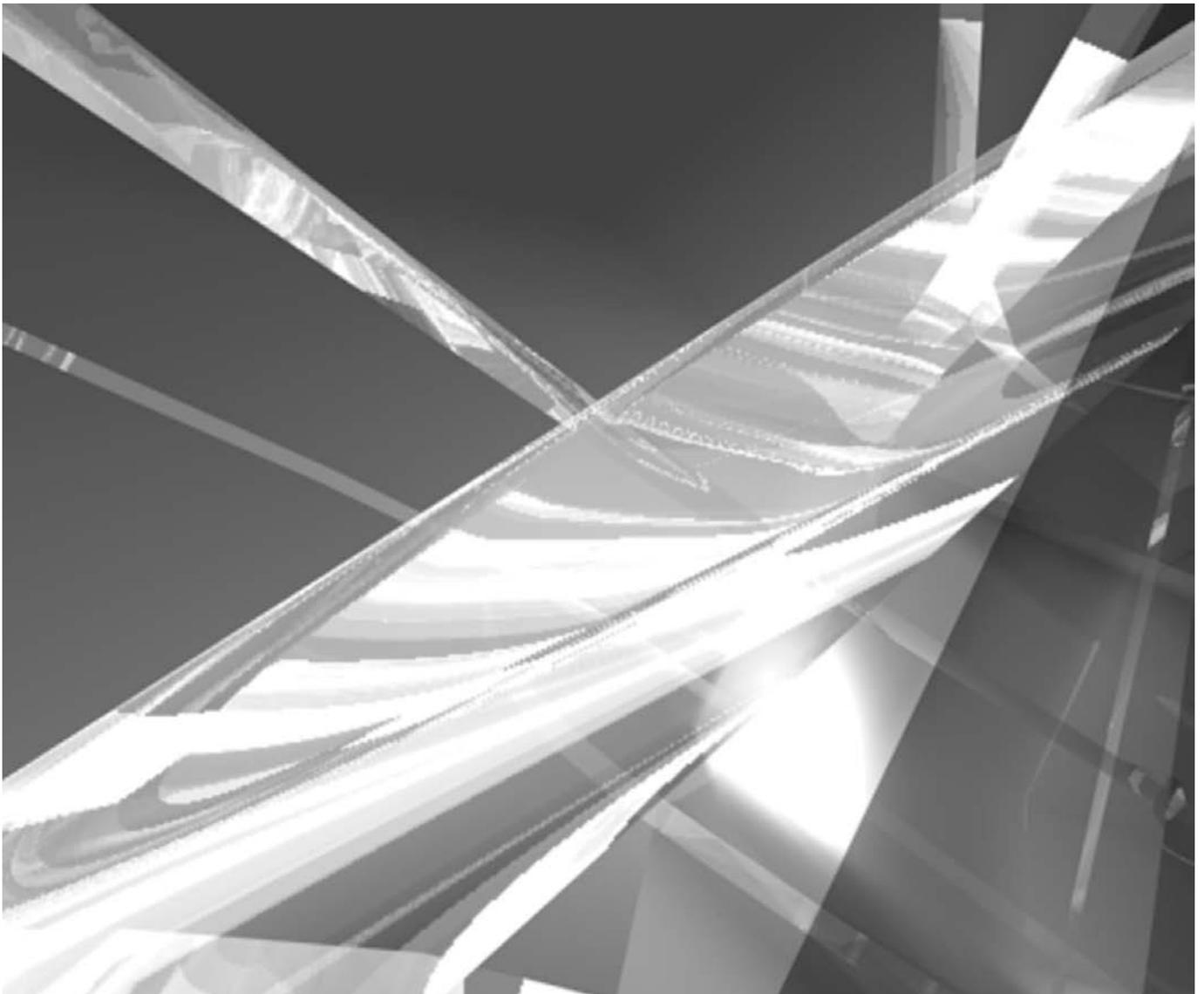




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Classical Guitar repertoire list

1 August 2008 – 31 December 2019



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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, lcme.uwl.ac.uk, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 August 2008 until 31 December 2019.

LCM Examinations

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Philosophy behind the Syllabus

This range of examinations has been developed by the Registry of Guitar Tutors, in association with London College of Music Examinations. The core aim has been to establish a fully integrated syllabus – whereby each section of each examination directly relates to, and reinforces, all other sections of the examination.

This approach can particularly be seen in the **Fingerboard Knowledge** section where all scales, arpeggios and chords that are required, at early grades, are taken from the keys of the pieces required in the **Performance** section. At higher grades this range is extended to encourage a broader range of study, but, even here, most fingerboard knowledge requirements are designed to reinforce and reflect the content of the set pieces. In addition, the **Key Studies** are designed to ensure that candidates relate their learning of scales to practical music – so aiming to avoid the scenario of scales being learnt ‘just for the sake of an examination’, without any notion of their practical application, and consequently being forgotten almost instantly after the examination. The integrated structure of this syllabus makes the learning of scales and other technical requirements an explicitly worthwhile musical exercise, with a readily identifiable practical result. The important technical and educational benefits of scale practice are then gained in a positive and rewarding way.

This syllabus reflects the fact that ‘solo’ guitar playing is not the only musical aspiration of many classical guitar players. The ability to play melodic lines in a wide range of ‘ensemble’ settings is increasingly relevant in the current musical world. Consequently, throughout all grades of this syllabus, there are opportunities to develop abilities in this area. In this respect, this syllabus also encourages exposure to musical material from the wider (non-guitar) classical-music repertoire in a bid to widen guitar candidates’ musical horizons and interests.

In the selection of pieces, the aim has been to choose a range of pieces for each grade that should enable the candidate at that level, with sufficient prior study, to achieve a really musical result. Care has been taken to avoid selecting inappropriate pieces that, whilst ‘technically’ playable at a certain grade of playing, present a level of difficulty such that the candidate is unlikely to be able to develop other (non-technical) aspects of the music. This in no sense implies that the standard of musical performance expected is lower than previous, or other, syllabuses. Rather it stresses that it is the overall quality of musical (rather than just technical) performance and interpretation that is considered foremost. The syllabus is organised in such a way that technical demands are developed in a carefully structured, cumulative way.

The production of a full range of accompanying **Examination Handbooks** (which cover ALL sections of the examinations) guarantees that all the required music is readily available in a reliable edition, and also ensures that all the requirements of each examination are comprehensively and clearly explained.

Technical Guidelines

1. Candidates should play nylon strung classical guitar. Candidates must provide their own footstools if required.
2. All scales, arpeggios, chords and key studies must be played **from memory**.
3. All scales and arpeggios must be played **ascending and descending**.
4. The Examination Handbooks give specific guidance in regard to left-hand fingering of scales, chords, arpeggios and pieces. However, other alternative systematic fingerings will be accepted provided that they are musically effective.
5. Arpeggios should always be played *tirando* (free stroke), whilst scales may be played either *tirando* or *apoyando* (rest stroke) provided that the tone is clear and strong. Although the Examination Handbooks give recommended suggestions, any systematic and musically effective right-hand alternate fingering combinations may be used for scales and arpeggios.
6. Chords should be sounded string by string, starting with the lowest bass note, and using free strokes on each string. Any effective right-hand fingering is acceptable.
7. Suggested tempi for all requirements are listed in the Examination Handbooks.
8. The use of tuning aids is only permitted prior to, or at the start of, the examination. The examiner will *not* provide assistance with tuning.
9. Candidates should consult the relevant grade Examination Handbook which contains all the required music and also gives fuller details, examples, advice and information on ALL sections of the examination.

LCM Publications

In addition to the RGT Examination Handbooks, which are tailor-made for LCM Classical Guitar examinations, the following LCM Publications are relevant to this syllabus and may provide useful additional practice material:

- LL189 Specimen Aural Tests (revised 2006)
- LL205 LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

The Classical Guitar handbooks are NOT published by LCM Publications. The handbooks are available from many good music/book stores or can be ordered from Registry Publications (tel: 01424 222222), or online at www.BooksForGuitar.com

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
Discussion	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1–8	Grades 1–8	Levels 1–8	Levels 1–8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65–74 % Merit: 75–84 % Distinction: 85–100 %			
Ofqual Regulation	✓	✓	✗	✗

Classical Guitar: Step 1

Component 1 – Technical Work

25 marks

All presentations should be performed from memory.

1 octave scales: C major and A harmonic minor - ascending and descending.

Component 2 - Performance

60 marks

Two melodies from List A AND one piece from List B.

A. Melodies

J.S. Bach (1685-1750)	Jesu, Joy of Man's Desiring	C major
Benedict (1804-85)	Carnival of Venice	C major
Brahms (1833-97)	Hungarian Dance No. 4	A minor
Waldteufel (1837-1915)	The Skaters	C major

B. Pieces

Sabor (1950-2001)	Elegy	A minor
Biederman (1958-)	Ritmico	A minor
Kiselev (1964-)	Kindness	A minor
Cook (1976-)	Sunbeams on the Sea	C major

Component 3 - Discussion

15 marks

Recognition/identification of staff, bar-lines, pitch-names, note types and values, rest values, all relating to the music performed.

Classical Guitar: Step 2

Component 1 - Technical Work

25 marks

The examiner will request a *selection* of some of the following. Scales should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 1 octave scales: C and G major, A and E harmonic minor
- b) Open position chords: C and G major, A and E minor

Component 2 - Performance

60 marks

Two melodies from List A AND *one* piece from List B.

A. Melodies

Vivaldi (1678-1741)	Spring	G major
J.S. Bach (1685-1750)	Minuet	G major
W.A. Mozart (1756-1791)	Là Ci Darem La Mano	G major
Rossini (1792-1868)	William Tell Overture	G major

B. Pieces

Trad. (20 th C.)	Malagueña	A minor
Burley (1948-)	The Chase	A minor
Biederman (1958-)	In A Rush	C major
Skinner (1960-)	Tension In The Air	E minor

Component 3 - Discussion

15 marks

As for Step 1, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs. All relating to the music performed.

Classical Guitar: Grade 1

Component 1 - Technical Work

15 marks

All presentations should be performed from memory. Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. The examiner will request a *selection* of some of the following.

- a) 1 octave scale: C major, A harmonic minor
- b) 2 octave scales: G major, E harmonic minor
- c) 1 octave arpeggios: C and G major; A and E minor
- d) Open position chords: C and G major; A and E minor

Component 2 – Performance

60 marks

Three performances (max. 20 marks each): *one* melody from list A, and *two* contrasting pieces from list B.

A. Melodies

Beethoven (1770-1827)	Ninth Symphony theme (Ode To Joy)	G major
Schubert (1797-1828)	Rosamunde, Entr'acte No. 3	C major
Brahms (1833-97)	Lullaby	G major
Tchaikovsky (1840-93)	Swan Lake 'Scene' theme	E minor

B. Pieces

Anon (16th. C.)	Greensleeves	A minor
Logy (1650-1721)	Gigue	C major
Carulli (1770 -1841)	Poco Allegretto Op.246	C major
Sor (1778-1839)	Andante, Op.31 No.1	C major
Giuliani (1781-1829)	Ecossaise, Op.33 No.10	A minor
Diabelli (1781-1858)	Allegretto, Op.39 No.4	C major
Skinner (1960-)	Scared Of The Dark	E minor
Kiselev (1964-)	Farewell Lady D	A minor

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

A 4 bar melody in 1st position, in the key of C or G major, or A or E minor, in $\frac{2}{4}$ or $\frac{3}{4}$ time, of a standard and range appropriate to the grade. Up to one minute preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 2

Component 1 - Technical Work

15 marks

All presentations should be performed from memory. Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. The examiner will request a *selection* of some of the following.

- a) 1 octave scales: D major
- b) 2 octave scales: A and F major; A harmonic minor
- c) 1 octave arpeggios: C, D and F major
- d) 2 octave arpeggios: G major and E minor
- e) Open position chords: A, D and E major

Component 2 - Performance

60 marks

Three performances (max. 20 marks each): *one* melody from list A, and *two* contrasting pieces from list B.

A. Melodies

Handel (1685-1759)	See The Conquering Hero Comes	F major
Beethoven (1770-1827)	Allegretto, <i>from</i> Symphony No.6	D major
Elgar (1857-1934)	Pomp and Circumstance March No.1	D major
Di Capua (1865-1917)	O Sole Mio	A major

B. Pieces

Calvi (1612-1669)	Canario	D major
Carulli (1770-1841)	Waltz, Op.121 No.1	C major
Sor (1778-1839)	Andante, Op.35 No.1	C major
Giuliani (1781-1829)	Allegro, Op.50 No.13	A minor
Nuttall (1949-)	Cameltrain	A minor
Houghton (1959-)	Battle Drone	D major
Kiselev (1964-)	Clown On A Horse	A major
Couch (1976-)	Waltzing Matilda	G major

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

A 4 bar melody in the key of C, G or D major, or their relative minors, ranging up to 2nd position, in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time. Up to one minute preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 3

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales: A and E chromatic; A and E major; A and E harmonic minor
- b) 2 octave arpeggio: A and E major; A and E minor
- c) Barré chords: C, B flat, F and G major
- d) **Key Study:** 2 octave scales – B flat major, G harmonic and melodic minor, plus ONE melodic theme of *the candidate's choice*;
 - (i) *Alla Hornpipe* in B flat major (Handel); OR (ii) *Largo* in B flat major (Dvorak)

Component 2 - Performance

60 marks

Three pieces from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

Anon. (16th C.)	Willson's Wilde	A major
Dowland (1563-1626)	Mistris Winter's Jump	G major
Logy (1650-1721)	Aria	A minor
Sor (1778-1839)	Andante Op.60 No.14	E minor
Carcassi (1792-1853)	Allegretto, Op.21 No.9	E major
Ferrer (1835-1916)	Ejercicio (Vals)	E minor
Marsh (1949-)	Cochise	A minor
Lindsay Clark (1956-)	Montanas Nebulosas	A minor
Carlos Sánchez (1963-)	Andalucian Sunrise	A minor

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

A 2-part piece, of 4 bars' length, ranging up to 2nd position, with a key signature range of 1 flat to 2 sharps, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ time. Up to one minute preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 4

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales: D chromatic; C, D and G major; B harmonic and melodic minor
- b) 3 octave scales: E harmonic minor
- c) 3 octave arpeggios: E minor
- d) Major chords with ANY root note
- e) **Key Study:** 2 octave scales – E flat major, C harmonic and melodic minor, plus ONE melodic theme of the candidate's choice;
 - (i) *Grand March* in E flat major (Verdi); OR (ii) *Merry Widow Waltz* in E flat major (Lehar)

Component 2 - Performance

60 marks

Three pieces from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

Neusiedler (1531-1590)	Lady Fugger's Dance	D major
Kellner (1670-1748)	Aria	D major
Sor (1778-1839)	Allegretto, Op.35 No.22	B minor
Carcassi (1792-1853)	Allegro, Op 60. No 7	A minor
Tárrega (1852-1909)	Etude in E Minor	E minor
Hart (1948-)	Sea Prelude	D major
Lindsey Clark(1956-)	Pamplona	A minor
Skinner (1960-)	Seashore Parade	A minor
Couch (1976-)	Cherry	E minor

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

A 2-part piece, 8 bars in length, ranging up to 3rd position, with a key signature range of 1 flat to 2 sharps. Up to one minute preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 5

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave major scales in ANY key
- b) 3 octave scales: E chromatic, E major, E harmonic minor, E melodic minor
- c) 3 octave arpeggios: E major, E minor, E dominant 7th
- d) Major and minor chords with ANY root note
- e) **Key Study:** 2 octave scales - Ab major, F harmonic and melodic minor, plus ONE melodic theme of the candidate's choice;
 - (i) *La Donna E Mobile* in A flat major (Verdi); OR (ii) *Humoreske* in A flat major (Dvorak)

Component 2 - Performance

60 marks

Three pieces from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

Dowland (1563-1626)	My Lord Willoughby's Welcome Home	A minor
Giuliani (1781-1829)	Allegro, Op. 40 No. 6	D major
Carcassi (1792-1853)	Andantino, Op.60 No.3	A major
Anon (Trad. 19th C)	Romance	E minor
Tárrega (1852-1909)	Lagrima	E major
Lauro (1917-1986)	La Gatica	A minor
Houghton (1959-)	Invention	A minor
Skinner (1960-)	Reflections No.2	A minor
Smith (1966-)	Fields of Green	E major

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

A 3-part piece, of 8 bars' length, ranging up to 3rd position, with a key signature range of 1 flat to 3 sharps. Up to one minute preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 6

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- 3 octave scales: F chromatic, F major, F harmonic and melodic minor
- 1 octave C major scale in 3rds, 6ths, 8ths and 10ths
- 2 octave scales in ANY key: major, harmonic and melodic minor
- 2 octave arpeggios starting from ANY root note: major, minor, dominant 7th
- Major, minor and dominant 7th chords with ANY root
- Key Study:** 2 octave scales - B major, G sharp harmonic and melodic minor, plus ONE melodic theme of the candidate's choice;
(i) *Rondeau* in G sharp minor (Purcell); OR (ii) *Jupiter* in B major (Holst)

Component 2 - Performance

60 marks

Three pieces, at least two of which must be from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

Dowland (1563-1626)	Preludium	E minor
Sanz (1640-1710)	Canarios	D major
J.S. Bach (1685-1750)	Bouree, <i>from</i> BMV996	E minor
Giuliani (1781-1829)	Maestoso, Op.48 No.13	C major
Carcassi (1792-1853)	Allegro, Op.60 No.23	A major
Tárrega (1852-1909)	Rosita	D major
M.D. Pujol (1957-)	Preludio Tristón	E minor
Skinner (1960-)	Jono	A major

If preferred, ONE piece may instead be chosen from the list of supplementary pieces provided below that are not included in the examination handbook. (To aid accessibility publisher details are provided but alternative reliable editions may be used if preferred.)

Tárrega (1852-1909)	Adelita, <i>from</i> the Complete Early Spanish Editions <i>or from</i> Opere per Chitarra Vol.3	(Chanterelle 1000) (Berben 1533)
Moreno Torroba (1891-1982)	Romance de los Pinos ("Montemayor"), <i>from</i> Castles of Spain Volume 1	(Guitar Solo Publications GSP 74)
Tansman (1897-1986)	Alla Polacca, <i>from</i> Trois Pièces for Guitar	(Eschig ME7176)
Lauro (1917-1986)	El Marabino	(Caroni Music CAR2002)
Riera (1926-1999)	Valse, <i>from</i> Four Venezuelan Pieces, Ed. Duarte	(Universal 29174)
Brouwer (1939-)	Un Dia de Noviembre	(Chester CH61839)
J.L. Merlin (1952-)	Carnavalito, No.4, <i>from</i> Suite del Recuerdo	(Tuscany Publications TPS007)
Belevi (1954-)	Prelude No. 5, <i>from</i> Preludes for David Russell	(Edition Bafa)

OR

ONE 'free choice' piece of the candidate's own choosing, providing that it is of at least a similar technical level to the pieces in the grade handbook.

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

An 8-bar piece, which may contain 4 note chords, ranging up to 5th position, with a key signature range of 2 flats to 4 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 7

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales in ANY key: chromatic, major, harmonic and melodic minor
- b) 3 octave scales: G chromatic, G major, G harmonic and melodic minor
- c) 1 octave E harmonic minor scale in 3 *different fingerboard positions*
- d) 1 octave A major scale in 3rds, 6ths, 8ths and 10ths
- e) 3 octave arpeggios: G major, A major, G minor, A minor
- f) Chords in 3 *different fingerboard positions*: E minor
- g) **Key Study:** 2 octave scales – D flat major, B flat harmonic and melodic minor, plus ONE melodic theme of the candidate's choice; (i) *Caprice* in B flat minor (Paganini); OR (ii) *Salut D'Amour* in D flat major (Elgar)

Component 2 - Performance

60 marks

Three pieces, at least two of which must be from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

Dowland (1563-1626)	Melancholy Galliard	D minor
Praetorius (1571-1621)	Courante	D major
J.S. Bach (1685-1750)	Allemande, <i>from</i> BWV996	E minor
Sor (1778-1839)	Cantabile, Op.43 No.3	A major
Carcassi (1792-1853)	Allegro Brillante, Op.60 No.25	A major
Coste (1805-1883)	Scherzando, Op.38 No.8	E minor
Tárrega (1852-1909)	Gran Vals	A major
M.D. Pujol (1957-)	Candombe En Mi	E minor

If preferred, ONE piece may instead be chosen from the list of supplementary pieces provided below that are not included in the examination handbook. (To aid accessibility publisher details are provided but alternative reliable editions may be used if preferred.)

Corbetta (1612-1681)	Courante, <i>from</i> Suite in A minor	(Universal Edition UE29156)
Weiss (1686-1750)	Fantasie	(Schott ED12320)
Ponce (1882-1948)	Valse	(Schott GA153)
Satie (1866-1925)	Gnossienne No.1. Arr. Dyens	(Lemoine 27247HL)
Granados (1867-1916)	Dedicatoria	(Union Musical Ediciones UMG20925)
Villa-Lobos (1887-1959)	Prélude No.3	(Max Eschig ME6733 or ME9333)
Moreno Torroba (1891-1982)	Toriya, <i>from</i> Castles of Spain Volume 1	(Guitar Solo Publications GSP 74)
Lauro (1917-1986)	Carora	(Caroni Music CAR2002)
Brouwer (1939-)	Berceuse	(Durand DF15742)
Giltrap (1948-)	For Those Who Bring Sunshine, <i>from</i> The Long Road Home	(Lathkill Music LMP 119)
Belevi (1954-)	No.5, <i>from</i> 5 Sketches for Guitar	(Edition Bafa)
Dyens (1955-)	Mambo des Nuances	(Lemoine 26193HL)

OR

ONE 'free choice' piece of the candidate's own choosing, providing that it is of at least a similar technical level to the pieces in the grade handbook.

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

An 8-bar piece, of a standard appropriate to the grade, ranging up to 7th position, with a key signature range of 3 flats to 4 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Classical Guitar: Grade 8

Component 1 - Technical Work

15 marks

The examiner will request a *selection* of any of the following, but **always including** a Key Study 'melodic theme' (which may be awarded up to 5 marks).

Scales and arpeggios should be played ascending *and* descending, chords should be played ascending only. All presentations should be performed from memory.

- a) 2 octave scales in ANY key: chromatic, major, harmonic and melodic minor
- b) 3 octave scales in the keys of F sharp to A: chromatic, major, harmonic and melodic minor
- c) 1 octave A major scale in 4 *different fingerboard positions*
- d) 1 octave G and E major scale in 3rds, 6ths, 8ths and 10ths
- e) 2 octave arpeggios starting from ANY root note: major, minor, dominant 7th, diminished 7th
- f) 3 octave arpeggios with root notes of F sharp to A: major, minor, dominant 7th
- g) Chords: A major in 4 *different fingerboard positions*
- h) **Key Study:** 3 octave F sharp major scale, 2 octave E flat harmonic and melodic minor scales, plus ONE melodic theme of the *candidate's choice*;
 - (i) *March* in F sharp major (Tchaikovsky); OR (ii) *Pavane* in E flat minor (Fauré)

Component 2 - Performance

60 marks

Three pieces, at least two of which must be from the list below. The programme should be balanced, with some contrasting pieces to demonstrate the candidate's range.

J.S. Bach (1685-1750)	Gavotte en Rondeau <i>from</i> BWV1006	E major
Scarlatti (1685-1757)	Sonata K.322	A major
Carulli (1770-1841)	Overture, Op. 6 No. 1	A major
Giuliani (1781-1829)	Andantino, Op. 111 No. 5	D major
Tárrega (1852-1909)	Capricho Árabe	D minor
Walton (1902-1983)	Bagatelle No. 2	D minor
Myers (1930-1993)	Cavatina	E major

If preferred, ONE piece may instead be chosen from the list of supplementary pieces provided below that are not included in the examination handbook. (To aid accessibility publisher details are provided but alternative reliable editions may be used if preferred.)

Dowland (1653-1626)	A Fancy	(Schott ED12393)
Weiss (1686-1750)	Passacaglia	(Universal Edition UE14428 or Schott ED12320)
Villa-Lobos (1887-1959)	Valsa-Choro	(Max Eschig ME6793 or ME9333)
Ponce (1882-1948)	Campo, <i>from</i> Sonatina Meridional	(Schott GA151)
Turina (1882-1949)	Soleares, <i>from</i> Hommage à Tarrega	(Schott GA136)
Barrios (1885-1944)	Preludio Saudade, <i>from</i> La Catedral	(Alfred Publishing SI 00154)
Rodrigo (1901-1999)	En Los Trigales, <i>from</i> Por los Campos de Espana	(EJR 190151)
Lauro (1917-1986)	Natalia (Valse Criollo)	(Caroni CAR2001 & CAR2003)
Piazzolla (1921-1992)	Milonga Del Angel	(Chanterelle ECH725)
Brouwer (1939-)	La Arpa del Guerrero, <i>from</i> El Decameron Negro	(Editions Musicales Transatlantiques 1704)
Giltrap (1948-)	Tailor Bird, <i>from</i> The Long Road Home	(Lathkill Music LMP 119)
Houghton (1959-)	Grand Waltz, <i>from</i> Waltz Album Op.26	(Lathkill Music LMP 069)

OR

ONE 'free choice' piece of the candidate's own choosing, providing that it is of at least a similar technical level to the pieces in the grade handbook.

Component 3 - Discussion

7 marks

See pages 14-15. Sample questions are included in the Handbook.

Component 4 - Sight Reading

10 marks

An 8-bar piece, of a standard appropriate to the grade, ranging up to 9th position, with a key signature range of 4 flats to 5 sharps. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 16-20. Specimen tests are included in the Handbook.

Discussion

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Discussion is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

Grades 1 and 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

Grade 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

Grade 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

Grade 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

Grade 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

Grade 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

Grade 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. Examiners will use a piano or a guitar to conduct the tests. Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard or guitar fingerboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

Grade 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

Grade 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

Grade 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

Grade 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

Grade 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as “finished” (perfect and plagal) or “unfinished” (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

Grade 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

Grade 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name. (1 mark).

The test will be repeated, using a different example (1 mark).

Grade 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

Examination Music

London College of Music Examinations publishes a handbook for each Step and Graded examination. Each handbook contains all the music and all other requirements for the grade.

Candidates choosing works from the Supplementary Pieces List in Grades 6-8 will need to obtain music by other publishers/distributors. Publication reference numbers have been quoted where possible. Candidates should ensure that they have obtained all the necessary scores before submitting an examination entry. Every effort has been made to ensure that items listed are readily obtainable, but no guarantee can be made that this will remain the case for all items throughout the duration of the syllabus.

Supplementary Study Materials

In addition to the RGT Examination Handbooks, the following publications will prove useful for those studying for these examinations:

- **Early Grade Classical Guitar:** This book/CD includes a selection of 10 pieces chosen mainly from the syllabus (Step 2 to Grade 2). All the music is shown in both traditional notation and tablature. All pieces are performed on the accompanying CD at both practice and performance speeds. A performance guide is provided to help you master the technical challenges of each piece.
- **Classical Guitar Miniatures:** This book/CD includes a selection of 10 contemporary pieces chosen mainly from the syllabus (Step 1 to Grade 2). All the music is shown in both traditional notation and tablature. All pieces are performed on the accompanying CD at both practice and performance speeds. A performance guide is provided to help you master the technical challenges of each piece.
- **The Classic Collection:** This book/CD includes a selection of 10 pieces chosen mainly from the syllabus (Grades 3 to 6) complete with notation, tablature, historical information, performance study notes, and a CD recording of the pieces.
- **Routes To Sightreading For Guitarists Books I and II:** These books provide useful advice and practice in music reading for the novice and early grades player. Written by examiner Chaz Hart.