

# GUITAR SYLLABUS FROM 2019

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## INTRODUCING ABRSM SYLLABUSES

At ABRSM we are passionate about music and aim to support students and teachers in every way we can. One way we do this is through our graded music exams. These assessments provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer graded music exams for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. The syllabuses are based on core musical skills – listening, performing, reading, writing, and musical knowledge and understanding. Together these skills give students a good foundation for their musical development and a range of different musical activities.

Taking an exam is an exciting challenge with many benefits for students. There's the boost to motivation which comes from working towards an exam. There's an opportunity to discover and perform some fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to help candidates do their best in their exams. Using our clear, easy-to-understand marking criteria examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you're a student or teacher, we hope this syllabus inspires and supports your music learning or teaching. We wish you every success for your musical journey!

Find out more at [www.abrsm.org](http://www.abrsm.org).

# **ABRSM GUITAR EXAMS**

This syllabus booklet is designed to help teachers, candidates, parents and organizations when preparing for ABRSM graded Guitar exams.

The Guitar syllabus is listed, grade by grade, on pp. 16–31 and shows the requirements for the exams. Important additional information can be found on pp. 8–13. The Aural tests featured in all ABRSM graded exams are described on pp. 32–37. In addition, this booklet outlines ABRSM's pre-Grade 1 and post-Grade 8 guitar assessments as well as the supporting subjects of Music Theory and Practical Musicianship which contribute to all-round musical development.

As well as reading this booklet, it is important to consult ABRSM's *Exam Regulations*, available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations).

## **Guitar syllabus from 2019**

This booklet is valid for graded exams from 1 January 2019 until further notice.

There are new set pieces.

All other requirements – Scales and arpeggios, Sight-reading and Aural tests – remain unchanged from the preceding syllabus.

Any updates during this syllabus's lifetime – e.g. changes to publication details or other minor corrections or clarifications – will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

Other changes made in this syllabus/booklet are:

- the duet option previously offered at Grades 1–3 is extended to Grade 5
- an accompanied option is now available at Grade 8
- some clarification of key exam information, including a table of the sight-reading parameters for easy reference
- the inclusion of information about the Guitar Prep Test (a fully revised test is introduced for 2019)
- the inclusion of information about the post-Grade 8 qualifications available for guitar.

## **Overlap of syllabuses**

In the first year of any new Practical syllabus, ABRSM offers an overlap period in which candidates may play specific requirements from the preceding syllabus.

Information on the overlap duration and the specific requirements to which the overlap period applies can be found at [www.abrsm.org/overlap](http://www.abrsm.org/overlap).

## **The next syllabus**

At the time of publication of this booklet, the next revision of the Guitar syllabus had not been scheduled. Advance notice of any planned changes to the guitar requirements (including syllabus overlap information) will be posted in advance at [www.abrsm.org/guitar](http://www.abrsm.org/guitar).

## **Other assessments for Guitar**

ABRSM's other Guitar assessments are the Prep Test (see p. 6), Music Medals, Performance Assessment, Ensembles and diplomas (see pp. 38–39). Further information is available at [www.abrsm.org/exams](http://www.abrsm.org/exams).

## **Regulation and UCAS points (UK)**

ABRSM graded music exams, Music Medals and diplomas are regulated in England by the Office of Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.

In the UK, ABRSM's Grade 6–8 exams can contribute towards entry into higher education through the allocation of UCAS points.

For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

# GUITAR PREP TEST

ABRSM's Prep Test, presented in a relaxed and encouraging way, is an ideal introduction to the exam experience. It gives students a goal to work towards and a certificate awarded on the day – something to be really proud of.

The Prep Test is designed to encourage the development of good musical and technical foundations. It covers many of the elements beginners will be working on at this early stage, including pitch, time, tone, performance and musical perception.

## Content

The Guitar Prep Test consists of four sections – Tunes, two Pieces, and Listening Games:

- **Tunes**

*Three short exercises played from memory:*

- a) Pigeon Steps
- b) Hopping Rabbit
- c) Leaping Kangaroo

} *Guitar Prep Test book*

- **First Piece** (solo or duet)

*Any one of the following solos:*

- Uptown Shuffle (Tim Pells)
- The Wobbegong Waltz (Abigail James)
- The Old Firework-Maker (Helen Sanderson)

**or**

*Either of the following duets (which may, alternatively, be performed as solos):*

- Danza española (Laura Snowden)
- Waddling Ducks (Gary Ryan)

} *Guitar Prep Test book*

**or**

*Any piece marked with a ★ from:*

*Guitar Star*

- **Second Piece** (solo, duet or accompanied)

Own-choice piece (c.16–24 bars)

This can be any piece you like, including one from the *Guitar Prep Test book* or *Guitar Star*.

- **Listening Games\***

*Four listening games:*

- a) Clapping the beat
- b) Echoes
- c) Finding the notes
- d) What can you hear?

Examples are provided in the *Guitar Prep Test book*.

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\* For deaf or hearing-impaired candidates, further information is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

The books mentioned on p. 6 are published by ABRSM and are available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop).

Details for the *Guitar Prep Test* book refer to the newly revised edition (2018). ABRSM offers an overlap period in which candidates may continue to use the previous edition (2001) for a limited time. Information on the overlap duration can be found at [www.abrsm.org/overlap](http://www.abrsm.org/overlap).

## **Assessment**

Immediate feedback is given on the day, in the form of positive comments and suggestions written on the certificate, which is handed to the candidate by the examiner at the end of the Prep Test. There is no pass or fail, and no marks are awarded. The examiner's comments will cover some of the following:

- Sense of pitch
- Sense of rhythm
- Control of tone
- Listening skills and awareness

## **Other information**

- The Prep Test takes about 10 minutes.
- All ABRSM public venues provide a music stand and the examiner will be happy to help adjust the height or position of the stand. Candidates should provide their own footstool (or other form of guitar support) if required.
- The guitar should be tuned before entering the exam room, but in cases where the candidate is playing with a piano accompaniment the teacher or accompanist may tune the candidate's instrument to the piano (or advise on tuning) before the exam begins. Examiners are unable to help with tuning.
- The Tunes should be performed from memory, but the two Pieces can be played from the music. If either of the Pieces is played from memory, candidates should bring a copy of the music for the examiner.
- If choosing to play a duet, candidates should bring their own duet partner. Duets chosen from the *Guitar Prep Test* book or *Guitar Star* may, alternatively, be performed as solos.
- The examiner will be happy to play any piano accompaniment for the Second Piece, in which case candidates should bring the music with them. Alternatively, candidates can bring their own accompanist if they prefer.
- Generally, there will be one examiner, although sometimes a second examiner may also be present.
- Details of dates, venues, fees and how to book a Prep Test are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

## **GUITAR GRADES:** requirements and information

*This syllabus is valid from 2019 until further notice.*

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded Guitar exams. Further details, as well as administrative information relating to 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 an exam booking is made.*

### **Entering for an exam**

**Eligibility:** There are eight grades of exam for Guitar and candidates may be entered for any grade irrespective of age and without previously having taken any other grade in Guitar. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**Access:** ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds)). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)).

**Exam booking:** Details of exam dates, locations, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

### **Instruments**

This syllabus is only appropriate for the standard classical instrument fitted with nylon strings (guitars with a cutaway body are permitted). 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.

### **Elements of the exam**

All ABRSM graded Guitar exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	150

**Marking scheme:** 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 42–43 for the marking criteria used by examiners.







## Pieces

**Programme planning:** Candidates must choose one piece from each of the three lists (A, B and C) in each grade (see also 'Accompaniment' below). In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 45 for this purpose.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit and appeal to candidates of differing ages, backgrounds and interests. Not every piece will be suitable for every candidate due to technical reasons (e.g. hand size) or wider context (historical, cultural, subject matter of the larger work from which it is drawn, lyrics if an arrangement of a song etc.). It is advised that pieces selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians. Given the ever-changing nature of the digital world, teachers and parents/guardians should also exercise caution when allowing younger candidates to research items online: [www.nspcc.org.uk/onlinesafety](http://www.nspcc.org.uk/onlinesafety).

**Accompaniment:** In Grades 1-3, candidates may perform *up to two* pieces accompanied by another guitar (or, if necessary, a piano); in Grades 4 and 5, *only one* such piece may be performed. In Grade 8, candidates may perform *one* piece accompanied by piano.

Accompanied pieces are marked with a  or  in the syllabus. None of the pieces marked with a  in Grades 1-5 or a  in Grade 8 may be performed solo. *All other* pieces must be performed solo.

Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist (examiners will not). If necessary, the accompanist may simplify any part of the accompaniment, provided the result is musically satisfactory. Recorded accompaniments are not allowed.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 13.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

**Repeats:** All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

**Performing from memory:** Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

**Page-turns:** Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate’s teacher). Examiners are unable to help with page-turning.

**Photocopies:** Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has 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, and evidence of permission received should be brought to the exam.

## Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade and will ask for majors followed by minors within each type. In the Grade 5–8 fingers-only scales, they will also ask to hear a balance of the specified strokes. When asking for requirements, examiners will specify:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- the stroke for fingers-only scales (*tirando* or *apoyando*), Grades 5–8
- the form for interval scales (together *or* broken)

All scales and arpeggios should:

- be played from memory
- be played in even notes (except where indicated at Grades 1–5)
- be played from the lowest possible tonic/starting note unless the syllabus indicates otherwise
- ascend and descend according to the specified range (and pattern)
- be played legato

In Grades 1–4, candidates may choose to play ‘fingers-only’ scales either *tirando* (free stroke) or *apoyando* (rest stroke); from Grade 5, these scales must be prepared with *both* right-hand techniques. The *tirando* stroke is expected for all other requirements.

Any combination of alternating right-hand fingers may be used for ‘fingers-only’ scales. Any left-hand fingering may be used, but candidates are expected to observe the requirements regarding over-ringing and non-over-ringing for broken chords and arpeggios from Grade 3.

Arpeggios and dominant sevenths are required in root position only. Scales in thirds and tenths should begin with the tonic as the lower note, while scales in sixths should begin with the tonic as the upper note.

Examples of scale/arpeggio etc. patterns specified in this syllabus are given on pp. 14–15.

Books of the requirements are published for Guitar by ABRSM (for Grades 1–5 and 6–8).

The following speeds are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
<b>Thumb-only scales*</b>		♩ = 96	♩ = 112						
<b>Scales†</b>									
1 & 2 octaves		♩ = 48	♩ = 56	♩ = 66	♩ = 80	♩ = 96			
2 octaves							♩ = 112	♩ = 126	♩ = 144
3 octaves							♩ = 76	♩ = 84	♩ = 96
<b>Chromatic scales</b>									
1 & 2 octaves				♩ = 66	♩ = 80	♩ = 96	♩ = 112		
3 octaves								♩ = 84	♩ = 96
<b>Interval scales</b>				♩ = 60	♩ = 72	♩ = 84	♩ = 96	♩ = 104	♩ = 116
<b>Arpeggios</b>		♩ = 40	♩ = 42	♩ = 44	♩ = 48	♩ = 56	♩ = 63	♩ = 69	♩ = 76
<b>Broken chords</b>				♩ = 54	♩ = 60	♩ = 66	♩ = 72	♩ = 80	♩ = 88
<b>Dom. &amp; Dim. 7ths‡</b>					♩ = 72	♩ = 84	♩ = 96	♩ = 104	♩ = 116

\* Including chromatic scale at Grade 2

† Fingers-only & thumb and fingers combined

‡ Dim. 7ths from Grade 5

## Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given half a minute in which to look though and, if they wish, try out all or any part of the test before they are required to play it for assessment. The table on p. 12 shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty).

For practice purposes, a book of sample sight-reading tests is published for Guitar by ABRSM.

(continued overleaf)

Guitar grades: requirements and information

	Length (bars)	Time	Keys	Other features that may be included
Grade 1	4	4/4 3/4	C, G, F majors A, E minors	<ul style="list-style-type: none"> <li>• ♩, ♪, ♫, ♬ note values; ♯ rests</li> <li>• 1st position</li> <li>• accidentals (within minor keys only)</li> <li>• single-line texture</li> <li>• passages for thumb alone</li> <li>• <b>f</b> and <b>p</b></li> <li>• <i>cresc.</i> and <i>dim.</i> hairpins</li> </ul>
	6	2/4		
Grade 2			D minor	<ul style="list-style-type: none"> <li>• ♪♪♪♪ and ♩. ♪ patterns</li> <li>• staccato</li> <li>• <b>mp</b> and <b>mf</b></li> </ul>
Grade 3	up to 8	3/8	D major	<ul style="list-style-type: none"> <li>• ♮ rests</li> <li>• 2nd position</li> <li>• integration of thumb and fingers into simple broken-chord patterns</li> <li>• accents</li> <li>• slurs</li> <li>• <b>pp</b></li> </ul>
Grade 4	c. 8	6/8	A major	<ul style="list-style-type: none"> <li>• simple semiquaver patterns</li> <li>• tied notes</li> <li>• chromatic notes</li> <li>• simple two-part writing (mostly open strings in one or other voice)</li> <li>• pause sign</li> <li>• tenuto</li> </ul>
Grade 5	c. 8–12		B minor	<ul style="list-style-type: none"> <li>• anacrusis</li> <li>• simple syncopation</li> <li>• use of fingerboard up to 5th position</li> <li>• simple two-note chords within a single voice</li> <li>• slowing of tempo at end</li> <li>• <b>ff</b></li> </ul>
Grade 6		9/8 5/8 5/4	B♭ major F♯ minor	<ul style="list-style-type: none"> <li>• triplet patterns</li> <li>• use of fingerboard above 5th position</li> <li>• three-note chords within a single voice</li> <li>• easily prepared partial barrés</li> </ul>
Grade 7	c. 12–16	7/8 7/4	E major G minor	<ul style="list-style-type: none"> <li>• simple use of 12th-fret harmonics</li> <li>• four-note chords</li> <li>• slowing of tempo followed by <i>a tempo</i></li> </ul>
Grade 8	c. 16–20	12/8	C minor	<ul style="list-style-type: none"> <li>• full barrés</li> <li>• acceleration of tempo</li> <li>• simple ornaments</li> </ul>

### Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 32–37.

## In the exam

**Examiners:** Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's copy will suffice). Examiners may stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

**Order of the exam:** The individual sections of the exam may be taken in any order, at the candidate's choice, although it is preferable for accompanied pieces (see 'Accompaniment' on p. 9) to be performed consecutively and at the beginning of the exam.

**Tuning:** The guitar should be tuned before entering the exam room, but in cases at Grades 1–5 where the candidate is playing with a piano accompaniment the teacher or accompanist may tune the candidate's instrument to the piano (or advise on tuning) before the exam begins. In Grades 6–8, candidates must tune their instrument themselves. Examiners are unable to help with tuning.

**Footstools:** Candidates should provide their own footstool (or other form of guitar support) if required.

**Music stands:** All ABRSM public venues provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

## Assessment

The tables on pp. 42–43 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 42–43 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## Obtaining exam music

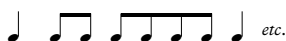
Exam music is available from music retailers as well as online, including at the ABRSM music shop: [www.abrsm.org/shop](http://www.abrsm.org/shop). Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries 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).

## SCALE AND ARPEGGIO PATTERNS

The examples below clarify patterns found in this syllabus. Reference should be made to the appropriate syllabus pages for the full requirements.

### SCALES

long-tonic pattern



thumb and fingers combined (thumb for lower octave, fingers for upper octave)



### CHROMATIC SCALES

thumb and fingers combined (thumb for lower octave, fingers for upper octave)



### BROKEN CHORDS

one octave (and similarly, two octaves)



### DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two or three octaves)



## INTERVAL SCALES

in sixths – one octave (and similarly, two octaves)

*Together*



*Broken*



in tenths

*Together*



*Broken*



in octaves

*Together*



*Broken*



in thirds

*Together*













*Broken*



## GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**.

Candidates may perform *up to two* of their three pieces accompanied by another guitar where indicated with a  in the Lists. See page 9 for further information.

	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. Wright 	One + One, Vol. 1: pupil's part (Chanterelle) <i>and</i> 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) <i>and</i> 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), 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> 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) <i>or</i> 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. Wright 	One + One, Vol. 1: pupil's part (Chanterelle) <i>and</i> 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 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)
	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> ), 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)



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Longworth & Walker	Havana Good Time	Guitar Basics Repertoire (Faber)
9 Štěpán Rak	Chanson ancienne (from <i>Jeux sur six cordes</i> )	Štěpán Rak: <i>Jeux sur six cordes</i> (Lemoine)
10 Colin Tommis	The Night the Star Lost its Twinkle (No.1 from <i>Crossing the Divide</i> )	Colin Tommis: <i>Crossing the Divide</i> (Les Productions d'Oz)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes (except where indicated); for further details (including examples) see pages 10–11 & 14

	RANGE	REQUIREMENTS
<b>SCALES</b>		
G, F majors <i>both starting an octave above lowest tonic</i>	1 oct.	fingers only; tirando or apoyando, at candidate's choice; long tonic
A, E minors (natural or harmonic, at candidate's choice)		thumb only; tirando
<b>ARPEGGIOS</b>		
G major <i>starting an octave above lowest tonic</i>	1 oct.	tirando
E minor <i>starting an octave above lowest tonic</i>		

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12


**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 33

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**.

Candidates may perform *up to two* of their three pieces accompanied by another guitar where indicated with a **CS**— in the Lists. See page 9 for further information.

	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 <b>CS</b> —	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 <b>CS</b> —	Time Pieces for Guitar, Vol. 1 (ABRSM)
	8 Handel	Minuet, arr. Wright <b>CS</b> —	One + One, Vol. 2: pupil's part (Chanterelle) <i>and</i> 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 <b>CS</b> —	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 Ecosaisies</i> , Op. 33)	No. 22 from <i>Répertoire progressif</i> , 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 <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. Wright <b>CS</b> —	One + One, Vol. 2: pupil's part (Chanterelle) <i>and</i> One + One, Vol. 2: teacher's score (Chanterelle)
	9 Schubert	Serenade (from <i>An den Mond</i> , D. 259), arr. Kenyon <b>CS</b> —	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 <i>Répertoire progressif</i> , Vol. 1 (Les Productions d'Oz) <i>or</i> Sor: <i>The Complete Studies</i> (Chanterelle) <i>or</i> Sor: <i>The Complete Studies, Lessons, and Exercises</i> (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 <b>CS</b> —	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 <b>CS</b> —	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)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes (except where indicated); for further details (including examples) see pages 10–11 & 14

	RANGE	REQUIREMENTS
<b>SCALES</b>		
D major		
A minor <i>starting an octave above lowest tonic</i> (natural <i>or</i> melodic, at candidate's choice)	1 oct.	fingers only; tirando <i>or</i> apoyando, at candidate's choice; long tonic
D minor (natural <i>or</i> harmonic, at candidate's choice)		
C major	1 oct.	thumb only; tirando
<b>CHROMATIC SCALE</b>		
starting on A	1 oct.	thumb only; tirando
<b>ARPEGGIOS</b>		
C, D majors		
A minor <i>starting an octave above lowest tonic</i>	1 oct.	tirando
D minor		









**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12


**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 33

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**.

Candidates may perform *up to two* of their three pieces accompanied by another guitar where indicated with a  in the Lists. See page 9 for further information.

	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) <i>and</i> One + One, Vol. 2: teacher's score (Chanterelle)
	9 Rameau	Musette en rondeau, arr. Wright 	One + One, Vol. 2: pupil's part (Chanterelle) <i>and</i> 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  <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) <i>and</i> 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: Euvres 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)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Gary Ryan	Russian Bear (No. 7 from <i>Scenes for Guitar, Book 1</i> )	Gary Ryan: <i>Scenes for Guitar, Book 1</i> (Camden Music)
10 Trad. Mexican	La Llorona, arr. Rivoal 	Chansons et danses d'Amérique latine, Vol. A (Lemoine)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes (except where indicated); for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
A major	2 oct.	fingers only; tirando <i>or</i> apoyando, at candidate's choice; long tonic
B minor harmonic		
G major	2 oct.	thumb and fingers combined ♦; tirando; long tonic
E minor melodic		
<b>CHROMATIC SCALE</b>		
starting on D	1 oct.	fingers only; tirando <i>or</i> apoyando, at candidate's choice
<b>INTERVAL SCALE</b>		
F major, in sixths	1 oct.	together <i>or</i> broken, as chosen by the examiner; tirando
<b>BROKEN CHORD</b>		
G major	1 oct.	tirando; with over-ringing
<b>ARPEGGIOS</b>		
G, A majors E, B minors	2 oct.	tirando; without over-ringing

♦ thumb for lower octave, fingers for upper octave






**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12


**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 34

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A, B and C**.

Candidates may perform *one* of their three pieces accompanied by another guitar where indicated with a  in the Lists. See page 9 for further information.

	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 <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 Jelínek	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> 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> Graded Repertoire for Guitar, Book 1 (Mel Bay) <i>or</i> P.12 from <i>The Guitarist's Progress</i> , 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 <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)
<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: <i>Études simples</i> , Vol. 2 (Eschig) <i>or</i> Leo Brouwer: <i>Cœuvres pour guitare</i> (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: <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)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes (except where indicated); for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
B $\flat$ major	2 oct.	fingers only; tirando <i>or</i> apoyando, at candidate's choice; long tonic
B minor melodic		
F major	2 oct.	thumb and fingers combined $\blacklozenge$ ; tirando; long tonic
F $\sharp$ minor harmonic		
<b>CHROMATIC SCALE</b>		
starting on G	2 oct.	thumb and fingers combined $\blacklozenge$ ; tirando
<b>INTERVAL SCALES</b>		
G major, in tenths	1 oct.	together <i>or</i> broken, as chosen by the examiner; tirando
A minor harmonic, in sixths		
<b>BROKEN CHORD</b>		
C major	1 oct.	tirando; with over-ringing
<b>ARPEGGIOS</b>		
F, B $\flat$ majors	2 oct.	tirando; without over-ringing
B, F $\sharp$ minors		
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of G	1 oct.	tirando; without over-ringing

$\blacklozenge$  thumb for lower octave, fingers for upper octave






**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 34


## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**.

Candidates may perform *one* of their three pieces accompanied by another guitar where indicated with a  in the Lists. See page 9 for further information.

	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. Wright <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 The Classical Book (Chanterelle)
	5 N. Coste	Leçon in D minor	No. 27 from The Classical Book (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)



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes (except where indicated); for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
D major	2 oct.	fingers only; <i>tirando</i> or <i>apoyando</i> , as chosen by the examiner; long tonic
A minor harmonic		
E major	2 oct.	thumb and fingers combined ♦; <i>tirando</i> ; long tonic
G minor melodic		
<b>CHROMATIC SCALE</b>		
starting on B	2 oct.	thumb and fingers combined ♦; <i>tirando</i>
<b>INTERVAL SCALES</b>		
A major, in sixths	1 oct.	together or broken, as chosen by the examiner; <i>tirando</i>
F major, in octaves		
A minor melodic, in tenths		
<b>BROKEN CHORD</b>		
E minor <i>starting an octave above lowest tonic</i>	1 oct.	<i>tirando</i> ; with over-ringing
<b>ARPEGGIOS</b>		
D, E majors	2 oct.	<i>tirando</i> ; without over-ringing
A, G minors		
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of D	2 oct.	<i>tirando</i> ; without over-ringing
<b>DIMINISHED SEVENTH</b>		
starting on A	2 oct.	<i>tirando</i> ; without over-ringing

♦ *thumb for lower octave, fingers for upper octave*

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 35

## GRADE 6

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**:

	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. Wright	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 <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)
	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	Zebramusic (ESG Music)
	3 Yvon Demillac	Simple mélodie (No.4 from <i>Réveries</i> )	Yvon Demillac: Réveries (Billaudot)
	4 Dyens	Lettre à Sydney (No.1 from <i>20 lettres</i> )	Dyens: 20 lettres (Lemoine)
	5 Gerald Garcia	Étude No.12 (from <i>25 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) <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)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes; for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
E♭ major		
C, C# minors (harmonic <i>and</i> melodic)	2 oct.	fingers only; tirando <i>or</i> apoyando, as chosen by the examiner
E major	3 oct.	
<b>CHROMATIC SCALE</b>		
starting on C	2 oct.	fingers only; tirando <i>or</i> apoyando, as chosen by the examiner
<b>INTERVAL SCALES</b>		
C major, in thirds		
F major, in tenths		
B minor harmonic, in sixths	1 oct.	together <i>or</i> broken, as chosen by the examiner; tirando
G minor melodic, in octaves		
<b>BROKEN CHORD</b>		
B♭ major	1 oct.	tirando; with over-ringing
<b>ARPEGGIOS</b>		
E♭ major		
C, C# minors	2 oct.	tirando; without over-ringing
E major	3 oct.	
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of F	2 oct.	tirando; without over-ringing
<b>DIMINISHED SEVENTH</b>		
starting on D	2 oct.	tirando; without over-ringing

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 35

## GRADE 7

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

	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> 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 <i>observing repeats</i>	Visée: Suite in D minor (Universal)
<b>B</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) <i>or</i> 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 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 études, Op. 6)	Sor: The Complete Studies (Chanterelle) <i>or</i> 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 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) <i>or</i> 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> ) <i>omitting DS</i>	Villa-Lobos: Prélude No. 3 in A minor (Eschig) <i>or</i> Villa-Lobos: Collected Works for Solo Guitar (Eschig)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes; for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
A $\flat$ , B majors	2 oct.	fingers only; <i>tirando or apoyando</i> , as chosen by the examiner
D, G $\sharp$ minors (harmonic <i>and</i> melodic)		
F major	3 oct.	
F minor (harmonic <i>and</i> melodic)		
<b>CHROMATIC SCALE</b>		
starting on E	3 oct.	fingers only; <i>tirando or apoyando</i> , as chosen by the examiner
<b>INTERVAL SCALES</b>		
D minor harmonic, in octaves	1 oct.	together <i>or</i> broken, as chosen by the examiner; <i>tirando</i>
C minor melodic, in tenths		
C major, in sixths	2 oct.	
G major, in thirds		
<b>BROKEN CHORD</b>		
G minor	2 oct.	<i>tirando</i> ; with over-ringing
<b>ARPEGGIOS</b>		
A $\flat$ , B majors	2 oct.	<i>tirando</i> ; without over-ringing
D, G $\sharp$ minors		
F major	3 oct.	
F minor		
<b>DOMINANT SEVENTH</b> (resolving on tonic)		
in the key of A	3 oct.	<i>tirando</i> ; without over-ringing
<b>DIMINISHED SEVENTH</b>		
starting on E	3 oct.	<i>tirando</i> ; without over-ringing

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 36

## GRADE 8

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**.

Candidates may perform *one* of their three pieces accompanied by piano where indicated with a **PIANO** in the Lists. See page 9 for further information.

	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> 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 <b>PIANO</b> <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>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> 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>PIANO</b>	M. Giuliani: Siciliana (Andantino) from the Guitar Concerto Op. 30 in A (Tecla Editions) <i>or</i> 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> 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 skai	Dyens: Tango en skai (Lemoine)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Gangi	Study No.18 <i>observing repeats</i>	Gangi: Metodo per chitarra, Parte 3 (Ricordi)
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)

**SCALES AND ARPEGGIOS:** from memory; played legato and in even notes; for further details (including examples) see pages 10–11 & 14–15

	RANGE	REQUIREMENTS
<b>SCALES</b>		
D $\flat$ major	2 oct.	fingers only; tirando <i>or</i> apoyando, as chosen by the examiner
B $\flat$ , E $\flat$ minors (harmonic <i>and</i> melodic)		
G, F $\sharp$ majors	3 oct.	
E minor (harmonic <i>and</i> melodic)		
<b>CHROMATIC SCALE</b>		
starting on F	3 oct.	fingers only; tirando <i>or</i> apoyando, as chosen by the examiner
<b>INTERVAL SCALES</b>		
D major, in tenths	1 oct.	together <i>or</i> broken, as chosen by the examiner; tirando
A major, in thirds	2 oct.	
G minor melodic, in sixths		
F $\sharp$ minor harmonic, in octaves		
Chromatic starting on E, in octaves		
<b>BROKEN CHORDS</b>		
A major	2 oct.	tirando; with over-ringing
G $\sharp$ minor		
<b>ARPEGGIOS</b>		
D $\flat$ major	2 oct.	tirando; without over-ringing
B $\flat$ , E $\flat$ minors		
G, F $\sharp$ majors	3 oct.	
E minor		
<b>DOMINANT SEVENTHS</b> (resolving on tonic)		
in the keys of C and B $\flat$	3 oct.	tirando; without over-ringing
<b>DIMINISHED SEVENTHS</b>		
starting on G and on F	3 oct.	tirando; without over-ringing

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 11–12

**AURAL TESTS:** administered by the examiner from the piano; for further details see pages 32 & 37

## **AURAL TESTS:** included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

### **In the exam**

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

### **Assessment**

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 43.

### **Specimen tests**

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from [www.abrsm.org/shop](http://www.abrsm.org/shop).

### **Deaf or hearing-impaired candidates**

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).



## Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

## Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

### Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

### Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 6

- A To sing or play from memory the upper part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

## Aural Tests GRADE 7

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

## Aural Tests GRADE 8

- A(i) **To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- (ii) **To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) **To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B **To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C **To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant\*, subdominant, relative minor/major) or the letter name of the new key. (\* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D **To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.

## **ARSM**

The ARSM diploma is available to instrumentalists and singers of any age. Bridging the gap between Grade 8 and DipABRSM (Music Performance), it provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

### **Key features**

- Candidates present a balanced and varied programme, as follows:
  - the programme lasts 30 minutes
  - at least 20 minutes of the music is chosen from the repertoire list
  - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- ARSM exams take place at the same venues and time periods as ABRSM's graded music exams
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).

## **DipABRSM / LRSM / FRSM** (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

### **Key features**

- Candidates:
  - present a recital programme
  - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
  - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
  - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

*Further diploma exams:* DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

# MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at [www.abrsm.org/theory](http://www.abrsm.org/theory).

## About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory exams give students:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8)

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at [www.abrsm.org/theory](http://www.abrsm.org/theory).

## Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Music Theory, Practical Musicianship or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.



## **PRACTICAL MUSICIANSHIP**

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at [www.abrsm.org/practicalmusicianship](http://www.abrsm.org/practicalmusicianship).

### **About Practical Musicianship**

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship exams encourage students to develop their ability to ‘think in sound’ and perform spontaneously. While the other graded exams focus on aspects of performance that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

ABRSM’s Practical Musicianship exams cover the following key skills:

- the ability to internalize music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written

In developing their musicianship skills, students will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

### **Grade 5 as a prerequisite**

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Practical Musicianship, Music Theory or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

## MARKING CRITERIA

Grades 1–8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction</b> 27–30	<ul style="list-style-type: none"> <li>● Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, with flexibility where appropriate</li> <li>● Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Well projected</li> <li>● Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>● Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>● Assured</li> <li>● Fully committed</li> <li>● Vivid communication of character and style</li> </ul>
<b>Merit</b> 24–26	<ul style="list-style-type: none"> <li>● Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Sustained, effective tempo</li> <li>● Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Mainly controlled and consistent</li> <li>● Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>● Positive</li> <li>● Carrying musical conviction</li> <li>● Character and style communicated</li> </ul>
<b>Pass</b> 20–23	<ul style="list-style-type: none"> <li>● Generally correct notes</li> <li>● Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Suitable tempo</li> <li>● Generally stable pulse</li> <li>● Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>● Generally reliable</li> <li>● Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Generally secure, prompt recovery from slips</li> <li>● Some musical involvement</li> </ul>
<b>Below Pass</b> 17–19	<ul style="list-style-type: none"> <li>● Frequent note errors</li> <li>● Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>● Unsuitable and/or uncontrolled tempo</li> <li>● Irregular pulse</li> <li>● Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>● Uneven and/or unreliable</li> <li>● Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>● Insecure, inadequate recovery from slips</li> <li>● Insufficient musical involvement</li> </ul>
<b>13–16</b>	<ul style="list-style-type: none"> <li>● Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking continuity</li> <li>● No musical involvement</li> </ul>
<b>10–12</b>	<ul style="list-style-type: none"> <li>● Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>● Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>● No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>● No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>● Unable to continue for more than a short section</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

Grades 1–8	Scales and arpeggios	Sight-reading	Grades 1–8	Aural tests
<b>Distinction</b> 19–21	<ul style="list-style-type: none"> <li>● Highly accurate notes/pitch</li> <li>● Fluent and rhythmic</li> <li>● Musically shaped</li> <li>● Confident response</li> </ul>	<ul style="list-style-type: none"> <li>● Fluent, rhythmically accurate</li> <li>● Accurate notes/pitch/key</li> <li>● Musical detail realised</li> <li>● Confident presentation</li> </ul>	<b>Distinction</b> 17–18	<ul style="list-style-type: none"> <li>● Accurate throughout</li> <li>● Musically perceptive</li> <li>● Confident response</li> </ul>
<b>Merit</b> 17–18	<ul style="list-style-type: none"> <li>● Largely accurate notes/pitch</li> <li>● Mostly regular flow</li> <li>● Mainly even tone</li> <li>● Secure response</li> </ul>	<ul style="list-style-type: none"> <li>● Adequate tempo, usually steady pulse</li> <li>● Mainly correct rhythm</li> <li>● Largely correct notes/pitch/key</li> <li>● Largely secure presentation</li> </ul>	<b>Merit</b> 15–16	<ul style="list-style-type: none"> <li>● Strengths significantly outweigh weaknesses</li> <li>● Musically aware</li> <li>● Secure response</li> </ul>
<b>Pass</b> 14–16	<ul style="list-style-type: none"> <li>● Generally correct notes/pitch, despite errors</li> <li>● Continuity generally maintained</li> <li>● Generally reliable tone</li> <li>● Cautious response</li> </ul>	<ul style="list-style-type: none"> <li>● Continuity generally maintained</li> <li>● Note values mostly realised</li> <li>● Pitch outlines in place, despite errors</li> <li>● Cautious presentation</li> </ul>	<b>Pass</b> 12–14	<ul style="list-style-type: none"> <li>● Strengths just outweigh weaknesses</li> <li>● Cautious response</li> </ul>
<b>Below Pass</b> 11–13	<ul style="list-style-type: none"> <li>● Frequent errors in notes and/or pitch</li> <li>● Lacking continuity and/or some items incomplete</li> <li>● Unreliable tone</li> <li>● Uncertain response and/or some items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● Lacking overall continuity</li> <li>● Incorrect note values</li> <li>● Very approximate notes/pitch/key</li> <li>● Insecure presentation</li> </ul>	<b>Below Pass</b> 9–11	<ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>
<b>7–10</b>	<ul style="list-style-type: none"> <li>● Very approximate notes and/or pitch</li> <li>● Sporadic and/or frequently incomplete</li> <li>● Serious lack of tonal control</li> <li>● Very uncertain response and/or several items not attempted</li> </ul>	<ul style="list-style-type: none"> <li>● No continuity or incomplete</li> <li>● Note values unrealised</li> <li>● Pitch outlines absent</li> <li>● Very uncertain presentation</li> </ul>	<b>6–8</b>	<ul style="list-style-type: none"> <li>● Inaccuracy throughout</li> <li>● Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>



*(may be photocopied or detached for exams)*



## Exam programme & running order

Name \_\_\_\_\_

Subject \_\_\_\_\_ Grade \_\_\_\_\_

**Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!**

**Year of syllabus** \_\_\_\_\_

List	Number	Composer	Title

**Singers only:** unaccompanied traditional song: \_\_\_\_\_



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