- ▶ Andaluza

Carbajo, Roque

- Au cœur des cordes* DOZ
- ▶ Fleur de lotus

Carulli, Ferdinando

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

Coghlan, Michael

- ▶ Quasars
- ▶ Travellin'

Demillac, Yvon

- Images* DOZ
- ▶ Vacances

Diabelli, Anton

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

Domeniconi, Carlo

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

Eikelboom, Niels

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

Gagnon, Claude

- Chanson triste (Sad Song) (no. 6 in *The Magic Guitar: Very Easy Pieces*, 1 DOM)
- ▶ Chanson vieillot (Old-fashioned Song)
- Etude (no. 9 in *The Magic Guitar: Very Easy Pieces*, 1 DOM)

Giuliani, Mauro

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

Hartog, Cees

- Toca Guitarra* AED
- ▶ Canción del limpiabotas (Song of the Shoe-shiner)

Horetzky, Felix

- ▶ Amusement, op. 18, no. 10

McFadden, Jeffrey

- ▶ Midnight in Sevilla

Molino, Francesco*La terpsichore de société*

- Anglaise I (no. 11)

Rak, Štěpána*Jeux sur 6 cordes LEM*

- Petite chanson

Savio, Isaías*Ten Brazilian Folk Tunes CLM*

- Lullaby

Shearer, Aaron*Classic Guitar Technique*, 3rd ed., 1 ALF

- Prelude (no. 15a)
- Prelude (no. 16a)
- Prelude (no. 18)

Sor, Fernando*Introduction à l'étude de la guitare*, op. 60

- Allegretto (no. 8)

Summers, Richard

- Akemi (in *Music for Classical Guitar*, 2 TGI)

Tansman, Alexandre*Douze pièces faciles*, 2 ESC

- Promenade (no. 1)

Tisserand, Thierry

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

Zenamon, Jaime*Épigramme I MRG*

- Soñando (Dreaming)

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

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

Aguado, Dionisio*Nuevo método para guitarra* UME, TEC

- Andante in E Minor
- Lesson 6
- Lesson 7

Barreiro, Elias*Classical Guitar Method*, 1 WIL

- Exercise 19 and Exercise 20

Bélanger, Marc

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

Bell, Shawn*Elementary Studies for Guitar* DOZ

- High Mountains and Old Trees

Carcassi, Matteo

- Etude 1 (in *Classic Guitar for Young People*, 3 LEE)

Carulli, Ferdinando*18 Petits morceaux*, op. 211

- Andante grazioso (no. 2)

Diabelli, Anton*Vorstragsstücke für Anfänger*, op. 39

- Moderato in D Major (no. 15)

Domeniconi, Carlo*24 Präludien* HAA

- Dance
- Sagra (Festival)

Gagnon, Claude

- Study in A Minor

Iannarelli, Simone*20 Études faciles* DOZ

- La settimana luna
- Souvenir d'automne

Jackman, Richard Miles*Lyrical Studies*

- Lyrical Study No. 13

Kraft, Norbert

- Ostinato

McAllister, Peter

- Jazzy Blues

Sagreras, Julio*Las primeras lecciones* RIC

- Lesson 49
- Lesson 60
- Lesson 63
- Lesson 64
- Lesson 66

Shearer, Aaron*Classic Guitar Technique*, 3rd ed., 1 ALF

- Etude (no. 12)
- Prelude (no. 12)

Tárrega, Francisco





- Study in D Major, TI ii-40

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	D, F	1 octave	 = 100		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	G	2 octaves				
Minor (harmonic and melodic)	B, D	1 octave				
	E	2 octaves				
Chromatic Scale	on D	1 octave				—
Tremolando Scales Major	D, F	1 octave	 = 88		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	G	2 octaves				
Minor (harmonic and melodic)	B, D	1 octave				
	E	2 octaves				
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM p. 10						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$	three to four measures

Example only

1



2



Playback

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

Beginning Note	Approximate Length	Keys
tonic, supertonic, or mediant	four notes	C, G, F major

Example only



Grade 2

Grade 2 Requirements	Marks
Repertoire	62
one selection from List A	28
one selection from List B	28
Memory (3 marks per repertoire selection)	6
Technical Requirements	28
Studies: two studies from the <i>Syllabus</i> list	14
Technical Tests	14
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

- ▶ Packington's Pound (arr. J. Andrew Creaghan)

Traditional

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

Bach, Johann Sebastian

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

Calvi, Carlo, attr.

Intavolatura di chitarra e chitarriglia

- ▶ Canario
- ▶ Pavaniglia

Ford, Thomas

- ▶ There Is a Lady Sweet and Kind

Gagnon, Claude

Déjà vu DOZ

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

Logy, Johann Anton

Little Suite in C Major

- ▶ Gigue

Morlaye, Guillaume

Le premier livre de guiterne

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

Le seconde livre de guiterne

- ▶ Bransle (arr. Jeffrey McFadden)

Rosseter, Philip

- ▶ What Is a Day

Sanz, Gaspar

Instrucción de música sobre la guitarra española, 2

- ▶ Española
- Villano

Tisserand, Thierry

- ▶ Coutances

List B

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

Aguado, Dionisio

Nuevo método para guitarra UME, TEC

- ▶ Waltz

Beethoven, Ludwig van

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

Bell, Shawn

- Moderato (in *La guitare dans tous ses états*, 1 DOZ)
- Elementary Studies for Guitar* DOZ
- ▶ Rêverie

Camisassa, Claudio

- Blues en do (in *La guitare dans tous ses états*, 2 DOZ)
- Pai mis changuitos* DOZ
- La ligamos (Milonga) DOZ

Carcassi, Matteo

- Sauteuse (in *Carcassi-Brevier*, 1 OTT)

Carulli, Ferdinando*18 Petits morceaux*, op. 211

- Andante (no. 7) (no. 21 in *Carulli-Brevier*, 1 OTT)

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

- Andante (no. 18)
- Andantino (no. 20)
- Waltz (no. 24)
- Waltz

Costantino, Frédéric*Sept ballades enchantées* DOZ

- La valse des oursons (in *La guitare dans tous ses états*, 2 DOZ)

Diabelli, Anton*Vorstragsstücke für Anfänger*, op. 39

- Allegretto (no. 6)

Domeniconi, Carlo*Klangbilder: 24 leichte Stücke für Gitarre* MRG

- Klangbild 24 (Sound Picture 24)

24 Präludien HAA

- Equilibrato (Balance)
- Nostalgia
- Ruscello (Brook)

Gagnon, Claude

- Adagio (no. 5 in *The Magic Guitar: Easy Pieces*, 1 DOM)

Giuliani, Mauro*Douze écossaises pour la guitare*, op. 33

- Écossaise (no. 9)
- Écossaise (no. 11)

Le papillon pour la guitare, op. 50

- Allegro (no. 13)

Horetzky, Felix

- Amusement, op. 18, 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

Kraft, Norbert

- Ancient Drums

Küffner, Joseph

- Arietta, op. 168, no. 43

Léveillé, Claude

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

Mertz, Johann Kaspar*Studies in Style*

- Romanze (no. 6)

Molino, Francesco*La terpsichore de société*

- La fanfare (no. 1)
- La sérieuse (no. 4)

Montreuil, Gérard*Divertissements pour guitare*, 1 DOM

- Bahamas
- Calypso
- Carrousel
- Congo
- Romance
- Tango pour Mario

Ogawa, Takashi*Petit album évocateur et facile*, 2 DOZ

- Aux temps lointains (in *La guitare dans tous ses états*, 1 DOZ)

Sor, Fernando*Introduction à l'étude de la guitare*, op. 60

- Andantino (no. 6) (no. 7 in *The Magic Guitar: Easy Pieces*, 1 DOM)

- Lesson 13

Vingt-quatre exercices très faciles, op. 35

- Andante (no. 1)
- Andantino (no. 2)

Vingt-quatre leçons progressives, op. 31

- Lesson (no. 1)

Vingt-quatre petites pièces progressives, op. 44

- Allegretto (no. 2)
- Andante (no. 1)

Summers, Richard

- A Memory

Tansman, Alexandre*Douze morceaux très faciles*, 2 ESC

- Le Perroquet
- Romance

Douze pièces faciles, 1 ESC

- Chant lointain (no. 1)
- Petite marche militaire (no. 5)
- Sarabande (no. 3)

Douze pièces faciles, 2 ESC

- Air populaire (no. 4)
- Boîte à joujoux (no. 3)

Zenamon, Jaime*Épigramme I* MRG

- Calmo

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

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

Aguado, Dionisio

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

Beauvais, William

- Guitar Pastels, 1 CAV*
- Dawn

Benedict, Robert

- Twenty Fantasy Etudes, 1 CAV*
- no. 1
- no. 3

Brown, James

- Short Pieces and Studies JMB*
- ▶ Very Scary Bass Study

Carcassi, Matteo

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

Carulli, Ferdinando

- ▶ Moderato
- Méthode complète pour parvenir à pincer de la guitare, op. 241*
- ▶ Andantino (no. 19)

Coghlan, Michael

- ▶ The Blue Knight

Cortés, Juan Manuel

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

Coste, Napoléon

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

Demillac, Yvon

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

Diabelli, Anton

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

Domeniconi, Carlo

- 24 Präludien HAA*
- ▶ Semplice (Simple)

Gagnon, Claude

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

Gallant, Pierre

- ▶ Study in Imitation

Giuliani, Mauro

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

Jackman, Richard Miles

- ▶ Folk Song

Kraft, Norbert

- ▶ Study in C Major

Loncar, Miroslav

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

Sagreras, Julio

- Las primeras lecciones RIC*
- Lesson 53
- Lesson 54
- Lesson 55
- ▶ Lesson 65
- ▶ Lesson 75

Sor, Fernando

- Méthode pour la guitare*
- ▶ Andantino
- ▶ First Exercise in 6ths

Tárrega, Francisco

- Study, TI iii-32

Vettorazzo, Franco





- 13 Composizioni per giovani chitarristi SMC*
- Quartine
- Scale
- Studietto

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales						
Major	C, G, A	1 octave	 = 120		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
Minor (harmonic and melodic)	E, F# A	1 octave 2 octaves				—
Chromatic Scale	on A	1 octave				
Tremolando Scales						
Major	C, G, A	1 octave	 = 96		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
Minor (harmonic and melodic)	E, F# A	1 octave 2 octaves				
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM p. 13						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$	three to four measures

Example only

1



2



Intervals

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

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note
major 3rd
perfect 5th

Playback

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

Beginning Note	Approximate Length	Keys
tonic or dominant	five notes	C, G, F major

Example only

1



2



Grade 3

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

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

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

Traditional

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

Bach, Johann Sebastian

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

Byrd, William

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

Calvi, Carlo

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

Dowland, John

- ▶ Awake, Sweet Love

Handel, George Frideric

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

Hove, Joachim van den

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

Le Roy, Adrian

- Premier livre de tablature de guitarrerie
- ▶ 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
- ▶ Española

Visée, Robert de

- Suite No. 7 in C Major
- ▶ Minuet
- Suite No. 12
- Minuet

List B

Classical and Romantic Repertoire

Carcassi, Matteo

- Méthode complète pour la guitare*, op. 59
- ▶ La chasse (The Hunt) (part 3, no. 30)
- Marsch (no. 24) (in *Carcassi-Brevier*, 1 OTT)
- Two Swiss Folk Songs (nos. 11 and 12) (in *Carcassi-Brevier*, 1 OTT)

Carulli, Ferdinando

- Andante (no. 21 in *Carulli: Studi per chitarra* ZRB)
- Larghetto (no. 11 in *Carulli: Studi per chitarra* ZRB)
- Méthode complète pour parvenir à pincer de la guitare*, op. 241
- Andante (no. 17)
- Andante (no. 12) (no. 35 in *Carulli-Brevier*, 2 OTT)
- Andantino grazioso (no. 39)
- Poco allegretto (no. 18) (no. 41 in *Carulli-Brevier*, 2 OTT)
- Le répertoire des élèves*, op. 124
- Menuett and Trio (no. 20) (no. 48 in *Carulli-Brevier*, 2 OTT)
- Waltz (no. 23)

Diabelli, Anton

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

Giuliani, Mauro

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

Koch, Gareth

- Viva Flamenco* DOB
- Granadinas
- Malagueña

Mertz, Johann Kaspar

- Studies in Style*
- Andante (no. 3)

Paganini, Nicolò

- Sonata No. 26*
- 1st movement: Minuet

Schumann, Robert

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

Sor, Fernando

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

List C

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

Andres, Marc

- Canción EAG

Bouchard, Rémi

- Andante

Brown, James

- Bells

Carbajo, Roque

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

Coghlan, Michael

- The Blue Calliope

Demillac, Yvon

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

Domeniconi, Carlo

- 24 Préludien* HAA
- Danza del gatto (Dance of the Cat)

Gagnon, Claude

- Les blues des grenouilles (The Frog Blues)

Kiselev, Oleg

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

Kraft, Norbert

- Barcarolle

Montreuil, Gérard

- Divertissements pour guitare*, 1 DOM
- Miami
- Divertissements pour guitare*, 2 DOM
- Dolorès
- Emmanuelle
- Pascale
- São Paulo

Ogawa, Takashi

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

Savio, Isaias

- Ten Brazilian Folk Tunes* CLM
- Maracatu
- Modinha
- Samba-Lelê

Tansman, Alexandre

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

Tisserand, Thierry

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

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

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

Aguado, Dionisio

- Nuevo método para guitarra* UME, TEC
- ▶ Lesson 7
- ▶ Lesson 15: Waltz

Beauvais, William

- Primary Colours* ECH
- Mirror Dance

Benedict, Robert

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

Blum, Carl

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

Bosch, Jacques

- Six pièces faciles*, op. 89
- ▶ Première guagirana (no. 2)

Brouwer, Leo

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

Carulli, Ferdinando

- Vingt-quatre préludes*, op. 114
- ▶ Allegretto (no. 9)

Diabelli, Anton

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

Dittrich, Fr.

- 24 beliebte Stücke für die Gitarre allein eingerichtet*, op. 1
- ▶ Joseph und seine Brüder

Domeniconi, Carlo

- Homage à St-Exupéry* HAA
- The Lamplighter

Ferrer, José

- Colección 6a de ejercicios*
- ▶ Ejercicio

Giuliani, Mauro

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

Jackman, Richard Miles

- Through the Keys*
- ▶ Recognition

McFadden, Jeffrey

- ▶ Volatility JMF

Piris, Bernard

- Airs de famille*, 1 DOZ
- ▶ Un parfum qui berce

Sagreras, Julio

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

Sor, Fernando

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

Summers, Richard

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

Tárrega, Francisco





- ▶ Study in C Major, TI ii-26

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	D, B♭	1 octave	 = 69		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	E	2 octaves				
Minor (harmonic and melodic)	B, C#	1 octave				
	G	2 octaves				
Chromatic Scale	on A	2 octaves				—
Tremolando Scales Major	D, B♭	1 octave	 = 108		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	E	2 octaves				
Minor (harmonic and melodic)	B, C#	1 octave				
	G	2 octaves				
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM p. 17						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$	four measures

Example only

1



2



Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

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

Beginning Note	Approximate Length	Keys
tonic or mediant	five notes	C, G, D, F major

Example only

1



2



Sight Reading

Playing

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

Difficulty	Time Signature	Approximate Length	Keys
Preparatory repertoire	$\frac{4}{4}$	four measures	G or D major

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}, \frac{4}{4}$	four measures

Example only



Grade 4

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

Repertoire

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

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

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 4 FHM*.

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

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

Traditional

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

Brescianello, Giuseppe Antonio

- 18 Partitas for Colascione
- Partita VIII (transc. Sophocles Papas PRE)
- ▶ 3rd movement: Gavotte

Dowland, John

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

Edwards, Richard

- When Gripping Grieffs (arr. Philip Rodgers, in *Elizabethan Melodies*, 2 OTT)

Ford, Thomas

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

Jelinek, Ivan

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

Logy, Johann Anton

- ▶ Aria
- ▶ Sarabande

Morlaye, Guillaume

- Le seconde livre de guiterne*
- Conteclare (arr. Jeffrey McFadden JMF)

Neusidler, Melchior (arr.)

- ▶ Der Fuggerin Tanz (Lady Fugger's Dance)

Phalèse, Pierre

- Almand loreyne (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)
- Passemese (in *Europäische Gitarren- und Lautenmusik*, 6 RIC)

Sanz, Gaspar

- Instrucción de música sobre la guitarra española*
- Españolaleta (in *Europäische Gitarren- und Lautenmusik*, 5 RIC)
- Ruero and Zarabanda al aire Español (in *Europäische Gitarren- und Lautenmusik*, 5 RIC)

Visée, Robert de

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

List B

Classical and Romantic Repertoire

Aguado, Dionisio

- Collection des œuvres pour la guitare*, op. 7
- ▶ Waltz (no. 3)
- Nuevo método para guitarra UME*, TEC
- ▶ Exercise 90
- Répertoire de l'amateur de guitare, ou Recueil de contredanses, menuets, et valse, op. 11bis*
- ▶ Contredanse (no. 4)

Carcassi, Matteo

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

Carulli, Ferdinando

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

Giuliani, Mauro

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

Molino, Francesco

- Andante (ed. Luigi Oreste Anzaghi, in *Antologia per chitarra RIC*)
- La terpsichore de société*
- ▶ Waltz No. 2 (no. 14)

Schumann, Robert

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

Sor, Fernando

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

List C

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

Traditional

- ▶ L'Aria del Ponte (arr. Andrea Casciato)

Andres, Marc

- Vals EAG

Barnes, Milton

- Seven Easy Pieces for Solo Guitar*
- ▶ Song (no. 3)

Bartoli, René

- Réminiscences* DOZ
- Elégie (in *La guitare dans tous ses états*, 5 DOZ)
- Romance (in *La guitare dans tous ses états*, 4 DOZ)

Bélanger, Marc

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

Benedict, Robert

- Divertimenti* WAT
- Romance (no. 5)

Coquery, Jean-Michel

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

Costantino, Frédéric

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

Domeniconi, Carlo

- Homage à St-Exupéry* HAA
- ▶ The Rose in the Garden

Gagnon, Claude

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

Katz, Brian

- Blues to Help You Through*
- ▶ School Blues

Kleynjans, Francis

- Deux valse pour guitare*, op. 64 LEM
- ▶ Valse chôro (no. 1)

Kraft, Norbert

- ▶ Reminiscence

Lemay, Sylvain

- Le petit livre de Marlène* DOZ
- Marloubedou (in *La guitare dans tous ses états*, 3 DOZ)

McGuire, James

- Twenty-five Miniatures for Guitar* JAM
- no. 12

Norholm, Ib

- Sonata for Guitar*, op. 69 HSN
- Interlude

Ogawa, Takashi

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

Reiher, Alain

- Twenty Miniatures* DOZ
- ▶ Miniature No. 3

Riera, Rodrigo

- Four Venezuelan Pieces* UNI
- ▶ Monotonía
- Nostalgia

Semenzato, Domingo

- ▶ Choros COM

Tansman, Alexandre

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

Tárrega, Francisco

- ▶ Lágrima (Tear), Prelude, TI i-17

Zenamon, Jaime

- Épigramme II* MRG
- Lejania
- Estampas I* HAA
- Bossa

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Bridges*®: *A Comprehensive Guitar Series, Repertoire and Studies* 4 FHM.

Aguado, Dionisio

Nuevo método para guitarra UME; TEC

- ▶ Exercise 8
- ▶ Lesson 10
- ▶ Lesson 23
- Lesson 24
- Lesson 29: Double Appoggiatura
- ▶ Study

Beauvais, William

Guitar Pastels, 1 CAV

- Perpetuum mobile

Brouwer, Leo

Estudios sencillos (Études simples) ESC

- one of nos. 5, 8, 14

Carulli, Ferdinando

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

- ▶ Andantino grazioso (no. 39)

Cordero, Ernesto

Modern Times, 1 CHN

- ▶ Estudio a la Cubana

Diabelli, Anton

Vorstragsstücke für Anfänger, op. 39

- Study No. 30

Gagnon, Claude

Douze préludes en forme d'études DOB

- ▶ Prélude No. 2

Giuliani, Mauro

Dix-huit leçons progressives, op. 51 TEC

- ▶ Allegretto grazioso (no. 10)
- Studio (no. 6) (ed. Ruggero Chiesa, no. 43 in *Studi per chitarra* ZRB)
- Le papillon pour la guitare*, op. 50
- ▶ Allegretto (no. 22)

Green, Edward

- ▶ Dorian Dance

Kraft, Norbert

- ▶ Study in Seven

Paganini, Nicolò

Sonata No. 27

- ▶ 1st movement: Minuet

Sor, Fernando

Vingt-quatre exercices très faciles, op. 35

- ▶ Andante (no. 13)

Zenamon, Jaime

Épigramme II MRG




- ▶ Amanecer

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	E♭, A♭	1 octave	♩ = 69		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	C, F♯	2 octaves				
Minor (harmonic and melodic)	D♯, C, F	1 octave				—
	A	2 octaves				
Chromatic Scale	on B	2 octaves				—
Tremolando Scales Major	E♭, A♭	1 octave	♩ = 60		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i>	perfect (V–I)
	C, F♯	2 octaves				
Minor (harmonic and melodic)	D♯, C, F	1 octave				—
	A	2 octaves				
Slur Scale Single slurs	D major	1 octave	♩ = 56		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 22–23						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{6}{8}$	two to three measures

Example only



Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

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

Beginning Note	Approximate Length	Keys
tonic, mediant, or dominant	six notes	C, G, D, F major

Example only



Sight Reading

Playing

Candidates will be asked to play a short composition.

Difficulty	Time Signature	Approximate Length	Keys
Grade 1 repertoire	$\frac{4}{4}$	six measures	G, D, A, F major

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}, \frac{4}{4}$	four measures

Example only



Grade 5

Grade 5 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Studies: two studies from the Syllabus list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Basic Rudiments	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

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

Brescianello, Giuseppe Antonio

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

Campion, Thomas

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

Cutting, Francis

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

Dowland, John

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

Ferrabosco, Alfonso II

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

Gaultier, Denis

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

Hove, Joachim van den

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

Logy, Johann Anton

- ▶ Capriccio 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

- ▶ Minuet, BWV Anh. 114 (arr. Jeffrey McFadden, from the *Anna Magdalena Bach Notebook*)

Purcell, Henry

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

Robinson, Thomas

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

Sanz, Gaspar

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

Valderrábano, Enriquez de

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

Visée, Robert de

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

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

Suite 15 in F Major RIC

- Menuet

List B**Classical and Romantic Repertoire****Aguado, Dionisio***Contradanzas y vales dedicados a los principiantes*, op. 8

- Contradanza (no. 5)

Barrios, Agustín

- Minuet en do (ed. Richard Stover, in *Guitar Works*, 1 BEL)

Carcassi, Matteo

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

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

- Waltz (no. 44)

Coste, Napoléon*Récréation du guitariste*, op. 51

- La chasse (The Hunt) (no. 9)

Ferrer, José*Colección 8a de ejercicios y preludios*

- El amable (The Amiable Fellow)

Gerrits, Paul

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

Giuliani, Mauro*12 Divertimenti*, op. 37 OTT

- one of nos. 6, 8, 11, 12

Divertimenti per chitarra, op. 40

- Andante espressivo (no. 7)

- Divertimento No. 6

Dix-huit leçons progressives, op. 51 TEC

- Agitato (no. 3)

- Allegretto (no. 15)

Le papillon pour la guitare, op. 50

- Grazioso (no. 23)

Molino, Francesco*Six Rondos* OTT

- Rondo No. 4

- Rondo No. 5

Paganini, Nicolò

- Sonatina (arr. Lazlo Vereczkey, no. 7 in *Kleine Stücke* OTT)

Sonate No. 12

- I: Minuetto

Sor, Fernando*Six Divertimentos for the Spanish Guitar*, op. 2 (ed. Hector Quine)

- Waltz (no. 5)

Vingt-quatre exercices très faciles, op. 35

- Allegretto (no. 8)

Vingt-quatre petites pièces progressives, op. 44

- Andante (no. 15)

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

- Spanish Romance (arr. Robert Hamilton)

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

- Traum

Bartók, Béla*For Children*, 1 B&H; EMB

- Jatek (Game) (no. 5, arr. Jeffrey McFadden JMF)

Benedict, Robert*Divertimenti* WAT

- Fugato (no. 2)

Fughettas for Guitar WAT

- Choral Fughetta (no. 6)

Camilleri, Charles*Four African Sketches* CRA

- Shadow of the Moons

Camisassa, Claudio

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

La ligamos

- Milonga

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Tempo di siciliana (no. 1)

Coghlan, Michael

- Tango

Gagnon, Claude*Douze préludes en forme d'études* DOB

- Prélude No. 3

Katz, Brian

- In the Olive Grove

Kleynjans, Francis*Trois miniatures pour guitare*, op. 102 LEM

- Petite valse des cinq cordes

McGuire, James*Twenty-five Miniatures for Guitar* JAM

- one of nos. 4, 6, 7, 11, 16, 19, 20, 21

Ogawa, Takashi*Trois paysages, huit promenades* DOZ

- Promenade mélancolique (in *La guitare dans tous ses états*, 4 DOZ)

Pujol, Maximo Diego*Suite del plata*

- 1st movement: Preludio

Riera, Rodrigo*Four Venezuelan Pieces* UNI

- Melancolía

Theodorakis, Mikis

- Where Has My Son Flown To (arr. Gervassimos Miliareisis, in *Easy Pieces for Solo Guitar*, 3 NKS)

Yukich, Michael

- Rêves d'été (Summer Dreams)

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

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

Aguado, Dionisio

Nuevo método para guitarra UME; TEC

- Lesson 5: Waltz
- Lesson 26
- Lesson 35

Beauvais, William

Well Tempered Blues WLM

- Twisted Fingers

Bellavance, Ginette

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

Benedict, Robert

Divertimenti WAT

- Nocturne 1 (no. 6)

Fughettas for Guitar WAT

- Fughetta No. 1
- Twenty Fantasy Etudes*, 1 CAV
- no. 11

Bosch, Jacques

Six pièces faciles, op. 89

- Lamento (no. 5)

Brouwer, Leo

Estudios sencillos (Études simples) ESC

- Estudio No. 3

Carcassi, Matteo

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

- Étude (no. 7)
- Étude (no. 10)

Carulli, Ferdinando

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

- Andante

Costantino, Frédéric

Sept ballades enchantées DOZ

- Les acrobates

Coste, Napoléon

Vingt-cinq études de genre, op. 38 CHN

- Étude (no. 10)

Davis, Gary

- Lullaby

Gallant, Pierre

- Chromatic Study

Giuliani, Mauro

24 esercizio per la chitarra, op. 48

- Vivace (no. 1)
- Primi lezioni progressive*, op. 139
- Lesson (no. 3)

Joachim, Otto

Six Pieces for Guitar PRS

- Energico and Mässig schnell

Katz, Brian

- Study

Reiher, Alain

Twenty Miniatures DOZ

- Miniature No. 19

Sagreras, Julio

Las terceras lecciones RIC

- Lesson 32
- Lesson 36
- Lesson 38

Las cuartas lecciones RIC

- Lesson 10
- Lesson 12
- Lesson 15

Las quintas lecciones RIC

- Lesson 9

Sor, Fernando

Studio for the Spanish Guitar, op. 6

- Andante allegro (no. 2)

Tansman, Alexandre

Douze pièces faciles, 1 ESC

- Triolets (no. 12)

Douze pièces faciles, 2 ESC







- Étude (no. 12)

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	D \flat	1 octave	 = 69		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	G, D, A \flat	2 octaves				
	E, B, F, B \flat	2 octaves				—
Chromatic Scale	on C	2 octaves				
Tremolando Scales Major	D \flat	1 octave	 = 88		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	G, D, A \flat	2 octaves				
	E, B, F, B \flat	2 octaves				
Slur Scales Single slurs	C, G major	1 octave	 = 60		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 27–28						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{3}{4}$, $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
major and minor 6ths	
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

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

Beginning Note	Approximate Length	Keys
tonic, mediant, or dominant	seven notes	C, G, D, F major

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Approximate Length	Keys
Grade 2 repertoire	$\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	eight measures	major and minor keys up to two sharps and two flats

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	four measures

Example only



Grade 6

Grade 6 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Studies: two studies from the Syllabus list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Intermediate Rudiments	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Traditional, Renaissance, and Baroque Repertoire

Anonymous

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

Bach, Johann Sebastian

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

Cabezón, Antonio de

- Tre composizioni* (ed. Javier Hinojosa ZRB)
 - Himno a tres

Dowland, John

- Air and Galliard (ed. Karl Scheit UNI)
 - Air

Farnaby, Giles

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

Ferrabosco, Alfonso II

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

Foscarini, Giovanni Paolo

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

Galileo, Vincente, attr.

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

Handel, George Frideric

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

Hoffer, J.J.

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

Johnson, Robert

- ▶ Allmayne (arr. Michael Bracken)

Milán, Luis

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

Pachelbel, Johann

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

Phalèse, Pierre

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

Polonus, Johannes (Polak, Jan)

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

Purcell, Henry

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

Reusner, Esaias

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

Robinson, Thomas

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

Stölzel, Gottfried Heinrich

- Bourrée (no. 8 in *Music for Solo Guitar*, 1 DOM)

Visée, Robert de

Suite in D Minor (ed. Paolo Paolini RIC)

- Bourrée, Minuet I, and Minuet II
- Passacaille

Weiss, Silvius Leopold

- Courante
- Lute Suite No. 4
- 1st movement: Prelude

List B

Classical and Romantic Repertoire**Aguado, Dionisio**

- Contradanzas y vales dedicados a los principiantes*, op. 8
- Contradanza (no. 6)

Barrios, Agustín

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

Castelnuovo-Tedesco, Mario

- Appunti*, op. 210, 1 ZRB
- no. 2

Coste, Napoléon

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

Ferrer, José

- Colección de vales*
- Waltz

Giuliani, Mauro

- 12 Divertimenti*, op. 37 OTT
- Divertimento No. 3
 - Divertimento No. 5
 - Divertimenti per chitarra*, op. 40
 - Divertimento No. 12

Gluck, Christoph Willibald

- Ballet (in *Album of Guitar Solos* CLM)

Haydn, Franz Joseph

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

Mertz, Johann Kaspar

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

Moreno-Torroba, Federico

- Pièces caractéristiques*, 1 OTT
- Preambulo

Paganini, Nicolò

- Sonata No. 12
- 1st movement: Minuetto

Ponce, Manuel

- Twenty-Four Preludes* OTT; TEC
- Prelude No. 5 and Prelude No. 11
 - Prelude No. 6 and Prelude No. 10

Sor, Fernando

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

Tárrega, Francisco

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

List C

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

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

Balada, Leonardo

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

Beauvais, William

- Walking Song WLM
- Well Tempered Blues* WLM
- Chicago Style Blues

Benedict, Robert

- Divertimenti* WAT
- Majorette (no. 8)
 - Fughettas for Guitar* WAT
 - Fughetta No. 2

Bonfá, Luiz

- Ilha de coral (Coral Island)

Bosch, Jacques

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

Brouwer, Leo

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

Brown, James

- Four Original Guitar Works* JMB
- Sarabande

Camilleri, Charles

- Four African Sketches* CRA
- Folk Prelude

Carbajo, Roque*Aquarelles de l'Amérique latine* DOZ

- Canción cubana (in *La guitare dans tous ses états*, 5 DOZ)

Casciato, Andrea

- Tramonto (Sunset)

Chiereghin, Sergio

- Canzone ZAN
- Trois chansons jouées* ZAN
- Pour Bérénice

Chopin, Frédéric

- Mazurka, op. 7, no. 5 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Cordero, Ernesto*Modern Times*, 3 CHN

- Viñeta Criolla III

Domeniconi, Carlo*Quaderno brasileiro per chitarra* B&B

- Bossa triste
- Gelosia

Freedman, Harry

- Sicilienne (rev. Robert Feuerstein ANE)

Gagnon, Claude

- Rêverie (no. 20 in *Music for Solo Guitar*, 1 DOM)

Gallant, Pierre

- Lacrymosa (Tearful)

Gerrits, Paul

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

Katz, Brian*The Amethyst Collection*

- Gentle Waltz

Kelly, Bryan*Aubade, Toccata and Nocturne* NOV

- Aubade

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

- Registro

McGuire, James*Twenty-five Miniatures for Guitar* JAM

- one of nos. 8, 9, 13, 17

Piorkowski, James*Sentient Preludes* CLE

- Prelude No. 1
- Prelude No. 2

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. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique* FHM for important information regarding this section of the examination.

Studies

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

Bullets used to denote selections for examination purposes:

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

Benedict, Robert*Twenty Fantasy Etudes*, 1 CAV

- no. 12
- no. 17

Blum, Carl*Studien für die Gitarre*, op. 44

- Study in Thirds (no. 19)

Brouwer, Leo*Estudios sencillos (Études simples)* ESC

- Estudio No. 6
- Estudio No. 7
- Estudio No. 11
- Estudio No. 13

Carcassi, Matteo*Vingt-cinq études mélodiques et progressives*, op. 60 TEC

- Étude (no. 5)

Coste, Napoléon*Vingt-cinq études de genre*, op. 38 CHN

- Étude (no. 1)

Cruz, Mark Anthony*Contrapuntal Études* CLE

- no. 2

Ferrer, José*Colección 4a de ejercicios*

- Estudio (ed. Simon Wynberg, in *Ferrer: Charme de la nuit: Selected Pieces* FAB)

Gagnon, Claude*Douze préludes en forme d'études* DOB

- Prélude No. 7

Garcia, Gerald*25 Etudes Esquisses for Guitar* MEL

- Etude 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)
- Dodici studi* EMS
- Le rondini (no. 1)

Komter, Jan Maarten

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

Kraft, Norbert

- ▶ Study

Ogawa, Takashi*Trois paysages, huit promenades* DOZ

- Promenade triste (in *La guitare dans tous ses états*, 5 DOZ)

Paganini, Nicolò

Sonatina No. 5 (M.S. 85)

- ▶ 1st movement: Allegretto

Reiher, Alain*Twenty Miniatures* DOZ

- Miniature No. 12

Sagreras, Julio*Las cuartas lecciones* RIC

- one of Lessons 18, 20, 24, 25, 31, 34

Las quintas lecciones RIC

- one of Lessons 1, 4, 6

Schwertberger, Gerald*Latin America* DOB

- Bossa Nova Etude

Sor, Fernando*Studio for the Spanish Guitar*, op. 6

- ▶ Study (no. 1)

Vingt-quatre exercices très faciles, op. 35

- ▶ Allegretto (no. 22)
- ▶ Moderato (no. 17)

Sytchev, Mikhail*Aquarelles* DOZ

- ▶ After the Rain

Tárrega, Francisco




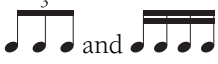




- Prelude, TI i-9

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales						
Major	E, B, F#, F, Bb	2 octaves	 = 76		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
Minor (harmonic and melodic)	C#, G#, D#, D, G					—
Chromatic Scale	on D					—
Tremolando Scales						
Major	E, B, F#, F, Bb	2 octaves	 = 88		<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
Minor (harmonic and melodic)	C#, G#, D#, D, G					—
Slur Scale						
Compound triplets	D major	1 octave	 = 56		any	—
Scales in 3rds and 6ths						
Solid	C major, A minor	1 octave	 = 69		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 33–34						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
major and minor 6ths	minor 6th
perfect 4th	perfect 4th
perfect 5th	perfect 5th
perfect octave	perfect octave

Chords

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

Chords	Position
major and minor triads	root position

Playback

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

Beginning Note	Approximate Length	Keys
tonic, mediant, or dominant	nine notes	C, G, D, F major

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Approximate Length	Keys
Grade 3 repertoire	$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	eight measures	major and minor keys up to three sharps or three flats

Clapping

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

Time Signatures	Approximate Length
$\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	four measures

Example only



Grade 7

Grade 7 Requirements	Marks
Repertoire	60
one selection from List A	15
one selection from List B	15
one selection from List C	15
one selection from List D	15
Technical Requirements	20
Studies: two studies from the Syllabus list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

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

List A

Renaissance Repertoire

Dalza, Joan Ambrosio

- Fantasia (ed. Emilio Pujol ESC)

Dowland, John

- ▶ Can She Excuse, Poulton 42 (arr. Jeffrey McFadden)
- ▶ My Lady Hundson's Allemande, Poulton 54

Farnaby, Giles

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

Ferrabosco, Alfonso II

- Lessons for 1, 2, and 3 Viols
- ▶ Coranto (no. 30) and Prelude (no. 65) (transc. Robert Callaghan)

Francesco (Canova) da Milano

Intabolatura di liuto

- ▶ Ricercare XIV

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)
- Pavan II and Pavan IV (ed. Ruggero Chiesa, in *Sei pavane* ZRB)

Narváez, Luys de

Los seys libros del Delphin

- ▶ Canción del Emperador (Song of the Emperor) (arr. Jeffrey McFadden)
- ▶ Diferencias sobre “Guárdame las vacas” (arr. Jeffrey McFadden)

List B

Baroque Repertoire

Abloniz, Miguel

Partita in E Major RIC

- Preludio and Gavotta

Bach, Johann Sebastian

Partita for Solo Violin No. 1, BWV 1002

- ▶ 5th movement: Sarabande (arr. Norbert Kraft)
- ▶ Prelude for Lute, BWV 999
- Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden CLE)
- ▶ Minuet I and Minuet II
- Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLE)
- ▶ Bourrée I and Bourrée II

Baron, Ernst Gottlieb

- Gigue (no. 7 in *Music for Solo Guitar*, 1 DOM)

Handel, George Frideric

Eight Aylesford Pieces OTT

- Fughette and Air

Kellner, David

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

Purcell, Henry

- Rondo (in *Purcell: Three Pieces* OTT)

Roncalli, Ludovico

Suite in D Minor

- ▶ 1st movement: Preludio and 3rd movement: Gigue

Santórsola, Guida

Three Airs of Court CLM

- Aria

Sanz, Gaspar

- Instrucción de música sobre la guitarra española*, 1
 ► Canarios (transc. John Mills, in *Classical Montage* WAT)

Scarlatti, Domenico

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

Visée, Robert de

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

Weiss, Silvius Leopold

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

List C

Classical and Romantic Repertoire**Traditional**

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

Carcassi, Matteo

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

Chopin, Frédéric

- Mazurka, op. 7, no. 1 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)
- Mazurka, op. 24, no. 3 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Coste, Napoléon

- Berceuse et trio

Diabelli, Anton

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

Giuliani, Mauro

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

Gluck, Christoph Willibald

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

Grieg, Edvard

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

Legnani, Luigi

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

Mozart, Wolfgang Amadeus

- Menuet, K 117 OTT

Schumann, Robert

- Romanza (in *Album of Guitar Solos* CLM)

Sor, Fernando

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

Strauss, Johann

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

Tárrega, Francisco

- Pavana
 ► Vals en re

Verdi, Giuseppe

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

List D

20th- and 21st-century Repertoire**Barrios, Agustín**

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

Benedict, Robert

- Divertimenti* WAT
 ● Scherzo (no. 1)

Bennett, Richard Rodney

- Impromptus* UNI
 ● Arioso (no. 5)

Blynton, Carey

- In Memoriam Django Reinhardt*, op. 64a BEB
 ● Django Reinhardt's Stomp

Brindle, Reginald Smith

- Fuego fatuo OTT
 - Nocturne OTT
- Etruscan Preludes* OTT
 ► Prelude no. 2 and Prelude no. 3

Brouwer, Leo

- Un dia de novembre DOM
- Dos aires populares cubanos* ESC
- Guajira criolla
- Dos temas populares Cubanos* ESC
- Berceuse (Canción de cuna)
- Preludios epigramáticos* ESC; EMT
- Preludio No. 2 (Tristes hombres si no mueren de amores)
- Preludio No. 4 (Rié, que todo rié: que todo es madre leve)

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)

Castelnuovo-Tedesco, Mario

- Appunti*, op. 210, 1 ZRB
- Serentella (no. 8)

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* GSO
- Moka Serenade (no. 1)

Katz, Brian

- You Too ECH

Lauro, Antonio

- El marabino CNI
- Quatro vals venezolanos* (arr. Alirio Diaz CNI)
- Vals venezolano No. 1

Martin, Frank

- Quatre pièces brèves* (ed. Karl Scheit UNI)
- Air

McGuire, James

- Twenty-five Miniatures for Guitar* JAM
- nos. 1 and 24 OR no. 25

Moreno-Torroba, Federico

- Aires de la Mancha* OTT
- La pastora

Mussorgsky, Modest

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

Piorkowski, James

- Sentient Preludes* CLE
- Prelude No. 4

Ponce, Manuel

- Tres canciones populares mexicanas* OTT
- Allegro ("La pajarera") (no. 1)

Pujol, Maximo Diego

- Cinco preludios* UNI
- Candombe en mi
- Preludio Tristán

Rebay, Ferdinand

- Zwei kleine Lieder ohne Worte* PHI
- no. 1 and no. 2

Satie, Eric

- Gymnopédie No. 1 (arr. Christopher Parkening, in *Virtuoso Music for Guitar* SBR)

Sealey, Ray

- New York WAT

Tansman, Alexandre

- Cavatina* OTT
- 2nd movement: Sarabande
- Suite in modo polonico* ESC
- Alla polacca (no. 7)
- Tempo de polonaise (no. 4)

Tisserand, Thierry

- Prélude (in *La guitare dans tous ses états*, 6 DOZ)

Villa-Lobos, Heitor

- Cinq préludes* ESC
- Prélude No. 3
- Suite populaire brésilienne* ESC
- 1st movement: Mazurka-chôro

Walton, William

- Five Bagatelles* (ed. Julian Bream OUP)
- Bagatelle No. 2

Weinzweig, John

- Contrasts* CMC
- no. 6

Zohn, Andrew

- Five Easy Pieces* DOZ
- Simple Sequence and 13 Notes
- Three Contrapuntal Sketches* DOZ
- Rotation

Technical Requirements

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

Studies

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

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

Barrios, Agustín

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

Benedict, Robert

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

Blum, Carl

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

Brouwer, Leo

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

Carcassi, Matteo

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

Castelnuovo-Tedesco, Mario

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

Chierighin, Sergio

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

Coste, Napoléon

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

Dodgson, Stephen, and Hector Quine

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

Gagnon, Claude

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

Garcia, Gerald

- 25 Etudes Esquisses for Guitar* MEL
- Etude 21

Gaudreau, David

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

Giuliani, Mauro

- 24 esercizio per la chitarra*, op. 48
- Maestoso (no. 13) (ed. Ruggero Chiesa, no. 55 in *Studi per chitarra* ZRB)
 - Allegro (no. 5) (ed. Ruggero Chiesa, no. 50 in *Studi per chitarra* ZRB)
 - Allegretto (no. 6) (ed. Ruggero Chiesa, no. 51 in *Studi per chitarra* ZRB)
- Études instructives, faciles et agréables*, op. 100
- Caprice (no. 11)
- 24 Prime lezioni progressive*, op. 139
- Allegretto (no. 6) (ed. Ruggero Chiesa, no. 54 in *Studi per chitarra* ZRB)
 - Andantino (no. 5) (ed. Ruggero Chiesa, no. 48 in *Studi per chitarra* ZRB)
- Le papillon pour la guitare*, op. 50
- Andantino grazioso (no. 25) (ed. Ruggero Chiesa, no. 56 in *Studi per chitarra* ZRB)
 - Allegro (no. 26) (ed. Ruggero Chiesa, no. 57 in *Studi per chitarra* ZRB)
- Selected Studies*, op. 111 OTT
- Grazioso (no. 3) (ed. Ruggero Chiesa, no. 60 in *Studi per chitarra* ZRB)

Hand, Frederic

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

Iannarelli, Simone

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

Presti, Ida

- Six études* ESC
- Étude No. 3

Sagreras, Julio

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

Sor, Fernando

- Studio for the Spanish Guitar*, op. 6
- Andantino (no. 8)
- Vingt-quatre exercices très faciles*, op. 35
- one of nos. 6, 21
- Vingt-quatre leçons progressives*, op. 31
- Lesson (no. 20)

Tárrega, Francisco











- Prelude, TI i-12 (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)
- Prelude no. 6, TI i-6 (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)
- Prelude no. 28 (ed. G. Bianqui Piñero, in *Tárrega: 30 Preludios originales* RIC)

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	A \flat , D \flat	2 octaves	 = 84	 and 	<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	G, E, F	3 octaves				
Minor (harmonic and melodic)	C \sharp , D, F, B \flat	2 octaves				
	E	3 octaves				
Chromatic Scale	on A	3 octaves				—
Tremolando Scales Major	A \flat , D \flat	2 octaves	 = 96	 and 	<i>im</i> or <i>mi</i> <i>ma</i> or <i>am</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	C \sharp , D, F, B \flat	2 octaves				
Slur Scale Compound triplets	G major	1 octave	 = 80		any	—
Scales in 3rds and 6ths Solid	G major, E minor	1 octave	 = 80		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 40–41						

Ear Tests

Clapback

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$	four measures

Example only

1



2



Intervals

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

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
major and minor 6ths	minor 6th
	major 7th
perfect 4th	perfect 4th
perfect 5th	perfect 5th
perfect octave	perfect octave

Chords

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

Chords	Position
major and minor triads	root position
dominant 7th	root position

Playback

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

Beginning Note	Approximate Length	Keys
tonic, mediant, dominant, or upper tonic	nine notes	C, G, D, F, B♭ major

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Approximate Length	Keys
Grade 4 repertoire	$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	twelve measures	major and minor keys up to three sharps or three flats

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	four measures

Example only



Grade 8

Grade 8 Requirements	Marks
Repertoire	60
one selection from List A	15
one selection from List B	15
one selection from List C	15
one selection from List D	15
Technical Requirements	20
Studies: two studies from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Introductory Harmony (recommended)	

Repertoire

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

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

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Bridges®: A Comprehensive Guitar Series, Repertoire and Studies 8 FHM*.

List A

Renaissance Repertoire

Besard, Jean-Baptiste

Scelta di brani, 2 RIC

- Bergamasco

Byrd, William

- Fantasia (ed. Alexander Bellow FCO)

Dowland, John

- The Frog Galliard (ed. Thomas Königs)
- Melancholy Galliard, Poulton 25 (arr. Robert Hamilton)
- Queene Elizabeth, Her Galliard, Poulton 41 (arr. Jeffrey McFadden)

Hove, Joachim van den

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

Milán, Luis

El maestro

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

Molinaro, Simone

- Fantasia No. 1 (ed. Gilbert Biberian)

Mudarra, Alonso

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

Sweelinck, Jan Pieterszoon

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

List B

Baroque Repertoire

Bach, Johann Sebastian

Sonata for Solo Violin No. 1, BWV 1001 (arr. John Duarte NOV)

- Siciliana

Sonata for Solo Violin No. 2, BWV 1003 (arr. Carlos Barbosa-Lima CLM)

- Andante

Suite for Lute, BWV 996

- Allemande

- Sarabande

Suite for Lute, BWV 997

- Sarabande

Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)

- Minuets I and II

Suite for Solo Cello No. 1, BWV 1007

- Prelude (arr. Norbert Kraft)

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLE)

- Gigue

Cimarosa, Domenico

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

Froberger, Johann Jakob

- Giga (ed. Ruggero Chiesa, in *Ibis del concertista*, 2 ZRB)

Ponce, Manuel

Suite (ed. Manuel Lopez-Ramos, PER)

- Courante

- Gavottes I and II

Scarlatti, Domenico

- ▶ Sonata in A Major, K 208 (arr. Jeffrey McFadden)
- ▶ Sonata in A Major, K 322 (arr. Jeffrey McFadden)

Visée, Robert de

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

Weiss, Silvius Leopold

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

List C

Classical and Romantic Repertoire**Traditional**

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

Aguado, Dionisio

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

Carulli, Ferdinando

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

Chopin, Frédéric

- Mazurka, op. 24, no. 1 (arr. Stephen Aron, in *The Complete Chopin Mazurkas* MEL)

Diabelli, Anton

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

Giuliani, Mauro

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

Grieg, Edvard

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

Haydn, Franz Joseph

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

Horetzky, Felix

- ▶ Rondeau, op. 11

Legnani, Luigi

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

Mozart, Wolfgang Amadeus

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

Paganini, Nicolò

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

Schubert, Franz

- ▶ Das Fischermädchen (arr. Johann Kaspar Mertz)

Schumann, Robert

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

Sor, Fernando

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

Tárrega, Francisco

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

List D

20th- and 21st-century Repertoire**Barrios, Agustín**

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

Benedict, Robert

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

Brindle, Reginald Smith

- Do Not Go Gentle ZRB

Brouwer, Leo

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

Brown, James*Three Folk Studies* JMB

- The Home Fields

Burle Marx, Walter*Violeiros de Guaratiba* (in *The complete Works of Burle Marx* CLE)

- Festa (no. 1)

Castelnuovo-Tedesco, Mario*Appunti*, op. 210, 1 ZRB

- Valse française (no. 14)

Platero y yo, op. 190, vol. 4 (ed. Angelo Gilardino BEB)

- A Platero en el cielo de Moguer (no. 28)

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

- Danza

Debussy, Claude

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

Demillac, Yvon

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

Dodgson, Stephen

Partita I for Guitar OUP

- Adagio

Duarte, John*English Suite*, op. 31 NOV

- Dance
 - Folk Song
 - Prelude
- Sonatinette*, op. 35 NOV
- two movements

Hand, Frederic

Homage for Guitar BEL

- Elegy for a King

Haug, Hans

- Preludio BEB

Iannarelli, Simone*Italian Coffee* GSO

- Tarde de Lluvia con Cafe (no. 7)

Kovats, Barna*Minutenstücke* OTT

- three of Andantino, Leggiero, Molto legando, Moderato, Un poco agitato, Non troppo allegro, Tranquillamente scorrendo, Vivo, Ritmico

Lauro, Antonio*Quatro vales venezolanos* (arr. Alirio Diaz CNI)

- Vals venezolano No. 2

McGuire, James*Suite No. 2 in Popular Style* JAM

- Intermezzo and Dance

Merlin, José Luis*Dos aires pampeanos* TUS

- Aire de estilo and Aire de milonga
- Suite del recuerdo* TUS
- Carnavalito
 - Joropo
 - Zamba

Mompou, Federico*Suite compostellana* SAL

- Cuna or Canción

Moreno-Torroba, Federico► *Sereneta burlesca* OTT*Pièces caractéristiques*, 1 OTT

- Albada
 - Los mayos
- Sonatina* (ed. Andrés Segovia CLM)
- 2nd movement: Andante
- Suite castellana (Castles of Spain)*, 1 OTT; GSO
- Arada

Myers, Stanley

- Cavatina (arr. John Williams ROB)

Ourkouzounov, Antanas*Children's Diary* (DOM)

- III: Allegro vivace

Petit, Raymond

- Nocturne ESC

Ponce, Manuel

- Scherzino mexicano (ed. Manuel Lopes-Ramos PER)

- Valse OTT

Sonata clásica OTT

- Andante or Menuet and Trio

Sonata III (ed. Andrés Segovia OTT)

- Chanson

Tres canciones populares mexicanas OTT

- Andante ("Por ti mi corazón") and Allegro ("Valentina")

Twenty-Four Preludes OTT; TEC

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

Roux, Patrick

- D'un ciel à l'autre DOZ

Sainz de la Maza, Regino

- El vito UME

Somers, Harry*Sonata for Guitar* CAV

- Finale

Villa-Lobos, Heitor*Cinq préludes* ESC

- Prélude No. 1

Weinzweig, John*Contrasts* CMC

- no. 2

Zohn, Andrew*Five Easy Pieces* DOZ

- Simple Sequence, 13 Notes, and Rumba

Suite of Miniatures DOZ

- III: Vals venezolano and V: Ritmico

Technical Requirements

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

Studies

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

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Bridges*®: *A Comprehensive Guitar Series, Repertoire and Studies* 8 FHM.

Brouwer, Leo

- Estudios sencillos (Études simples)* ESC
- ▶ Estudio No. 18
- Estudio No. 20

Carbajo, Roque

- Aquarelles de l'Amérique latine* DOZ
- Seresta (in *La guitare dans tous ses états*, 6 DOZ)

Carcassi, Matteo

- Vingt-cinq études mélodiques et progressives*, op. 60 TEC
- ▶ Allegro (no. 23)

Castelnuovo-Tedesco, Mario

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

Chierighin, Sergio

- Invenzione leid e studio* ZAN
- Studio

Coste, Napoléon

- Vingt-cinq études de genre*, op. 38 CHN
- ▶ Allegretto (no. 13)

Cruz, Mark Anthony

- Contrapuntal Études* CLE
- two of nos. 1, 4, 6

Gnattali, Radamés

- Ten Studies for Guitar* BRZ
- Study No. 1 (Presto possibile)

Kleynjans, Francis

- Impromptu et berceuse*, op. 68 MRG
- Berceuse

Presti, Ida

- Six études* ESC
- Étude No. 1

Pujol, Emilio

- ▶ El abejorro RIC

Regondi, Giulio

- Ten Etudes* EOP
- Etude No. 1

Rodrigo, Joaquín

- ▶ Tiento Antiguo B&B

Sagreras, Julio

- Las quintas lecciones* RIC
- Lesson 24

Sor, Fernando

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

Tárrega, Francisco

- Prelude, TI i-4
- Prelude, TI ii-4B

Villa-Lobos, Heitor















- Douze études* ESC
- ▶ Étude No. 8

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	E, B	2 octaves	 = 96	 and 	<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	F, B \flat , A \flat	3 octaves				
Minor (harmonic and melodic)	C \sharp , G \sharp , D	2 octaves	 = 88	 and 	<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
	G, F	3 octaves				
Chromatic Scale	on A sharp	3 octaves				—
Tremolando Scales Major	E, B	2 octaves	 = 108	 and 	<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	C \sharp , G \sharp , D	2 octaves	 = 100			perfect (I–IV–V–I)
Slur Scales Compound triplets	C, A major	1 octave	 = 100		any	—
Scales in 3rds and 6ths Solid	F major, D minor	2 octaves	 = 88		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 47–49						

Ear Tests

Intervals

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

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect 4th	perfect 4th
perfect 5th	perfect 5th
perfect octave	perfect octave

Chords

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

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then play a short phrase ending in a cadence *twice*.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I

Example only



Playback

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

Approximate Length	Keys
nine notes	C, G, D, F, B \flat major

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys
Grade 5 repertoire	any time signature	major and minor keys up to four sharps or three flats

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	four measures

Example only



Grade 9

Grade 9 Requirements	Marks
Repertoire	60
one selection from List A	15
one selection from List B	15
one selection from List C	15
one selection from List D	15
Technical Requirements	20
Studies: two studies from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Basic Harmony or Basic Keyboard Harmony	
History 1: An Overview	

Repertoire

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

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

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

List A

Renaissance and Baroque Repertoire

Albéniz, Mateo

- Sonata (ed. John Cochran CLM)

Bach, Johann Sebastian

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

Buxtehude, Dietrich

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

Cimarosa, Domenico

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

Dowland, John

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

Frescobaldi, Girolamo

- Aria con variazioni (arr. Norbert Kraft WAT)

Handel, George Frideric

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

Mudarra, Alonso

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

Scarlatti, Domenico

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

Weiss, Silvius Leopold

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

List B

Classical Repertoire

Aguado, Dionisio

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

Carulli, Ferdinando

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

Diabelli, Anton

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

Giuliani, Mauro*Giulianate*, op. 148 (ed. Ruggero Chiesa ZRB)

- La risoluzione (no. 1)

Sonata, op. 15 ZRB; UNI

- 1st or 3rd movement

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

- two movements

Sonatina, op. 71, no. 3 (ed. Ruggero Chiesa ZRB)

- Andante and Finale
- Variazioni su *Il flauto magico* di Mozart, WoO G-3 (ed. Germano Cavazzoli, in *Tre temi favoriti* RIC)
- Variazioni sul tema della Follia di Spagna, op. 45 (ed. Germano Cavazzoli, in *Tre temi favoriti* RIC)

Haydn, Franz Joseph

- Menuetto in D Major (ed. Andrés Segovia UME)

Sor, Fernando*Grand sonata*, op. 22 TEC

- Rondo in C Major

List C**Romantic Repertoire and National Styles****Albéniz, Isaac***España*, op. 165 OTT

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

Barrios, Agustín

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

Carlevaro, Abel*Preludios americanos* CHN

- Campo (no. 3)

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

- Melancolía

Debussy, Claude

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

Falla, Manuel de

- Homenaje (ed. John Duarte CHS)

Granados, Enrique

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

Lauro, Antonio

- Variations on a Venezuelan Children's Song (ed. Alirio Diaz B&V)

Moreno-Torroba, Federico

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

Ponce, Manuel

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

Sainz de la Maza, Eduardo

- Campañas del alba UME

Santórsola, Guida

- Three Airs of Court* CLM
- Preludio and Finale

Tárrega, Francisco

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

Turina, Joaquín

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

List D**20th- and 21st-century Repertoire****Ascensio, Vicente**

- Suite mística* BEB
- Pentecostes

Balada, Leonardo

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

Brindle, Reginald Smith

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

Brouwer, Leo

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

Brown, James

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

Burle Marx, Walter

Viroleiros de Guaratiba (in *The complete Works of Burle Marx* CLE)

- *Conversa* (no. 3)
- *Folias de Guaratiba* (no. 5)

Bustamante, Fernando

- *Misionera* (arr. Jorge Morel, in *Virtuoso South American Guitar*, 1 ASH)

Duarte, John

- *Idylle pour Ida* UNI

Dyens, Roland

- *Tango en skai* LEM
- Trois saudades* EMH
- *Chorinho* (no. 2)

Harris, Albert

- *Homage to Unamuno* CLM

Lauro, Antonio

- Quatro vales venezolanos* (arr. Alirio Diaz CNI)
- *Vals venezolano* No. 3
- *Vals venezolano* No. 4

Morel, Jorge

- *Danza Brasileira* (in *Virtuoso South American Guitar*, 1 ASH)
- Sonatina* CHR
- 1st or 3rd movement

Piorkowski, James

- Sentient Preludes* CLE
- *Prelude* No. 10

Presti, Ida

- *Étude du matin* CLM

Tansman, Alexandre

- *Danza pomposa* OTT

Tremblay, Pierre

- Deux pièces pour guitare solo* CLE
- *Esquisse torrobienne*

van der Staak, Pieter

- *Bellefleur* DOZ

Villa-Lobos, Heitor

- *Chôro-typico* (Chôro No. 1) CLM
- Cinq préludes* ESC
- *Prélude* No. 5
- Suite populaire brésilienne* ESC
- *Gavota-chôro*
- *Schottisch-chôro*

Wilson, Donald

- Three Pieces* (ed. Angelo Gilardino BEB)
- *two pieces*

Technical Requirements

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

Studies

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

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

Barrios, Agustín

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

Carcassi, Matteo

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

Castelnuovo-Tedesco, Mario

- Appunti*, op. 210, 1 ZRB
- no. 10 or no. 11

Coste, Napoléon

- Vingt-cinq études de genre*, op. 38 CHN
- *one* of nos. 8, 11, 17, 18, 25

Dodgson, Stephen, and Hector Quine

- Studies for Guitar*, 1 RIC
- *Poco allegro: Scherzando* (no. 4)
- Studies for Guitar*, 2 RIC
- *Molto moderato* (no. 14)
- *Tranquillo* (no. 15)

Garcia, Gerald

- 25 Etudes Esquisses for Guitar* MEL
- *Etude* 24

Giuliani, Mauro

- 24 esercizio per la chitarra*, op. 48
- *Allegro con moto* (no. 23) (ed. Ruggero Chiesa, no. 65 in *Studi per chitarra* ZRB)
- *Andantino* (no. 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)
- Twelve Studies*, op. 29
- no. 13 or no. 23 (ed. Brian Jeffery, in *Sor: Twenty Studies* TEC)

Villa-Lobos, Heitor








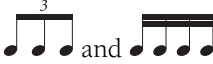




- Douze études* ESC
- *one* of nos. 1, 4, 6, 10, 11

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	C, F	2 octaves	 = 108		<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	A, E, B	3 octaves				
Minor (harmonic and melodic)	C#, D	2 octaves	 = 96		<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
	A, F#, G#	3 octaves				
Chromatic Scale	on B	3 octaves				—
Tremolando Scales Major	C, F	2 octaves	 = 116		<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	C#, D	2 octaves	 = 104		<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
Slur Scales Compound triplets	G, A major	2 octaves	 = 126		any	—
Scales in 3rds and 6ths Solid	A major, F# minor	2 octaves	 = 96		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 55–57						

Ear Tests

Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the diminished 5th/augmented 4th

Chords

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

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

Grade 10

Grade 10 Requirements	Marks
Repertoire	60 (42)
one selection from List A	15
one selection from List B	15
one selection from List C	15
one selection from List D	15
Technical Requirements	20 (14)
Studies: two studies from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
Ear Tests	10 (7)
Intervals	2
Chords	2
Cadences	3
Playback	3
Sight Reading	10 (7)
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Intermediate Harmony or Intermediate	
Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

Repertoire

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

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

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

List A

Renaissance and Baroque Repertoire

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; OR Sarabande and Gigue

Suite for Lute, BWV 997

- Preludio, Gigue, and Double

Suite for Lute, BWV 1006a (ed. Frank Koonce KJO)

- Bourrée and Gigue

Suite for Solo Cello No. 1, BWV 1007 (arr. Jeffrey McFadden CLE)

- Allemande and Courante

Bach, Johann Sebastian (continued)

Suite for Solo Cello No. 3, BWV 1009 (arr. Jeffrey McFadden CLE)

- Allemande and Courante

Borrone, Pietro Paulo

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

Byrd, William

- The Woods So Wild OUP

Dowland, John

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

Huwet, Gregorio

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

Ponce, Manuel

Suite (ed. Manuel Lopez-Ramos PER)

- Preamble and Allegro vivo

Scarlatti, Domenico

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

Weiss, Silvius Leopold

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

Suite 2

- two of Allemande, Courante, Gigue

Suite 8

- two of Allemande, Courante, Gigue

Suite 12

- Allemande and Pastorel

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

Suite 20

- Overture and Gigue

Suite 25

- Entrée and Courante

List B

Classical Repertoire

Coste, Napoléon

- Andante et polonaise, op. 44 (in *Complete Works of Napoléon Coste*, 3 CHN)
- La Cachucha, op. 13 (in *Complete Works of Napoléon Coste*, 3 CHN)
- Divertissements sur Lucia da Lammermoor, op. 9 (in *Complete Works of Napoléon Coste*, 2 CHN)
- Les soirées d'Auteuil, op. 23 (in *Complete Works of Napoléon Coste*, 3 CHN)

Diabelli, Anton

- Sonata in A Major, op. 29, no. 2 OTT (in *Complete Sonatas of Sor, Giuliani, and Diabelli* MEL)
- 1st movement: Allegro risoluto or 4th movement: Rondo

Giuliani, Mauro

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

Llobet, Miguel

- Scherzo Waltz UME

Sor, Fernando

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

Torok, Alan

- Variations on a Classic Theme WAT

List C

National Styles

Albéniz, Isaac

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

Barrios, Agustín

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

Castelnuovo-Tedesco, Mario

- Escarraman*, op. 77 BEB
- El canario
 - Suite OTT
 - Preludio or Capriccio
 - Tarantella RIC

Granados, Enrique

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

Malats, Joaquín

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

Moreno-Torroba, Federico

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

Ponce, Manuel

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

Pujol, Emilio

- Trois morceaux espagnols ESC
- Tango or Guajira

Turina, Joaquín

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

List D

20th- and 21st-century Repertoire

Apivov, Denis

- Discanti*, op. 48 BEB
- three movements

Arteaga, Edward

- Nocturne for Solo Guitar CMC

Ascensio, Vicente

- Suite mistica* BEB
- Dipso and Getsemani
 - Suite valenciana BEB
 - two movements

Balada, Leonardo

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

Beauvais, William

- Bound by Shadows DOZ

Bennett, Richard Rodney

- Impromptus* UNI
- nos. 1, 2, and 4

Berkeley, Lennox

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

Brouwer, Leo

- Canticum OTT
- Elogio de la danza OTT
- La espiral eterna OTT

Cooperman, Larry

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

Dodgson, Stephen

- Etude-Caprice DOM

Dyens, Roland

- *Songe capricorne* LEM
- Trois saudades* EMH
- *Saudade* No. 3

Eastwood, Thomas Hugh

- *Ballade-Fantasy* (ed. Julian Bream FAB)

Fricker, Peter Racine

- *Paseo* (ed. Julian Bream FAB)

Gerhard, Roberto

- *Fantasia for Guitar* BEL

Koshkin, Nikita

- *Usher Waltz* MAR

Maghini, 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*

Obrovská, Jana

- *Hommage à Béla Bartók* ESC

Ohana, Maurice

- Si le jour paraît* 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, Guida

- *Vals romantico* (ed. Angelo Gilardino BEB)

Somers, Harry

- Sonata for Guitar* CAV
- *Prelude and Scherzo*

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. 12 and *Bridges®: A Comprehensive Guitar Series, Guitar Technique FHM* for important information regarding this section of the examination.

Studies

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

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

Barrios, Agustín

- *Estudio de concierto* (ed. Richard Stover, in *Guitar Works*, 3 BEL)
- *Estudio* No. 6 (ed. Richard Stover, in *Guitar Works*, 2 BEL)

Coste, Napoléon

- Vingt-cinq études de genre*, op. 38 CHN
- *one* of nos. 19, 21, 22

Dodgson, Stephen, and Hector Quine

- Studies for Guitar*, 1 RIC
- *Vivace* (no. 10)
- Studies for Guitar*, 2 RIC
- *Allegro* (no. 11)
- *Fugato: Moderato e con forza* (no. 13)
- *Vivace* (no. 20)

Garcia, Gerald

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

Giuliani, Mauro

- Selected Studies*, op. 111 OTT
- *Andantino* (no. 1) (ed. Ruggero Chiesa, no. 78 in *Studi per chitarra* ZRB)

Presti, Ida

- Six études* ESC
- *Étude* No. 6

Pujol, Emilio

- *Ondinas* RIC

Regondi, Giulio

- Ten Etudes* EOP
- *Etude* No. 2 or No. 6

Sagreras, Julio

- *El colibri* RIC

Sor, Fernando

- Studio for the Spanish Guitar*, op. 6
- no. 6 (ed. Brian Jeffery, in *Sor: Twenty Studies* TEC)
- Twelve Studies*, op. 29
- no. 17 or no. 22 (ed. Brian Jeffery, in *Sor: Twenty Studies* TEC)

Villa-Lobos, Heitor

















- Douze études* ESC
- *one* of nos. 2, 3, 5, 7, 9, 12

Technical Tests

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

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

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

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	D, F	2 octaves	 = 116	 and 	<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	G, B, B \flat	3 octaves				
Minor (harmonic and melodic)	D	2 octaves	 = 100	 and 	<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
	E, B, G \sharp , G	3 octaves				
Chromatic Scale	on B	3 octaves				—
Tremolando Scales Major	D, F	2 octaves	 = 120	 and 	<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	D	2 octaves	 = 108	 and 	<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
Slur Scales Compound triplets	C, F major	2 octaves	 = 144		any	—
Scales in 3rds and 6ths Solid	D major, B minor	2 octaves	 = 104		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 64–66						

Ear Tests

Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

Chords

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

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify by name or symbols the following cadences played within a single phrase. The phrase may be in a major or a minor key and may contain up to three cadences. The examiner will play the tonic chord *once*, and then play the phrase *twice*.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I
imperfect	I–V
deceptive	V–VI

Example only



Playback

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

Approximate Length	Keys
two to four measures	C, F, D major

Example only



Sight Reading

Playing

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

Difficulty	Time Signatures	Keys
Grade 7 repertoire	any time signature	major or minor keys up to five sharps or four flats

Clapping

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

Time Signatures	Approximate Length
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$	six measures

Example only



ARCT in Guitar Performance

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

The ARCT Examination

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

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

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

ARCT in Guitar Performance Requirements	Marks
Repertoire	100
one selection from List A	20
one selection from List B	20
one selection from List C	20
one selection from List D	20
one selection from List E	20
Total possible marks (pass = 70)	100
Theory Prerequisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i>	
Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	
Theory Co-requisites	
Counterpoint	
Advanced Harmony <i>or</i>	
Advanced Keyboard Harmony	
Analysis	
History 3: 19th Century to Present	

Criteria for Pass and Failure

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

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

Marking Criteria

First Class Honors with Distinction: 90–100

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

First Class Honors: 85–89

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

First Class Honors: 80–84

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

Honors: 70–79

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

Repertoire

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

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

Please see “Examination Repertoire” on p. 77 for important information regarding this section of the examination.

List A

Works of J.S. Bach

Bach, Johann Sebastian

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

List B

Classical and Romantic Repertoire

Aguado, Dionisio

- Trois rondos brillants*, op. 2
- Andante and Rondo in A Minor

Coste, Napoléon

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

Giuliani, Mauro

- Grande ouverture, op. 61
- Sonata eroica, op. 150

Mertz, Johann Kaspar

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

Paganini, Nicolò

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

Regondi, Giulio

- Fête villageoise, op. 20 (ed. Simon Wynberg CHN)
- Introduction et caprice, op. 23 (ed. Simon Wynberg CHN)
- Rêverie (Nocturne), op. 19 (ed. Simon Wynberg CHN)

Sor, Fernando

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

List C

Neo-Romantic Repertoire and National Styles

Albéniz, Isaac

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

Barrios, Agustín

- Un sueño en la floresta (ed. Richard Stover BEL)

Castelnuovo-Tedesco, Mario

- Capriccio diabolico RIC
- Sonata OTT
- two contrasting movements

Harris, Albert

- Variations and Fugue on a Theme of Handel OTT

Llobet, Miguel

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

Manén, Juan

- Fantasia-Sonata OTT

Ponce, Manuel

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

Rodrigo, Joaquín

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

Sainz de la Maza, Regino

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

List D

20th- and 21st-century Repertoire

Arnold, Malcolm

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

Aron, Stephen

- Rockport Stomp CLE

Ascensio, Vicente

- Collectici intim* OTT
 ● any two movements

Assad, Sergio

- Fantasia Carioca CHN
Aquarelle pour guitare LEM
 ● Valseana and Preludio et toccatina

Beaser, Robert

- Shenandoah (ed. Eliot Fisk HEL)

Best, Robert Michael

- Suite in G MEW
 ● Courante, Sarabande, and Minuet

Bogdanovic, Dusan

- Jazz Sonata GSO
 ● 1st and 2nd movements

Brindle, Reginald Smith

- El polifemo de oro* OTT
 ● Largo and Ritmico e vivo

Britten, Benjamin

- Nocturnal, op. 70 (ed. Julian Bream FAB)

Brouwer, Leo

- El decameron negro
 Sonata OEM
 ● two movements

Brown, James

- Sonata JMB
 ● two movements

Carter, Elliott

- Changes B&H

Dodgson, Stephen

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

Duarte, John

- Variations on a Catalan Folk Song, op. 25 NOV

Dyens, Roland

- Libra sonatina LEM

Elias, Roddy

- Emptying – Sonata DOZ
 ● Calm and Shuffle Boogie

Garcia de Leon, Ernesto

- Sonata No. 4, op. 34 “Lejanias” MEL
 ● two movements

Gilardino, Angelo

- Sonata No. 2 BEB
 ● 1st and 2nd movements

Ginastera, Alberto

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

Henze, Hans Werner

- Drei 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

- 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 (ed. José Rey de la Torre FCO)

Petrassi, Goffredo

- Nunc (ed. Mario Gangi ZRB)
 ● Suoni notturni (ed. Miguel Abloniz RIC)

Piazzolla, Astor

- Cinco piezas* BEB
 ● any two movements

Rawsthorne, Alan

- Elegy (ed. Julian Bream OUP)

Roux, Patrick

- Le bourdon de l'âme DOZ
 ● Valse vertigo DOZ

Santórsola, Guida

- Cuatro tientos* (ed. Angelo Gilardino BEB)
 ● two movements

Schafer, R. Murray

- Le cri de Merlin CMC

Takemitsu, Toru

- Equinox OTT
Folios SAL
 ● two movements
In the Woods OTT
 ● two movements

Tippett, Michael

- The Blue Guitar*
 ● one movement

Walton, William*Five Bagatelles* (ed. Julian Bream OUP)

- nos. 1 and 3 or 1 and 5

Zohn, Andrew

- Dialogue DOZ

E Sonata DOZ

- two movements

List E

Concerto Movements

Brouwer, Leo*Concierto elegiaco* ESC

- 1st movement

Castelnuovo-Tedesco, Mario

Concerto No. 1 in D Major, op. 99 OTT

- 1st or 3rd movement

Cordero, Ernesto*Concierto Antillano* MEL

- 1st or 3rd movement

Giuliani, Mauro

Concerto, op. 30 ZRB

- 1st movement

Hétu, Jacques

Concerto pour guitare, op. 56 DOM

- 1st movement

Ponce, Manuel*Concierto del sur* PER

- 1st movement

Rodrigo, Joaquín*Concierto de Aranjuez* BEL; ASM

- 1st or 2nd movement

Fantasia para un gentilhombre OTT

- Danza de las hachas and Canario

Villa-Lobos, Heitor

Concerto for Guitar ESC

- 1st or 2nd movement AND Cadenza

Teacher's ARCT

The Teacher's ARCT is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher's ARCT Diploma.

The Teacher's ARCT Diploma will be awarded only to candidates 18 years of age or older.

The ARCT Examination

Please see "Co-requisites and Prerequisites" on p. 11, "Classification of Marks" on p. 75, and "Supplemental Examinations" on p. 77 for important details regarding the application for the Teacher's ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

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

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

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	60 (42)
Repertoire	30 (21)
Technical Requirements	10 (7)
Technical Tests	10
Ear Tests	10 (7)
Meter	2
Intervals	2
Chords	3
Playback	3
Sight Reading	10 (7)
Playing	7
Clapping	3
Part 2: Viva Voce Examination	40 (28)
A: Pedagogical Principles	20
B: Applied Pedagogy	20
Total possible marks (pass = 75 overall or 70 in each section)	100 (70)
figures in parentheses indicate 70-percent mark	
Part 3: Written Examination	100 (70)
Theory Prerequisites	
Advanced Harmony <i>or</i>	
Advanced Keyboard Harmony	
Counterpoint	
Analysis	
History 3: 19th Century to Present	
Theory Co-requisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i> Intermediate	
Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

PART 1: PRACTICAL EXAMINATION

Repertoire

Please see “Examination Repertoire” on p. 77 for important information regarding this section of the examination.

Candidates should be prepared to perform *two* contrasting selections from the repertoire listed for the ARCT in Performance examination: *one* from List A, and *one* from List B, C, or D. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must not exceed 30 minutes. The examiner may stop the performance if it exceeds the allotted time. Memorization is encouraged but not compulsory for the Teacher’s ARCT examination. A high standard of performance is required.

Technical Requirements

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




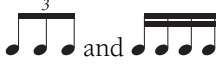

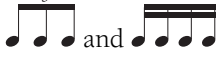






Studies

No studies are required for the Teacher’s ARCT examination.

Technical Tests

In preparing for the technical tests, candidates should consult “Technical Tests” on p. 12 of this Syllabus and *Bridges®: A Comprehensive Guitar Series, Guitar Technique* FHM. Take particular note of the “Introduction” on p. 4 of *Guitar Technique*.

Please note that all technical tests must be memorized. Candidates should be prepared to play the following scales and arpeggio patterns at or beyond the minimum tempo, ascending and descending, with free stroke and rest stroke, as specified in the following chart and in *Bridges®: A Comprehensive Guitar Series, Guitar Technique* FHM.

Scales	Keys	Range	Tempo	Note Values	RH Fingering	Final Cadence
Diatonic Scales Major	D, F	2 octaves	 = 112		<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
	G, B, B♭	3 octaves				perfect (I–IV–V–I)
Minor (harmonic and melodic)	D	2 octaves	 = 96		<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
	E, B, G♯, G	3 octaves				—
Chromatic Scale	on B	3 octaves				
Tremolando Scales Major	D, F	2 octaves	 = 116		<i>im</i> or <i>mi</i> <i>ia</i> or <i>ai</i>	perfect (I–IV–V–I)
Minor (harmonic and melodic)	D	2 octaves	 = 104		<i>ma</i> or <i>am</i>	perfect (I–IV–V–I)
Slur Scales Compound triplets	C, F major	2 octaves	 = 138		any	—
Scales in 3rds and 6ths Solid	D major, B minor	2 octaves	 = 100		any	—
Arpeggio Patterns						
See <i>Guitar Technique</i> FHM pp. 64–66						

Ear Tests

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage *once*.

Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$

Intervals

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

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once*.

Above a Given Note	Below a Given Note
any interval within a major 9th	any interval within the octave

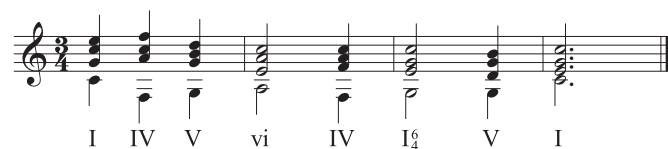
Chords

Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord *once* and the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

The phrase will be in a major key and will begin with a tonic chord.

- The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.
- The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only



Playback

Candidates will be asked to play back *both* parts of a two-part phrase of approximately three measures in a major key on their own instrument. The examiner will name the key, play the tonic chord *once*, and play the two-part phrase *three* times.

Example only



Sight Reading

Playing

Candidates will be asked to play two passages at sight:

- One passage will be approximately equal in difficulty to Grade 8 repertoire.
- One passage will be a piece of simulated Grade 3 teaching repertoire. Candidates are expected to demonstrate musical features through articulate playing meant to inspire a Grade 3 student to learn this piece.

Clapping

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

Example only



PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This portion of the examination will test the candidate's knowledge of the principles of playing the guitar. Candidates should be able to express, in a clear and organized manner, the rationale behind their approaches to guitar pedagogy and to debate the validity of alternative approaches presented by the examiner. Specific aspects include:

- playing position:
 - position of the body, back, shoulders, arms, hands, and fingers
 - orientation of the instrument
- right-hand principles:
 - position and movement of the fingers and thumb in rest stroke and free stroke
 - shaping and care of right-hand nails
 - all factors relating to tone production
 - string crossing
 - prepared stroke
 - *legato*
 - *arpeggios* and *tremolo*
 - *rasgueado*
 - dyads and two-voice textures; three- and four-note chords
 - dynamic control, accents, articulation
 - damping
 - harmonics and artificial harmonics
 - *étouffée* (*pizzicato*), *golpe*, and *tamboro* techniques
 - timbre
- left-hand principles:
 - position and movement of the fingers and thumb
 - note connection and chord changes
 - string crossing
 - finger independence
 - stretches
 - pivot and guide fingers
 - shifting
 - slurs, ornamentation
 - barring
 - *vibrato*
 - harmonics
 - limitation of “string squeak”
 - *legato*
 - pronation and supination
 - weight transfer

Candidates should be able to demonstrate a practical knowledge of junior teaching materials, methodologies, studies, and technical exercises. Further, they should be prepared to discuss the assessment of student progress, and to recommend appropriate steps for addressing specific technical, musical, and learning challenges. Additionally, they should be prepared to discuss the teaching of ear training, sight reading, phrasing, and expression. A thorough understanding of style appropriate to major composers and their musical and historical periods is also expected.

B: Applied Pedagogy

Teaching Repertoire

For this section, candidates should select and be prepared to perform a teaching repertoire of twenty pieces:

- *three* pieces from *each* of Grades 3 through 6 (one from each of Lists A, B, and C)
- *four* pieces from *each* of Grades 7 and 8 (one from each of Lists A, B, C, and D).

Following the performance, candidates will provide a concise synopsis of the pedagogical elements of the given piece and be prepared to discuss details of the chosen repertoire, including:

- aspects of technique, rhythm, texture, form, phrasing, articulation, and dynamics and solutions to problems that students might develop in these areas;
- the importance of a given piece in a student's overall development;
- most importantly, methods of guiding the student through stages of development of a given piece from introduction to performance level for a recital or an examination.

Candidates should provide a list of their chosen pedagogical repertoire for the examiner.

Knowledge of Guitar Method Books

Candidates should be prepared to discuss in detail the value and utility of classical guitar method books by the following authors: Dionisio Aguado, Matteo Carcassi, Abel Carlevaro, Ferdinando Carulli, Charles Duncan, Frederick Noad, Emilio Pujol, Lee Ryan, Aaron Shearer, and Fernando Sor.

PART 3: WRITTEN EXAMINATION

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- principles of positioning and the physical movement in guitar playing, and analysis of all fundamental guitar techniques
- issues likely to arise in teaching, such as outlining a course of study, practice methods, voice delineation, correction of technical flaws, expressive playing, sight reading, ear training, methods of and reasons for memorization
- teaching materials for students at levels from beginners through Grade 8, including repertoire, studies, and technical exercises, and recommendations for appropriate materials to address specific musical and technical issues
- the history and development of the guitar, the stylistic characteristics of composers of guitar music (including North American composers), and the realization of simple ornamentation relevant to guitar literature
- elementary psychology of music teaching

For a reading list and reference material, please see “Resources” on p. 83.

Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Visit examinations.rcmusic.ca to register.

Examination Centers

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

Teachers may verify their students' examination schedules by visiting examinations.rcmusic.ca.

Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates must print out the "Examination Program Form" using the "Examination Scheduling" feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Visit
examinations.rcmusic.ca
to register.

All candidates must verify their examination schedules online two weeks before the first day of the examination session. Examination schedules will not be mailed.

Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Tune-up rooms are not guaranteed for guitar candidates.
- Music stands are not guaranteed for guitar candidates.
- Foot stools are not guaranteed for guitar candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies to be performed on the Examination Program Form and bring it to the examination.
- Candidates should bring all music to be performed to the examination, whether or not the selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 80.)
- Recording devices are strictly prohibited in the examination room.
- For the ARCT in Guitar Performance List E selections, candidates must provide their own accompanists. Taped accompaniments are not permitted.

The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule
- the Credits and Refunds Request Form, found at examinations.rcmusic.ca under “Online Forms”.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year should apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations *in writing* and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the examination.*

All requests must be submitted by mail or fax by the submission deadline indicated on the Credits and Refunds Request Form. Requests received after this time will be denied.

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to the The Royal Conservatory Examinations office—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

The Special Needs Request Form is available online at examinations.rcmusic.ca.

Examination Results

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

Teachers may access their student's examination results by visiting examinations.rcmusic.ca.

Official transcripts are available upon written request to the The Royal Conservatory Examinations office and payment of the requisite fee. (Download the Official Transcript Request Form from the website.)

Please note that results will not be mailed or given by telephone.

Interpreting Examination Results

All candidates may access their official results (including examiners' comments) online four to six weeks after the examination. The examiner's report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner's evaluation of the candidate's performance during the examination. Examination results do not reflect a candidate's previously demonstrated abilities or potential for future development. *Appeals on practical examinations will not be considered.*

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Grades 1–10)	60
Pass (ARCT in Guitar Performance)	70
Pass (Teacher's ARCT)	75 percent overall or 70 percent in each section

Marking Criteria

First Class Honors with Distinction: 90–100

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

First Class Honors: 85–89

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

First Class Honors: 80–84

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

Honors: 70–79

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

Access examination results online at examinations.rcmusic.ca.

Table of Marks

	Grades Prep–1	Grade 2	Grades 3–5	Grade 6	Grade 7	Grades 8–9	Grade 10	ARCT in Guitar Perf.	Teacher's ARCT
Repertoire	62	62	60	60	60	60	60 (42)	100	30 (21)
First selection	28								
Second selection	28								
List A		28	18	18	15	15	15	20	no mark breakdown
List B		28	18	18	15	15	15	20	
List C	–	–	18	18	15	15	15	20	
List D	–	–	–	–	15	15	15	20	
List E	–	–	–	–	–	–	–	20	–
Memory	6	6	6	6	–	–	–	–	–
Technical Requirements	28	28	20	20	20	20	20 (14)	–	10 (7)
Studies	14	14	10	10	10	10	10	–	–
Technical Tests	14	14	10	10	10	10	10	–	10 (7)
Ear Tests	10	10	10	10	10	10	10 (7)	–	10 (7)
Meter	–	–	–	–	–	–	–	–	2
Clapback	5	3	3	2	2	–	–	–	–
Intervals	–	3	3	3	3	3	2	–	2
Chords	–	–	–	2	2	2	2	–	3
Cadences	–	–	–	–	–	2	3	–	–
Playback	5	4	4	3	3	3	3	–	3
Sight Reading	–	–	10	10	10	10	10 (7)	–	10 (7)
Playing	–	–	7	7	7	7	7	–	7
Clapping	–	–	3	3	3	3	3	–	3
Viva Voce	–	–	–	–	–	–	–	–	40
A: Pedagogical Principles	–	–	–	–	–	–	–	–	20 (14)
B: Applied Pedagogy	–	–	–	–	–	–	–	–	20 (14)
TOTALS	100	100	100	100	100	100	100	100	100

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

Supplemental Examinations

Improve an Examination Mark

Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat *any two sections* (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental exams in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates for the Teacher's ARCT may repeat *one section* of Part 1, *except Repertoire*, and *one section* of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT, candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher's ARCT examination. For examination requirements, please consult the current *Musicianship Syllabus* at examinations.rcmusic.ca. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level

Junior Musicianship
Intermediate Musicianship
Senior Musicianship

Practical Examination Level

Grade 8
Grade 9
Grade 10 and Teacher's ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

School Credits

The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under "Academic Information, High School Accreditation."

Medals

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals

Silver medals are awarded by province or region to the guitar candidates in Preparatory and Grades 1–10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

Gold Medals

A gold medal is awarded to the graduating ARCT in Guitar Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Guitar Teacher's ARCT candidate who receives the highest average for Teacher's ARCT, Parts 1, 2, and 3 (Practical, *Viva Voce*, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher's ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony
 Intermediate Harmony *or* Intermediate Keyboard Harmony
 Advanced Harmony *or* Advanced Keyboard Harmony
 Counterpoint
 Analysis
 History 1: An Overview
 History 2: Middle Ages to Classical
 History 3: 19th Century to Present

RESPs

Use Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Guitar Performance and Teacher's ARCT levels. Candidates should consult their RESP providers for more information.

Examination Repertoire

The *Syllabus* lists the repertoire eligible for examinations. Information given for each item includes:

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

Names of publishers are indicated by an assigned abbreviation. Please see p. 81 for a list of publishers and their respective abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should ordinarily be ignored. However, repeats in repertoire should be observed if indicated in a footnote below the music.

Memory

- In Preparatory–Grade 6, memorization of repertoire is marked separately. Up to three marks will be awarded for each repertoire selection that is played from memory.
- In Grades 7–10, candidates are expected to perform all repertoire from memory. Marks will be deducted for any selection that is not memorized.
- For the ARCT in Guitar Performance examination, memorization is compulsory. Candidates not playing from memory will receive comments only—no marks will be awarded. Such performances will not qualify for examination awards or diplomas. For the Teacher's ARCT examination, memorization of repertoire is encouraged but not compulsory.
- Technical Tests (scales and arpeggio patterns) *must* be played from memory. The use of technique books and other scale/arpeggio resources is prohibited in the examination room.

Syllabus Repertoire Lists

The Repertoire for each grade is divided into several lists, according to musical style or stylistic period.

Grade	Repertoire				
	List A	List B	List C	List D	List E
Preparatory–Grade 1					
Grade 2	Traditional, Renaissance, and Baroque	Classical, Romantic, 20th-, and 21st-century			
Grades 3–6	Traditional, Renaissance, and Baroque	Classical and Romantic	Late Romantic, 20th-, and 21st-century		
Grades 7–8	Renaissance	Baroque	Classical and Romantic	20th- and 21st-century	
Grade 9	Renaissance and Baroque	Classical	Romantic and National Styles	20th- and 21st-century	
Grade 10	Renaissance and Baroque	Classical and Romantic	National Styles	20th- and 21st-century	
ARCT	Works of J.S. Bach	Classical and Romantic	Neo-Romantic and National Styles	20th- and 21st-century	Concerto Movements

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

The Royal Conservatory Examinations has made every effort to ensure that most of the materials listed in this *Syllabus* are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining guitar music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Guitar Works*, 2).

Bridges®: A Comprehensive Guitar Series

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Bridges®: A Comprehensive Guitar Series*. This series includes nine volumes of *Guitar Repertoire and Studies* (Preparatory–Level 8); and one volume of *Guitar Technique* (Preparatory–ARCT).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Substitutions

As outlined in the chart below, candidates may make substitute Repertoire selections for their examination. If approval is required, candidates must submit an *Examination Substitute Piece Request* (available from examinations.rcmusic.ca) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

Kinds of Repertoire Substitutions	Permitted in	Description of Substitute Selection	Prior Approval Required
<i>Syllabus</i> Substitutions	Grades 1–10 Any List	Must be chosen from the corresponding List of the next higher grade in the <i>Syllabus</i>	No
Non- <i>Syllabus</i> Substitutions	Grades 1–10, ARCT Any List	Must be of equal difficulty and musical quality to works listed in the <i>Syllabus</i> for that grade	Yes

Please note that photocopied music will not be permitted in the examination room.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 78.

AED	Alsbach Educa	LEM	Éditions Henry Lemoine
ALF	Alfred Publishing Co., Inc.	MAR	Éditions Robert Martin
ANE	Anerca Music	MCA	MCA Canada
ASH	Ashley Mark Publishing Company	MEL	Mel Bay Publications
ASM	Associated Music Publishers	MOS	Möseler
B&B	Bote & Bock	MRG	Margaux
B&H	Boosey & Hawkes	MRI	Merion Music
B&V	Broekmans & Van Poppel	NKS	Ph. Nakas Music Publ.
BEB	Bèrben Edizioni Musicali	NOV	Novello
BEL	Belwin Mills (Alfred Publishing Co., Inc.)	NVM	Nova Music Ltd.
BER	Berandol Music	OTT	B. Schotts Söhne
BIL	G. Billaudot	OUP	Oxford University Press
BRK	Brock	PER	Peer International Corporation
BRZ	Brazilliance Music Publishing	PHI	Philomele
CAV	Caveat (E.C. Kerby)	PRE	Theodore Presser
CHN	Chanterelle Verlag	PRS	Preissler Music
CHR	Chorus Publications	PTN	Paton
CHS	J. & W. Chester Music	RIC	G. Ricordi
CLE	Clearnote Publications	ROB	Robbins Music
CLM	Columbia Music Company	SAL	Éditions Salabert
CMC	available from the Canadian Music Centre	SBR	Sheery-Brenner
CNI	Caroni Music	SCH	G. Schirmer
COM	Éditions Combrel	SMC	Stamperia Musicali E. Cipriani
CRA	Cramer Music	TEC	Tecla
DOB	Doblinger	TGI	Toronto Guitar Institute
DOM	Doberman	TUS	Tuscany Publications
DOZ	Les productions d'OZ	UME	Unión Musicales España
EAG	Éditions aux Guitares	UNI	Universal Edition
ECH	Elliot Chapin	UNM	Union Musical Ediciones
EFM	Éditions française de musique	WAT	Waterloo Music
EMB	Editio Musica Budapest	WIL	Willis Music
EMH	Éditions Musicales Hortensia	WLM	Winter Longing Music
EMM	Ediciones Musicales Madrid	ZAN	Zanibon
EMS	Edizione Musicali Sinfonica	ZEN	Zen-On Music Company Ltd.
EMT	Éditions Musicales Transatlantiques	ZRB	Edizioni Suvini Zerboni
EOP	Éditions Orphée		
ESC	Max Eschig		
FAB	Faber Music		
FCO	Franco Colombo		
FHM	The Frederick Harris Music Co., Limited		
GSO	Guitar Solo Publications		
HAA	Haas (Gitarren-Studio Musikverlag)		
HAL	Hal Leonard Corporation		
HEL	Helicon		
HEU	Heugel et cie		
HSN	Wilhelm Hansen		
JAM	James McGuire (self-published)		
JMB	James Brown (self-published)		
JMF	Jeffrey McFadden (self-published)		
KJO	Neil A. Kjos Music		
LEE	Leeds Music (Canada)		

Other Abbreviations and Symbols

arr.	arrangement/arranged by
ed.	edition/edited by
no., nos.	number(s)
op.	opus
p., pp.	page(s)
rev.	revised
transc.	transcribed by
vol.	volume

- one selection
- selection is found in *Bridges®: A Comprehensive Guitar Series* FHM

Thematic Catalogs

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). “K” stands for *Köchel Verzeichnis*, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Domenico Scarlatti

Works by Scarlatti are usually identified by two numbers, one beginning with “L” and one beginning with “K.” The L numbers are from *Opere complete per clavicembalo* (Milan: Ricordi, 1906–1908), compiled by Alessandro Longo. “LS” refers to the Longo Supplement. “K” stands for Ralph Kirkpatrick, an American harpsichordist and scholar who provided a revised and more exact chronology and a new numbering system for the sonatas in his book *Domenico Scarlatti* (Princeton: Princeton University Press, 1953, rev. 1968).

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for *Anhang*, a German word meaning appendix or supplement.

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people

General Resources

Bridges®: A Comprehensive Guitar Series

Bridges®: A Comprehensive Guitar Series, Guitar Repertoire and Studies. 9 vols. (Preparatory–Level 8). Toronto, ON: The Frederick Harris Music Co., Limited, 2011.

Bridges®: A Comprehensive Guitar Series, Guitar Technique. 1 vol. (Preparatory–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2011.

Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback.* 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback.* 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets.* 11 compact discs (Introductory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 1997.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations.* London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians.* 2nd ed. London: Schott, 1974.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program.* 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series.* 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

RCM Examinations Official Examination Papers. 15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments
Intermediate Rudiments
Advanced Rudiments
Introductory Harmony
Basic Harmony
Basic Keyboard Harmony
History 1: An Overview
Intermediate Harmony

Intermediate Keyboard Harmony
History 2: Middle Ages to Classical
Counterpoint
Advanced Harmony
Advanced Keyboard Harmony
History 3: 19th Century to Present
Analysis

Individual ARCT Teacher's Written Examination papers are also available upon request.

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- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: Schirmer, 2001.
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Guitar Resources

Repertoire Anthologies and Collections

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- Barreiro, Elias. *Classical Guitar Method, book 1*. Cincinnati, OH: Willis Music, 1982.
- Bellow, Alexander, ed. *International Anthology*. Rockville Center, NY: Franco Colombo, 1969.
- Bridges®: A Comprehensive Guitar Series, Repertoire and Studies*. 9 vols. Toronto, ON: The Frederick Harris Music Co., Limited, 2011.
- Chiesa, Ruggero, ed. *Antologia di musica antica*. 2 vols. Milan: Edizioni Suvini Zerboni, 1977–1989.
- Chilesotti, Oscar, ed. *Six Lute Pieces of the Renaissance*. Washington, DC: Franco Colombo, 1961.
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Web Resources

- Boije Collection: www.muslib.se/ebibliotek/boije/indexeng.htm
- Canadian Music Centre: www.musiccentre.ca
- Classical Guitar Alive: www.guitaralive.org
- Classical Guitar Composers List: www.musicated.com/CGCL
- Classical Guitar Magazine: www.classicalguitarmagazine.com
- Database Contemporary Guitar Music: www.sheerpluck.de
- European Guitar Teachers Association: www.egta.co.uk
- Guitar Foundation of America: www.guitarfoundation.org
- Guitar Society of Toronto: www.guitarsocietyoftoronto.com
- International Music Score Library Project: www.imslp.org/wiki
- Rischel and Birket-Smith Collection: www.kb.dk/en/nb/tema/fokus/rbs.html

Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is the test of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often called *Urtext*, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should be ignored unless they are indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a guitar examination certificate?

You may take a guitar examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the guitar examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Resources

Practical Examination Day Checklist for Candidates

Before You Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”
- _____ Bring a music stand and foot stool, as it is not guaranteed that one will be available.

Points to Remember

- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect From a Guitar Examination

- A friendly yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, studies, technique, ear training, and sight reading.
- The examiner's written evaluation online within six weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the The Royal Conservatory Examinations website (examinations.rcmusic.ca) approximately 4–6 weeks after the examination.