

# MUSIC PERFORMANCE GRADES



## GUITAR Syllabus (Section 3)

This syllabus is specific to Guitar and is part of the main *Qualification Specification: Music Performance Grades*. The remainder of that specification provides other relevant information for those preparing for Performance Grades exams and applies to all subjects (instruments). It can be found at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades) and should be read when preparing for an exam.

# Qualification Specification: Performance Grades

---

## Contents

|  |    |
|--|----|
| <b>3. Guitar Performance Grades syllabus</b> | 2  |
| Introducing the qualification                | 2  |
| Grades 1-8: requirements and information     | 2  |
| • Instruments                                | 2  |
| • Selecting repertoire                       | 3  |
| • Preparing for the exam                     | 4  |
| <b>Guitar repertoire lists</b>               | 6  |
| <b>Programme form</b>                        | 19 |

## 3. Guitar Performance Grades syllabus

### Introducing the qualification

Performance Grades are new qualifications from ABRSM, introduced in 2020 to run alongside our long-standing and respected Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification that attracts UCAS points (in the UK) at Grades 6–8. Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles, dating from the Renaissance period to the present day. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied.

### Grades 1–8: requirements and information

***The syllabus repertoire is valid until further notice.***

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Performance Grades for Guitar. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Instruments

This syllabus is only appropriate for the standard classical instrument fitted with nylon strings (guitars with a cutaway body are allowed; electric instruments are not). Candidates may choose to use a capo at the 2nd or 3rd fret for the pieces in Grades 7 and 8 that have an optional F# tuning; no other use of the capo is permitted unless specified by the composer.

## Selecting repertoire

**Number of pieces:** Candidates present four pieces in one continuous performance. They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section.

**Own-choice piece:** The following options and restrictions apply to the own-choice piece selection:

- the piece should be broadly the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given)
- the piece may be chosen from any of the repertoire lists set for the grade (performing all four pieces from the lists gives no advantage)
- the piece should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form
- the piece may be a duet at any grade, as long as there are no more than two duets in the programme at Grades 1–3 and it is the only duet at Grades 4–8
- the piece may be accompanied by piano at any grade, as long as it is the only piano-accompanied piece in the programme
- the piece should not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):



|                                 | Grade |       |       |       |       |       |       |       |
|---------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|
|                                 | 1     | 2     | 3     | 4     | 5     | 6     | 7     | 8     |
| <b>Minimum duration</b> (mm:ss) | 00:25 | 00:30 | 00:35 | 00:45 | 01:00 | 01:30 | 02:00 | 03:00 |

The other programming requirements described in this 'Selecting repertoire' section should also be met.

**Programme times:** The overall performance, including breaks between pieces, should not exceed the maximum programme time set for the grade, as follows:

|   | Grade |   |   |    |    |    |    |    |
|---|-------|---|---|----|----|----|----|----|
|   | 1     | 2 | 3 | 4  | 5  | 6  | 7  | 8  |
| <b>Maximum programme time</b> (minutes) | 6     | 7 | 8 | 10 | 12 | 15 | 20 | 25 |

**Accompaniment\*:** At Grades 1–3, candidates may perform *up to two* pieces accompanied by another guitar (or, if necessary, a piano); at Grades 4–8, *only one* such piece may be performed. Candidates may perform *one* piece accompanied by piano at any grade.

Accompanied pieces on the repertoire lists are marked with a  or . None of the pieces marked in this way may be performed solo. Similarly, own-choice pieces that are published with accompaniment may not be performed solo. All other pieces should be performed solo.

Candidates provide their own accompanist(s) who may be their teacher. If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical. Recorded accompaniments are not allowed.

\* Given COVID-19 social-distancing requirements, we are temporarily relaxing the live accompaniment requirement for exams. Details of the options available can be found at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades).

**Duets\*:** At Grades 1–3, candidates may perform a duet for *up to two* of their pieces. At Grades 4–8, *one* is allowed.

**Composers:** Up to two pieces by the same composer may be performed. Where two or more pieces/movements by a composer are required by the syllabus (i.e. under one list number and indicated with an 'and'), these are considered as one 'piece'.

**Repertoire lists:** Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons (e.g. hand size) or because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/guardians. Teachers and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: [www.nspcc.org.uk/onlinesafety](http://www.nspcc.org.uk/onlinesafety).

The repertoire lists are the same as for ABRSM Practical Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 5.

**Repeats:** In most cases, *da capo* and *dal segno* indications should be followed but other repeats may or may not be included at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction should be followed. If the syllabus indicates that a *da capo*/*dal segno* should be omitted, candidates have the option to include or not. The maximum programme time should also be taken into consideration when deciding whether to include repeats (see 'Programme times').

## Preparing for the exam

**Programme form & announcement:** Candidates should complete a programme form and show it to the camera at the start of the exam recording. The following information is required and should be given in the order the pieces will be performed:

- Full piece information, including title and, as applicable, larger work title, movement/section number and catalogue number (e.g. Opus, BWV etc.).
- The composers' names.
- The list and number for each of the three pieces chosen from the syllabus repertoire lists (and for the own-choice piece if also chosen from the lists).
- For own-choice repertoire, the following additional information is needed unless the piece is chosen from the syllabus repertoire lists:
  - the arranger's/transcriber's name, where applicable
  - details of the edition used (title and publisher)
- The validity period (e.g. from 2019) of the syllabus repertoire lists that the pieces have been chosen from.

---

\* Given COVID-19 social-distancing requirements, we are temporarily relaxing the live accompaniment requirement for exams. Details of the options available can be found at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades).

A form that can be printed and completed is provided on page 19. Alternatively, the required information can be written on a blank piece of paper.

As well as showing the form to the camera, candidates should show the opening of their own-choice piece and announce the following information before beginning their performance:

- Name, subject (instrument) and grade.
- Piece title, composer name and list information (where applicable) for each piece, in the order they will be performed.

If preferred, a Responsible Adult present may show the form and music to camera and make the introductory announcement, as this does not form part of the performance.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners' marking will be determined by how candidates' decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

**Performing from memory:** There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

**Ossias:** Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

**Tuning:** Tuning should be completed before the exam recording is started. Once the performance of the programme has begun, candidates are responsible for any tuning adjustments that may be needed (all grades).

**Page-turns:** Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates (and accompanists) may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher).

**Photocopies & downloads:** Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright editions is not allowed. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made.

**Sourcing exam music:** Exam music is available from music retailers and online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

## GRADE 1

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4









|          | COMPOSER             | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)  |
|----------|----------------------|--|--|
| <b>A</b> | 1 Trad. Chinese      | Jasmine Flower, arr. Batchelar   | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 2 Trad. French       | Sur le pont d'Avignon, arr. Wright   | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 3 Gervaise           | Gaillarde Passemaize, arr. Sanderson   | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 4 Le Roy             | J'ay bien mal choisi, arr. Batchelar   | One + One, Vol. 1: pupil's part (Chanterelle) <i>and</i><br>One + One, Vol. 1: teacher's score (Chanterelle)   |
|          | 5 attrib. Purcell    | Riggadoon (from <i>Musick's Handmaid</i> ),<br>arr. Wright   | One + One, Vol. 1: pupil's part (Chanterelle) <i>and</i><br>One + One, Vol. 1: teacher's score (Chanterelle)   |
|          | 6 Longworth & Walker | Tudor Dance  | Guitar Basics Repertoire (Faber)   |
|          | 7 Mainerio           | Italian Dance, arr. Ansorge & Szordikowski   | My First Concert for Guitar (Schott)   |
|          | 8 J. Playford        | Country Dance No. 2 (from <i>The Dancing Master</i> ), arr. Ansorge & Szordikowski                     | No. 4 from My First Concert for Guitar (Schott)  |
|          | 9 Trad. Canadian     | V'là l'bon vent, arr. Lemay  | Répertoire progressif, Vol. 1 (Les Productions d'Oz)   |
|          | 10 Trad. French      | Les Bouffons, arr. Burden  | The Young Guitarist's Progress, Repertoire Series Part 1 (Garden Music)  |
| <b>B</b> | 1 Carulli            | Ecosaise (No. 5 from <i>24 pièces</i> , Op. 121),<br>arr. Wright                                       | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 2 Sor                | March (No. 19 from <i>Introduction à l'étude de la guitare</i> , Op. 60), arr. Wright                  | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 3 Holst              | I vow to thee, my country, arr. Mermikides   | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 4 Aguado             | Andantino  | Romantic Guitar Anthology, Vol. 1 (Schott) <i>or</i><br>Easy Concert Pieces for Guitar, Vol. 1 (Schott)  |
|          | 5 Musorgsky          | The Old Castle (from <i>Pictures at an Exhibition</i> ),<br>arr. Hegel                                 | Easy Concert Pieces for Guitar, Vol. 1 (Schott) <i>or</i><br>Classical Music for Children for Guitar (Schott)  |
|          | 6 Carulli            | Waltz in G, arr. Burden  | P. 11 from The Young Guitarist's Progress, Repertoire Series Part 1 (Garden Music)   |
|          | 7 A. E. Müller       | Allegretto, arr. Kenyon  | ABC Guitar (Jacaranda Music)   |
|          | 8 Schubert           | Theme (from <i>Rosamunde</i> , D. 797),<br>arr. Batchelar  | One + One, Vol. 1: pupil's part (Chanterelle) <i>and</i><br>One + One, Vol. 1: teacher's score (Chanterelle)   |
|          | 9 Sor                | Leçon in C (No. 1 from <i>Introduction à l'étude de la guitare</i> , Op. 60)                           | Sor: Introductory Studies, Op. 60 (Schott) <i>or</i> No. 16 from<br>Répertoire progressif, Vol. 1 (Les Productions d'Oz) <i>or</i><br>Sor: The Complete Studies (Chanterelle) <i>or</i><br>Sor: The Complete Studies, Lessons, and Exercises<br>(Tecla Editions) |
|          | 10 Trad. Spiritual   | Poor Wayfaring Stranger, arr. Batchelar & Wright   | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
| <b>C</b> | 1 Longworth & Walker | Spanish Knights  | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 2 Gary Ryan          | Underground Sound  | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 3 C. Carson Parks    | Somethin' Stupid, arr. Wright  | Guitar Exam Pieces from 2019, Grade 1 (ABRSM)  |
|          | 4 L. Bernstein       | One Hand, One Heart (from <i>West Side Story</i> ),<br>arr. Batchelar & Wright <i>observing repeat</i> | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
|          | 5 Colin Downs        | A Little Russian Tale  | Solo Now! Preparatory Book (Chanterelle)   |
|          | 6 Stephen Kenyon     | Free-wheeling  | ABC Guitar (Jacaranda Music)   |
|          | 7 Satie              | A Tiresome Prank, arr. Kenyon  | ABC Guitar (Jacaranda Music)   |
|          | 8 Longworth & Walker | Havana Good Time   | Guitar Basics Repertoire (Faber)   |


| COMPOSER        | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)                                  |
|-----------------|---|--|
| 9 Štěpán Rak    | Chanson ancienne (from <i>Jeux sur six cordes</i> )                         | Štěpán Rak: Jeux sur six cordes (Lemoine)                |
| 10 Colin Tommis | The Night the Star Lost its Twinkle (No.1 from <i>Crossing the Divide</i> ) | Colin Tommis: Crossing the Divide (Les Productions d'Oz) |



## GRADE 2

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER                | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)  |
|----------|-------------------------|---|--|
| <b>A</b> | 1 Dowland               | Mr Dowland's Midnight, arr. Batchelar   | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 2 Trad. Irish           | The Meeting of the Waters, arr. Wright  | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 3 Trad. Spanish         | Inés, arr. Bonell    | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 4 Anon.                 | Chanson <i>observing repeat</i>   | Répertoire progressif, Vol. 1 (Les Productions d'Oz)   |
|          | 5 Visée                 | Menuet, arr. Gagnon   | Répertoire progressif, Vol. 1 (Les Productions d'Oz)   |
|          | 6 Arbeau                | Pavane (from <i>Orchésographie</i> ), arr. Batchelar & Wright <i>observing repeats</i>  | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
|          | 7 Frescobaldi           | Aria detta la Frescobalda (from <i>Il secondo libro di toccate</i> ), arr. Batchelar & Wright  | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
|          | 8 Handel                | Minuet, arr. Wright    | One + One, Vol. 2: pupil's part (Chanterelle) <b>and</b> One + One, Vol. 2: teacher's score (Chanterelle)  |
|          | 9 de Ribayaz            | Gaitas, arr. Yates <i>omitting optional trills</i>  | Graded Repertoire for Guitar, Book 1 (Mel Bay)   |
|          | 10 Vivaldi              | Spring (from <i>The Four Seasons</i> ), arr. Burden   | Making the Grade, Guitar Grade 2 (Chester)   |
| <b>B</b> | 1 Carulli               | Allegretto grazioso (No. 25 from <i>Méthode complète</i> , Op. 241), arr. Wright  | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 2 Schubert              | The Trout, arr. Batchelar   | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 3 Carcassi              | Andantino (No. 4 from <i>Le nouveau papillon</i> , Op. 5), arr. Wright                         | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 4 Aguado                | Valse (Waltz) in G <i>observing repeats</i>   | Répertoire progressif, Vol. 1 (Les Productions d'Oz) <i>or</i> P. 5 from <i>The Guitarist's Hour</i> , Vol. 1 (Schott) <i>or</i> P. 11 from <i>The Guitarist's Progress</i> , Book 1 (Garden Music)  |
|          | 5 M. Giuliani           | Écossaise in A minor (No. 10 from <i>12 Ecosaises</i> , Op. 33)   | No. 22 from Répertoire progressif, Vol. 1 (Les Productions d'Oz) <i>or</i> <i>The Guitarist's Hour</i> , Vol. 1 (Schott)   |
|          | 6 Brahms                | Wiegenlied (from <i>Fünf Lieder</i> , Op. 49), arr. Hegel   | Easy Concert Pieces for Guitar, Vol. 1 (Schott) <i>or</i> Classical Music for Children for Guitar (Schott)   |
|          | 7 N. Coste              | Study in C  | No. 3 from Romantic Guitar Anthology, Vol. 1 (Schott)  |
|          | 8 Reinecke              | A Fairy Tale (from <i>Sonatina in A minor</i> , Op. 127a No. 6), arr. Susans                   | One + One, Vol. 2: pupil's part (Chanterelle) <b>and</b> One + One, Vol. 2: teacher's score (Chanterelle)  |
|          | 9 Schubert              | Serenade (from <i>An den Mond</i> , D. 259), arr. Kenyon                                     | ABC Guitar (Jacaranda Music)   |
|          | 10 Sor                  | Leçon in C (No. 2 from <i>Introduction à l'étude de la guitare</i> , Op. 60)  | Sor: Introductory Studies, Op. 60 (Schott) <i>or</i> No. 18 from Répertoire progressif, Vol. 1 (Les Productions d'Oz) <i>or</i> Sor: The Complete Studies (Chanterelle) <i>or</i> Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions) |
| <b>C</b> | 1 Bart Howard           | Fly me to the moon, arr. James  | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 2 Manus Noble           | Highland Spirit   | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 3 Vincent Lindsey-Clark | Up and Over    | Guitar Exam Pieces from 2019, Grade 2 (ABRSM)  |
|          | 4 Gareth Glyn           | Gimme Five  | Solo Now! Preparatory Book (Chanterelle)   |
|          | 5 Peter Wrieden         | Stanton Moor <i>observing repeat</i>  | Solo Now! Preparatory Book (Chanterelle)   |
|          | 6 Lennon & McCartney    | Here, There and Everywhere, arr. Batchelar & Wright    | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
|          | 7 Richard Wright        | Ballroom Blues  | Time Pieces for Guitar, Vol. 1 (ABRSM)   |
|          | 8 Colin Tommis          | Has Anyone Seen My Other Shoe? (No. 6 from <i>Crossing the Divide</i> )   | Colin Tommis: Crossing the Divide (Les Productions d'Oz)   |

| COMPOSER               | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)                                |
|------------------------|--|--|
| 9 Trad.<br>Argentinian | A que has venido, forastero, arr. Rivoal  | Chansons et danses d'Amérique latine, Vol. A (Lemoine) |
| 10 Jaime<br>Zenamon    | Soñando (No. 3 from <i>Epigramme</i> )   | Graded Repertoire for Guitar, Book 1 (Mel Bay)         |






## GRADE 3


**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER                | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)   |
|----------|-------------------------|--|---|
| <b>A</b> | 1 Molinaro              | Saltarello del predetto ballo (from <i>Intavolatura di liuto libro primo</i> ), arr. Wright                      | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 2 Trad. Breton          | Tri Martolod, arr. Snowden   | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 3 Stölzel               | Air Italien (2nd movt from <i>Partita in G minor</i> ), arr. Wright  | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 4 Anon. English         | Grimstock, arr. Dodds  | 10 English Pieces (Capriol)   |
|          | 5 Anon. English         | The Coventry Carol, arr. Yates   | Graded Repertoire for Guitar, Book 1 (Mel Bay)  |
|          | 6 Anon. English         | What if a Day, arr. Ansorge & Szordikowski   | No. 9 from My First Concert for Guitar (Schott)   |
|          | 7 Dowland               | Orlando Sleepeth, arr. Yates   | Graded Repertoire for Guitar, Book 2 (Mel Bay)  |
|          | 8 C. Graupner           | Bourrée, arr. Wright   | One + One, Vol. 2: pupil's part (Chanterelle) <b>and</b> One + One, Vol. 2: teacher's score (Chanterelle)   |
|          | 9 Rameau                | Musette en rondeau, arr. Wright  | One + One, Vol. 2: pupil's part (Chanterelle) <b>and</b> One + One, Vol. 2: teacher's score (Chanterelle)   |
|          | 10 Logy                 | Sarabande, arr. Wright   | The Baroque Book (Chanterelle)  |
| <b>B</b> | 1 Mertz                 | Andante (No. 6 from <i>Schule für die Gitarre</i> )  | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 2 Trad. Welsh           | Suo Gân, arr. Goss   | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 3 Mozart                | Menuetto (4th movt from <i>Divertimento No. 1</i> , K.Anh. 229/439b), arr. Storry<br><i>observing 1st repeat</i> | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 4 Carcassi              | Valse (No. 7 from <i>Méthode complète pour la guitare</i> , (Part 3), Op. 59)                                    | The Classical Book (Chanterelle)  |
|          | 5 Diabelli              | Andante (No. 16 from <i>30 Very Easy Exercises</i> , Op. 39)   | Classical Music for Children for Guitar (Schott)  |
|          | 6 J. Ferrer             | Lección 16 (from <i>Método para guitarra</i> )   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 7 Gounod                | Funeral March of a Marionette, arr. Batchelar & Wright   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 8 Küffner               | Arietta in A <i>observing repeats</i>  | The Guitarist's Progress, Book 1 (Garden Music) <i>or</i> The Guitarist's Hour, Vol. 1 (Schott)   |
|          | 9 Sor                   | Andantino (No. 2 from <i>24 exercices très faciles</i> , Op. 35)   | P. 19 from The Guitarist's Hour, Vol. 1 (Schott) <i>or</i> Sor: The Complete Studies (Chanterelle) <i>or</i> Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions) |
|          | 10 Tchaikovsky          | Sweet Reveries (No. 21 from <i>Album for the Young</i> , Op. 39), arr. Wright                                    | One + One, Vol. 2: pupil's part (Chanterelle) <b>and</b> One + One, Vol. 2: teacher's score (Chanterelle)   |
| <b>C</b> | 1 David Cottam          | Peppermint Rag   | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 2 Tim Pells             | Celtic Blue  | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 3 Arlen & Harburg       | Over the Rainbow (from <i>The Wizard of Oz</i> ), arr. Batchelar   | Guitar Exam Pieces from 2019, Grade 3 (ABRSM)   |
|          | 4 Leo Brouwer           | Étude No. 5 (from <i>Études simples</i> )  | Leo Brouwer: Études simples, Vol. 1 (Eschig) <i>or</i> Leo Brouwer: Œuvres pour guitare (Eschig)  |
|          | 5 Stephen Goss          | Aeolian Harp   | Solo Now! Vol. 2 (Chanterelle)  |
|          | 6 Vincent Lindsey-Clark | Vals Navarra (No. 5 from <i>Simply Spanish</i> )   | Vincent Lindsey-Clark: Simply Spanish (Montague Music)  |
|          | 7 Rodgers & Hammerstein | My Favorite Things (from <i>The Sound of Music</i> ), arr. Batchelar & Wright                                    | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 8 Peter Wrieden         | The Acrobat  | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 9 Gary Ryan             | Russian Bear (No. 7 from <i>Scenes for Guitar, Book 1</i> )  | Gary Ryan: Scenes for Guitar, Book 1 (Camden Music)   |
|          | 10 Trad. Mexican        | La Llorona, arr. Rivoal  | Chansons et danses d'Amérique latine, Vol. A (Lemoine)  |

## GRADE 4







**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER                   | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)   |
|----------|----------------------------|---|---|
| <b>A</b> | 1 Handel                   | Sonata for a Musical Clock, HWV 598, arr. Wright  | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 2 Trad. Spiritual          | Down to the River to Pray, arr. Mermikides<br><i>glissandi optional</i>   | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 3 attrib. el Sabio         | Cantiga (No.166 from <i>Cantigas de Santa Maria</i> ), arr. Goss           | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 4 Anon.                    | Allemande in A minor, arr. Scheit   | No.1 from Renaissance Dances (Universal)  |
|          | 5 Anon.                    | Balletto in D, arr. Scheit  | Renaissance Dances (Universal)  |
|          | 6 J. S. Bach               | Gavotte (6th movt from <i>Suite No. 6 in D</i> , BWV 1012), arr. Wright <i>observing repeat</i>   | The Baroque Book (Chanterelle)  |
|          | 7 Jelinek                  | Bourrée, arr. Wright  | The Baroque Book (Chanterelle)  |
|          | 8 Purcell                  | Rondeau (from <i>Abdelazar</i> ), arr. Wright                              | One + One, Vol. 3: pupil's part (Chanterelle) <i>and</i><br>One + One, Vol. 3: teacher's score (Chanterelle)  |
|          | 9 Rameau                   | Tambourin (from <i>Pièces de clavecin</i> ), arr. Yates   | Graded Repertoire for Guitar, Book 1 (Mel Bay)  |
|          | 10 attrib. T. Smyth        | Galliard, arr. Dodds  | 10 English Pieces (Capriol)   |
| <b>B</b> | 1 N. Paganini              | Allegretto (from <i>Sonata in F</i> , M.S. 84 No.6)   | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 2 Smetana                  | Vltava (from <i>Má vlast</i> ), arr. Ryan   | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 3 N. Coste                 | Rondeau (No. 6 from <i>Récréation du guitariste</i> , Op.51), arr. Wright  | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 4 Carcassi                 | Pastorale (No.16 from <i>24 petites pièces</i> , Op.21)   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 5 Granados                 | Vals poético No.1, arr. Batchelar & Wright                                 | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 6 Horetzky                 | Andantino in A minor  | The Guitarist's Hour, Vol. 1 (Schott)   |
|          | 7 Mertz                    | Romance (Adagio) (No. 9 from <i>Schule für die Gitarre</i> )  | Classical Music for Children for Guitar (Schott) <i>or</i><br>Graded Repertoire for Guitar, Book 1 (Mel Bay) <i>or</i> P.12<br>from The Guitarist's Progress, Book 2 (Garden Music) |
|          | 8 J. Ferrer                | Vals in E minor (No.11 from <i>Colección 3a de ejercicios</i> )   | The Guitarist's Progress, Book 2 (Garden Music)   |
|          | 9 Shand                    | Valse in G (from <i>Improved Method for the Guitar</i> , Op.100)  | Graded Repertoire for Guitar, Book 2 (Mel Bay)  |
|          | 10 Sor                     | Petite pièce in D (No.14 from <i>24 petites pièces progressives</i> , Op.44)  | No.15 from The Classical Book (Chanterelle) <i>or</i><br>Sor: The Complete Studies (Chanterelle) <i>or</i><br>Sor: The Complete Studies, Lessons, and Exercises<br>(Tecla Editions) |
| <b>C</b> | 1 Panteleimon Michaeloudis | Nightfall   | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 2 Peter Wrieden            | Stomping the Blues (No.6 from <i>Nine Ladies Dancing</i> )  | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 3 C. Porter                | Anything Goes (from <i>Anything Goes</i> ), arr. James                   | Guitar Exam Pieces from 2019, Grade 4 (ABRSM)   |
|          | 4 Leo Brouwer              | Étude No.8 (from <i>Études simples</i> )  | Leo Brouwer: Études simples, Vol. 2 (Eschig) <i>or</i><br>Leo Brouwer: Œuvres pour guitare (Eschig)   |
|          | 5 David Cottam             | Amontillado   | Zebmusic (ESG Music)  |
|          | 6 Colin Downs              | I Spy   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 7 Mirosław Drożdżowski     | Milonga at Sunset (No.11 from <i>All Year Round with the Guitar</i> )   | Mirosław Drożdżowski: All Year Round with the Guitar<br>(Euterpe)   |
|          | 8 Vincent Lindsey-Clark    | Steely Blue (from <i>Simply Swing</i> )   | Vincent Lindsey-Clark: Simply Swing (Montague Music)  |

| COMPOSER               | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)                                |
|------------------------|--|--|
| 9 Trad.<br>Argentinian | Bailecito, arr. Rivoal  | Chansons et danses d'Amérique latine, Vol. A (Lemoine) |
| 10 Stanley Yates       | E-Jam Blues  | Graded Repertoire for Guitar, Book 2 (Mel Bay)         |

## GRADE 5

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER                      | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)   |
|----------|-------------------------------|---|---|
| <b>A</b> | 1 Anon.                       | Musette, BWV Anh. II 126, arr. Batchelar  | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 2 Visée                       | Gigue (from <i>Pièces de théorbe et de luth</i> ), trans. Ryan  | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 3 Robinson                    | Twenty Ways Upon the Bells (from <i>The Schoole of Musicke</i> ), arr. Susans  | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 4 Anon.                       | Villanelle in A, arr. Scheit  | Renaissance Dances (Universal)  |
|          | 5 J. S. Bach                  | Bourrée I (from <i>Suite No. 3 in G</i> , BWV 1009), arr. Wright  | J. S. Bach: Cello Suites 1–4 (Cadenza Music)  |
|          | 6 Baron                       | Sarabande, arr. Susans <i>ornaments optional</i>  | The Baroque Book (Chanterelle)  |
|          | 7 Telemann                    | Gigue, arr. Wright  | The Baroque Book (Chanterelle)  |
|          | 8 Vincent Lindsey-Clark       | Sonata Scarlatta (from <i>Simply Baroque</i> )  | Vincent Lindsey-Clark: Simply Baroque (Montague Music)  |
|          | 9 Pilkington                  | Echo for Two Lutes, arr. Hegel   | Duets for Fun: Guitars (Schott)   |
|          | 10 Visée                      | Sarabande (from <i>Suite in D minor</i> ), arr. Scheit  | Visée: Suite in D minor (Universal)   |
| <b>B</b> | 1 M. Giuliani                 | Andantino (No. 4 from <i>Bagatelle</i> , Op. 73)  | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 2 Trad. Irish, adapted Samuel | Danny Boy, arr. Wright  | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 3 attrib. Tárrega             | Tango, arr. Sanderson    | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 4 Carcassi                    | Étude in F (No. 16 from <i>25 études</i> , Op. 60)  | Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) <i>or</i> Carcassi: 25 Etudes for Guitar, Op. 60 (Tecla Editions) <i>or</i> No. 21 from <i>The Classical Book</i> (Chanterelle) |
|          | 5 N. Coste                    | Leçon in D minor  | No. 27 from <i>The Classical Book</i> (Chanterelle)   |
|          | 6 J. Ferrer                   | Ejercicio in E minor (No. 7 from <i>Colección 3a de ejercicios</i> )  | J. Ferrer: Charme de la nuit (Faber)  |
|          | 7 Grieg                       | Waltz (No. 2 from <i>Lyric Pieces</i> , Op. 12), arr. Wright                   | One + One, Vol. 3: pupil's part (Chanterelle) <i>and</i> One + One, Vol. 3: teacher's score (Chanterelle)   |
|          | 8 Mertz                       | Allegretto (No. 15 from <i>Schule für die Gitarre</i> )   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 9 Tárrega                     | Prelude 'Lágrima'   | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 10 Sor                        | Allegretto (No. 22 from <i>24 exercices très faciles</i> , Op. 35)  | Romantic Guitar Anthology, Vol. 3 (Schott) <i>or</i> Sor: The Complete Studies (Chanterelle) <i>or</i> Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions)                         |
| <b>C</b> | 1 Paul Desmond                | Take Five, arr. James   | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 2 Tatiana Stachak             | Carmen (Tango Waltz) (from <i>Invitation to the Waltz</i> )   | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 3 Laura Snowden               | The Snow Globe   | Guitar Exam Pieces from 2019, Grade 5 (ABRSM)   |
|          | 4 Leo Brouwer                 | Étude No. 6 (from <i>Études simples</i> )   | Leo Brouwer: Études simples, Vol. 2 (Eschig) <i>or</i> Leo Brouwer: Œuvres pour guitare (Eschig)  |
|          | 5 David Cottam                | Campanella Prelude  | Zebmusic (ESG Music)  |
|          | 6 Gerald Garcia               | Étude No. 3 (from <i>25 études esquisses</i> )  | Gerald Garcia: 25 études esquisses (Mel Bay)  |
|          | 7 Guinga                      | Senhorinha  | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 8 Henderson & Dixon           | Bye Bye Blackbird, arr. Batchelar & Wright  | Time Pieces for Guitar, Vol. 2 (ABRSM)  |
|          | 9 Piazzolla                   | Vuelvo al sur, arr. Ryan  | Play Piazzolla (Boosey & Hawkes)  |
|          | 10 Trad. Brazilian            | Tutu maramba, arr. Rivoal  <i>observing repeat</i>                           | Chansons et danses d'Amérique latine, Vol. E (Lemoine)  |

## GRADE 6

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER                | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)   |
|----------|-------------------------|--|---|
| <b>A</b> | 1 J. S. Bach            | Sarabande (from <i>Suite No. 3 in G</i> , BWV 1009), arr. Wright             | J. S. Bach: Cello Suites 1–4 (Cadenza Music)  |
|          | 2 Baron                 | Bourrée, arr. Susans   | The Baroque Book (Chanterelle)  |
|          | 3 Cutting               | Galliard in E minor, trans. Jeffery  | No. 1 from Cutting: Five Pieces (Tecla Editions)  |
|          | 4 Dowland               | Air, arr. Scheit   | Dowland: Air and Galliard (Universal)   |
|          | 5 Vincent Lindsey-Clark | Prelude (from <i>Simply Baroque</i> )  | Vincent Lindsey-Clark: Simply Baroque (Montague Music)  |
|          | 6 Milán                 | Pavane, arr. Gagnon  | Le petit livre de guitare, Vol. 2 (Les Productions d'Oz)  |
|          | 7 G. Sanz               | Canarios, trans. Burley  | G. Sanz: Anthology of Selected Pieces (Schott)  |
|          | 8 D. Scarlatti          | Sonata in E minor, Kp. 34, L. S7, arr. Batchelar & Wright                    | Scarlatti for Guitar (ABRSM)  |
|          | 9 Visée                 | Allemande (from <i>Suite in D minor</i> ), arr. Scheit                       | Visée: Suite in D minor (Universal)   |
|          | 10 S. L. Weiss          | Gavotte, arr. Batchelar & Wright   | Weiss for Guitar (ABRSM)  |
| <b>B</b> | 1 Aguado                | Allegro in G   | The Guitarist's Hour, Vol. 3 (Schott)   |
|          | 2 Carulli               | Alla polacca   | The Guitarist's Hour, Vol. 3 (Schott)   |
|          | 3 Carcassi              | Étude in A (No. 13 from 25 <i>études</i> , Op. 60)                           | Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) <i>or</i> Carcassi: 25 Etudes for Guitar, Op. 60 (Tecla Editions)                                       |
|          | 4 N. Coste              | Mélancolie (No. 10 from <i>Récréation du guitariste</i> , Op. 51)            | No. 9 from N. Coste: The Guitarist's Recreation, Op. 51 (Schott)  |
|          | 5 Diabelli              | Menuett and Trio (3rd movt from <i>Sonata No. 1 in C</i> )                   | Diabelli: Three Sonatas (Schott)  |
|          | 6 J. Ferrer             | Jota aragonesa facile  | Romantic Guitar Anthology, Vol. 3 (Schott)  |
|          | 7 M. Giuliani           | Andantino sostenuto (1st movt from <i>Sonatina No. 3 in D</i> , Op. 71)      | M. Giuliani: Sonatina, Op. 71 No. 3 (Tecla Editions)  |
|          | 8 F. Molino             | Preludio in F  | The Classical Book (Chanterelle)  |
|          | 9 Sor                   | Andantino (No. 23 from <i>Introduction à l'étude de la guitare</i> , Op. 60) | Sor: Introductory Studies, Op. 60 (Schott) <i>or</i> Sor: The Complete Studies (Chanterelle) <i>or</i> Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions) |
|          | 10 Tárrega              | Sueño  | Tárrega: Works for Guitar, Vol. 3 (Bèrben)  |
| <b>C</b> | 1 Leo Brouwer           | Étude No. 11 (from <i>Études simples</i> ) <i>observing repeats</i>          | Leo Brouwer: Études simples, Vol. 3 (Eschig) <i>or</i> Leo Brouwer: Œuvres pour guitare (Eschig)  |
|          | 2 David Cottam          | Gardens in the Rain  | Zebmusic (ESG Music)  |
|          | 3 Yvon Demillac         | Simple mélodie (No. 4 from <i>Rêveries</i> )                                 | Yvon Demillac: Rêveries (Billaudot)   |
|          | 4 Dyens                 | Lettre à Sydney (No. 1 from 20 <i>lettres</i> )                              | Dyens: 20 lettres (Lemoine)   |
|          | 5 Gerald Garcia         | Étude No. 12 (from 25 <i>études esquisses</i> )                              | Gerald Garcia: 25 études esquisses (Mel Bay)  |
|          | 6 A. Lauro              | Armida (No. 1 from <i>Triptico</i> )   | A. Lauro: Triptico (Universal)  |
|          | 7 Marek Pasieczny       | Ballad (from <i>Ten Sketches for Guitar</i> )                                | Marek Pasieczny: Ten Sketches for Guitar (Euterpe)  |
|          | 8 Piazzolla             | Sensuel (from <i>El sueño de una noche de verano</i> ), arr. Ryan            | Play Piazzolla (Boosey & Hawkes)  |
|          | 9 M. Ponce              | Prelude in D minor   | No. 24 from M. Ponce: 24 Preludes (Tecla Editions) <i>or</i> No. 6 from M. Ponce: 12 Préludes (Schott)  |
|          | 10 Gary Ryan            | Joie de vivre (No. 5 from <i>Scenes for Guitar, Book 2</i> )                 | Gary Ryan: Scenes for Guitar, Book 2 (Camden Music)   |

## GRADE 7

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER          | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)  |
|----------|-------------------|---|--|
| <b>A</b> | 1 J. S. Bach      | Allemande (2nd movt from <i>Suite in E minor</i> , BWV 996), trans. Koonce <i>or</i> trans. Willard       | J. S. Bach: The Solo Lute Works for Guitar (Neil Kjos Music) <i>or</i><br>J. S. Bach: Lute Suites for Guitar (Ariel Publications)      |
|          | 2 J. S. Bach      | Menuet I <i>and</i> Menuet II (from <i>Suite No. 2 in A minor</i> , BWV 1008), arr. Wright                | J. S. Bach: Cello Suites 1–4 (Cadenza Music)   |
|          | 3 Dowland         | Fortune My Foe, trans. Jeffery  | Dowland: Four Pieces, Book 2 (Tecla Editions)  |
|          | 4 Dowland         | Galliard, arr. Scheit   | Dowland: Air and Galliard (Universal)  |
|          | 5 Mudarra         | Fantasia que contrahaze la harpa en la manera de Luduvico, trans. Pujol <i>F# tuning optional</i>         | Hispanae Citharae Ars Viva (Schott)  |
|          | 6 Narváez         | Diferencias sobre 'Guárdame las vacas', trans. Pujol <i>F# tuning optional</i>                            | Hispanae Citharae Ars Viva (Schott)  |
|          | 7 G. Sanz         | Pavanas, trans. Burley  | G. Sanz: Anthology of Selected Pieces (Schott)   |
|          | 8 D. Scarlatti    | Sonata in A, Kp. 208, L. 238, arr. Batchelar & Wright   | Scarlatti for Guitar (ABRSM)   |
|          | 9 Seixas          | Sonata No. 5 in D, trans. Burley  | Anthology of Baroque Sonatas (Schott)  |
|          | 10 Visée          | Gigue (from <i>Suite in D minor</i> ), arr. Scheit<br><i>observing repeats</i>                            | Visée: Suite in D minor (Universal)  |
| <b>B</b> | 1 Carcassi        | Étude in A minor (No. 17 from 25 <i>études</i> , Op. 60)<br><i>Tecla edn: observing repeat of bb. 1–8</i> | Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) <i>or</i><br>Carcassi: 25 Etudes for Guitar, Op. 60 (Tecla Editions) |
|          | 2 Carulli         | Larghetto, Op. 124 No. 23   | Carulli-Brevier, Vol. 3 (Schott)   |
|          | 3 N. Coste        | Pas redoublé (No. 13 from <i>Récréation du guitariste</i> , Op. 51)                                       | N. Coste: The Guitarist's Recreation, Op. 51 (Schott)  |
|          | 4 Diabelli        | Andante sostenuto (2nd movt from <i>Sonata No. 3 in F</i> )   | Diabelli: Three Sonatas (Schott)   |
|          | 5 J. Ferrer       | Belle, Op. 24   | J. Ferrer: Charme de la nuit (Faber)   |
|          | 6 J. Ferrer       | Vals (from <i>Colección de vases</i> )  | No. 5 from J. Ferrer: Charme de la nuit (Faber)  |
|          | 7 M. Giuliani     | La melanconia (No. 7 from <i>Giulianate</i> , Op. 148)  | M. Giuliani: Giulianate, Op. 148 (Suvini Zerboni)  |
|          | 8 Matiegka        | Menuett and Trio  | The Guitarist's Hour, Vol. 3 (Schott)  |
|          | 9 Sor             | Andante allegro (No. 9 from 12 <i>études</i> , Op. 6)   | Sor: The Complete Studies (Chanterelle) <i>or</i><br>Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions)                |
|          | 10 Tárrega        | Pavana  | Tárrega: Works for Guitar, Vol. 3 (Bèrben)   |
| <b>C</b> | 1 Sérgio Assad    | Farewell (from <i>Summer Garden Suite</i> ), arr. Depreter  | Sérgio Assad: The Summer Garden Solos (Metropolis)   |
|          | 2 Leo Brouwer     | Un día de noviembre   | Leo Brouwer: Un día de noviembre (Chester)   |
|          | 3 Gangi           | Study No. 9   | Gangi: Metodo per chitarra, Parte 3 (Ricordi)  |
|          | 4 Gerald Garcia   | Étude No. 4 (from 25 <i>études esquisses</i> )  | Gerald Garcia: 25 études esquisses (Mel Bay)   |
|          | 5 Marek Pasieczny | Kolysanka (from <i>Ten Sketches for Guitar</i> )<br><i>observing repeat</i>                               | Marek Pasieczny: Ten Sketches for Guitar (Euterpe)   |
|          | 6 Pernambuco      | Sons de carilhões (version 2)   | P. 6 from Pernambuco: Famous Chôros, Vol. 1 (Chanterelle)  |
|          | 7 Piazzolla       | Milonga (from <i>Famille d'artistes</i> ), arr. Ryan  | P. 16 from Play Piazzolla (Boosey & Hawkes)  |
|          | 8 M. Ponce        | Prelude in B  | No. 11 from M. Ponce: 24 Preludes (Tecla Editions) <i>or</i><br>No. 4 from M. Ponce: 12 Préludes (Schott)                              |



| COMPOSER       | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)   |
|----------------|---|---|
| 9 Gary Ryan    | Golden Days (No. 4 from <i>Scenes for Guitar, Book 2</i> )                  | Gary Ryan: Scenes for Guitar, Book 2 (Camden Music)   |
| 10 Villa-Lobos | Prélude No. 3 in A minor (from <i>Cinq Préludes</i> )<br><i>omitting DS</i> | Villa-Lobos: Prélude No. 3 in A minor (Eschig) <i>or</i><br>Villa-Lobos: Collected Works for Solo Guitar (Eschig) |

## GRADE 8

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**FOUR PIECES:** at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

|          | COMPOSER           | PIECE / WORK / ARRANGER  | PUBLICATION (PUBLISHER)  |
|----------|--------------------|--|--|
| <b>A</b> | 1 J. S. Bach       | Gigue (4th movt from <i>Suite in A minor</i> , BWV 997), trans. Koonce <i>or</i> trans. Willard  | J. S. Bach: The Solo Lute Works for Guitar (Neil Kjos Music) <i>or</i><br>J. S. Bach: Lute Suites for Guitar (Ariel Publications)  |
|          | 2 J. S. Bach       | Prelude (from <i>Suite No. 2 in A minor</i> , BWV 1008), arr. Wright   | J. S. Bach: Cello Suites 1–4 (Cadenza Music)   |
|          | 3 Cimarosa         | Sonata No. 2 in A, arr. Bream  | Cimarosa: Three Sonatas (Faber)  |
|          | 4 Dowland          | The Frog Galliard, arr. Scheit<br><i>F# tuning optional</i>  | Dowland: Solowerke I (Universal)   |
|          | 5 Narváez          | Baxa de contrapunto, trans. Pujol<br><i>F# tuning optional</i>   | Hispanae Citharae Ars Viva (Schott)  |
|          | 6 M. Ponce         | Gavotte (4th movt from <i>Suite in A minor</i> )   | M. Ponce: Suite in A minor (Editions Musicales Transatlantiques)   |
|          | 7 D. Scarlatti     | Sonata in E minor, Kp. 292, L. 24, arr. Batchelar & Wright   | Scarlatti for Guitar (ABRSM)   |
|          | 8 Vivaldi          | Allegro giusto (1st movt from <i>Concerto in D</i> , RV 93, F. XII No. 15), trans. Fernández <b>!!!</b><br><i>guitar to play in tutti; ossia optional; observing repeats</i> | Vivaldi: Concerto in D, RV 93 (Ricordi)  |
|          | 9 S. L. Weiss      | Fantasie, arr. Scheit  | S. L. Weiss: Tombeau und Fantasie (Universal)  |
|          | 10 S. L. Weiss     | Giga, arr. Batchelar & Wright  | Weiss for Guitar (ABRSM)   |
| <b>B</b> | 1 Carcassi         | Étude in E (No. 24 from 25 <i>études</i> , Op. 60)   | Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) <i>or</i><br>Carcassi: 25 Etudes for Guitar, Op. 60 (Tecla Editions)   |
|          | 2 N. Coste         | Étude in E minor: Scherzando (No. 8 from 25 <i>études de genre</i> , Op. 38)   | Pp. 20–22 from N. Coste: 25 Studies, Op. 38 (Schott)   |
|          | 3 Diabelli         | Menuett and Trio (3rd movt from <i>Sonata No. 2 in A</i> )   | Diabelli: Three Sonatas (Schott)   |
|          | 4 M. Giuliani      | Giocoso (No. 4 from <i>Giulianate</i> , Op. 148)   | M. Giuliani: Giulianate, Op. 148 (Suvini Zerboni)  |
|          | 5 M. Giuliani      | Siciliana: Andantino (2nd movt from <i>Concerto in A</i> , Op. 30), arr. Jeffery <i>or</i> arr. Oubradous <b>!!!</b>   | M. Giuliani: Siciliana (Andantino) from the Guitar Concerto Op. 30 in A (Tecla Editions) <i>or</i><br>M. Giuliani: Concerto in A, Op. 30 (Editions Musicales Transatlantiques) |
|          | 6 Barrios Mangoré  | Preludio 'Saudade' (from <i>La Catedral</i> )  | Barrios Mangoré: La Catedral (Alfred)  |
|          | 7 Mertz            | Tarantelle (from <i>Bardenklänge</i> , Op. 13)   | Mertz: Guitar Works, Vol. 3 (Chanterelle)  |
|          | 8 N. Paganini      | Romanze (2nd movt from <i>Grand Sonata</i> ), arr. Scheit  | N. Paganini: Grand Sonata for Solo Guitar (Universal)  |
|          | 9 Sagreras         | El colibrí <i>Curci edn: play original ending</i>  | Sagreras: El colibrí (Ricordi) <i>or</i><br>Sagreras: Le prime lezioni di chitarra (Edizioni Curci)  |
|          | 10 Tárrega         | Gran vals in A   | Tárrega: Works for Guitar, Vol. 3 (Bèrben)   |
| <b>C</b> | 1 Sérgio Assad     | Valseana (No. 2 from <i>Aquarelle</i> )  | Sérgio Assad: Aquarelle (Lemoine)  |
|          | 2 Carlevaro        | Ronda (No. 4 from <i>Preludios Americanos</i> )  | Carlevaro: Preludios Americanos No. 4: Ronda (Barry Editorial)   |
|          | 3 Carlo Domeniconi | Schnee in Istanbul <i>observing repeats</i>  | Carlo Domeniconi: Schnee in Istanbul (Edition Margaux)   |
|          | 4 Dyens            | Tango en skaï  | Dyens: Tango en skaï (Lemoine)   |
|          | 5 Gangi            | Study No. 18 <i>observing repeats</i>  | Gangi: Metodo per chitarra, Parte 3 (Ricordi)  |

**!!!** with piano accompaniment

| COMPOSER         | PIECE / WORK / ARRANGER   | PUBLICATION (PUBLISHER)  |
|------------------|---|--|
| 6 M. Ponce       | Valse, trans. Segovia   | M. Ponce: Valse for Guitar (Schott)                            |
| 7 Smith Brindle  | Moderato (1st movt from <i>Sonata No. 4, 'La breve'</i> )           | Smith Brindle: Sonata No. 4, 'La breve' (Schott)               |
| 8 Joaquín Turina | Soleares (from <i>Hommage à Tárrega</i> )                           | Pp. 4–6 from Joaquín Turina: <i>Hommage à Tárrega</i> (Schott) |
| 9 Villa-Lobos    | Andantino e andante (2nd movt from <i>Concerto for Guitar</i> ) III | Villa-Lobos: Concerto for Guitar (Eschig)                      |
| 10 Villa-Lobos   | Prélude No. 5 in D (from <i>Cinq Préludes</i> )                     | Villa-Lobos: Collected Works for Solo Guitar (Eschig)          |

# Programme form – Performance Grades

Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.



Candidate name \_\_\_\_\_ Subject (instrument) \_\_\_\_\_ Grade \_\_\_\_\_

| Piece/Song | Title | Composer | List* | Number* |
|------------|-------|----------|-------|---------|
| 1          |       |          |       |         |
| 2          |       |          |       |         |
| 3          |       |          |       |         |
| 4          |       |          |       |         |

Year of syllabus repertoire lists \_\_\_\_\_ Break (if taking) between pieces \_\_\_ and \_\_\_

Related instrument(s) (if used) \_\_\_\_\_

*\* Write 'OC' for your own-choice piece/song (unless from the repertoire lists); leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate*

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

| Piece/<br>Song no. | Arranger<br>(if applicable) | Book title | Publisher |
|--------------------|-----------------------------|------------|-----------|
|--------------------|-----------------------------|------------|-----------|

# Programme form – Performance Grades



Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.

Candidate name \_\_\_\_\_

Subject (instrument) \_\_\_\_\_ Grade \_\_\_\_\_

| Piece/Song | Title | Composer | List* | Number* |
|------------|-------|----------|-------|---------|
| 1          |       |          |       |         |
| <hr/>      |       |          |       |         |
| 2          |       |          |       |         |
| <hr/>      |       |          |       |         |
| 3          |       |          |       |         |
| <hr/>      |       |          |       |         |
| 4          |       |          |       |         |
| <hr/>      |       |          |       |         |

Year of syllabus repertoire lists \_\_\_\_\_ Break (if taking) between pieces \_\_\_\_ and \_\_\_\_

Related instrument(s) (if used) \_\_\_\_\_

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

| Piece/<br>Song no. | Arranger<br>(if applicable) | Book title | Publisher |
|--------------------|-----------------------------|------------|-----------|
|--------------------|-----------------------------|------------|-----------|

\* Write 'OC' for your own-choice piece/song (unless from the repertoire lists);  
leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate