

MUSIC PERFORMANCE GRADES



GUITAR Syllabus (Section 3)

second edition - valid for exams from 6 September 2021

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 and should be read when preparing for an exam.

8 March 2023

Qualification Specification: Music Performance

Contents

3. Guitar Performance Grades syllabus	2
Introducing the qualification	2
Performance Grades: requirements and information	2
• Instruments	2
• Performance as a whole	3
• Selecting repertoire	3
• Preparing for the exam	5
Guitar repertoire lists	7

/// Changes in this edition

This second edition, first published July 2021, includes several significant changes and updates to the exam requirements and information. There are no changes to the repertoire lists.

- We have provided additional guidance for the performance as a whole component of the exam
- We have made a change to the own-choice piece requirements to allow unpublished repertoire, including candidates' own compositions
- We have changed our policy on the use of the same piece(s) in more than one exam; this is now allowed
- We have introduced a new Adapted Instruments policy; instruments adapted for beginners can be used in exams at any grade, as long as all the exam requirements can be met.

A range of updates have also been made to the text to further clarify the existing requirements and information, based on queries and feedback received since the Performance Grades qualification was launched in summer 2020.

The overarching *Qualification Specification: Music Performance Grades* document, which has other important and relevant information for those preparing for Performance Grades, has also been significantly updated.

This August 2022 version has been issued to reflect changes to accompaniment requirements; we now permit recorded accompaniment in Performance Grade exams [Section 3]

From 8 March 2023, Performance Grade candidates should provide their programme information online when uploading their video. It is no longer necessary to show a written programme form to camera. All other recording requirements remain the same [Section 3: *Preparing for the Exam*]

© 2020 by The Associated Board of the Royal Schools of Music

All the syllabus information in this document, including repertoire lists, is the copyright of ABRSM.

No syllabus listing may be reproduced or published without the permission of ABRSM. Updated in 2023.

3. Guitar Performance Grades syllabus

Introducing the qualification

Performance Grades, introduced by ABRSM in 2020, run alongside and provide an alternative pathway to our long-standing Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. The 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 to 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.

Performance Grades: 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) which should be read before booking an exam.

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.

ABRSM welcomes the use of instruments adapted for younger/smaller beginners in our graded exams in accordance with the details set out in our Adapted Instruments Policy, available at www.abrsm.org/policies.

Performance as a whole

Performance skills are at the heart of Performance Grades, and go beyond the preparation of individual pieces. Designing programmes that play to learners' strengths as performers, and then delivering them with a real sense of musical intent and communication, is central to musical development. This also builds stamina, and embeds the technical control required to play a whole programme through, including managing the transitions from one piece to another. Finding ways to put across the mood and character, and really get inside the style of different types of repertoire, as well as arranging pieces into coherent and compelling programmes will in turn increase learners' knowledge and understanding of music more broadly.

For full details of how the performance as a whole component of the exam is assessed, see Section 4 of the *Qualification Specification: Music Performance Grades*.

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance (without a break). 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 before finalising choices.

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 cannot be given).
- The piece may be chosen from any of the repertoire lists set for the grade, as long as all other requirements within this 'Selecting repertoire' section are also met, including the minimum duration. Performing all four pieces from the lists gives no advantage.
- The piece may be a candidate's own composition or arrangement (see 'Own composition').
- The piece must exist in a legible and fully-notated score using standard music notation (e.g. not in tab, not a lead sheet if candidate is playing a harmonic instrument etc.) and must be performed as notated in that score.

In cases where there is a concern about the standard of an own-choice piece presented, ABRSM reserves the right to request a copy from the Applicant where we cannot readily access one ourselves. This may delay the issuing of the exam result.

- 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 to 3 and it is the only duet at Grades 4 to 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 must 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
Minimum duration (mm:ss)	00:25	00:30	00:35	00:45	01:00	01:30	02:00	03:00



The duration for each grade is the minimum time required in order to demonstrate the breadth and depth of skills required, including stamina.

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

Programme times: The overall performance, including transitions between pieces, should not exceed the maximum programme time set for the grade, as shown in the following table. The programme time is the duration from the first note of the performance to the last. The examiner may stop listening to the recording if the candidate's performance goes over the maximum programme time.

	Grade							
	1	2	3	4	5	6	7	8
Maximum programme time (minutes)	6	7	8	10	12	15	20	25

Accompaniment: At Grades 1 to 3, candidates may perform *up to two* pieces accompanied by another guitar (or, if necessary, a piano); at Grades 4 to 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 accompaniment, which may be live or recorded. An accompanist may be the candidate's teacher. If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical. Recorded accompaniments may be commercially-available tracks or recordings made specifically for the candidate's exam. Full guidance on the use of recorded accompaniments in exams is available at www.abrsm.org/performancegrades.

Duets: At Grades 1 to 3, candidates may perform a duet for *up to two* of their pieces. At Grades 4 to 8, *one* is allowed. (See 'Accompaniment'.)

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'.

Own composition: ABRSM welcomes the inclusion of candidates' own compositions, or arrangements, to be performed as their own-choice piece. We will not judge or provide feedback on the structure or quality of the composition, only the performance of it. However, as with any other own-choice piece, the technical demand of the composition must be broadly the same as repertoire set for the grade being taken.

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/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Practical Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

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 6.

Repeats: In most cases, da capo and dal segno indications must be followed but other repeats may be included, or not, at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction must 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 & pre-performance procedures: Candidates should provide their programme information online when uploading their video. The piece information required should be given in the order the pieces will be performed.

Candidates should show the opening of their own-choice piece and announce themselves and their pieces before beginning their performance. Candidates taking a Grade 6, 7 or 8 must additionally show a form of photographic identification to the camera. This is because these qualifications can be used either as a prerequisite for higher grades and diplomas, or as part of a university application.

If preferred, a Responsible Adult present may show the music to camera (but not the ID, where applicable) and make the introductory announcement, as this does not form part of the performance. The assessment of the performance begins on the first note of music played.

More information on all of the above is given in the Guidance for Music Performance Grades available at www.abrsm.org/performancegrades.

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 'Copyright') to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher).










Copyright: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines. In all other cases, application should be made to the copyright holder before any copy is made. Care should also be taken when making arrangements, as permission will be required in the case of copyright music.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence that this is not the case.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: 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.

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 3–5


	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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) and One + One, Vol. 1: teacher's score (Chanterelle)
	5 attrib. Purcell	Riggadoon (from <i>Musick's Handmaid</i>), arr. Wright 	One + One, Vol. 1: pupil's part (Chanterelle) and 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	1 Carulli	Ecoisaise (No. 5 from 24 <i>pièces</i> , Op. 121), 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) or Easy Concert Pieces for Guitar, Vol. 1 (Schott)
	5 Musorgsky	The Old Castle (from <i>Pictures at an Exhibition</i>), arr. Hegel	Easy Concert Pieces for Guitar, Vol. 1 (Schott) or 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), arr. Batchelar 	One + One, Vol. 1: pupil's part (Chanterelle) and 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) or No. 16 from Répertoire progressif, Vol. 1 (Les Productions d'Oz) or Sor: The Complete Studies (Chanterelle) or Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions)
	10 Trad. Spiritual	Poor Wayfaring Stranger, arr. Batchelar & Wright	Time Pieces for Guitar, Vol. 1 (ABRSM)
C	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>), arr. Batchelar & Wright  observing repeat	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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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) and 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	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) or P.5 from <i>The Guitarist's Hour</i> , Vol. 1 (Schott) or 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 Écossaises</i> , Op. 33)	No. 22 from Répertoire progressif, Vol. 1 (Les Productions d'Oz) or <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) or <i>Classical Music for Children for Guitar</i> (Schott)
	7 N. Coste	Study in C	No. 3 from <i>Romantic Guitar Anthology</i> , 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) and 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) or No.18 from Répertoire progressif, Vol. 1 (Les Productions d'Oz) or Sor: <i>The Complete Studies</i> (Chanterelle) or Sor: <i>The Complete Studies, Lessons, and Exercises</i> (Tecla Editions)
C	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: <i>Crossing the Divide</i> (Les Productions d'Oz)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. Argentinian	A que has venido, forastero, arr. Rivoal 	Chansons et danses d'Amérique latine, Vol. A (Lemoine)
10 Jaime 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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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 <i>My First Concert for Guitar</i> (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) and One + One, Vol. 2: teacher's score (Chanterelle)
	9 Rameau	Musette en rondeau, arr. Wright 	One + One, Vol. 2: pupil's part (Chanterelle) and One + One, Vol. 2: teacher's score (Chanterelle)
	10 Logy	Sarabande, arr. Wright	The Baroque Book (Chanterelle)
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. Story  <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) or 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) or Sor: The Complete Studies (Chanterelle) or 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) and One + One, Vol. 2: teacher's score (Chanterelle)	
C	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) or 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: <i>Simply Spanish</i> (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: <i>Scenes for Guitar</i> , 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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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 <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 <i>Renaissance Dances</i> (Universal)
	5 Anon.	Balletto in D, arr. Scheit	<i>Renaissance Dances</i> (Universal)
	6 J. S. Bach	Gavotte (6th movt from <i>Suite No. 6 in D, BWV 1012</i>), arr. Wright <i>observing repeat</i>	<i>The Baroque Book</i> (Chanterelle)
	7 Jelínek	Bourrée, arr. Wright	<i>The Baroque Book</i> (Chanterelle)
	8 Purcell	Rondeau (from <i>Abdelazar</i>), arr. Wright	One + One, Vol. 3: pupil's part (Chanterelle) and One + One, Vol. 3: teacher's score (Chanterelle)
	9 Rameau	Tambourin (from <i>Pièces de clavecin</i>), arr. Yates	<i>Graded Repertoire for Guitar, Book 1</i> (Mel Bay)
	10 attrib. T. Smyth	Galliard, arr. Dodds	<i>10 English Pieces</i> (Capriol)
B	1 N. Paganini	Allegretto (from <i>Sonata in F, M.S. 84 No. 6</i>)	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, Op.51</i>), arr. Wright	Guitar Exam Pieces from 2019, Grade 4 (ABRSM)
	4 Carcassi	Pastorale (No.16 from <i>24 petites pièces, Op.21</i>)	<i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)
	5 Granados	Vals poético No.1, arr. Batchelar & Wright	<i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)
	6 Horetzky	Andantino in A minor	<i>The Guitarist's Hour, Vol. 1</i> (Schott)
	7 Mertz	Romance (Adagio) (No.9 from <i>Schule für die Gitarre</i>)	<i>Classical Music for Children for Guitar</i> (Schott) <i>or</i> <i>Graded Repertoire for Guitar, Book 1</i> (Mel Bay) <i>or</i> P.12 from <i>The Guitarist's Progress, Book 2</i> (Garden Music)
	8 J. Ferrer	Vals in E minor (No.11 from <i>Colección 3a de ejercicios</i>)	<i>The Guitarist's Progress, Book 2</i> (Garden Music)
	9 Shand	Valse in G (from <i>Improved Method for the Guitar, Op.100</i>)	<i>Graded Repertoire for Guitar, Book 2</i> (Mel Bay)
	10 Sor	Petite pièce in D (No.14 from <i>24 petites pièces progressives, Op.44</i>)	No.15 from <i>The Classical Book</i> (Chanterelle) <i>or</i> Sor: <i>The Complete Studies</i> (Chanterelle) <i>or</i> Sor: <i>The Complete Studies, Lessons, and Exercises</i> (Tecla Editions)
C	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: <i>Études simples, Vol. 2</i> (Eschig) <i>or</i> Leo Brouwer: <i>Œuvres pour guitare</i> (Eschig)
	5 David Cottam	Amontillado	Zebmusic (ESG Music)
	6 Colin Downs	I Spy	<i>Time Pieces for Guitar, Vol. 2</i> (ABRSM)
	7 Mirosław Drożdżowski	Milonga at Sunset (No.11 from <i>All Year Round with the Guitar</i>)	Mirosław Drożdżowski: <i>All Year Round with the Guitar</i> (Euterpe)
	8 Vincent Lindsey-Clark	Steely Blue (from <i>Simply Swing</i>)	Vincent Lindsey-Clark: <i>Simply Swing</i> (Montague Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Trad. 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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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, BWV 1009</i>), 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	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) or Carcassi: 25 Etudes for Guitar, Op. 60 (Tecla Editions) or 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) and 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) or Sor: <i>The Complete Studies</i> (Chanterelle) or Sor: <i>The Complete Studies, Lessons, and Exercises</i> (Tecla Editions)
C	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: <i>Études simples</i> , Vol. 2 (Eschig) or Leo Brouwer: <i>Œuvres pour guitare</i> (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.

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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	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: <i>Simply Baroque</i> (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. 57, 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	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) or 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) or Sor: The Complete Studies (Chanterelle) or Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions)
	10 Tárrega	Sueño	Tárrega: Works for Guitar, Vol. 3 (Bèrben)
C	1 Leo Brouwer	Étude No.11 (from <i>Études simples</i>) <i>observing repeats</i>	Leo Brouwer: Études simples, Vol. 3 (Eschig) or 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: <i>Rêveries</i> (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>Tríptico</i>)	A. Lauro: Tríptico (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) or 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.

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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Allemande (2nd movt from <i>Suite in E minor</i> , BWV 996), trans. Koonce or trans. Willard	J. S. Bach: The Solo Lute Works for Guitar (Neil Kjos Music) or J. S. Bach: Lute Suites for Guitar (Ariel Publications)
	2 J. S. Bach	Menuet I and 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 <i>observing repeats</i>	Visée: Suite in D minor (Universal)
B	1 Carcassi	Étude in A minor (No.17 from 25 études, Op. 60) <i>Tecla edn: observing repeat of bb. 1–8</i>	Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) or 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 valsés</i>)	No. 5 from J. Ferrer: Charme de la nuit (Faber)
	7 M. Giuliani	La melancolia (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 études, Op. 6)	Sor: The Complete Studies (Chanterelle) or Sor: The Complete Studies, Lessons, and Exercises (Tecla Editions)
	10 Tárrega	Pavana	Tárrega: Works for Guitar, Vol. 3 (Bèrben)
C	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 études esquisses)	Gerald Garcia: 25 études esquisses (Mel Bay)
	5 Marek Pasieczny	Kolysanka (from <i>Ten Sketches for Guitar</i>) <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) or 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: <i>Scenes for Guitar, Book 2</i> (Camden Music)
10	Villa-Lobos	Prélude No. 3 in A minor (from <i>Cinq Préludes</i>) <i>omitting DS</i>	Villa-Lobos: Prélude No. 3 in A minor (Eschig) <i>or</i> Villa-Lobos: <i>Collected Works for Solo Guitar</i> (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.

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 3–5

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 J. S. Bach	Gigue (4th movt from <i>Suite in A minor</i> , BWV 997), trans. Koonce or trans. Willard	J. S. Bach: The Solo Lute Works for Guitar (Neil Kjos Music) or 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 <i>F# tuning optional</i>	Dowland: Solowerke I (Universal)
	5 Narváez	Baxa de contrapunto, trans. Pujol <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 III <i>guitar to play in tutti; ossia optional; observing repeats</i>	Vivaldi: Concerto in D, RV 93 (Ricordi)
	9 S. L. Weiss	Fantasia, arr. Scheit	S. L. Weiss: Tombeau und Fantasie (Universal)
	10 S. L. Weiss	Giga, arr. Batchelar & Wright	Weiss for Guitar (ABRSM)
B	1 Carcassi	Étude in E (No. 24 from 25 <i>études</i> , Op. 60)	Carcassi: 25 études mélodiques progressives, Op. 60 (Chanterelle) or 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	Giocosco (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 or arr. Oubradous III	M. Giuliani: Siciliana (Andantino) from the Guitar Concerto Op. 30 in A (Tecla Editions) or 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) or Sagreras: Le prime lezioni di chitarra (Edizioni Curci)
	10 Tárrega	Gran vals in A	Tárrega: Works for Guitar, Vol. 3 (Bèren)
C	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)

III 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</i> , 'La breve')	Smith Brindle: Sonata No. 4, 'La breve' (Schott)
8 Joaquín Turina	Soleares (from <i>Hommage à Tárrega</i>)	Pp. 4-6 from Joaquín Turina: Hommage à Tárrega (Schott)
9 Villa-Lobos	Andantino e andante (2nd movt from <i>Concerto for Guitar</i>) 	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)